10-Day Lesson Plan

Prepared for: EDUC 312

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Unit Title: Books and Movies (Comparing and Contrasting Literary and Cinematic Art)
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(Comparing and Contrasting Literary and Cinematic Art)

BIG IDEA:
What does a movie do that a book can’t?
What does a book do that a movie can’t?

Overview
The attached Unit Plan includes a UbD outline in its characteristic structure. The relevant Minnesota State Standards are cited therein, as well as the essential questions and related objectives for knowledge and skills. A general description of performance tasks and assessment evidence is provided in the outline.

Detailed individual lesson plans for each day are separately provided. The Unit Plan calls for 12 days of classroom activities. I have included time for work on student projects and the presentation of the related skits and speeches that are to be assigned in this Unit.

Overview
The principal objective of the Unit as it is here designed and intended is 1) to introduce key concepts and terms for the interpretation of cinematic arts (camera shots, editing technique and the use of sound and music), and 2) to compare the aesthetics and techniques of cinema to the aesthetics and techniques of literature, that is, to compare a book to a movie and see how they are different and how they affect the reader/viewer differently because of those aesthetics and techniques.

This Unit is designed for use after some fundamental knowledge and skills have been acquired in literary arts and speech. However, it could be adapted for these purposes too. It is envisioned that, because learning of the objective of this Unit would be enhanced by repetition, the basic format of presenting a cinematic version of a book that is simultaneously read by the students would be a good way to reinforce, to expand upon and to extend understanding of both cinematic and literary arts. In other words, I could see this Unit replicated several times with
different content and context over the course of the semester or school year.

The overarching question or idea to this Unit and to all the units which are related to it in the interpretation of literature and cinema is the idea of aesthetics. What is aesthetics in art? How does it relate to the ephemera of popular taste? What does a good book or a good movie need to be a great book or a great movie?

Assumptions & Classroom

The class is 11th grade regular English (literature) for 24 students. All class sessions are 90 minutes. The students are seated in traditional rows of desks facing the front of the class where there is a blackboard, a history time-line poster above it, maps to the side of it, and a retractable screen which can be lowered in front of it. A multimedia projector permits the display of PowerPoint presentations and video to the screen. Stereo speakers are included in the media system.

Students will have access to a “library” of video segments to evaluate, using PC’s in the classroom that are shared between them for individual and group activities. Internet access provided to the classroom. An overhead projector permits display of media from a teachers computer, which may be used for PowerPoint and video.

Students all have copies of the books and other reading material assigned for the class, so that they may take them home and read them outside of classroom hours. Lesson plans assume that students may be required to read about 30 to 40 minutes in homework each day (about 25 pages) in order to be prepared for class. Reading assignments are reinforced by spot quizzes.

Prior Knowledge and Related Skills

While the principal objective of the Unit shall be to introduce concepts, terms, and interpretive skills for the cinematic arts, the comparison to literary arts requires prior knowledge of fundamental elements of literary criticism, including comprehension of plot, recognition of theme, understanding character development, etc. and also will require a basic familiarity with key literary concepts pertaining to word usage, such as major figures of speech (metaphor, for example), diction and syntax. These shall be refreshed and reinforced in this unit, and a new concept, that of genre, will be introduced.
Students will also make oral presentations in this Unit, either as a group activity (skit) or as a speech. The critique of oral presentations will be known to the students and an understanding of the requirements for an effective oral presentation shall be presumed, including speech structure, use of common rhetorical devices, speaker’s rapport with the audience, and the importance of rehearsal. While a summative assessment will largely address the “learning” in the Unit, a substantial product of the Unit will also be the skits and speeches prepared by the students. A rubric for evaluation is provided. The same will be used by the students for peer evaluations, as a means to reinforcement understanding of effective oral presentations, as well as feedback to presenters from their audience to help them in self-assessment.
STAGE ONE: DESIRED RESULTS

ESTABLISHED GOALS (Minnesota Standards for 9-12 in Language and Arts)

