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English Language Arts

# *Novel Cinema 3221*

A Curriculum Guide  
2021

Novel Cinema 3221

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## **Acknowledgements**

The Department of Education and the Newfoundland and Labrador English School District gratefully acknowledges the following teachers who contributed to the ongoing development of this course:

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### **With collaboration in instruction and development from retired teachers:**

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## Section One

### *Introduction*

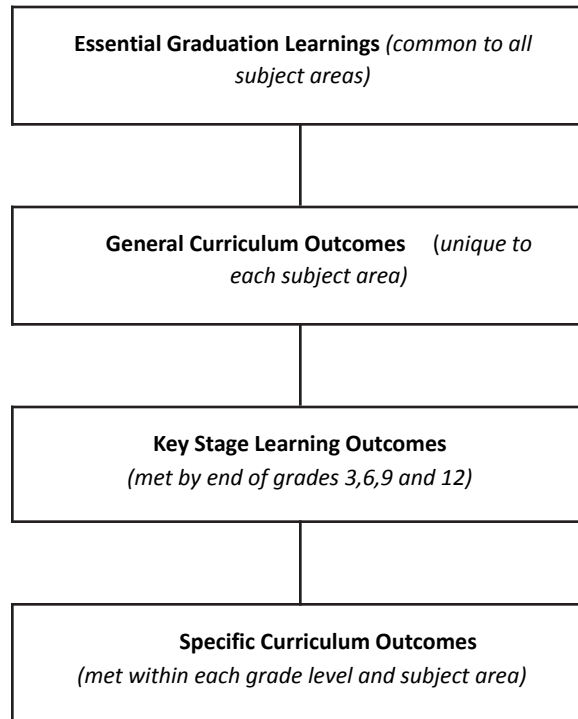
There are multiple factors that impact education including: technological developments, increased emphasis on accountability, and globalization. These factors point to the need to consider carefully the education our children receive.

The Newfoundland and Labrador Department of Education believes that curriculum design with the following characteristics will help teachers address the needs of students served by the provincially prescribed curriculum:

- Curriculum guides must clearly articulate what students are expected to know and be able to do by the time they graduate from high school.
- There must be purposeful assessment of students' performance in relation to the curriculum outcomes.

### *Outcomes Based Education*

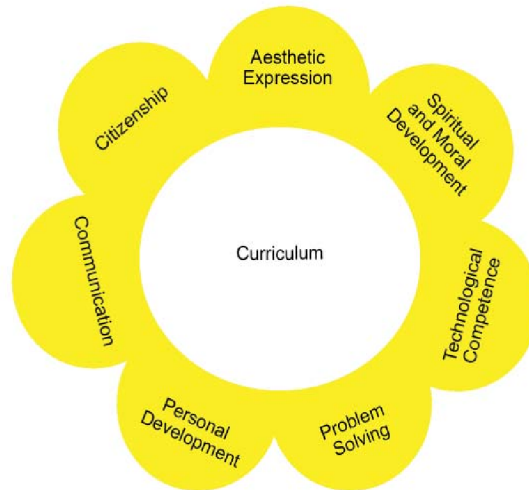
The K-12 curriculum in Newfoundland and Labrador is organized by outcomes and is based on *The Atlantic Canada Framework for Essential Graduation Learning in Schools* (1997). This framework consists of Essential Graduation Learnings (EGLs), General Curriculum Outcomes (GCOs), Key Stage Curriculum Outcomes (KSCOs) and Specific Curriculum Outcomes (SCOs).



### *Essential Graduation Learnings*

Essential Graduation Learnings (EGLs) provide vision for the development of a coherent and relevant curriculum. The EGLs are statements that offer students clear goals and a powerful rationale for education. The EGLs are delineated by general, key stage, and specific curriculum outcomes.

EGLs describe the knowledge, skills, and attitudes expected of all students who graduate from high school. Achievement of the EGLs will prepare students to continue to learn throughout their lives. EGLs describe expectations, not in terms of individual subject areas, but in terms of knowledge, skills, and attitudes developed throughout the curriculum. They confirm that students need to make connections and develop abilities across subject areas if they are to be ready to meet the shifting and ongoing demands of life, work, and study.



***Aesthetic Expression*** - Graduates will be able to respond with critical awareness to various forms of the arts and be able to express themselves through the arts.

***Citizenship*** - Graduates will be able to assess social, cultural, economic, and environmental interdependence in a local and global context.

***Communication*** - Graduates will be able to think, learn and communicate effectively by using listening, viewing, speaking, reading and writing modes of language(s), and mathematical and scientific concepts and symbols.

***Problem Solving*** - Graduates will be able to use the strategies and processes needed to solve a wide variety of problems, including those requiring language, and mathematical and scientific concepts.

***Personal Development*** - Graduates will be able to continue to learn and to pursue an active, healthy lifestyle.

***Spiritual and Moral Development*** - Graduates will demonstrate understanding and appreciation for the place of belief systems in shaping the development of moral values and ethical conduct.

***Technological Competence*** - Graduates will be able to use a variety of technologies, demonstrate an understanding of technological applications, and apply appropriate technologies for solving problems.

## *Curriculum Outcomes*

Curriculum outcomes are statements that articulate what students are expected to know and be able to do in each program area in terms of knowledge, skills, and attitudes.

Curriculum outcomes may be subdivided into General Curriculum Outcomes, Key Stage Curriculum Outcomes, and Specific Curriculum Outcomes.

### ***General Curriculum Outcomes (GCOs)***

Each program has a set of GCOs which describe what knowledge, skills, and attitudes students are expected to demonstrate as a result of their cumulative learning experiences within a subject area. GCOs serve as conceptual organizers or frameworks which guide study within a program area. Often, GCOs are further delineated into KSCOs.

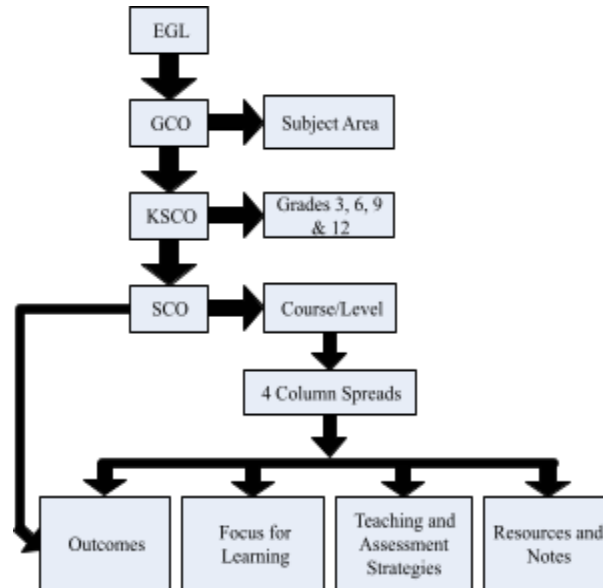
### ***Key Stage Curriculum Outcomes (KSCOs)***

Key Stage Curriculum Outcomes (KSCOs) summarize what is expected of students at each of the four key stages of Grades Three, Six, Nine, and Twelve.

### ***Specific Curriculum Outcomes (SCOs)***

SCOs set out what students are expected to know and be able to do as a result of their learning experiences in a course, at a specific grade level. In some program areas, SCOs are further articulated into delineations. **It is expected that all SCOs will be addressed during the course of study covered by the curriculum guide.**

## *EGLs to Curriculum Guides*



## ***Context for Teaching and Learning***

Teachers are responsible to help students achieve outcomes. This responsibility is a constant in a changing world. As programs change over time, so does educational context. Factors that make up the educational context in Newfoundland and Labrador today: inclusive education, support for gradual release of responsibility teaching model, focus on literacy and learning skills in all programs, and support for education for sustainable development.

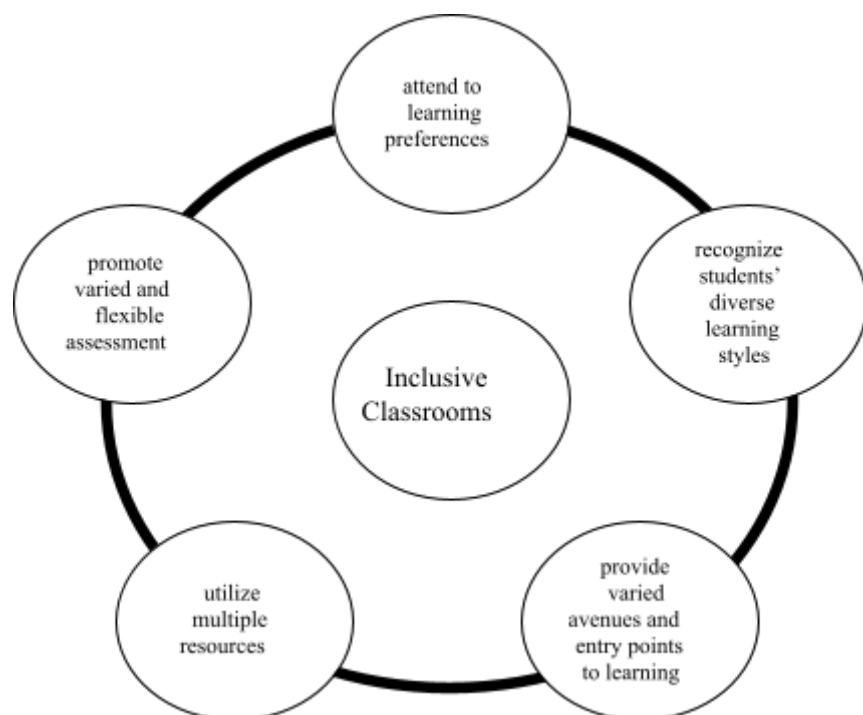


## Inclusive Education

### *Valuing Equity and Diversity*

All students need to see their lives and experiences reflected in their school community. It is important that the curriculum reflect the experiences and values of both genders and that learning resources include and reflect the interests, achievements, and perspectives of all students. An inclusive classroom values the varied experiences, abilities, social, and ethno-cultural backgrounds of all students while creating opportunities for community building. Inclusive policies and practices promote mutual respect, positive interdependencies, and diverse perspectives. Learning resources should include a range of materials that allow students to consider many viewpoints and to celebrate the diverse aspects of the school community.

*Effective inclusive schools have the following characteristics: supportive environment, positive relationships, feelings of competence, and opportunities to participate. (The Centre for Inclusive Education, 2009)*



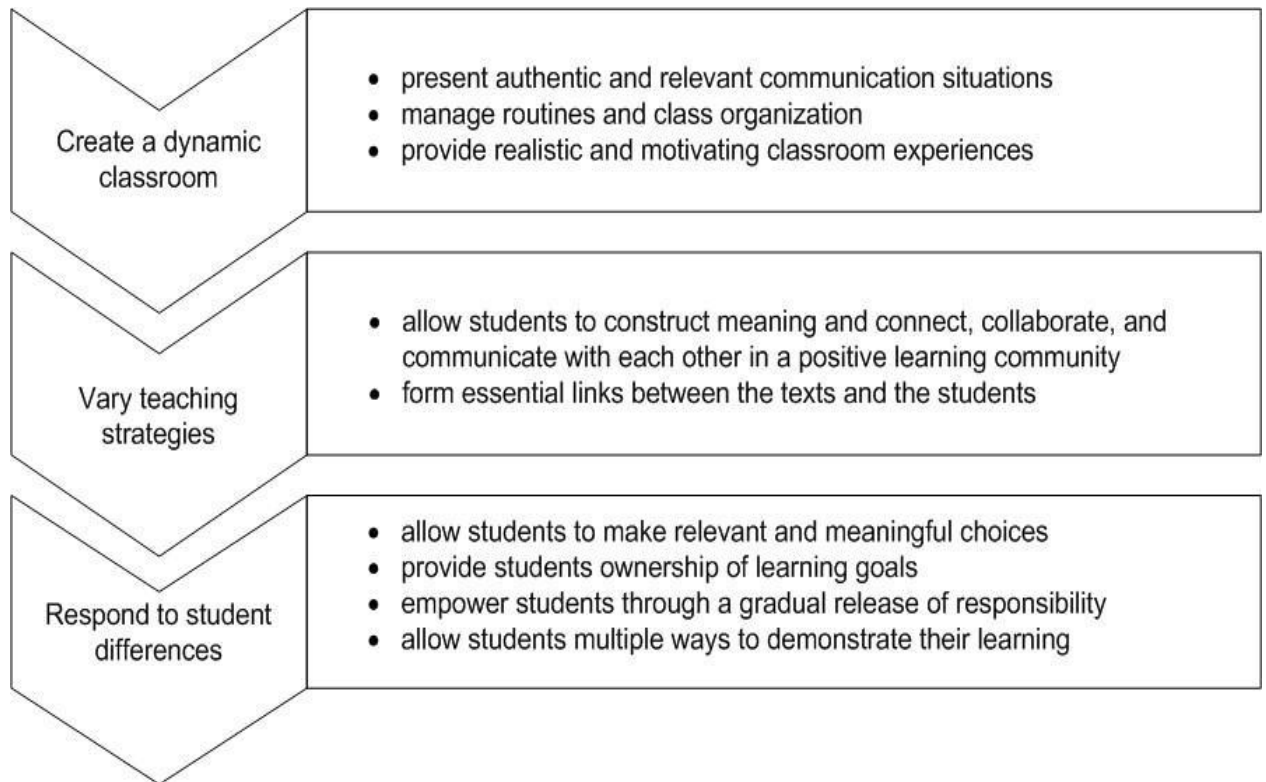
## *Differentiated Instruction*

*Differentiated instruction is a teaching philosophy based on the premise that teachers should adapt instruction to student differences. Rather than marching students through the curriculum lockstep, teachers should modify their instruction to meet students' varying readiness levels, learning preferences, and interests. Therefore, the teacher proactively plans a variety of ways to 'get it' and express learning.- Carol Ann Tomlinson*

Curriculum is designed and implemented to provide learning opportunities for all according to student abilities, needs, and interests. Teachers must be aware of and responsive to the diverse range of learners in their classes. Differentiated instruction is a useful tool in addressing this diversity.

Differentiated instruction responds to different readiness levels, abilities, and learning profiles of students. It involves actively planning so that: the process by which content is delivered, the way the resource is used, and the products students create are in response to the teacher's knowledge of whom he or she is interacting with. Learning environments should be flexible to accommodate various learning preferences of the students. Teachers continually make decisions about selecting teaching strategies and structuring learning activities to provide all students with a safe and supportive place to learn and succeed.

*Teachers should...*



*Differentiating the Content* Differentiating content requires teachers to pre-assess students to identify those who require pre-requisite instruction, as well as those who have already mastered the concept and may, therefore, proceed to apply the concepts to problem solving or further use. Another way to differentiate content is to permit students to adjust the pace at which they may progress through the material. Some students may require additional time while others may move through at an increased pace and thus create opportunities for enrichment or more in depth consideration of a topic of particular interest.

Teachers should consider the following examples of differentiating content:

- meet with small groups to re-teach an idea or skill or to extend the thinking or skills
- present ideas through auditory, visual, and tactile means
- use reading materials such as novels, web sites, and other reference materials at varying reading levels

## *Differentiating the Process*

Differentiating the process involves varying learning activities or strategies to provide appropriate methods for students to explore and make sense of concepts. A teacher might assign all students the same product (e.g., giving a presentation) but the process students use to create the presentation may differ. Some students could work in groups while others meet with the teacher alone. The same assessment criteria can be used for all students.

Teachers should consider flexible groupings of students such as whole class, small group, or individual instruction. Students can be grouped according to their learning styles, readiness levels, interest areas, and the requirements of the content or activity presented. Groups should be formed for specific purposes and be flexible in composition and short-term in duration.

Teachers should consider the following examples of differentiating the process:

- offer hands-on activities for students who need them
- provide activities and resources that encourage students to further explore a topic of particular interest to them
- use activities in which all learners work with the same learning outcomes, but proceed with different levels of support, challenge, or complexity

## *Differentiating the Product*

Differentiating the product involves varying the complexity and type of product that students create to demonstrate learning outcomes. Teachers provide a variety of opportunities for students to demonstrate and show evidence of what they have learned.

Teachers should consider the following examples of differentiating by product:

- encourage students to create their own products as long as the assignments contain required elements
- give students options of how to express their learning (e.g., create an online presentation, write a letter, or develop a mural)

Allowing students to choose how they demonstrate their understanding in ways that are appropriate to their learning needs, readiness, and interests is a powerful way to engage them.

## *Differentiating the Learning Environment*

The learning environment includes the physical and the affective tone or atmosphere in which teaching and learning take place, and can include the noise level in the room, whether student activities are static or mobile, or how the room is furnished and arranged. Classrooms may include tables of different shapes and sizes, space for quiet individual work, and areas for collaboration.

Teachers can divide the classroom into sections, create learning centres, or have students work both independently or in groups. The structure should allow students to move from whole group, to small group, pairs, and individual learning experiences and support a variety of ways to engage in learning. Teachers should be sensitive and alert to ways in which the classroom environment supports their ability to interact with students.

Teachers should consider the following examples of differentiating the learning environment:

- develop routines that allow students to seek help when teachers are with other students and cannot provide immediate attention
- ensure there are places in the room for students to work quietly and without distraction, as well as places that invite student collaboration
- establish clear guidelines for independent work that match individual needs
- provide materials that reflect diversity of student background, interests, and abilities

## *Meeting the Needs of Students With Exceptionalities*

All students have individual learning needs. Some students, however, have exceptionalities (defined by the Department of Education) which impact their learning. The majority of students with exceptionalities access the prescribed curriculum. Details of these exceptionalities are available at:

[www.gov.nl.ca/edu/k12/studentssupportservices/exceptionalities.html](http://www.gov.nl.ca/edu/k12/studentssupportservices/exceptionalities.html)

Support for these students may include:

- accommodations
- modified prescribed courses
- alternate courses
- alternate programs
- alternate curriculum

For further information, see Service Delivery Model for Students with Exceptionalities at [www.cdli.ca/sdm/](http://www.cdli.ca/sdm/)

Classroom teachers should collaborate with instructional resource teachers to select and develop strategies which target specific learning needs.

*Meeting the Needs of  
Students Who are  
Highly Able*

*\*includes gifted and talented*

Some students begin a course or topic with a vast amount of prior experience and knowledge. They may know a large portion of the material before it is presented to the class or be capable of processing it at a rate much faster than their classmates. All students are expected to move forward from their starting point. Many elements of differentiated instruction are useful in addressing the needs of students who are highly able.

Some strategies which are often effective include:

- the offer of independent study to increase depth of exploration in an area of particular interest

- the use of curriculum compacting to allow for an increased rate of content coverage commensurate with a student's ability or degree of prior knowledge
- the use of similar ability grouping to provide the opportunity for students to work with their intellectual peers and elevate discussion and thinking, or delve deeper into a particular topic
- tiering of instruction to pursue a topic to a greater depth or to make connections between various spheres of knowledge

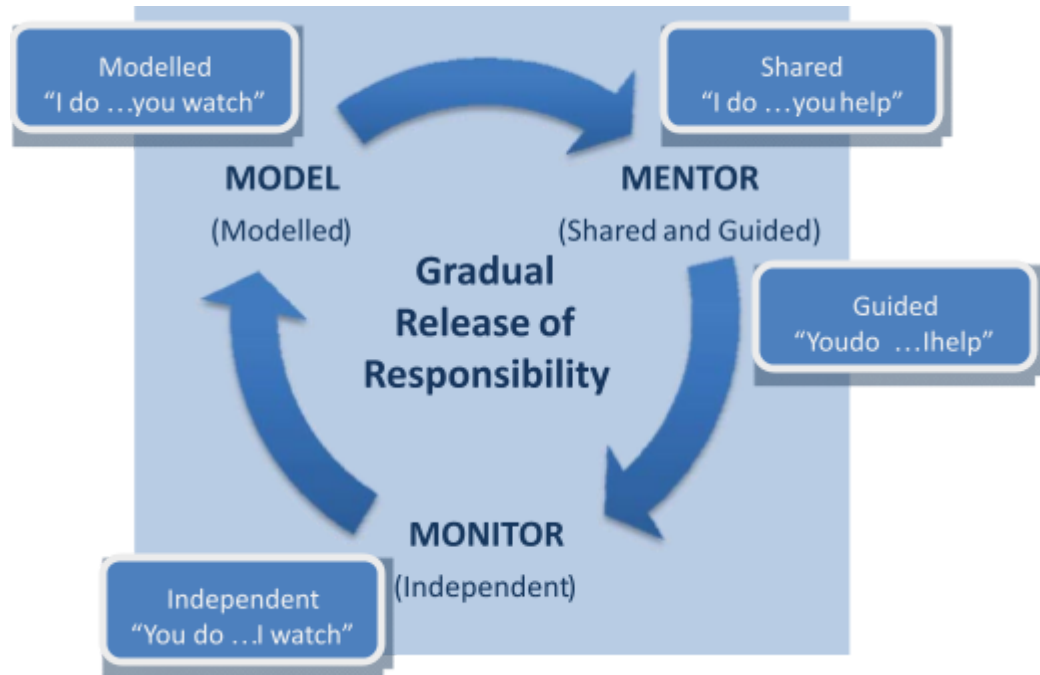
Highly able students require the opportunity for authentic investigation and become familiar with the tools and practices of the field of study. Authentic audiences and tasks are vital for these learners. Some highly able learners may be identified as gifted and talented in a particular domain. These students may also require supports through the Service Delivery Model for Students with Exceptionalities

## Gradual Release of Responsibility

Teachers must determine when students can work independently and when they require assistance. In an effective learning environment, teachers choose their instructional activities to model and scaffold composition, comprehension and metacognition that is just beyond the students' independence level. In the gradual release of responsibility approach, students move from a high level of teacher support to independent work. If necessary, the teacher increases the level of support when students need assistance.

The goal is to empower students with their own learning strategies, and to know how, when, and why to apply them to support their individual growth. Guided practice supports student independence. As a student demonstrates success, the teacher should gradually decrease his or her support.

*Gradual Release of Responsibility Model*





*UNESCO has proposed an operational definition which states, "Literacy is the ability to identify, understand, interpret, create, communicate and compute, using printed and written materials associated with varying contexts. Literacy involves a continuum of learning in enabling individuals to achieve their goals, to develop their knowledge and potential, and to participate fully in their community and wider society". To be successful, students require a set of interrelated skills, strategies and knowledge in multiple literacies that facilitate their ability to participate fully in a variety of roles and contexts in their lives, in order to explore and interpret the world and communicate meaning. - The Plurality of Literacy and its Implications for Policies and Programmes, 2004, p.13*

## Literacy

Literacy is:

- a process of receiving information and making meaning from it
- the ability to identify, understand, interpret, communicate, compute and create text, images, and sounds.

Literacy development is a lifelong learning enterprise beginning at birth that involves many complex concepts and understandings. It is not limited to the ability to read and write; no longer are we exposed only to printed text. It includes the capacity to learn to communicate, read, write, think, explore, and solve problems. Literacy skills are used in paper, digital, and live interactions where people:

- analyze critically and solve problems
- comprehend and communicate meaning

- create a variety of texts
- respond personally
- read and view for enjoyment
- make connections both personally and inter-textually
- participate in the socio-cultural world of the community

These expectations are identified in curriculum documents for specific subject areas as well as in supporting documents, such as *Cross-Curricular Reading Tools (CAMET)*.

With modelling, support and practice, students' thinking and understandings are deepened as they work with engaging content and participate in focused conversations.

### *Reading in the Content Areas*

The focus for reading in the content areas is on teaching strategies for understanding content. Teaching strategies for reading comprehension benefits all students, as they develop transferable skills that apply across the curriculum areas.

When interacting with different texts, students must read words, view and interpret text features and navigate through information presented in a variety of ways including, but not limited to:

- |                     |                  |                    |
|---------------------|------------------|--------------------|
| • Books             | • Documentaries  | • Speeches         |
| • Poems             | • Movies         | • Podcasts         |
| • Songs             | • Music videos   | • Plays            |
| • Video games       | • Advertisements | • Webpages         |
| • Magazine articles | • Blogs          | • Online databases |

Students should be able to interact with and comprehend different texts at different levels.

There are three levels of text comprehension:

- Independent level – students are able to read, view, and understand texts without assistance
- Instructional level – students are able to read, view, and understand most texts but need assistance to fully comprehend some texts

- Frustration level – students are not able to read or view with understanding (i.e., texts may be beyond their current reading level)

Teachers will encounter students working at all reading levels in their classrooms and will need to differentiate instruction to meet their needs. For example, print texts may be presented in audio form; physical movement may be associated with synthesizing new information with prior knowledge; graphic organizers may be created to present large amounts of print text in a visual manner.

When interacting with information that is unfamiliar to students, it is important for teachers to monitor how effectively students are using strategies to read and view texts. Students will need to:

- analyze and think critically about information
- determine importance to prioritize information
- engage in questioning before, during, and after an activity related to a task, text, or problem
- make inferences about what is meant but not said
- make predictions
- synthesize information to create new meaning
- visualize ideas and concepts

## Learning Skills for Generation Next

*Generation Next is the group of students who have not known a world without personal computers, cell phones and the Internet. They were born into this technology. They are digital natives.*

Students need content and skills to be successful. Education helps students learn content and develop skills needed to be successful in school and in all learning contexts and situations. Effective learning environments and curricula

challenge learners to develop and apply key skills within the content areas and across interdisciplinary themes.

Learning Skills for Generation Next encompasses three broad areas:

### **Learning and Innovation Skills**

Learning and innovation skills enhance a person's ability to learn, create new ideas, problem solve, and collaborate.

These skills will help foster lifelong learning. They include:

- Collaboration
- Communication
- Creative Thinking
- Critical Thinking

### **Literacy**

In addition to the literacy aspects outlined in the previous section, three areas are crucial for Generation Next. These areas are:

- Information and Communication Technology Literacy
- Numeracy
- Reading and Writing

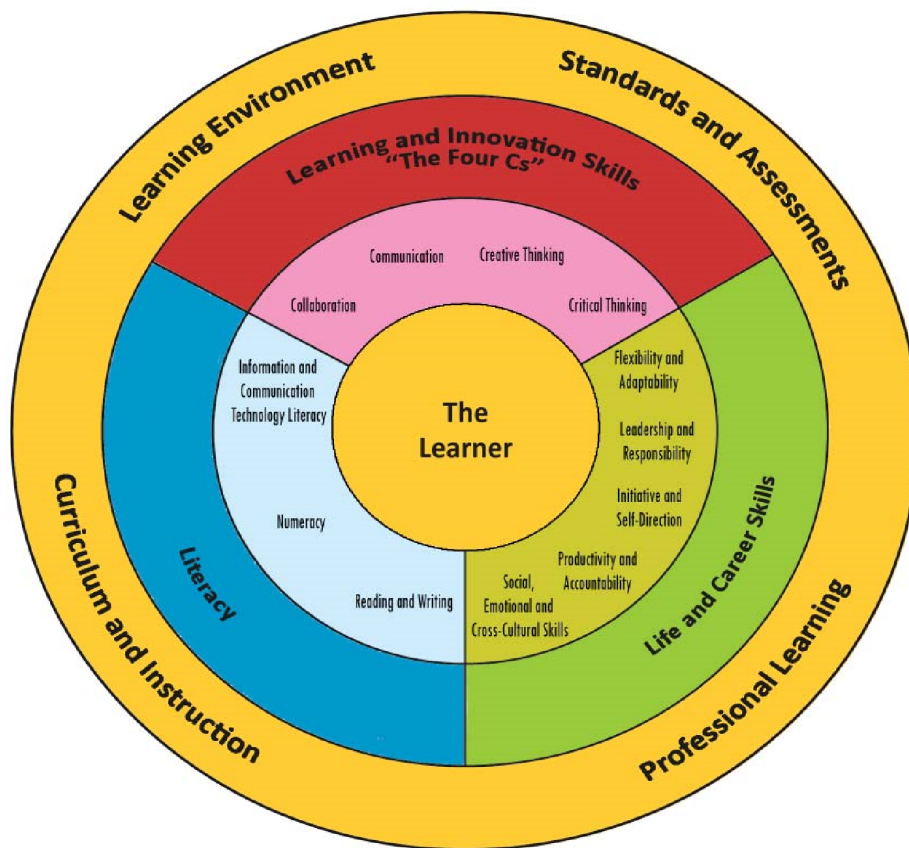
### **Life and Career Skills**

Life and career skills are skills that address leadership, the interpersonal, and the affective domains. These skills include:

- Flexibility and Adaptability
- Initiative and Self-Direction

- Leadership and Responsibility
- Productivity and Accountability
- Social and Cross-Cultural Skills

The diagram below illustrates the relationship between these areas . A 21st century curriculum employs methods that integrate innovative and research-driven teaching strategies, modern learning technologies, and relevant resources and contexts.



Support for students to develop these abilities and skills is important across curriculum areas and should be integrated into teaching, learning, and assessment strategies.

Opportunities for integration of these skills and abilities should be planned with engaging and experiential activities that support the gradual release of responsibility model. For

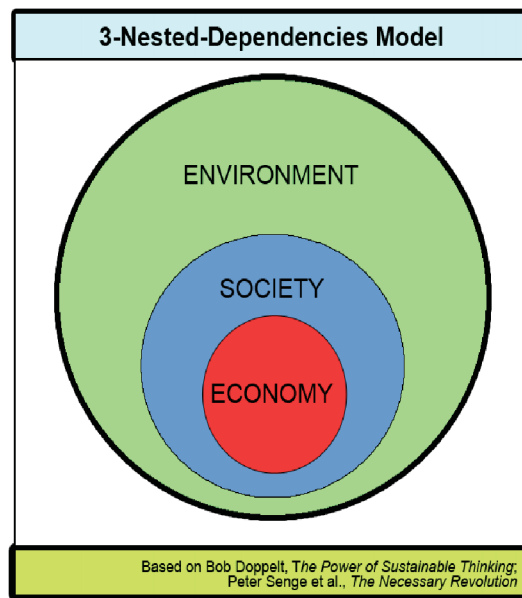
example, lessons in a variety of content areas can be infused with learning skills for Generation Next by using open-ended questioning, role plays, inquiry approaches, self-directed learning, student role rotation, and internet-based technologies.

All programs have a shared responsibility in developing students' capabilities within all three skill areas.

## Education for Sustainable Development

Sustainable development is comprised of three integrally connected areas: economy, society, and environment.

*Sustainable development is defined as "development that meets the needs of the present without compromising the ability of future generations to meet their own needs" (Our Common Future, 43).*



As conceived by the United Nations Educational, Scientific, and Cultural Organization (UNESCO) the overall goal of Education for Sustainable Development (ESD) is to integrate the knowledge, skills, values, and perspectives of sustainable development into all aspects of education and learning. Changes in human behaviour should create a more sustainable future – a future that provides for environmental integrity, economic viability, and results in a just society for both the present and future generations.

ESD is not teaching about sustainable development. Rather, ESD involves teaching for sustainable development – helping students develop the skills, attitudes, and perspectives to meet their present needs without compromising the ability of future generations to meet their needs.

Within ESD, the knowledge component spans an understanding of the interconnectedness of our political, economic, environmental, and social worlds, to the role of science and technology in the development of societies and their impact on the environment. The skills necessary include being able to assess bias, analyze consequences of choices, ask questions, and solve problems. ESD values and perspectives include an appreciation for the interdependence of all life forms, the importance of individual responsibility and action, an understanding of global issues as well as local issues in a global context. Students need to be aware that every issue has a history, and that many global issues are linked.

## Assessment and Evaluation

### *Assessment*

Assessment is the process of gathering information on student learning.

How learning is assessed and evaluated and how results are communicated send clear messages to students and others about what is valued.

Assessment instruments are used to gather information for evaluation. Information gathered through assessment helps teachers determine students' strengths and needs, and guides future instruction.

Teachers are encouraged to be flexible in assessing student learning and to seek diverse ways students might demonstrate what they know and are able to do.

Evaluation involves the weighing of the assessment information against a standard in order to make a judgement about student achievement.

Assessment can be used for different purposes:

1. assessment for learning guides and informs instruction
2. assessment as learning focuses on what students are doing well, what they are struggling with, where the areas of challenge are, and what to do next
3. assessment of learning makes judgements about student performance in relation to curriculum outcomes.



### *1. Assessment for Learning*

Assessment for learning involves frequent, interactive assessments designed to make student learning visible. This enables teachers to identify learning needs and adjust teaching accordingly. It is an ongoing process of teaching and learning.

Assessment for learning:

- includes pre-assessments that provide teachers with information of what students already know and can do
- involves students in self-assessment and setting goals for their own learning
- is not about a score or mark
- is used to inform student learning
- provides descriptive and specific feedback to students and parents regarding the next stage of learning
- requires the collection of data, during the learning process, from a range of tools to learn as much as possible about what a student knows and is able to do

### *2. Assessment as Learning*

Assessment as learning involves students' reflecting on their learning and monitoring of their own progress. It focuses on the role of the student in developing and supporting metacognition.