I. READING AND LITERATURE: The student will read and understand grade-appropriate English language text.

D. Literature Standard: The student will actively engage in the reading process and read, understand, respond to, analyze, interpret, evaluate and appreciate a wide variety of fiction, poetic and nonfiction texts. The student will:

1. Read, analyze and evaluate traditional, classical and contemporary works of literary merit from American literature [*Maltese Falcon* by Dashiell Hammett]

4. Evaluate the impact of an author’s decisions regarding word choice, point of view, style and literary elements. [*Maltese Falcon* by Dashiell Hammett] [*John Huston’s cinematic production & screenplay of Maltese Falcon*]

5. Analyze, interpret and evaluate the use of figurative language and imagery in fiction and nonfiction selections, including symbolism, tone, irony and satire. [*Maltese Falcon* by Dashiell Hammett] [*John Huston’s cinematic production & screenplay of Maltese Falcon*]

9. Analyze the characteristics of literary forms [genre of fiction/cinema – detective novel & film noir]

13. Read, analyze, and critique dramatic selections by comparing and contrasting ways in which character, scene, dialogue, and staging contribute to the theme and the dramatic effect [*John Huston’s cinematic production & screenplay of Maltese Falcon*]

14. Respond to literature using ideas and details from the text to support reactions and make literary connections. [*Maltese Falcon* by Dashiell Hammett] [*John Huston’s cinematic production & screenplay of Maltese Falcon*]

III. SPEAKING, LISTENING AND VIEWING: The student will speak clearly and effectively for a variety of purposes and audiences and actively listen to, view and evaluate oral communication and media.

6. Make informed evaluations about television, radio, film productions, newspapers and magazines with regard to quality of production, accuracy of information, bias, purpose, message and audience. [*John Huston’s cinematic production of Maltese Falcon*]

NOTE:

For the sake of teaching the aesthetics and techniques of cinematic art, cinematic drama is presumed to be one of the “literary” arts because it is scripted and often originates from novels, short stories and plays, even though much of its art belongs to the non-print media. Minnesota standards do not explicitly address cinematic arts. In one instance, the standard specifies reading dramatic text, but does not specify viewing a drama. However, the standard addresses the aesthetics of “staging” and other matters affecting “dramatic effect,” which in the context of cinematic production pertains to the subjects of this unit. Similarly, the media-related Minnesota standards seem to largely focus upon informative content, rather than artistic content. However, the important technical and aesthetic features of either informative or artistic cinema are
essentially the same. A TV ad will use the same techniques and aesthetics to sell a car that the movie director will use in a drama, and therefore understanding cinematic art provides transferable knowledge for understanding all media that employs cinema.

**Additional or Related Standards:**

The standards for reading comprehension are also implicit in the unit. Also standards for effective and correct written content and for oral presentations are implicit in the unit. It is presumed that the instructional basis for reading comprehension, written content, and oral presentations is on-going, and that these related activities in this unit reinforce them.

**UNDERSTANDINGS:**

Cinematic art and literary art feature unique techniques and aesthetics that make the experience of those arts unique and which enrich us differently.

Some cinematic techniques and aesthetics are impossible for literature, e.g., sound effects and camera effects.

Some literary techniques and aesthetics are impossible for cinema, e.g., poetic devices and “thoughts that cannot be seen”.

Literary and cinematic arts have distinctively important and enduring value.

**ESSENTIAL QUESTIONS:**

What is cinematic art? What is literary art?

What are the “aesthetics” of cinema?

How can we compare a book to a movie?

How are they the same? How different?

**KNOWLEDGE:**

Key technical features of cinematic arts

Key aesthetics of cinematic arts

Key technical features of literary arts

Key aesthetics of literary arts

**ESSENTIAL VOCABULARY/CONCEPTS:**

Aesthetics; art

Technique; technical; craft

Genre generally: detective novel & *film noir* for example

Cinema terms: Montage; continuity, shot, cut

Literary terms: protagonist, antagonist, conflict, theme, imagery, syntax, diction, metaphor

**SKILLS:**

Recognize the role of select aesthetic and technical elements of cinematic art, such as editing, camera shots and the use of sound and music

Recognize the role of select aesthetic and technical elements of literary art, such as genre, linguistics, poetic devices and figures of speech that comprise a literary expression.