Assessment as learning:

- enables students to use information gathered to make adaptations to their learning processes and to develop new understandings
- engages students in their own learning as they assess themselves and understand how to improve performance
- prompts students to consider how they can continue to improve their learning

- supports students in analyzing their learning in relation to learning outcomes

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### *3. Assessment of Learning*

Assessment of learning involves strategies designed to confirm what students know, in terms of curriculum outcomes. It also assists teachers to determine student proficiency and their future learning needs. Assessment of learning occurs at the end of a learning experience that contributes directly to reported results.

Traditionally, teachers relied on this type of assessment to make judgements about student performance by measuring learning after the fact and then reporting it to others. Used in conjunction with the other assessment processes previously outlined, however, assessment of learning is strengthened.

Assessment of learning:

- confirms what students know and can do
- occurs at the end of a learning experience using a variety of tools
- provides opportunities to report evidence to date of student achievement in relation to learning outcomes, to parents/ guardians, and other stakeholders
- reports student learning accurately and fairly, based on evidence obtained from a variety of contexts and sources

### *Involving Students in the Assessment Process*

Students should know what they are expected to learn as outlined in the specific curriculum outcomes of a course as well as the criteria that will be used to determine the quality of their achievement. This information allows students to make informed choices about the most effective ways to demonstrate what they know and are able to do.

It is important that students participate actively in assessment by co-creating criteria and standards which can be used to make judgements about their own

learning. Student may benefit from examining various scoring criteria, rubrics, and student exemplars.

Students are more likely to perceive learning as its own reward when they have opportunities to assess their own progress. Rather than asking teachers, “What do you want?”, students should be asking themselves questions such as:

- What have I learned?
- What can I do now that I couldn’t do before?
- What do I need to learn next?

Assessment must provide opportunities for students to reflect on their own progress, evaluate their learning, and set goals for future learning.

## *Assessment Tool*

In planning assessment, teachers should use a broad range of tools to give students multiple opportunities to demonstrate their knowledge, skills, and attitude. The different levels of achievement or performance may be expressed as written or oral comments, ratings categorizations, letters, numbers, or as some combination of these forms.

The grade level and the activity being assessed will inform the types of assessment teachers will choose.

### *Types of Assessment Tools:*

- |                                   |                      |                    |
|-----------------------------------|----------------------|--------------------|
| • Anecdotal Records               | • Exemplars          | • Projects         |
| • Audio/video clips               | • Graphic Organizers | • Questioning      |
| • Case Studies                    | • Journals           | • Quizzes          |
| • Checklists                      | • Literacy Profiles  | • Role Play        |
| • Conferences                     | • Observations       | • Rubrics          |
| • Debates                         | • Podcasts           | • Self Assessments |
| • Demonstrations                  | • Portfolio          | • Tests            |
| • Documentation using photographs | • Presentations      | • Wikis            |

### *Assessment Guidelines*

It is important that students know the purpose of an assessment, the type, and the marking scheme being used. The following criteria should be considered:

- a rationale should be developed for undertaking a particular assessment of learning at a particular point in time
- all students should be provided with the opportunity to demonstrate the extent and depth of their learning
- assessments should measure what they intend to measure
- criteria used in the assessment should be shared with students so that they know the expectations
- evidence of student learning should be collected through a variety of methods and not be based solely on tests and paper and pencil activities
- feedback should be descriptive and individualized to students
- learning outcomes and assessment criteria together should provide a clear target for student success

### *Evaluation*

Evaluation is the process of analyzing, reflecting upon, and summarizing assessment information, making judgements or decisions based on the information gathered. Evaluation is conducted within the context of the outcomes, which should be clearly understood by learners before teaching and evaluation take place. Students must understand the basis on which they will be evaluated and what teachers expect of them.

During evaluation, the teacher:

- interprets the assessment information and makes judgements about student progress
- makes decisions about student learning programs



## Section Two

### Course Organization

#### English Language Arts

Language is the central means through which students formulate thoughts and communicate their ideas with others. The English language arts curriculum identifies the processes of thinking that support students' ability to use language to make meaning of texts, whether they are producing texts of their own or interacting with texts created by others.

Experiences with texts are designed to enhance students':

- ability to be creative
- capacity to respond personally and critically
- celebration of diversity
- understanding of metacognition and critical thinking
- use of knowledge and language strategies

#### Senior High English Language Arts

Senior High School English language arts continues the philosophy and methodologies of the Intermediate English language arts curriculum. It continues to focus on students' interaction with and creation of texts and is designed to provide students with the knowledge and skills they need to become successful language learners who think and communicate personally, creatively and critically.

This program is designed to enhance students' ability to:

- assume responsibility for their own learning
- interact with a wide variety of texts
- respond creatively when using digital, live, or paper texts
- respond personally
- think and respond critically to texts they read, view, or hear
- understand their own thinking about how they learn
- use knowledge and strategies as they navigate and create texts

#### Novel Cinema 3221

This course offers students an opportunity to view and create resources through personal experience and expression as well as a method of communication. Students will learn media for specific purpose and audience. This course emphasizes the elements of cinema. Students will develop understanding around cinema and express their ideas.

#### Securing a Novel Cinema 3221

It is essential for schools to secure a screener's licence to legally films for instructional purposes within classrooms. Many schools purchase a screener's license for the entire school population, thus allowing unlimited access to film and documentary resources. A screener's licence also allows for the legal running of a film club, which is an excellent extra

# Screener's Licence

## Curriculum Outcomes

General Curriculum Outcomes identify what students are expected to know and be able to do upon completion of study in Novel Cinema. These contribute to the attainment of the Essential Graduation Learnings.

Novel Cinema 3221 is defined by ten general curriculum outcomes (units) which identify interrelated processes and skills and can be developed most effectively as interdependent processes.

GCO	
1	Students will examine the history of film and the theories applied to the critical analysis of film.
2	Students will be expected to examine the translation of written text into film.
3	Students will be expected to examine the studio system.
4	Students will be expected to use a variety of strategies for understanding editing and continuity in film.
5	Students will be expected to read and view to construct meaning in film theory and application.
6	Students will be expected to interpret and create scripts in script writing.
7	Students will recognize and respond critically to censorship.
8	Students will explore various film genres.
9	Students will explore the various uses of film posters and soundtracks.
10	Students will explore the future of film making.

## Suggested Yearly Plan

There is no definitive way to organize a year of instruction for students; many variables will influence teachers' choice for learning opportunities, including students' prior learning and interests, collaboration,



opportunities with other teachers, and availability and accessibility of community resources.

The yearly plan is organized according to the Units in the course. The plan does not require that the suggested order be followed. Rather, the sequence of activities and task within each should be customized to meet the needs and interests of students within the course.

Created texts may not all be formally assessed. In some cases, a class discussion or student reflection may be an appropriate form of assessment.

Suggested Yearly Plan – **The following table is a suggestion only.** The form and number of texts created by students will depend on the strengths, needs, and interests of the class.

<b>Suggested Yearly Plan</b>							
<b>Sept – Oct</b>	<b>Oct – Nov</b>	<b>Dec.</b>	<b>Jan – Feb</b>	<b>Feb – Mar</b>	<b>Mar – Apr</b>	<b>Apr – May</b>	<b>May – June</b>
History & Translation	Studio System	Editing	Constructing Meaning	Scrip - Writing	Censorship	Film Genres & Posters	Future

# How to Use the Four Column Curriculum Layout

## Outcomes

Column one contains specific curriculum outcomes (SCO) and accompanying delineations where appropriate. The delineations provide specificity in relation to key ideas.

Outcomes are numbered in ascending order.

Delineations are indented and numbered as a subset of the originating SCO.

All outcomes are related to general curriculum outcomes.

## Focus for Learning

Column two is intended to assist teachers with instructional planning. It also provides context and elaboration of the ideas identified in the first column.

This may include:


- cautionary notes
- clarity in terms of scope
- common misconceptions
- depth of treatment
- knowledge required to scaffold and challenge student's learning
- references to prior knowledge


## Sample Performance Indicator(s)

This provides a summative, higher order activity, where the response would serve as a data source to help teachers assess the degree to which the student has achieved the outcome.

Performance indicators are typically presented as a task, which may include an introduction to establish a context. They would be assigned at the end of the teaching period allocated for the outcome.

Performance indicators would be assigned when students have attained a level of competence, with suggestions for teaching and assessment identified in column three.

SPECIFIC CURRICULUM OUTCOMES	
Outcomes	Focus for Learning
<p>Students will be expected to 1.0 model, record and explain the operations of multiplication and division of polynomial expressions (limited to polynomials of degree less than or equal to 2) by monomials, concretely, pictorially and symbolically. [GCO 1]</p> <p>1.2 model division of a given polynomial expression by a given monomial concretely or pictorially and record the process symbolically.</p> <p>1.3 apply a personal strategy for multiplication and division of a given polynomial expression</p>	<p>From previous work with number operations, students should be aware that division is the inverse of multiplication. This can be extended to divide polynomials by monomials. The study of division should begin with division of a monomial by a monomial, progress to a polynomial by a scalar, and then to division of a polynomial by any monomial.</p> <p>Division of a polynomial by a monomial can be visualized using area models with algebra tiles. The most commonly used symbolic method of dividing a polynomial by a monomial at this level is to divide each term of the polynomial by the monomial, and then use the exponent laws to simplify. This method can also be easily modelled using tiles, where students use the sharing model for division.</p> <p>Because there are a variety of methods available to multiply or divide a polynomial by a monomial, students should be given the opportunity to apply their own personal strategies. They should be encouraged to use algebra tiles, area models, rules of exponents, the distributive property and repeated addition, or a combination of any of these methods, to multiply or divide polynomials. Regardless of the method used, students should be encouraged to record their work symbolically. Understanding the different approaches helps students develop flexible thinking.</p>
	<p><b>Sample Performance Indicator</b></p> <ul style="list-style-type: none"> <li>• The inside rectangle in the diagram below is a flower garden. The shaded area is a concrete walkway around it. The area of the flower garden is given by the expression <math>2x^2 + 4x</math> and the area of the large rectangle, including the walkway and the flower garden, is <math>3x^2 + 6x</math>.</li> </ul>  <p>(i) Ask students to write an expression for the missing dimensions of each rectangle.</p> <p>(ii) Ask students to determine the area of the walkway.</p>

SPECIFIC CURRICULUM OUTCOMES	
<p><b>Sample Teaching and Assessment Strategies</b></p> <p>Teachers may use the following activities and/or strategies aligned with the corresponding assessment tasks:</p> <p>Modeling division using the sharing model provides a good transition to the symbolic representation. For example, <math>\frac{2x+12}{3} = \frac{2x}{3} + \frac{12}{3}</math>. To model this, students start with a collection of three <math>x</math>-tiles and 12 unit tiles and divide them into three groups.</p> <p style="text-align: center;">  </p> <p>For this example, <math>x + 4</math> tiles will be a part of each group, so the quotient is <math>x + 4</math>.</p> <p><b>Activation</b></p> <p>Students may</p> <ul style="list-style-type: none"> <li>model division of a polynomial by a monomial by creating a rectangle using four <math>x^2</math>-tiles and eight <math>x</math>-tiles, where <math>4x</math> is one of the dimensions.</li> </ul> <p>Teachers may</p> <ul style="list-style-type: none"> <li>ask students what the other dimension is and connect this to the symbolic representation.</li> </ul> <p><b>Connection</b></p> <p>Students may</p> <ul style="list-style-type: none"> <li>model division of polynomials and determine the quotient           <ol style="list-style-type: none"> <li><math>(6x^2 + 12x - 3) \div 3</math></li> <li><math>(4x^2 - 12x) \div 4x</math></li> </ol> </li> </ul> <p><b>Consolidation</b></p> <p>Students may</p> <ul style="list-style-type: none"> <li>draw a rectangle with an area of <math>36a^2 + 12a</math> and determine as many different dimensions as possible</li> </ul> <p>Teachers may</p> <ul style="list-style-type: none"> <li>discuss why there are so many different possible dimensions.</li> </ul> <p><b>Extension</b></p> <p>Students may</p> <ul style="list-style-type: none"> <li>determine the area of one face of a cube whose surface area is represented by the polynomial <math>24s^2</math>.</li> </ul>	<p><b>Resources and Notes</b></p> <p><b>Authorized</b></p> <p><i>Math Makes Sense 9</i></p> <p>Lesson 5.5: Multiplying and Dividing a Polynomial by a Constant</p> <p>Lesson 5.6: Multiplying and Dividing a Polynomial by a Monomial</p> <p>ProGuide: pp. 35-42, 43-51</p> <p>CD-ROM: Master 5.23, 5.24</p> <p>See It Videos and Animations:</p> <p>Multiplying and Dividing a Polynomial by a Constant, Dividing</p> <p>Multiplying and Dividing a Polynomial by a Monomial, Dividing</p> <p>SB: pp. 241-248, 249-257</p> <p>PB: pp. 206-213, 214-219</p>

### Resources and Notes

Column four references supplementary information and possible resources for use by teachers.

These references will provide details of resources suggested in column two and column three.

## Suggestions for Teaching and Assessment

This column contains specific sample tasks, activities, and strategies that enable students to meet the goals of the SCOs and be successful with performance indicators. Instructional activities are recognized as possible sources of data for assessment purposes. Frequently, appropriate techniques and instruments for assessment purposes are recommended.

Suggestions for instruction and assessment are organized sequentially:

- Activation – suggestions that may be used to activate prior learning and establish a context for the instruction.
- Connection – linking new information and experiences to existing knowledge inside or outside the curriculum area
- Consolidation – synthesizing and making new understandings
- Extension – suggestions that go beyond the scope of the outcome

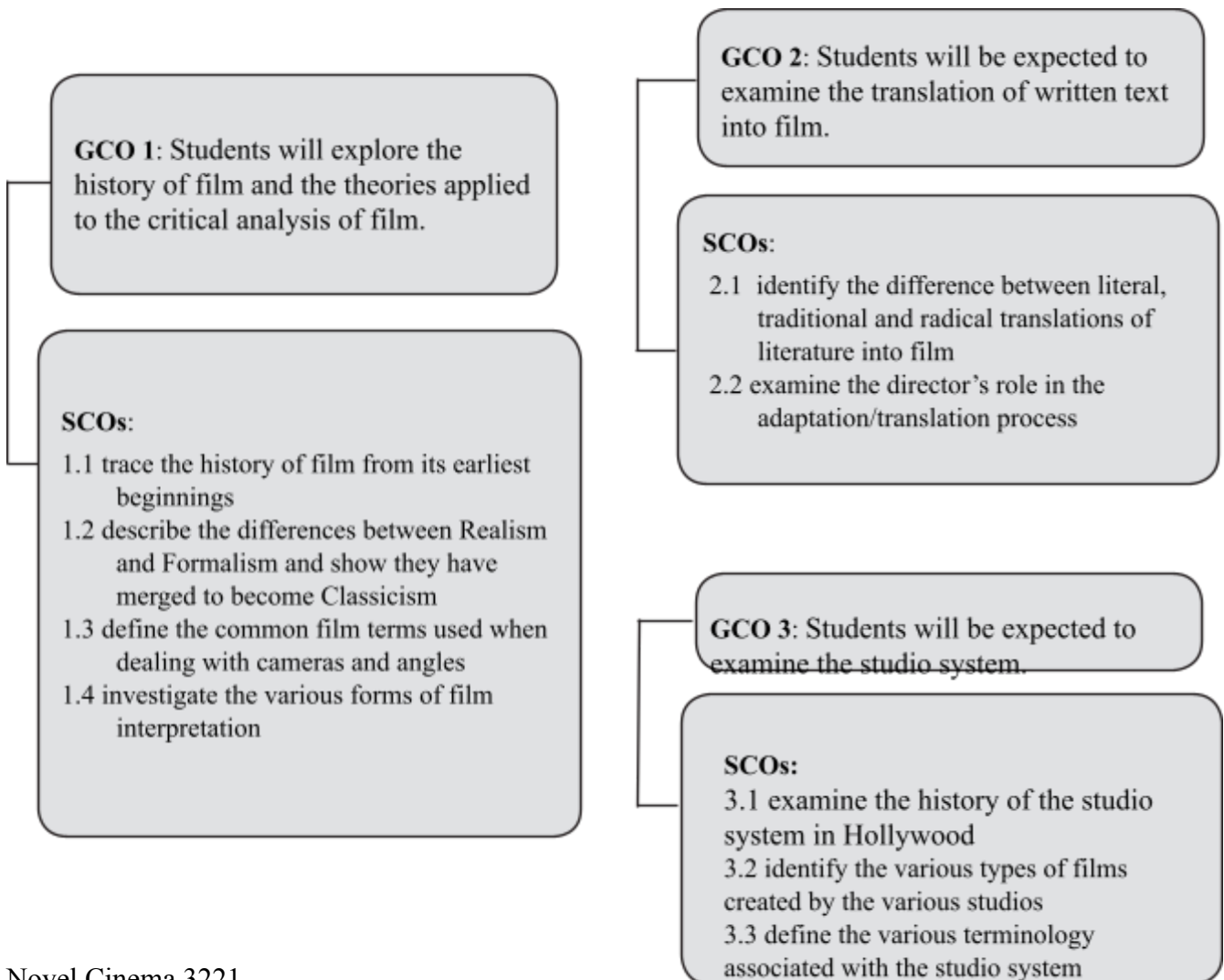
These suggestions provide opportunities for differentiated learning and assessment.

## Curriculum Outcome Overview

At the beginning of each GCO is an explanation of the focus for the GCO and a flow chart identifying the relevant GCOs and SCOS.

It is important to note that:

- All three GCOs involve film analysis and can therefore be easily integrated for teaching purposes
- SCOs may not all have equal value or require equal time
- Before creating a text, student should have opportunities to analyze similar text forms in order to understand important characteristics
- SCOs that do not ask specifically for the creation of texts are still integral to the creation process



## Section Three

### ***Course Components, Outcomes, and Strategies***

## OVERVIEW

This course, like all English Language Arts curricula, is based on the interpretation and analysis of a *variety* of literary forms. The students of Novel Cinema 3221, through the prescribed units are expected to:

- Read film to glean how the camera functions as stylus; and see the novel/short story for the cinematic purpose of adaptation;
- Partake in detailed and sophisticated film analysis in oral and written forms;
- Prepare students for the diverse literacy experiences they will encounter throughout their lives;
- Study and give detailed accounts of complex and sophisticated literary and film texts;
- Be critical and reflective readers;
- Be critical and reflective viewers;
- Be critical and reflective listeners;
- Examine the cultural contexts of works and their writers and directors;
- Write reflectively, critically and analytically about the ideas, styles and social effects of the writer's text and the director's film;
- Write in a variety of formats - creative and academic; and,
- Reflect as writers and filmmakers posed with the creative challenge of telling cohesive and engaging stories specific to one's medium.

#### **Experiences in Novel Cinema should increase students' awareness of:**

- Their global community as informed by film and literature study;
- The impact of a creative text/film on an audience/reader;
- The cultural importance of a text/film as a reflection of an era or belief or idea;

- 
- Film as a literary genre;
  - The aesthetic value of film as art;
  - A variety of film styles [e.g., film noir, art house, science fiction, comedy];
  - The camera as storytelling stylus;
  - The connections between linguistic and visual storytelling;
  - Social justice issues and examples as presented in film over eras and through film history and;
  - Current film theory and a brief history of the cinema

The Novel Cinema teacher should have an extensive background in both the understanding of literature and language processes and that of film study. They must be familiar with and able to incorporate the ever increasing body of literature and films aimed at youth. Activities and assessments would be fluid to meet the diverse population of learners as well as the practice of creating an inclusionary classroom environment. Novel Cinema is much *more than a film-watching course*. By the year's end students in Novel Cinema ought to be able to decode film credits and ascertain the importance of each role on a film set, from postproduction to the overall *look* of a film. It is noteworthy that Novel Cinema has always been delivered as an optional course in the English curriculum, *and not* as a personal development credit.

## ***The Novel Cinema Teacher***

### **The Novel Cinema teacher must be prepared to:**

- Deliver an English course in an academic setting;
- Include activities related to literature and literacy for the various pieces they decide to study in their class;
- Integrate a detailed analysis of film literacy and study within the Novel Cinema framework;

- Demonstrate a competency in film literacy by possessing a knowledge of filmmaking so that an analysis of film can be tailored to the most appropriate learning task;
- Build on students' individual levels of knowledge, skills and competencies in film and literature;
- Design various learning and assessment tools;
- Address aspects of social-emotional learning by way of film representation and literary interpretation; and,
- Offer multiple and varied avenues to deep learning.

**The Novel Cinema teacher should:**

- Provide extended periods of time in class for students to read, view, listen, write and speak in an atmosphere of comfort and positive reinforcement;
- Allow for student choice, *particularly* in the topics of writing and researching;
- Observe students working individually and within a group;
- Build a knowledge base on film studies that links with their knowledge and understanding of literary terms and concepts, and cross-reference genre for better access to learning outcomes; and,
- Reinforce the importance of each genre being studied in the division of classroom study and evaluation between the texts.

By providing these conditions, teachers create an environment that invites students to participate in the kinds of deep learning experiences that will develop an understanding and heightened interest in film and literature study as complementary points of enquiry and discussion.

## **Organizational Approach**

Film study is best administered via a projected, enhanced image - a TV screen may be adequate for reinforcing story and content, but not for learning the craft of filmmaking. Novel Cinema classrooms, ideally, will recreate a cinema space within their walls by projecting the film onto a screen or blank wall. Furthermore, it is expected that within the 21<sup>st</sup> Century

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### Learning

model and framework, the contemporary classroom may include SmartBoard / TeamBoard technologies. Particularly visually complex and/or stylish scenes are re-watched and analyzed at length in the classroom so that all students can decode and deconstruct the complex process, which is filmmaking. Approximately half of the total class time relies on the use of a LCD projector. The literature analysis aspect of the course will resemble literature courses generally, as delivered by teachers of the English program.

In most genre pairings the literary text will be studied and assessed first, as followed by the film study. At the teacher's discretion, there are times when this formula may be reversed. This achieves specific curriculum outcomes: in analyzing a narrative that is first discovered as a film, one can discuss the potential for overpowering its source. Also, the reissue of texts to correspond with a film can be addressed as many people return to a text once they have seen a film. Aesthetically and intellectually, students can examine whether processing the narrative in reverse order has an overall effect on the narrative - cinematic or linguistic.



## **Course Breakdown**

Novel Cinema 3221 has had the following evaluation structure in this two-credit course in the English Language Arts program:

- Tests and Assignments for terms one and two - 60%;
- Midyear Assessment - 25%; and,
- Term two research presentation / paper – 15%

Speaking, listening, reading, viewing, writing, and other ways of representing are interrelated and complementary processes. Novel Cinema 3221 lends itself nicely to the delivery and integration of all strands in its very design.

Critical response helps students see themselves as free to agree with the text, to accept only parts of the text, or to actively disagree with it. Learning experiences in Novel Cinema 3221 should provide opportunities for students to think about and question their own and others' perspectives; especially that of the writer and/or filmmaker and to assume a critical stance towards events, circumstances, motivations and issues. Personal responses to texts should include expressive and exploratory talking and writing. The teacher's role with all students in a response-based classroom is to elicit the fullest response from students that they are able to give. Teachers and students should recognize that silence may be a valid form of initial response - reflection takes time. Indeed, viewing key scenes of a film without sound are valuable exercises in determining how sound or soundlessness informs the processing of storytelling in film and one's understanding of it.

## **Writing and Other Ways of Representing**

Writing is a complex process that involves the process of thinking and composing, the consideration of audience and purpose, the use of standard and creative written forms, and the use of established conventions of written language. Writing as a learning strategy is fundamental to all aspects of Novel Cinema 3221. Writing shall be engaged in as a tool for learning - for example, as a means of gaining insight, in developing ideas and in comparing texts. Students need opportunities to write, not only to be read by an audience, but also to be presented orally to an audience in the form of presentations, seminars, and critiques.

Writing is a process through which writers constantly hypothesize, rethink and revise. In the beginning, writers may have only a general idea of the purpose for a particular piece of writing. Reading, writing, speaking, and planning are essential for generating ideas and building upon prior knowledge.

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**Teachers**

should encourage writers in Novel Cinema to discuss their initial ideas, to read and explore resources, and to develop a tentative plan for developing ideas. Teachers should provide students with focused instruction in specific skills, strategies, and techniques appropriate to the need of the individual, especially in related mini-lessons and in the analysis of engaging literature and language models.

Novel Cinema 3221 is a course that offers a unique range of ways to create and intuit meaning from complementary texts. Forms and processes of representation allow students to explore and communicate their understanding of the technical elements, which inform acoustic and visual components of filmmaking. It explores the written language, visual and dramatic representations, the use of music and movement, and technological and multimedia production simultaneously and separately through detailed, specific inquiry. Novel Cinema 3221, in its very design, integrates and incorporates engagement with all six strands (Reading, Writing, Speaking, Listening, Viewing, and Representing) in virtually every lesson.

**GCO 1: Students will explore the history of film and the theories applied to the critical analysis of film.****Outcomes****Focus for Teaching and Learning**

Students will be expected to:

**1.1** trace the history of film from its earliest beginnings

- Students should have a good understanding of how film evolved from Eadweard Muybridge through to current practices.
- Time frames and technological advancements should be listed as milestones.
- There are tremendous differences between the methods. Areas such as cost, equipment, editing and presentation should be examined.
- Digital formats allow for a greater number of film makers to showcase their work via the Internet.

Sample Teaching and Assessment Strategies	Resources
<p><b>Activation</b></p> <p>Teachers may</p> <ul style="list-style-type: none"> <li>Show early films by the Lumiere Brothers or Georges Mellies.</li> </ul> <p>Students may</p> <ul style="list-style-type: none"> <li>Create a timeline.</li> </ul> <p><b>Connection</b></p> <p>Teachers may</p> <ul style="list-style-type: none"> <li>Devise a quiz on the evolution of the camera or some other aspect of the history of film.</li> </ul> <p>Students may</p> <ul style="list-style-type: none"> <li>Research one aspect (such as a piece of equipment or a key figure) of the timeline and present it to the class.</li> <li>Prepare for a class debate by emphasizing one method over another.</li> <li>Create a chart highlighting these aspects.</li> <li>Create a presentation differentiating between film and digital processing.</li> </ul>	<ul style="list-style-type: none"> <li>The following link is an excellent starting point with a large selection of specific information covering each stage and decade. <ul style="list-style-type: none"> <li><a href="http://www.filmsite.org/filmh.html">http://www.filmsite.org/filmh.html</a></li> </ul> </li> <li>This site is about the development of the motion picture camera. It is text based but could be manipulated for student use. <ul style="list-style-type: none"> <li><a href="http://inventors.about.com/library/inventors/blmotionpictures.htm">http://inventors.about.com/library/inventors/blmotionpictures.htm</a></li> </ul> </li> <li>An informative and visually interesting animated documentary on the history of film <ul style="list-style-type: none"> <li><a href="https://www.youtube.com/watch?v=BKJqeJ48CPs">https://www.youtube.com/watch?v=BKJqeJ48CPs</a></li> </ul> </li> <li><u>The Story of Film: An Odessey</u> (2011), Mark Cousins is a comprehensive documentary looking at the history of film making.</li> <li>Chapter 5 of <i>Film Art</i>, David Bordwell &amp; Kirsten Thompson, 2012 gives an overview of the evolution of cinematography.</li> <li>Chapter 7 of <i>How to Read a Film (4<sup>th</sup> ed.)</i>, James Monaco, 2009 deals with this issue in detail.</li> <li>Reinventing Hollywood, David Bordell, (2017)</li> </ul>

**Consolidation**

Teachers may

- Provide a research project on one aspect of the evolution of film history such as the development of the Kinetoscope.

Students may

- Write a research paper on one of the two methods and its impact.
- Have a class discussion regarding the differences and similarities.

**Extension**

Students may

- Engage in a class debate on which form, they feel at this stage, is better.

**GCO 1: Students will explore the history of film and the theories applied to the critical analysis of film.**

**Outcomes**

**Focus for Teaching and Learning**

Students will be expected to:

**1.2** describe the differences between Realism and Formalism and show they have merged to become Classicism

**1.3** define the common film terms used when dealing with cameras and angles

**1.4** investigate the various forms of film interpretation (e.g., feminist, Marxist, etc.)

- Students need to recognize that on a historical and aesthetic level, film emerged from two separate directions: Realism, which followed the activities of real life (Lumière Brothers); and Formalism, which used all the artistic aspects of film-making (George Méliés).
- These forms of film making combined to create the Classical narrative form found in cinema today.
- Pace, angles, shots, and common terms will be presented to students for a deeper understanding of how films are shot.
- Introduce the idea of literary theory and touch on the notions of Marx, feminist theory and one other of your choosing (e.g., reader response, etc.).

Sample Teaching and Assessment Strategies	Resources
<p><b>Activation</b> Teachers may</p> <ul style="list-style-type: none"> <li>• Prepare a quiz on the various angles, shots, terms.</li> <li>• Use a checklist to determine understanding of terms in this topic.</li> </ul> <p>Students may</p> <ul style="list-style-type: none"> <li>• Develop a report outlining distinctions between Realism and Formalism.</li> </ul> <p><b>Connection</b> Teachers may</p> <ul style="list-style-type: none"> <li>• Watch <i>Rear Window</i> and pause at different camera shots and angles. Discuss the use to create meaning.</li> </ul> <p>Students may</p> <ul style="list-style-type: none"> <li>• Watch a primarily Formalist film such as <i>Moulin Rouge</i> and write an essay indicating why the film is Formalist.</li> </ul> <p><b>Consolidation</b> Students may</p> <ul style="list-style-type: none"> <li>• Identify and classify the various types of films based on the elements of each category.</li> </ul> <p><b>Extension</b> Students may</p> <ul style="list-style-type: none"> <li>• Watch <i>Rear Window</i> (or some other film) and pay close attention to how the female lead is framed, and how long the camera stays on her.</li> <li>• Classroom discussion problems with these</li> </ul>	<ul style="list-style-type: none"> <li>• The following link is a breakdown of Formalism, Realism, and Classicism. It includes clips to illustrate the differences. <ul style="list-style-type: none"> <li>○ <a href="http://ehhsfilmhistory.blogspot.com">http://ehhsfilmhistory.blogspot.com</a></li> </ul> </li> <li>• A PDF file with seminal readings on film theory <ul style="list-style-type: none"> <li>○ <a href="http://leobraudy.com/wp-content/uploads/2013/03/Film-Theory-Criticism-Preview.pdf">http://leobraudy.com/wp-content/uploads/2013/03/Film-Theory-Criticism-Preview.pdf</a></li> </ul> </li> <li>• A YouTube playlist of some of the first clips of early film work <ul style="list-style-type: none"> <li>○ <a href="https://www.youtube.com/">https://www.youtube.com/</a></li> </ul> </li> <li>• A copy of a film that incorporates a great amount of Formalism (e.g. <i>Moulin Rouge</i>) Chapter 1 of <i>Understanding Movies</i>, Louis Gianetti, 2013</li> </ul>

interpretations and some  
general information.



## GCO 2: Students will be expected to examine the translation of written text into film.

### Outcomes

### Focus for Teaching and Learning

Students will be expected to:

**2.1** identify the differences between literal, traditional, and radical translations of literature into film

**2.2** examine director's role in the adaptation/translation process

Films are not merely adaptations of novels but translations of an original source. They fall under three categories: literal, traditional, and radical. An example of each should be highlighted.

Literal interpretation describes a film most in keeping with the plot structure of literary text whereas traditional and radical interpretations focus more on the deeper meaning of the plot rather than mirroring the original.

Traditional interpretation will demonstrate some minor changes to the original story.

Radical interpretation expands interpretation to make a film a work unto itself. Teachers will provide examples of these three different interpretations.

A director visualises the transformation of a novel, short story, script into a film; the role is to control the artistic and dramatic components of the film interpretation. The intent of the interpretation ( is it meant to present as close a version as possible; is it meant to present a metaphor for modern audiences) will determine the nature of the adaptation.