Express or demonstrate such understanding in creative expressions and critical evaluations, including written and/or oral presentations concerning literary and cinematic content.
### STAGE TWO: ASSESSMENT EVIDENCE

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<td>Students will also:</td>
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<td>Either (1) collaboratively create and perform a 10-minute original “radio drama” with dramatic uses of sound and music in a voluntary group; or (2) individually deliver a five minute speech summarizing a written evaluation of a film based upon a book, explaining how the book and the film differed in their artistic presentations.</td>
<td>Contrast and compare the film and book versions of <em>Maltese Falcon</em> in class discussions.</td>
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<td>Contrast and compare the film and book versions of <em>Maltese Falcon</em> in a written essay discussing the merits, differences and unique qualities of cinematic and literary art as demonstrated by them.</td>
<td>Identify camera shots in a 15-second or 30-second TV advertisement in a home-work assignment.</td>
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<td>Demonstrate knowledge of features of cinematic and literary arts covered in the unit in a summary test (e.g., camera shots and other cinematic techniques; literary techniques discussed in the unit)</td>
<td>Identify camera shots on various cinematic excepts in group activities in classroom.</td>
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**OTHER EVIDENCE:**

- Contrast and compare the film and book versions of *Maltese Falcon* in class discussions.
- Identify camera shots in a 15-second or 30-second TV advertisement in a home-work assignment.
- Identify camera shots on various cinematic excepts in group activities in classroom.
- Identify key cinematic or literary techniques/aesthetics in classroom activities.
- Demonstrate knowledge of editing and the use of sound effects and in cinema in a classroom quiz.
- Demonstrate reading comprehension of *Maltese Falcon* (the novel) in classroom quizzes.
# STAGE THREE: LEARNING PLAN (LESSON SEQUENCE)

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DAY #1 Lesson Plan: Introduction of the Unit – Cinema Art versus Literary Art

Anticipatory Set: The Unit is introduced by comparing a reading of a “climactic” excerpt from an important literary text to a corresponding “scene” from a film production of the related book. For this example, I will use the final pages of All Quiet on the Western Front and the last scene of the 1930 movie of the same name.

Objective: Objectives for the day are to present an overview of the Unit plan:

1. Pose the BIG IDEA: What does a movie do that a book can’t? What does a book do that a movie can’t?
2. Outline the key understandings that are to be covered.
3. Cite the essential vocabulary/concepts for the Unit.

Input: In general class discussion review the Big Idea using the reading and the cinematic scene of All Quiet on the Western Front as the example. Elicit student identification of differences, of qualities of the art that differ, of opinions about the comparative aesthetic impact or appeal of the two. A handout will list some of the most famous book/movie combinations, including especially ones they may be familiar with (e.g., Harry Potter, Lord of the Rings). Ask class to consider: what makes a movie different from a book? For common discussion we may refer to the Harry Potter series or the Tolkien trilogy.

I will review the general outline of the Unit plan and its objectives and itemize the expected reading and project assignments and graded assessments that will be featured:

1. Reading of Maltese Falcon by Dashiell Hammett (first half due on Day 5; second half to be read by Day 7, after weekend).
2. Quizzes and homework on cinematic techniques that will be identified in class with related instructional material.
3. Quiz on comprehension of Maltese Falcon (Day 5 & 7)
4. Summary Exam (Day 10)
5. Project: choice of either (a) group project (5 or more persons) to collaboratively create and perform a 10-minute original “radio drama” with dramatic uses of sound and music
in a voluntary group; or (b) a five minute speech summarizing a written evaluation of a film based upon a book, explaining how the book and the film differed in their artistic presentations (due on Day 11 or 12).

**Modeling & Checking for Understanding:** Class will take an *ungraded* pre-unit test to identify the scope of current understanding (10 multiple choice on key terms and concepts to be covered in Unit; one short answer to identify and offer opinion on a movie based on a book that they have read ors seen, or both).