Teachers should consider students' understanding of the various roles in the film industry and examine the importance of the director in film interpretation

Sample Teaching and Assessment Strategies	Resources
<p><b>Activation</b></p> <p>Teachers may</p> <ul style="list-style-type: none"> <li>● Delineate for students the difference of literal, traditional, and radical interpretations of text to film.</li> <li>● Present a novel that has multiple movie versions such as <i>Pride and Prejudice</i>, then examine with students scenes from the 1995, Simon Langton, A&amp;E 6 hour mini-series to demonstrate literal translation; the 2005 Joe Wright version to demonstrate traditional translation; the 2004 Gurinder Chadha version, called <i>Bride and Prejudice</i> to demonstrate radical translation.</li> <li>● Show any number of alternate versions of a similar story.</li> <li>● Review a script and demonstrate specific elements found within.</li> <li>● Walk students through a close technical viewing of either a complete film or a scene from a studied film for specific details relating to the source material.</li> </ul> <p>Students may</p> <ul style="list-style-type: none"> <li>● Develop notes based on their viewing, class discussions and reading to demonstrate understanding of the three main ways of film interpretation of text.</li> <li>● Develop an essay that analyses differences between literal, traditional and radical interpretations of text of their choosing.</li> <li>● Adapt a scene from a novel they have read and, utilizing the script writing standards, create meaning from the action of the novel and add to that meaning through film techniques.</li> </ul>	<p>The following reference texts contain sections regarding the translation/adaptation process:</p> <ul style="list-style-type: none"> <li>● Article by Linda Costanzo regarding literal, traditional, and radical translations. <ul style="list-style-type: none"> <li>○ <a href="http://www.scribd.com/doc/246263089/The-Nature-of-Film-Translation#scribd">http://www.scribd.com/doc/246263089/The-Nature-of-Film-Translation#scribd</a></li> </ul> </li> <li>● An AV Club article that discusses what makes a good book to film translation. <ul style="list-style-type: none"> <li>○ <a href="http://www.avclub.com/article/what-makes-a-good-book-to-film-adaptation-71545">http://www.avclub.com/article/what-makes-a-good-book-to-film-adaptation-71545</a></li> </ul> </li> <li>● <i>Film adaptation as the Interface between creative transaction and cultural transformation: the case of Baz Luhrman's The Great Gatsby</i>, The Journal of Specialised Translation, Katerina Perdikaki, 2018.</li> <li>● <i>Literature Into Film</i>, Linda Costanzo Cahir, 2006</li> <li>● <i>Understanding Movies</i>, Louis Gianetti, 2013.</li> </ul>

**GCO 2: Students will be expected to examine the translation of written text into film.****Outcomes****Focus for Teaching and Learning**

Students will be expected to:

**2.1** identify the differences between literal, traditional, and radical translations of literature into film

**2.2** examine director's role in the adaptation/translation process

- Differentiate between a SHOOTING script and a SPEC script
- Use this opportunity to examine camera ANGLES and SHOTS
- Students should be familiar with SLUG LINES, DIALOGUE, TRANSITIONS

Sample Teaching and Assessment Strategies	Resources
<p><b>Connection</b></p> <p>Teachers may</p> <ul style="list-style-type: none"> <li>● Present topics for in-class debate as to which interpretation a short clip or film represents.</li> <li>● Assign an oral presentation to provide opportunities for beyond a written research paper and enabling students to utilize multimedia effectively to convey information.</li> </ul> <p>Students may</p> <ul style="list-style-type: none"> <li>● Write a scene that radically, literally, or traditionally translates a scene from a novel or short story currently studying.</li> <li>● Critique a scene from a script of a film that has been watched.</li> <li>● Include a critique of classmates' scripts.</li> <li>● Learn from other students and supplementing exposure to film and literature information and classics that normally teachers provide.</li> </ul> <p><b>Consolidation</b></p> <p>Students may</p> <ul style="list-style-type: none"> <li>● Readily classify a film as literal, radical, or traditional and present this classification to the class.</li> <li>● Prepare and deliver a class debate regarding film versus book.</li> </ul> <p><b>Extension</b></p> <p>Students may</p> <ul style="list-style-type: none"> <li>● Rewrite or re-enact scenes from the perspective of different characters, different cultures, different philosophical points of view, etc.</li> </ul>	<ul style="list-style-type: none"> <li>● A link to a writing website with an emphasis on scriptwriting. This site has some visuals that aid in identifying specific aspects of scripts as well as examples. <ul style="list-style-type: none"> <li>○ <a href="http://www.writersstore.com/how-to-write-a-screenplay-a-guide-to-scriptwriting/">http://www.writersstore.com/how-to-write-a-screenplay-a-guide-to-scriptwriting/</a></li> </ul> </li> <li>● A link to free scriptwriting software, Celtx. <ul style="list-style-type: none"> <li>○ <a href="https://www.celtx.com/index.html">https://www.celtx.com/index.html</a></li> </ul> </li> <li>● A link to the Internet Movie Script Database. A collection of scripts catalogued alphabetically. <ul style="list-style-type: none"> <li>○ <a href="http://www.imsdb.com/">http://www.imsdb.com/</a></li> </ul> </li> <li>● <i>Looking at Movies: An Introduction to Film</i>, Richard Barsam, Hunter College, City, University of New York, 2012. This edition comes with a DVD.</li> <li>● <i>Great Films and How to Teach Them</i>, William V. Costanzo, National Council of Teachers of English, 2004</li> <li>● <i>Film Art</i>, David Bordwell &amp; Kristen Thompson, McGraw-Hill Higher Education, New York, 2012</li> </ul>

**GCO 3 – Student will be expected to examine the studio system.****Outcomes****Focus for Teaching and Learning**

Students will be expected to:

**3.1** examine the history of the studio system in Hollywood

**3.2** identify the various types of films created by the various studios

**3.3** define the various terminology associated with the studio system

- Teachers can introduce some of the history of the evolution of the Hollywood system from the theatres and stages in New York
- Certain studios became synonymous with certain types of films. Trace the history of these studios and the impact and benefits that being associated with a specific genre may have had for them.
- Students should be familiar with the following terms and concepts: star system, B-movies, blacklist.
- Teachers can introduce the five major studios (at the time): Fox, Paramount, Warners, MGM, and RKO
- Study the three minor studios (at the time): Universal, United Artists, and Columbia

Sample Teaching and Assessment Strategies	Resources
<p><b>Activation</b></p> <p>Teachers may</p> <ul style="list-style-type: none"> <li>● Provide students with a list of professional terms to the film industry to assist students in understanding the language and structure of the studio system.</li> </ul> <p>Students may</p> <ul style="list-style-type: none"> <li>● View a series of “Golden Era” Hollywood films and note the style and structure.</li> <li>● Choose a classic Hollywood film and apply some of the professional terms to structure of a film.</li> </ul> <p><b>Connection</b></p> <p>Teachers may</p> <ul style="list-style-type: none"> <li>● Explore changes in the studio system over the decades.</li> <li>● Assign an essay prompt focusing on comparing a contemporary film with a film from the early eras of Hollywood.</li> </ul> <p><b>Consolidation</b></p> <p>Students may</p> <ul style="list-style-type: none"> <li>● Prepare a biography of a studio actor under contract in the times of studio control to illustrate influence of early film studios.</li> <li>● Research the history of the studios and the types of films they generally made.</li> </ul> <p><b>Extension</b></p> <p>Students may</p>	<ul style="list-style-type: none"> <li>● The early days of the Hollywood studio system. <ul style="list-style-type: none"> <li>○ <a href="http://www.britannica.com/EBchecked/topic/394161/history-of-the-motion-picture/52153/The-Hollywood-studio-system">http://www.britannica.com/EBchecked/topic/394161/history-of-the-motion-picture/52153/The-Hollywood-studio-system</a></li> </ul> </li> <li>● Early classical Hollywood cinema studio systems. <ul style="list-style-type: none"> <li>○ <a href="http://en.wikipedia.org/wiki/Classical_Hollywood_cinema">http://en.wikipedia.org/wiki/Classical_Hollywood_cinema</a></li> </ul> </li> <li>● <i>Understanding Movies</i>, Louis Gianetti, 2013</li> <li>● <i>Cinema Studies: The Key Concepts</i> (3<sup>rd</sup> Edition), Susan Hayward, 2013</li> <li>● <i>The Essentials: 52 Must-See Movies and Why They Matter</i>, Jeremy Arnold, 2016</li> <li>● <i>The Essentials Vol 2: 52 More Must-See Movies and Why They Matter</i>, Jeremy Arnold, 2020</li> <li>● <i>Hollywood’s Artists: The Director’s Guild of America and the Construction of Authorship</i>, Virginia Wright Wexman, 2020</li> <li>● <i>Film Studies</i>, Andrew M. Butler, 2005</li> <li>● <i>All About Eve</i> DVD supplementary features; specifically, the feature on Bette Davis and the Studio System.</li> <li>● <i>Golden Era</i> Hollywood films (note the style and structure).</li> </ul>

- Explore what determines a must-see film from the “Golden Era” and prepare their own film review.

**GCO 4: Students will be expected to use a variety of strategies for understanding editing and continuity in film.**

**Outcomes**

**Focus for Teaching and Learning**

Students will be expected to:

**4.1** interpret and deconstruct film style, craft, and aesthetic components in detail

**4.2** articulate their understanding of the ways in which literary texts and films are constructed for a particular purpose

**4.3** use a variety of strategies to construct meaning from reading and in viewing complex and sophisticated film texts

Students

should have opportunity to consider how editing in film shares some characteristics with editing in their own writing process.

Students should have the opportunity to consider how narrative is constructed through editing in a seamless manner. The audience is not taken “out” of the story by drawing attention to the editing.

Teachers can present a variety of film clips and shorts that show how different forms of editing styles yield different emotional responses from an audience.

Film excerpts and scenes can be used to demonstrate how suspense or humour can be created based on the style of the director as well as the content of the story.

Students can come to consider how the pace of the story and editing affects the story.

Teachers can present a film such as *Rear Window*, which is renowned for its editing style and technique as well as its pacing. This would be an excellent example due to the multitude of secondary material available for academic review.

**Sample Teaching and  
Assessment Strategies**

**Resources**



**Activation**

Teachers may

- Present a second showing of a film with the sound turned off to demonstrate how to critically examine editing techniques and different camera angles and shots used. *Rear Window* is one such example.
  - Prepare a checklist for understanding that can be completed during a second, critical viewing of a film.
  - Demonstrate how to examine a scene using a number of different techniques and determine how each technique contributes to a different sense of emotion.
- A link to a glossary of film editing terminology
    - <https://www.learner.org/>
  - A YouTube link to the top ten most effective editing moments.
    - <https://www.youtube.com/watch?v=bQtkbQkURCI>
  - A link to a site that demonstrates various camera angles, shots, and movements
    - <http://www.thewildclassroom.com/>
  - A film such as *Rear Window*, which is renowned for its editing style and technique as well as its pacing. This would be an excellent example due to the multitude of secondary material available for academic review.
  - meaning in film  
<https://www.lightsfilmschool.com/blog/mise-en-scene-in-film-afk>
  - *The Filmmaker's Handbook*, 5th edition, Steven Ascher, (2020).
  - “Adaptation Studies as a Crossroads”, *Adaptation*, Thomas Leitch, (2008).

Students may

- Construct a script as a group project. This script should incorporate as many of the techniques as is required to effectively create a new layer to the source material.
- Construct a script incorporating many techniques to create a new layer to the source material.
- Create a group project to develop a teaching aid that demonstrates the various angles, shots, pacing in editing.
- Take a passage from a novel studied in another course and apply film techniques to the narrative.

**GCO 4: Students will be expected to use a variety of strategies for understanding editing and continuity in film.**

**Outcomes**

**Focus for Teaching and Learning**

Students will be expected to:

**4.4** demonstrate an understanding of the impact that literary devices and media techniques (such as editing, symbolism, imagery, figurative language, irony, etc.) have on shaping our understanding of a text or film

There are literary devices used in various popular films in which you can view their impact. There is a parallel between film and text through which they both can be classified by identifying literary devices and techniques such as editing (for continuity or impact), symbolism, imagery, etc.

Compare how these ideas translate to a film and novel pairing.

Compare and contrast specific passages in both a novel and its related film paying particular attention to the editorial techniques used by the director and how this added or detracted from the source material.

Sample Teaching and Assessment Strategies	Resources
<p><b>Activation</b></p> <p>Teachers may</p> <ul style="list-style-type: none"> <li>● Prepare a checklist for understanding that can be completed during a second, critical viewing of a film.</li> <li>● Present a quiz where students identify the editing used in a given scene.</li> </ul> <p>Students may</p> <ul style="list-style-type: none"> <li>● Lead an informal talk covering the major concepts discovered during the critical second viewing of a film.</li> <li>● Review the terms and concepts as they apply to each medium.</li> </ul> <p><b>Connection</b></p> <p>Teachers may</p> <ul style="list-style-type: none"> <li>● Show a film to highlight the technical aspect of editing.</li> </ul> <p>Students may</p> <ul style="list-style-type: none"> <li>● examine the use of one of these concepts in the literary form and then in the film form.</li> </ul> <p><b>Consolidation</b></p> <p>Students may</p> <ul style="list-style-type: none"> <li>● Develop, as a group project, a teaching aid that demonstrates the various angles, shots and pacing in editing.</li> <li>● Prepare a formal talk where the goal is to demonstrate knowledge by taking on the role of film critic.</li> </ul> <p><b>Extension</b></p> <p>Students may</p> <ul style="list-style-type: none"> <li>● Research the originators of collision editing.</li> <li>● Show how editing creates meaning and emotion.</li> </ul>	<ul style="list-style-type: none"> <li>● An excellent starting point that demonstrates literary devices used in various popular films and their impact. <ul style="list-style-type: none"> <li>○ <a href="https://docs.google.com/document/d/1wqTMyDBL9fIlqNQeLD/BekG4PRVUFjpiMVNnGZaEj9IU/edit">https://docs.google.com/document/d/1wqTMyDBL9fIlqNQeLD/BekG4PRVUFjpiMVNnGZaEj9IU/edit</a></li> </ul> </li> <li>● An excellent student-oriented site that contains modules on editing practices can be found at <ul style="list-style-type: none"> <li>○ <a href="http://www.internetcampus.com/tvp_ind.htm">http://www.internetcampus.com/tvp_ind.htm</a></li> </ul> </li> <li>● A link to an article (with images) of excellent examples of editing <ul style="list-style-type: none"> <li>○ <a href="http://www.filmsite.org/bestfilm_editing.html">http://www.filmsite.org/bestfilm_editing.html</a></li> </ul> </li> </ul>



**GCO 5: Students will be expected to read and view to construct meaning in film theory and application.**

**Outcomes**

**Focus for Teaching and Learning**

Students will be expected to:

**5.1** use the elements of film theory and language to identify how meaning is constructed in film

**5.2** investigate the concept of montage from its history to its modern applications

- Film is used to create meaning by playing on emotions and emotional responses to external stimuli.
- Film theory refers to breaking down the construction of film as it intended to evoke response in the audience. Film theory, itself, can be broken into sub-categories, such as auteur theory (director as author); cognitive film theory (reaction of the viewer) and Schreiber theory (screenwriter is principal author) among many others.
- There are two types of montage; Russian and Hollywood. The Russian uses the idea of thesis, antithesis, and synthesis to create narrative and emotion out of seemingly disjointed imagery whereas the Hollywood montage conveys change and time over a condensed period using camera angles and editing techniques.
- The theories of Sergei Eisenstein apply to montage and demonstrate how a communist ideology was adopted by a Western civilization and used for commercial gain (TV commercials are montages).
- An excellent starting point for teachers is to consider the ideas of continuity editing, Soviet montage and the early days of film editing as it pertains to creating meaning.

**Sample  
Teaching and Assessment  
Strategies**

**Resources**

**Activation**

Teachers may

- Prepare a quiz on the history of montage as well as the main ideas found in the two different forms (Russian and Hollywood).
  - Examine the greater differences between Russian and Hollywood montages. View “Odessa Steps” clip from the *Battleship Potemkin* and Orson Wells’ “Breakfast Table” clip from *Citizen Kane*.
  - Lead a class discussion on the differences in narrative structure found in film versus written formats such as novels or short stories.
- A link to a site that covers the ideas of continuity editing, Soviet montage and the early days of film editing as it pertains to creating meaning. This is an excellent starting point for teachers.
    - <http://nofilmschool.com/2014/02/video-the-history-of-editing-eisenstein-the-soviet-montage-explained>
  - The Breakfast Scene montage from *Citizen Kane*
    - <https://www.youtube.com/watch?v=CMkPIW22bq4>
  - The Odessa Steps scene from *Battleship Potemkin*
  - *Literature Into Film*, Linda Costanzo Cahir, 2006. This has a student-oriented outline of montage history and application that is quite useful.
  - *Cinema Studies: The Key Concepts* (3<sup>rd</sup> Edition), Susan Hayward, 2006
  - Chapter 3 of *Film Art*, Bordwell & Thompson, 2012
  - Sergei Eisenstein’s “Odessa Steps” clip from the *Battleship Potemkin* and Orson Wells’ “Breakfast Table” clip from *Citizen Kane*.
  - [nfi.edu/film-theory](http://nfi.edu/film-theory)
  - *Andre Bazin’s Film Theory: Art, Science, Religion Illustrated Edition*, Angela Dalle Vacche, 2020

Students may

- Write an essay on an unseen montage where students identify various specific elements and present their conclusions.

**Connection**

Students may

- Create their own montage and present it to the class, explaining the choices they made when filming.
- Adapt one of the scenes in a novel that would lend itself to the montage process.
- Watch a selection of montage sequences from various films and analyze them for the specific editing and film elements that compose a montage.

**GCO 5: Students will be expected to read and view to construct meaning in film theory and application.**

**Outcomes**

**Focus for Teaching and Learning**

Students will be expected to:

**5.3** recognize the use and impact of specific literary and film devices (e.g., figurative language, dialogue, flashback, symbolism, mise-en-scene, and voice-over)

- Narrative structure in film is different from that of a novel due to a compressed time frame and a greater amount of means of dissemination of information to the recipient.
- Being a visual and auditory medium, film creates what would otherwise be left to a reader's imagination. This has benefits and drawbacks.
- Literary techniques can be adapted easily for film. Literary techniques such as flashback can be visually presented, dialogue can occur as presented in a film with the added benefit of editing to create an even greater level of emotion.
- Mise-en-scene is one of the greatest tools at a film maker's disposal. It allows all the elements of the scene to be controlled by the film maker and our sub-conscious picks up on these subtleties.
- "What do we lose as viewers of a film based on a novel?" is a question that students should answer. There should be a focus on imagination and ownership. Teachers should examine the idea that when students use their imagination to visualize characters, they have greater mental ownership over the material than when a film maker presents an already described character for viewing. This creates a more passive audience.



**Sample  
Teaching and Assessment  
Strategies**

**Resources**

**Activation**

Teachers may

- Prompt students with specific topics pertaining to the significance of devices in films from their viewing histories.
  - Identify the literary techniques in a novel and apply the equivalent techniques used by film makers to the adaptation of that novel. (Where is the use of flashback in a novel and how would a film maker use flashback to develop a story?).
  - Prepare a checklist to showcase for students a critical analysis of a film.
- *Reading in the Dark: Using Film as a Tool in the English Classroom*, John Golden, 2001. The following link is a PDF of the above book provided with full rights.
    - <http://sharepoint.mvla.net/teachers/HectorP/SoPol/Documents/Film%20Analysis/Reading%20in%20the%20Dark.pdf>
  - A link to explain the concepts of mise-en-scene
    - <http://www.elementsofcinema.com/directing/mise-en-scene-in-films/>
  - *Literature Into Film*, Linda Costanzo Cahir, 2006.
  - *Film Art*, David Bordwell & Kirsten Thompson, 2012.

**Connection**

Students may

- Compose a movie review with emphasis on the narrative structure and literary elements of the film.

**Consolidation**

Students may

- Create a character analysis or scene description before viewing a movie and identify whether or not the film maker captured what was imagined by the reader.

**Extension**

Students may

- Prepare a letter to a director regarding their treatment of a movie.

**GCO 6: Students will be expected to interpret and create texts in scriptwriting.****Outcomes****Focus for Teaching and Learning**

Students will be expected to:

**6.1** demonstrate the use and impact of specific literary and film devices (e.g., figurative language, dialogue, flashback, symbolism, mise-en-scene, and voice-over)

- Scripts have a specific format and elements particular to script writing.
- Students need to know the difference between a SHOOTING script and a SPEC script. A SPEC script reads more like a novel or prose whereas a SHOOTING script will contain instructions for the director, including such notes as camera angles.
- Together with the class, teachers can introduce and explore the following terms:
  - MOS
  - SLUG LINES
  - INT/EXT
  - DAY/NIGHT

<b>Outcomes</b>	<b>Focus for Teaching and Learning</b>
<p><b>6.2</b> use the conventions of written language accurately and consistently in final products</p>	<ul style="list-style-type: none"><li>● There is overlap between prose and film in terms of storytelling devices. For example, editing and montage have their roots in literary devices such as flashback.</li><li>● A novel's dialogue from a novel can be readily adapted in a number of ways for a film through the use of camera angles and editing practices.</li></ul>

**Sample Teaching and  
Assessment Strategies**

**Resources**

**Activation**

Teachers may

- Review terms associated with script writing.
- Prepare a quiz on script writing elements.

Students may

- Review with class a number of scripts and their movies so that they can see the ideas from script to the movie.

**Connection**

Teachers may

- Use articles from online resources and magazines as models of good contemporary writing that describes and documents the arts and its cultural context.

Students may

- Take a scene from a novel and construct a script.

**Consolidation**

Teachers may

- Utilize the school's resource centre and librarian for suggestions on collaborative activities and resource-based activities.

Students may

- Collaborate on a project to create, and edit their own scripts based on a novel.
- Prepare a peer review of the scripts.

**Extension**

Teachers may

- Encourage collaboration with other subjects, clubs, festivals.

Students may

- Film written scripts.

- A writing website with an emphasis on scriptwriting. This site has some visuals that aid in identifying specific aspects of scripts as well as examples.
  - <http://www.writersstore.com/how-to-write-a-screenplay-a-guide-to-script-writing/>
- A link to free scriptwriting software, Celtx.
  - <https://www.celtx.com/index.html>
- A collection of scripts catalogued alphabetically.
  - <http://www.imsdb.com/>
- <http://www.movieoutline.com/articles/storytelling-principles-for-screenwriting.html>

**GCO 7: Students will recognize and critically respond to censorship.****Outcomes****Focus for Teaching and Learning**

Students will be expected to:

**7.1** demonstrate awareness that literary and cinematic texts reveal and produce ideologies, identities, and positions

**7.2** evaluate ways in which genders and various cultures, subcultures and socio-economic groups are portrayed in film

- American cinema was under pressure by the American people due to its growing levels of what was considered “inappropriate” material such as sex, drugs, violence, debauchery, and a host of other “offensive” topics. Rather than have the government force a production code on the movie makers, Hollywood brought in the Hays Production Code and Hollywood was self governed. This became the Motion Picture Association of America (MPAA) and still determines the ratings a film gets today.
- Ideologies, identities, and positions are created through the subtext developed in film and this often speaks to a specific audience and sends a clear message regarding what is acceptable in society and what is not or what is desirable by a man versus a woman. It is often through film and other visual media that people create/shape their own identities.
- Various genders and cultures (LGBTQ2S+, women, Blacks, Hispanics, etc.) are portrayed in certain ways and whether through a conscious effort to create either a sub-conscious interpretation or an overt negative representation, certain groups have been marginalized. Examine the treatment of subcultures in the cinema.

Sample Teaching and Assessment Strategies	Resources
<p><b>Activation</b> Teachers may</p> <ul style="list-style-type: none"> <li>● Open a class discussion on censorship versus freedom of speech.</li> <li>● Lead a class discussion of treatment of marginalized groups in film and literature.</li> </ul> <p><b>Connection</b> Teachers may</p> <ul style="list-style-type: none"> <li>● View with students a film such as <i>Rear Window</i> and identify specific elements that pertain to notions of voyeurism.</li> </ul> <p>Students may</p> <ul style="list-style-type: none"> <li>● Present a research project on the development of the Hays Code and how it relates to censorship.</li> <li>● View documentaries dealing with gender and/or race issues in film.</li> </ul> <p><b>Consolidation</b> Students may</p> <ul style="list-style-type: none"> <li>● Prepare and conduct a panel debate over censorship.</li> <li>● Write an essay regarding the treatment of women or LGBTQ2S+ in relevant films such as <i>The Hours</i> [2002], <i>Some Like it Hot</i> [1959], <i>The Kids are All Right</i> [2010], <i>Brokeback Mountain</i> [2005] and/or <i>Milk</i> [2008], and others.</li> </ul> <p><b>Extension</b> Students may</p>	<ul style="list-style-type: none"> <li>● <i>The Celluloid Closet: Homosexuality in the Movies</i>, Vito Russo, 1985.</li> <li>● <i>The Celluloid Closet</i> documentary on DVD [1995], Directors: Rob Epstein &amp; Jeffrey Friedman. View specifically for the interview with Gore Vidal, which deals with the Hays Code extensively and humourously from a screenwriter’s perspective</li> <li>● Article from the Washington Post regarding women in modern film <ul style="list-style-type: none"> <li>○ <a href="http://www.washingtonpost.com/news/opinions/wp/2014/03/11/will-hollywoods-depressing-treatment-of-women-eve-r-change/">http://www.washingtonpost.com/news/opinions/wp/2014/03/11/will-hollywoods-depressing-treatment-of-women-eve-r-change/</a></li> </ul> </li> <li>● Article on minorities, LGBTQ, and women as portrayed by Hollywood <ul style="list-style-type: none"> <li>○ <a href="http://www.ravishly.com/2014/08/15/hollywood-movies-women-minorities-lgbtq-facts-stats">http://www.ravishly.com/2014/08/15/hollywood-movies-women-minorities-lgbtq-facts-stats</a></li> </ul> </li> <li>● <i>Film Studies</i>, Andrew M. Butler, 2002.</li> <li>● <i>Film Studies</i>, Warren Buckland, 2003.</li> <li>● <i>Understanding Movies</i>, Louis Gianetti, 2013.</li> <li>● <i>Cinema Studies: The Key Concepts</i> (3<sup>rd</sup> Edition), Susan Hayward, 2006.</li> <li>● Any number of films that deal with this issue can be used as a catalyst for discussion/debate once sensitivity to the topic has been established.</li> </ul>



- Research the Hays Code and the specifics that may have led to its formation.

### **GCO 8: Students will explore various film genres.**

#### **Outcomes**

#### **Focus for Teaching and Learning**

Students will be expected to:

**8.1** differentiate between various types of genres

**8.2** list and classify the elements that construct a genre

**8.3** examine how textual and cinematic features help a reader and viewer to create meaning of the texts

**8.4** identify the problems associated with the study of genres

**8.5** note the relationship of specific elements of a particular text or film to elements of other texts and films

- The classification of novels and film into genres is difficult and most forms cross over into two or more defined areas. A term like rom-com in popular culture is readily identifiable, but distinguishing between film noir and gothic, for example, or bio-pic and documentary requires understanding of characteristics unique to both.
- Certain elements are specific to certain genres. For example, cutaways and observational footage are terms commonly applied to documentary; investigating and understanding the elements most associated with specific genres is worth sharing with students.
- Cinematic features include camera angles, lighting, sound effects and music and these features contribute to both overall interpretation of the plot and highlight specific scenes.
- Specific settings place a film in a specific genre while the narrative itself may be allegorical to a contemporary issue. Understanding the multi significance of setting leads to deeper understanding of the construct of the film.
- Boxing a film into one genre or category might lead to restrictive analysis and interpretation which is why it is important to pose questions concerning the limits of applying elements to certain genres. For example, film might fall under general categories but can be further defined by sub-groups, adventure into western, for example.

Sample Teaching and Assessment Strategies	Resources
<p><b>Activation</b></p> <p>Teachers may</p> <ul style="list-style-type: none"> <li>• Create a list of genres and identify what specifics contribute to the classification system.</li> </ul> <p>Students may</p> <ul style="list-style-type: none"> <li>• List the elements that comprise specific genre categories.</li> </ul>	<ul style="list-style-type: none"> <li>• <i>Literature Into Film</i>, Linda Costanzo Cahir, 2006.</li> <li>• <i>Understanding Movies</i>, Louis Gianetti, 2013</li> <li>• <i>Story and Character: Interviews with British Screenwriters</i>, Ed. Alistair Owen, 2004.</li> <li>• <i>Reading in the Dark: Using Film as a Tool in the English Classroom</i>, John Golden, 2001.</li> <li>• <i>Film Art</i>, David Bordwell &amp; Linda Thompson, 2012.</li> </ul>
<p><b>Connection</b></p> <p>Teachers may</p> <ul style="list-style-type: none"> <li>• View two or more films that are classified as the same genre (science fiction, romance, horror, drama, film noir) and identify common elements.</li> </ul> <p>Students may</p> <ul style="list-style-type: none"> <li>• Examine how specific elements combine to allow a film to be classified as a particular genre.</li> </ul>	<ul style="list-style-type: none"> <li>• <a href="https://www.premiumbeat.com/blog/guide-to-basic-film-genres/">https://www.premiumbeat.com/blog/guide-to-basic-film-genres/</a></li> <li>• <a href="https://milnepublishing.geneseo.edu/exploring-movie-construction-and-production/chapter/2-what-is-genre-and-how-is-it-determined/">https://milnepublishing.geneseo.edu/exploring-movie-construction-and-production/chapter/2-what-is-genre-and-how-is-it-determined/</a></li> </ul>
<p><b>Consolidation</b></p> <p>Teachers may</p> <ul style="list-style-type: none"> <li>• Provide a variety of novels and films, classifying them as a particular genre.</li> </ul> <p>Students may</p> <ul style="list-style-type: none"> <li>• Engage in a class discussion regarding the problems encountered when classifying a novel or film as a particular genre.</li> </ul>	
<p><b>Extension</b></p> <p>Students may</p> <ul style="list-style-type: none"> <li>• Examine films (science fiction, romance, horror, drama, film noir) in greater detail and notice the differences in them and see how the classification of that film may undermine a greater message that is being projected.</li> </ul>	



## GCO 9: Students will explore the various uses of film posters and soundtracks.

### Outcomes

### Focus for Teaching and Learning

Students will be expected to:

**9.1** explore the use of photographs, diagrams, storyboards, etc., in informing film experiences

**9.2** examine sound as a method of evoking emotion in film

- Graphic arts play a significant role in the construction of movie posters. Movie posters are intended to grab attention and promote the film.
- The placement of titles, colours, and images create meaning.
- Sound and soundtracks play significant roles in evoking mood in the audience; exploring the influence of instrumental, theme music and selected compositions as they are placed within the film leads to an understanding of deliberation and subtlety developing an overall film package.
- Music has a strong link to memory and conveys psychological significance. Introduce students to the psychology of music in order to assist their understanding of the construction of scenes within film.
- On-line searches can reveal film posters for different nations and cultures of the same film. This is a fascinating comparative activity for cultural sensitivities, etc.



Sample Teaching and Assessment Strategies	Resources
<p><b>Activation</b></p> <p>Teachers may</p> <ul style="list-style-type: none"> <li>• Show film posters, trailers to ascertain their appeal, the target audience, etc.</li> </ul> <p>Students may</p> <ul style="list-style-type: none"> <li>• Deconstruct a movie poster of visual elements to understand what message is intended.</li> <li>• Critique, by way of an essay or short speech, a movie poster in order to persuade others about its overall effectiveness.</li> </ul> <p><b>Connection</b></p> <p>Teachers may</p> <ul style="list-style-type: none"> <li>• Provide the class with a section of script from a short story and students create a poster designed to evoke a specific theme.</li> </ul> <p>Students may</p> <ul style="list-style-type: none"> <li>• Research the frequency of scores and/or music composers in film to see the similarities and differences in the type of film, plots for which this music is used.</li> </ul> <p><b>Consolidation</b></p> <p>Teachers may</p> <ul style="list-style-type: none"> <li>• Lead a discussion on emotions evoked with music.</li> </ul> <p>Students may</p> <ul style="list-style-type: none"> <li>• Design a film poster</li> <li>• Analyze elements of film poster</li> <li>• Research history of superheros and changing of posters.</li> </ul> <p><b>Extension</b></p> <p>Students may</p> <ul style="list-style-type: none"> <li>• Link knowledge of Golden Era to design a contemporary poster.</li> </ul>	<ul style="list-style-type: none"> <li>• <i>How to Read a Film</i> (DVD version), [2000], James Monaco. This has a section on editing that uses different pieces of music to create different sets of emotions in the same scene.</li> <li>• Use internet links as a basic introduction to movie poster analysis and visual literacy at its basic foundation</li> <li>• Use internet links that focus on movie poster content and design.</li> <li>• View film posters, trailers and other promotional products to ascertain their appeal, the target audience, etc. These are included on most DVDs or can be accessed at <a href="http://imdb.com">imdb.com</a> under a search by film by title and relevant promotional materials for it. For contemporary trailers visit: <a href="http://trailers.apple.com">http://trailers.apple.com</a></li> <li>• <i>Unforgettable film music: the role of emotion in episodic long-term memory for music</i>, Susan Eschrich, Thomas Munte &amp; Eckart Altermuller, <a href="https://bmcneurosci.biomedcentral.com/articles/10.1186/1471-2202-9-48200">https://bmcneurosci.biomedcentral.com/articles/10.1186/1471-2202-9-48200</a></li> </ul>



**GCO 10: Students will explore the future of film making.****Outcomes****Focus for Teaching and Learning**

Students will be expected to:

**10.1** investigate the use of digital film making

**10.2** examine online repositories of digital films

**10.3** describe the process of film making from start to finish

**10.4** research the Internet as a medium for film presentations

- Identify the differences between digital and traditional film when creating movies. The evolution of film into digital can be explored as well as examining the strengths and weaknesses of both platforms.
- Look at the technical aspects of the process. For example, the cost of film making is greater than that of digital so what does that mean for democratizing the film making process?
- More film makers have greater access to creating films than ever before because the process and equipment is much more readily available and affordable.
- The Internet is an open forum where new film makers can showcase their work. Consideration of the best venues for film makers (YouTube; TikTok, for example) as well as consideration of target audience can highlight such things as the evolving nature of the Internet as well as intent of the film maker and the range of audience.
- Film festivals encourage new & established film makers. An introduction to the rise of film festivals, from Cannes to Sundance to TIFF to local ones such as the Nickel Independent Film Festival and the St. John's International Women's Film Festival can serve to introduce students to the possible connection to local film making as well as make students aware of the number of platforms and venues independent film makers can avail of to showcase their work.
- Examine the difference between an independent film and a studio film. The history of independent film studios can be explored not just by the scope of the films produced but also by considering their countries of origin. For example, there are several independent film studios in Canada, including NL.
- Film making can be broken into five distinct stages (development, pre-production, production, post-production, and distribution) and it is worthwhile considering how each stage unfolds.