**Guided Practice:** Students have been previously assigned to groups of four – by one of three grouping strategies. Using one of these groups, I will send the students into groups to discuss movies with books that they have seen/read, to discuss differences and which version they preferred the most and why. Do they agree? How do they disagree? Rejoining the class, ask the designated “recorders” to report their conclusions.

**Independent Practice:** Begin reading *Maltese Falcon*.

**Input Redux:** Following the guided practice, using a PowerPoint presentations, I will introduce some important critical insights about cinema as media of art through a short lecture. The aesthetics of cinematic/photographic media will be briefly characterized (cf. Susan Sontag’s *On Photography*; Susanne Langer’s argument that “…cinema is like dream in the mode of its presentation. It creates a virtual present, an order of direct apparition. That is the mode of dream” from *Feeling and Form: A Theory of Art*). [Hand out of excerpts from Sontag and Langer are given for a homework reading and future reference (10 pages)].

**Closure:** The art of editing and camera shots will be previewed as an example of the input on general aesthetics of cinema/photographic arts as a lead-in for the next lesson.

**DAY #2 Lesson Plan:** *Cinematic Art – The Camera Shot & Editing Basics*

**Anticipatory Set:** Recall the observations of Susan Sontag on photography from the day before., then segue to a video using two examples: 1) a common 15-second TV ad, and 2) the
opening sequence of Hitchcock’s *Psycho* and the famous shower scene. Then I engage in a
discussion about how the specific shots affected the message or content that was shown, how
choosing another shot changes how that content is seen and understood. I would ask students
how they might shot the scene if they were the director.

**Objective:** Objectives for the day are to learn to identify common cinema shots and basic editing
techniques, and to recognize and understand the technical and aesthetic differences of such shots.
*When given a 30 second video segment (TV ad, movie excerpt, etc.) student will be able to
identify the number and kinds of shots, describe correctly their technical features, and express
meaningfully the value of the shots in the aesthetics of the video and its relation to the message.*

**Input:** A PowerPoint presentation will feature a full shot-by-shot analysis of select portions
from *Psycho*, will number and name the shots in technical terms, and will describe the aesthetics
of the shot and their affect upon an audience. A handout will itemize common terms for shots
and describe their characteristics. See Appendix for example.

**Modeling & Checking for Understanding:** As an exercise the class will then review the 15-
second TV ad and collectively (Q &A) identify the shots, using the handout, and what has been
learned so far.

**Guided Practice:** Students have been previously assigned to groups of four – by one of three
grouping strategies. Using one of these, I will send the students to PC’s to complete a common
task (work sheet) for which they will be collectively graded: reviewing a small video segment,
identifying the shots, describing the aesthetics. Time permitting the class will then congregate
and review each segment and learn how each group assessed the segment they reviewed, the
class as whole critiquing the work of their peers.

**Independent Practice:** Continue reading *Maltese Falcon*. Also, as a homework assignment due
the following day, each student will watch a TV commercial of their own choosing, summarize
its message, number and identify the shots, and assess their aesthetic value to the message. This
will be individually graded.
Closure: Ask class to consider: what affected them most? The music in Psycho or the shots? Or was it the combination?

Day # 3 Lesson Plan: Cinematic Art – Editing, Sound and Music.

Anticipatory Set: I introduce the day returning to presentation of the shower scene in Psycho.

Objective: Objectives for the day are to learn the fundamentals of cinematic editing and to recognize technical and aesthetic aspects of sound and music in cinema. When given a 30 second video segment (TV ad, movie excerpt, etc.) student will be able to recognize the aesthetic choices and technical implications of edits, sound, and music in the segment.

Input: A PowerPoint presentation will feature a full editing analysis of the previous select portions from Psycho, and some other films, will identify the key concepts (terminology) for edits. The same scene will be analyzed for the aesthetics of sound and music. A handout will itemize common terms for editing, sound and music in movies. A brief video on the art and craft of film editing will be viewed.

Modeling & Checking for Understanding: Taking up the discussion of what Ads the students reviewed in their shot analysis, we review what they saw in shots and then discuss what they noticed about edits and the use of sound and music.