## Sample Teaching and Assessment Strategies

## Resources

### Activation

Teachers may

- Create a timeline of the key stages in a film's production.

Students may

- Write a compare/contrast essay that can be used in relation to the differences between digital and traditional movie-making.

### Connection

Teachers may

- Identify the differences and similarities between traditional and digital filming.

Students may

- Create a timeline of a film's production.

### Consolidation

Teachers may

- Suggest to research and view online film repositories for a variety of independent films and where they are showcased.

Students may

- Research and view online film repositories for a variety of independent films and where they are showcased.

### Extension

Students may

- Create a major project where students who have written scripts, studied formats,

- A good starting point for the film versus digital discussion would be:
  - [http://en.wikipedia.org/wiki/Digital\\_vs\\_film\\_photography](http://en.wikipedia.org/wiki/Digital_vs_film_photography)
- The greatest resource for this is a broad knowledge of movies and the topics covered in the course.
- The Internet has a wealth of online repositories of short digital films (BMW, YouTube).
- Chapter 7 of *How to Read a Film*, James Monaco, 2009 deals with digital media in great detail.
- Chapter 10 of *Film Art*, David Bordwell & Kirsten Thompson, 2012, deals with documentary, experimental and animated films in great detail.
- <http://www.historyoffilm.net/film-making/film-vs-digital>

genres, and editing can  
film short projects.

## Appendix 1

### *Resources*

#### Suggested Literary Texts

##### **Novels:**

*About a Boy*, Nick Hornby  
*The Hunger Games*, Suzanne Collins  
*The Fault in Our Stars*, John Green  
*The Whale Rider*, Witi Ihimaera  
*Divergent*, Veronica Roth  
*Of Mice and Men*, John Steinbeck  
*One Flew over the Cuckoo's Nest*, Ken Kesey  
*Do Androids Dream of Electric Sheep?* Phillip K. Dick  
*The Maze Runner*, James Dashner  
*The Constant Gardener*, John Le Carre  
*Persepolis*, Marjane Satrapi  
*Q & A*, Vikas Swarup

##### **Non-Fiction:**

*The Accidental Billionaires: The Founding of Facebook*, Ben Mezrich

##### **Drama:**

*Wit*, Margaret Edson  
*Pygmalion*, George Bernard Shaw  
*The Importance of Being Earnest*, Oscar Wilde  
*Moonstruck*, John Patrick Shanley

##### **Short Stories:**

*The Siege*, James Lasdun  
*The Man Who Would Be King*, Rudyard Kipling  
*It Had to be Murder*, Cornell Woolrich [under the nom de plume of William Irish]  
*The Iron Man*, Ted Hughes  
*The Wisdom of Eve*, Mary Orr

##### **Poetry:**

Selected poems of Wilfred Owen [for the film *Regeneration*]  
 Selected poems of Siegfried Sassoon [for the film *Regeneration*]  
 Selected poems of John Donne [for the film *Wit*]

**Reference Materials:**

- How to Read a Film* (DVD version), [2000], James Monaco
- Understanding Movies*, Louis Gianetti, 2013
- Cinema Studies: The Key Concepts* (3<sup>rd</sup> Edition), Susan Hayward, 2006
- The Cutting Edge: The Magic of Movie Editing* (DVD), 2004
- Literature Into Film*, Linda Costanzo Cahir, 2006
- Film Studies*, Warren Buckland, 2003
- The Complete Film Dictionary*, Ira Konigsberg, 1997
- The Celluloid Closet: Homosexuality in the Movies*, Vito Russo, 1985
- Story and Character: Interviews with British Screenwriters*, Ed. Alistair Owen, 2004
- Looking at Movies: An Introduction to Film*, Richard Barsam, 2003
- Great Films and How to Teach Them*, William V. Costanzo, 2004
- Reading in the Dark: Using Film as a Tool in the English Classroom*, John Golden, 2001.
- Film Studies*, Andrew M. Butler, 2002.
- Film Art*, David Bordwell & Kirsten Thompson, 2012.
- Into the Woods: How Stories Work and Why We Tell Them*, John Yoeke, 2013; see also [www.intothewoodsyorke.com](http://www.intothewoodsyorke.com)
- The Filmmaker's Handbook* (5th Edition), Steven Ascher, 2019.
- The Essentials: 52 Must-See Movies and Why They Matter*, Jeremy Arnold, 2016.
- The Essentials Vol 2: 52 More Must-See Movies and Why They Matter*, Jeremy Arnold, 2020.
- Hollywood's Artists: The Director's Guild of America and the Construction of Authorship*, Virginia Wright Wexman, 2020
- Dictionary of Film Terms: the aesthetic companion to film art*, Frank Eugene Beaver, 2006.
- Reinventing Hollywood*, David Bordwell, (2017).  
nfi.edu/film-theory
- Andre Bazin's Film Theory: Art, Science, Religion Illustrated Edition*, Angela Dalle Vacche, 2020
- Unforgettable film music: the role of emotion in episodic long-term memory for music*, Susan Eschrich, Thomas Munte & Eckart Altermuller,
- Internet Movie Database [imdb.com]
- British Film Institute [www.bfi.org.uk]
- National Public Radio – for sound files of film reviews [www.npr.org]
- Graphic Novel sites [teachinggraphicnovels.blogspot.com] and [www.readwritethink.org]

Apple

Film Trailers for Current Releases - <http://trailers.apple.com/>

Rotten Tomatoes [www.rottentomatoes.com]

[www.intothewoodsyorke.com](http://www.intothewoodsyorke.com)

<http://www.movieoutline.com/articles/storytelling-principles-for-screenwriting.html>

<https://www.premiumbeat.com/blog/guide-to-basic-film-genres/>  
<https://milnepublishing.geneseo.edu/exploring-movie-construct-on-and-production/chapter/2-what-is-genre-and-how-is-it-determined/>

<http://www.historyoffilm.net/film-making/film-vs-digital/>

## Appendix 2

### Suggested Film Texts

*Rear Window* [1954], Director, Alfred Hitchcock

*Mansfield Park* [1999], Director, Patricia Rozema

*About a Boy* [2002], Directors, Chris and Paul Weitz

*Regeneration* [1997], Director, Gillies Mackinnon

*Of Mice and Men* [1992], Director, Gary Sinise

*Besieged* [1998], Director, Bernardo Bertolucci

*Wit* [2001], Director, Mike Nichols

*The Importance of Being Earnest* [1952, Anthony Asquith, director] and/or *The Importance of Being Earnest* [2002, Oliver Parker, director]

*The Hours* [2002], Director, Stephen Daldry

*Whale Rider* [2002], Director, Niki Caro

*Pygmalion* [1938], Director, Anthony Asquith

*The Man Who Would Be King* [1975], Director, John Huston

*The Iron Giant*, [1999], Director, Brad Bird

*One Flew over the Cuckoo's Nest* [1977], Director, Milos Forman

*All About Eve* [1950], Director Joseph L. Mankiewicz

*Moonstruck*, [1987], director Norman Jewison

*Persepolis*, [2008], Director, Marjane Satrapi

*Slumdog Millionaire*, [2009], Director, Danny Boyle

*The Social Network*, [2010], Director, David Fincher

*The Visitor*, [2007], Director, Thomas McCarthy

*The Lives of Others*, [2006], Director Florian von Donnersmarck

*Divergent*, [2014], Director, Neil Burger

*The Mazerunner*, [2014], Director, Wes Ball

*The Fault in Our Stars*, [2014], Director, Josh Boone

*The Hunger Games*, [2012], Director, Gary Ross

*The Shawshank Redemption*, [1994], Frank Darabont

*Three Billboards Outside Ebbing, Missouri*, [2017], Martin McDonagh

*Mary and Max*, [2009], Adam Elliot

Since 2001 at the local course level within the Newfoundland & Labrador English School District, Novel Cinema 3221 has offered students an opportunity to conduct in-depth analyses into the art of cinema and into the comparative study of the novel and other genre as adapted into narrative film. Novel Cinema explores where the media of film and literature join and part company.

Where great artistic efforts [as an example John Steinbeck's *The Grapes of Wrath* (1939) and John Ford's *The Grapes of Wrath* (1940)] join and part company is in the unique methods of showing/telling particular to each genre. Indeed, the examination of such differences explores all that is exceptional about the narrative in its ability to attach to all genre and media.

Novel Cinema, then, illustrates the complementary relationship between literature and film and explores the artistry that often emerges from a marriage of the two. Choosing the definitive story is not the object of the course, but rather it is discerning the ebb and flow of narrative, particularly in its transition from the page to the screen or for a unit of study which, in its very approach determines to espouse from the student a richer understanding of aesthetic, both esoteric and exoteric in the choices involved in adaptation from one genre to another.

## Appendix 3

### Background

Novel Cinema 3221 is an academic course intended for students whose goals may include post-secondary study. Novel Cinema 3221 is a film and literature appreciation course with equal emphasis placed on the concentrated study of literature and film as they merge through adaptation. Teachers of Novel Cinema 3221 would need to be well-versed in and able to incorporate their own literature related activities which lend themselves well to the various forms of literature ultimately explored in their class. Some examples of these activities are, but not limited to:

#### Writing:

- Character sketches
- Journal entries
- Essay writing
- Creative writing
- Blogs
- Analysis
- Reviews

#### Representing:

- Presentations
- Short Films
- Posters
- Music recording
- Costume creation
- Lighting creation
- Panel Discussions/Debates

## Rationale

Film is widely regarded as a mature art form and has much newer upstarts in the media of television and digital video and other new media. This course provides students with meaningful instruction into film as a literary genre by providing them with the skills and language needed to **decode and deconstruct meaning** from the components that constitute moving images. As film historian Frank Baker has noted: *"Visual language is too much with us to be ignored... (film) is an overwhelming presence that won't disappear."*

While this course promotes the relevancy of reading-- for pleasure, for stimulation, for reflection and in adaptation -- it also builds on a student's familiarization with literary analysis of texts by exploring a narrative text's complementary visual life in the cinema. Teachers of English know this to be a certainty: *while **some** students will be lifelong readers, **most** students will continue to embrace the cinema as film goes well into their adult lives.* Novel Cinema 3221 reinforces the cross-pollination between these two forms of literature in the ever-tantalizing pull of the narrative. The course is an investigation of storytelling and a hybrid study of literature, and film serves to illuminate

narrative possibilities. Novel Cinema 3221 is constructed to enable students to comfortably partake in a critical analysis of a film and to further develop their ability to analyze literature. In seeing film through the narrative lens, students may bring a competence and familiarization of storytelling and story-making to the craft of filmmaking. Structurally, this course evaluates film study *and* literary study equally, and complements video production and media courses that already exist within the provincial curriculum.

Novel Cinema 3221 places a greater emphasis on and exposure to film and media study in critically evaluating how the genres of film and literature merge stylistically. What constitutes a film adaptation of a literary work may be generated from a variety of genres, including, but not limited to:

- the short story;
- oral narrative tradition;
- the novel;
- the graphic novel;
- drama;
- poetry; and,
- non-fiction [memoir, blogs, the essay, etc]



Students of Novel Cinema 3221 are required to respond to a wide variety of film styles and to demonstrate a knowledge and understanding of film form and content as they pertain to these styles. They are to compare and contrast the adaptation process and connect analytically the film study to the literary source material. The reading selections need to be attractive and thought provoking -- as entertainment, in the posing of ethical questions, and as relevant works that are timeless in their appeal.

A typical year's study in Novel Cinema may include four novels, one play and three short story adaptations with complementary film texts for a total of sixteen texts - [literature and film texts combined]. The total number of texts will entirely depend on the genre chosen as units based on short stories can be covered more quickly than units of study based on novels as source texts.

The Specific Curriculum Outcomes (SCOs) for the Novel Cinema 3221 are derived from the Key Stage 4 (Grade 10-12) Key Stage Curriculum Outcomes (KSCOs). The SCOs are organized into ten units covered over two terms.

- **Unit One:** The History of Film and Film Theory
- **Unit Two:** Translation of Written Text into Film
- **Unit Three:** The Studio System
- **Unit Four:** Editing and Continuity
- **Unit Five:** Constructing Meaning
- **Unit Six:** Scriptwriting
- **Unit Seven:** Censorship
- **Unit Eight:** Film Genres
- **Unit Nine:** Film Posters and Soundtracks
- **Unit Ten:** The Future of Film Making

Besides the listing of SCOs, each unit has suggested teaching/learning strategies, assessment/evaluation strategies, and resources listed for each topic that are designed to provide

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introductory material for the teacher and to foster lesson preparation.

## Appendix 4

### Suggested Minimum Content

### Organization

## Appendix 5

### Evaluation and Assessment

Assessment is the systematic process of gathering information on student learning. Evaluation is the process of analyzing, reflecting upon, and summarizing assessment information, and making judgements or decisions based upon the information gathered. The assessment process for Novel Cinema 3221 should provide a rich collection of information that reflects students' progress in working towards the achievement of learning outcomes, especially in the examination of film as a literary genre.

Teachers are encouraged to use assessment and evaluation practices that are consistent with instructional practices and that are student-centered:

- Assessment tasks that help students determine their own learning
- Assessment tasks that reflect various learning styles
- Assessment tasks that accommodate students' particular learning needs
- Assessment tasks that make explicit the criteria by which performance will be evaluated
- Assessment tasks that provide feedback on student learning and performance regularly

Assessment items may include written language in a variety of forms such as:

- Studying film scripts and screenplays [useful for classic novels]
- Writing and reading critiques [both their own and those of known film critics such as Roger Ebert, Anthony Lane & Lisa Schwarzbaum]
- Critically examining literary texts and their authors with films and their directors to ascertain style and evaluate a creator's literature or film canon [such as the films of Alfred Hitchcock, Steven Spielberg and Tim Burton]

Evaluation items may include written language in a variety of forms such as:

- Analyzing and deconstructing specific scenes from film to discern visual and acoustic meaning and purpose
- Participation in a formal examination at midyear
- Writing reflectively, critically, and analytically about the ideas, values and social effects of texts in our global world

Indeed, other texts can be utilized to enhance the study of a novel and/or film, such as:

- Documentary
- Storyboarding
- News item or article
- Photography and graphic art
- An illustrated text, often designed to promote a film
- Film trailers
- Collage, film posters, or artworks as utilized within a film

## **Assessment Activities**

Assessment activities may include, but are not limited to, the following:

- Anecdotal records
- Checklists
- Demonstrations
- Tests
- Examinations
- Learning activities [worksheets, homework, reflective responses, etc]
- Observation
- Performance tasks
- Seminars and presentations
- Projects
- Self-assessments
- In-class and out-of-class assignments

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In

devising ways to assess learners' interactions with complementary texts and responses to their reading and viewing experiences, teachers might consider the following lines of questioning:

- Did you enjoying reading/viewing the text? Can you identify why you did or did not?
- Did the text [s] offer any new insight or point of view? If so, did it lead to a change in your own thinking or your own beliefs? Or did it confirm opinions already held?
- Did our discussion reveal anything about the texts, or about other people/characters, or about you?

As for determining student progress, teachers may ask themselves:

- Did the students engage with the text [s]? Why, why not?
- Did they ever change their minds about aspects of a text?
- Have the students been participating in discussions? Have they been listening to others and/or presenting their own thoughts?
- Are they able to relate the text [s] to other human experiences, especially their own?
- Are they able to generalize and abstract?
- Do they take responsibility for taking meaning from a text? If not, why not?
- Do they understand that each text reflects a particular viewpoint and set of values that are shaped by its social, cultural, or historical context? That this context reflects a director's view? Or a novelist's?

## Evaluating Student Writing

Teachers can use students' writing samples to identify strengths and weaknesses, analyze errors, and detect the patterns of errors. The following is a list of the kinds of information that the Novel Cinema teacher should address:

- Limited vocabulary, especially with respect to film analysis
- Literal interpretations of plot, themes
- Commonly misspelled words
- Inconsistent use of tense
- Absence of creative detail or description
- Length of piece and overall effort in light of the assignment etc.

### ***Meeting the Needs of All Students***

In recognizing and valuing the diversity of students who will register for Novel Cinema 3221, teachers might consider ways to

- provide opportunities for learners to realize that they possess

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creative

imaginations that can allow audiences to be entertained

- help learners realize that they can come to know themselves through their own writing and by sharing their work with others
- build on students' individual levels of knowledge, skills, and attitudes
- design learning and assessment tasks that draw on learners' strengths
- ensure that learners use strengths as a means of tackling areas of difficulty
- use students' strengths and abilities to motivate and support learning

One of the greatest challenges to teachers in Novel Cinema 3221 will is to motivate students who feel alienated from learning in English Language Arts *and* from writing in particular. Among them may be students who seem unable to concentrate, who lack everyday motivation for writing tasks, who rarely write on their own, who fail to pass in assignments, who choose to remain on the periphery of small group work, and who keep their opinions to themselves.

These students need experiences that

- engage them in authentic and worthwhile learning situations and activities such as exchanging their writing with peers within and outside their classroom, and using the various technologies at their disposal
- allow them to develop their own projects in areas of specific expertise and interest
- form essential links between their learning and writing and their own world
- create songs, video scripts and audio productions that address their real concerns

- give them a sense of ownership of their own “narrative” via writing *and* learning

These students will need substantial support in their efforts and will need positive and motivational feedback within a purposeful and interactive learning context.

## Samples of Student Writing

The following excerpts are from a film assignment given to a Literary Heritage 3202 class at Prince of Wales Collegiate in May 2000, as part of our discussion on the Contemplative Mode of writing. We had watched the film as supplementary coursework, and discussed it as a 'literary' work before students tackled the following in-class assignment. The activity was met with much enthusiasm and greatly influenced the creation of 'Novel Cinema'. (Jeanne O'Brien).

### Literary Heritage 3202

#### The Contemplative Mode: In-class assignment

\***Besiege:** to lay siege to, to assail, to crowd in upon, to beset, to attack or encompass. Also, *importune:* to urge or beg with troublesome insistence.

Please consider **one** of the following questions in a detailed reflection of the film *Besieged*:

- (1) Based on your viewing of Bertolucci's film, consider the significance of the title to the entirety of the story.
- (2) "Man's contemplations are boundless and reflect his attempt to find the meaning and the mystery of life: the meaning of good and evil, life and death, tragedy and comedy, beauty and ugliness, love and hate, charity and selfishness." Apply this quote to the film 'Besieged'.

#### 'Besieged' and its rich characterization:

*"Shandurai instantly captures the audience's attention and throughout the film she takes us...with her on her journey. We feel what she feels; seriousness, mildness, happiness, thoughtfulness, personal satisfaction, and sadness."*

*" 'Besieged' as a film shows remarkable insight as an exploration of a snippet of a woman's life."*

*"The character of Shandurai seems very 'together' to an observer, as she is young, beautiful, ambitious, well-liked, and intelligent. However, she struggles with internal conflict, as she is preoccupied with fears over her husband's situation."*

*"Mr. Kinsky is an awkward man whose social skills leave much to be desired. His music is his best form of expression/communication, and Shandurai tries desperately to comprehend his playing. While at the piano, Mr. Kinsky enters his own little world, observing his beloved Shandurai."*

#### Music as a motif:

*“The music he [Mr.Kinsky] writes begins to change as he incorporates the style and feel of her music; and she finds herself enjoying and relating to it.”*

*“Something was different about this man [African musician] ... he was playing the role of tradition”*

*“The music in this film is very encompassing. It is prevalent throughout the film. Mr. Kinsky is a fine musician whose music is very necessary to his character’s development. Also, the elderly African man who appears every so often in the film is very besieging with his music. Mr. Kinsky is besieged by his music, he was encompassed by it, and ‘besieged’, attacked, crowded in upon Shandurai with his music. His life was his music, which began to change when Shandurai entered his life, and he began to take [an] interest in her African heritage.”*

**On the title:**

*“The title of the film ‘Besieged’ aptly fits its many-layered and complex story.”*

*“The word ‘besiege’ has definite connotations of colonialism...He is the quintessential young European; his fortune inherited and [a] life spent teaching music lessons to wile away the hours. He does not understand Shandurai’s reality; the violence she has witnessed, the loss of her husband, her removal from her culture, even simply her daily struggles.”*

*“The title ‘Besieged’ is a very appropriate one...it occurs on many different levels, in a spiritual as well as a physical sense...the usage [of the word ‘besiege’] comes with equal conflict and strife...The character of Mr. Kinsky is introduced to the audience as a man ‘under siege’...he almost never leaves his beautiful house, has no social contact other than the children whom he instructs in piano... an extreme shyness, eccentricity or social phobia ‘arrests’ him from interacting with others.”*

*“As a character, Shandurai also has a personal siege.”*

*“At one point he begs, grabs, pushes and almost attacks Shandurai to get her to marry him. The way he acts towards her are all acts of being besieged, and like being besieged she finally gives in and falls in love, or so one thinks, with his*

*persistence and inner beauty. She has been taken in by love, being besieged [in essence.]”*

*“The ‘besieging’ is a stealthy attack by a quiet army: in contrast to the loud, brutal soldiers who come to claim Winston, Mr. Kinsky’s efforts creep in slowly until their power can no longer be denied.”*

*“When we reach a point where Mr. Kinsky falls under siege of infatuation with her, the power structure begins to shift, as he frees himself and Winston and traps Shandurai in their own unspoken conflict. When she finally ‘surrenders’ her forces by writing ‘I love you’, the film’s sieges culminate. The irony reaches its critical point with Winston a free man with soaring spirits and Shandurai literally ‘trapped’ underneath Mr. Kinsky’s arm.*

**On embracing/bridging cultures:**

*“The visit Mr. Kinsky pays to the passionate, spiritual African church seems to mystify him. He remains a detached and awkward observer to a culture he does not understand.”*

***Mood (lighting), etc:***

“The film ‘Besieged’ through many devices, such as mood, pulls the viewer to contemplate beauty and ugliness, charity and selfishness”

“(The film) takes the ugliness of war and hate and shows how it can hurt. Children are often used to evoke sympathy, and it is a tactic that works.”



## Sample Course Outline

# Novel Cinema 3221 - Course Outline 2021-22

Ms. J. O'Brien, Room 302

Novel Cinema is a film & literature appreciation course as offered by the English department. Extensive literature and film study is required for success in Novel Cinema 3221. All screenings of films occur during class time in the AV room. *Students must read novels in their own time before class study commences.* Evaluations are based equally on literature and film study in both terms.

## Course Outline

Term 1	Term 2
Film theory	Source text/film: TBD
Short story/film: "It Had to be Murder" & <i>Rear Window</i>	Play/film: "Wit"
Short story/film: "The Wisdom of Eve" & <i>All About Eve</i>	Novel/film: "Q & A" & <i>Slumdog Millionaire</i> *
Novel/film: "About a Boy"	Short Story/film: "The Siege" & <i>Besieged</i>
Novel/film: "The Hours"	

## Course Texts

Class sets of the novels *About a Boy*, and *The Hours* can be considered. There are also class sets of all of the plays and short stories that will be studied in both terms. These will be loaned to students for class discussion/study and then returned to me when that unit of study has been completed.

\*"Q & A" [the novel that *Slumdog Millionaire* is adapted from] students can acquire a copy to read for class.

## Course Particulars

All films are suitable for a 14+ age group. Some course content, however, examines mature issues and themes, but is deemed suitable for Canadian high school students of literature and film via its film classification rating.

Class attendance is mandatory. Missed classes will be difficult to recover due to the nature of this course with respect to film screenings and related lectures. Class outings to external films and workshops may occur in each term and participation in these will also be required. A binder is recommended to house handouts and worksheets and all course writing throughout the year.

## Course Evaluation

Novel Cinema students will write in-class assessment and/or evaluations, to the value of [60%]; as well as prepare out-of-class assignments, to the value of [40%]. Specifically, each narrative pairing of a literary work and its film equivalent will be evaluated - in tests, in oral presentations, in selected assignments, in worksheets, and in research. All evaluations are mandatory.

All in-class assessments [35%], including a mid-year exam if utilized [25%] – however, a comprehensive assessment should be considered, are valued at 60%. Assignments are valued at 25%, with a formal class presentation/paper at year's end valued at 15%.

## Teacher & Room

Novel Cinema 3221

Advance

notice will be given when Novel Cinema 3221 classes are held in the AV room.

No food or drink is to be consumed in the classroom/AV room at any time - however, the consumption of water is permitted.

**Sample Midyear  
Exam (only if  
used – a  
comprehensive  
assessment  
should be  
considered)**

**Note:** As much as possible, answers should be supported with examples from, and reference to, the films and sources studied in this course to date:

**Sources:**

- "It Had to Be Murder" (also known as "Rear Window")
- *About a Boy*
- "The Man Who Would Be King"
- *Of Mice and Men*

**Films:**

- *Adaptation*
- *Rear Window*
- *About a Boy*
- *The Man Who Would Be King*
- *Of Mice and Men*

**Part 1: 20%** Complete each statement:

1. REAR WINDOW was directed by \_\_\_\_\_.
2. \_\_\_\_\_ wrote, and is a character in, THE MAN WHO WOULD BE KING.
3. The setting for ABOUT A BOY is \_\_\_\_\_.
4. The film studied that would fall in both the adventure and buddy genres is \_\_\_\_\_.
5. In REAR WINDOW, passage of time is shown by the film editing technique known as \_\_\_\_\_.

6. In THE MAN WHO WOULD BE KING, \_\_\_\_\_ is frequently used to show the transition between one scene and the next.
7. \_\_\_\_\_ produced, directed and stars as George in OF MICE AND MEN.
8. The era in which OF MICE AND MEN is set is \_\_\_\_\_.
9. The novel ABOUT A BOY was written by \_\_\_\_\_.

**Part 2: Answer any three questions (14 marks each). (42%).**

Long answer questions about films and novels

1. Explain how the directors and screenwriters of any two of the films ABOUT A BOY, REAR WINDOW, or THE MAN WHO WOULD BE KING retain the point of view of the stories on which they were based.
2. What changes does screenwriter John Michael Hayes and director Alfred Hitchcock make in adapting the story “It Had to be Murder” for the screen? How did these changes contribute to the success and effectiveness of the film.
3. Choose any two examples of casting in the films studied (both may be from the same film) and explain why they were crucial to the success of the films.
4. Explain the difference between setting and location, and show their importance in the success and effectiveness of any **two** of the films THE MAN WHO WOULD BE KING, ABOUT A BOY, or REAR WINDOW.
5. Choose a scene from one of the films and tell why you feel it was particularly effective because of decisions the director or screenwriter made. (mise en scene).
6. Comparison of dreams in THE MAN WHO WOULD BE KING and OF MICE AND MEN.
7. Compare ABOUT A BOY and OF MICE AND MEN in terms of their messages about making a connection with someone else.
8. The characters Jeffries in REAR WINDOW and Will in ABOUT A BOY both face situations in which they realize that by getting involved in other people’s lives they may have to face realities about their own. Discuss.
9. The film and story THE MAN WHO WOULD BE KING work both as pure adventure tales but also as allegories with much deeper messages. Explain.

**Part 3: The Adaptation Process (38%)**

Answer question 1 and any ONE other.

1. Read the article, then answer the questions below

**What do directors owe authors?**

by DAN BROWN      CBC News Viewpoint | January 7, 2004

**By now, most *Lord of the Rings* fans** will have seen *The Return of the King* several times. Your pop-culture correspondent, on the other hand, has seen the final chapter in Peter Jackson's big-screen trilogy only once, and I was a tad disappointed. The problem isn't that *Return of the King* is a bad movie (it's a fine movie), the problem is that **the movie isn't the book.**

My favourite part of the entire trilogy – the J.R.R. Tolkien books, that is – is the sombre ending. Because Tolkien's story unwinds very slowly after the One Ring is swallowed up by Mount Doom, readers get a full picture of just how deeply Frodo has been scarred by his quest. There's even a final confrontation with Saruman in the homeland of the hobbits, the Shire, which the evil wizard has

transformed into an industrial wasteland.

In the movie, however, Jackson only hints at Frodo's torment, and he leaves out Saruman's last stand altogether. Perhaps the director is saving the relevant footage for the DVD, but that doesn't change the fact that these elements are essential to the books...

I could go on listing discrepancies, but there's a larger issue here. Does Jackson even owe Tolkien anything? **When a filmmaker undertakes an adaptation, does he or she have an obligation to faithfully reproduce the story and characters as they were originally presented on the page?**

These questions aren't going to go away. As long as Hollywood needs fresh ideas, books will inspire movies...

Judging by what I've heard and read, the standard fan response to Jackson's tinkering seems to be that he's **captured the spirit of Tolkien, even if some of the details are wrong**. That level of fidelity seems to be good enough for most Tolkien devotees, who are realists: they're just happy that *Lord of the Rings* got made in the first place. They don't want to complain too loudly for fear of being viewed as ungrateful geeks.

From time to time, film critic **Roger Ebert** has addressed this thorny topic in his reviews and columns. Ebert is an absolutist on this question. His take is that **the job of a movie is to be a good movie, period**. He doesn't really care if a filmmaker takes liberties with the original material, so long as he or she makes a good film in the process. Using this reasoning, you can justify pretty much any kind of textual mangling.

What if Jackson wanted to change *Lord of the Rings* so that, oh, I don't know, Gandalf was a woman? According to Ebert, that would be fine as long as the resulting film is a compelling one. What if he wanted to change it so that it ends with Frodo keeping the One Ring and installing himself as emperor of Middle Earth? Again, so long as the film is a strong one, that's all right.

I'm of a different mind. I believe someone has to stand up to defend the interests of the author. More so than Peter Jackson, J.R.R. Tolkien's reputation is at stake here. You can't deny that it was from Tolkien's imagination that Middle Earth originally sprang.

And guess what? Although critics and moviegoers have given *Return of the King* generally positive reviews, the one thing they have been united in condemning is the way Jackson wraps up the action. The conventional wisdom is that this is a movie with too many false endings; the director didn't seem to know how to conclude the trilogy. Had Jackson stuck closer to the book, he might have been able to prevent this criticism.

Jackson's films might be "based on" or "inspired by" *The Lord of the Rings*, but it's painfully clear they are not synonymous with Tolkien's masterpiece.

1. In the fourth paragraph, columnist Dan Brown asks the following question: **"When a filmmaker undertakes an adaptation, does he or she have an obligation to faithfully reproduce the story and characters as they were originally presented on the page?"**

- (a) Dan Brown goes on to give his opinion about this. Explain his position, as much as possible in your own words. (6)
- (b) The columnist also explains how Roger Ebert would answer this question. Explain Ebert's opinion, as much as possible in your own words. (6)
- (c) With whom do you most agree, Dan Brown or Roger Ebert? Explain why.(6)
- (d) Choose one of the four sources/films studied in this course, and tell the following:
  - i. the major changes made (6)
  - ii. whether or not you feel the film "captures the spirit" of the source material.(6)

**Answer****EITHER #2 OR #3**

2. What are some of the different challenges a director and/or screenwriter might face when adapting a short story compared to adapting a novel? Use examples from the two short stories studied.(8)
3. Using examples from the films studied, give four reasons why a director or screenwriter might make changes to the source material in adapting the film. (8)