Guided Practice: Using the same groups and video clips that the students worked on in the previous day, I will send the students to PC’s to complete a common task (work sheet) for which they will be collectively graded: reviewing the same small video segment, identifying the edits and describing the aesthetics of the sounds and music, and relating the effects of these choices on the scene. Time permitting the class will then congregate and review each segment and learn how each group assessed the segment they reviewed, the class as whole critiquing the work of their peers.
Independent Practice: Continue reading *Maltese Falcon.*

Closure: To highlight the role of sound, we will listen to a short portion of a radio broadcast of *Maltese Falcon* and/or some other radio suspense drama. The project option to create a “radio skit” will be previewed.

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Day # 4 Lesson Plan: *Cinematic and Literary Genre – Style and Substance.*

Anticipatory Set: We open with general discussion: describe the characteristics of the ideal hero.

Objective: Objectives for the day are to present the idea of genre and how style and substance of genre interplay to define it. *Student will be able to recognize the aesthetic role and technical implications of genre in literature and cinema, as style and substance.*

Input: A PowerPoint presentation will define genre in terms of four common uses: setting; theme (topic); mood (style); and format. A few video segments will featured to a represent some common cinema genre’s: Westerns (*Stage Coach*); science fiction (*2001*); *film noir* and suspense films (*The Third Man*). Stylistic differences are identified and discussed. The relation of the style of the genre to its substance is suggested. A handout will itemize terms for genres and cite exemplary cinema and books.

Modeling & Checking for Understanding: Taking up the discussion of *fantasy* as a genre, students will be asked to identify the elements of the genre as represented in movies and books like the *Harry Potter* series.

Closure: The genre discussion will close with a quick visual matching exercise, identification of “genre” of popular movie scenes.

Guided Practice: With assistance as needed, students will organize “radio drama” skits, or begin
selection of book/cinema for their speeches. A handout will assist students to identify options of films and books for speeches (including passages of relevant scenes to review; students need not read the entire book nor view the entire film, but will receive extra credit if they do so).

Independent Practice: Continue reading Maltese Falcon.

Day #5 Lesson Plan: Literary Art – Narrator as Camera (book as script)

Anticipatory Set: Ask the class: how would you shoot the opening scene of your movie version of Maltese Falcon? What is explained in the book that is hard to show in a movie? Discussion of the idea of the narrator as a camera.

Objective: Objectives for the day are to review the literary value of Maltese Falcon, its role in the genre, its development of the hero, its linguistic style. When given a passage, student will be able to recognize the literary aesthetics of Maltese Falcon and describe the characteristics of its genre, hero and style.

Input: Before the lecture students will complete a short quiz on comprehension of Maltese Falcon (covering the first half of the book). Students exchange their tests and correct them as we review them.

A PowerPoint presentation will introduce the idea of the narrator as camera (the author’s eye) by exploring Dashiell Hammett’s career as a detective and a writer. The presentation will briefly review the role of the genre in American cinema, Sam Spade as hero, and literature and its influence on American culture. Use of key terms of literary analysis will be employed and reviewed as needed: protagonist, antagonist, conflict, theme.

Modeling & Checking for Understanding & Guided Practice: Using alternate group selection, I will direct the students to complete a common task (work sheet) by identifying the effect or importance of one or more literary elements of a selected passage from the first half of the book – protagonist, antagonist, conflict, theme. Time permitting the class will re-congregate
and review each passage and learn how each group assessed the segment they reviewed, the class as whole critiquing the work of their peers.

**Independent Practice:** Continue reading *Maltese Falcon*. Work independently on chosen project.

**Closure:** Show the opening scene of Huston’s *Maltese Falcon* and compare it to how they imagined it and how the book presents it.

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**Day #6 Lesson Plan: Cinematic Art – Camera as Narrator (movie as script)**

**Anticipatory Set:** Ask the class: Start to think about how the book and movie differ and are the same. What does the book do the movie can’t? What does the movie do that the book can’t?

**Objective:** View the first half of Maltese Falcon  *When given a cinematic production and a corresponding literary passage, student will be able to recognize the literary and cinematic aesthetics and the techniques which affect them.*

**Input:** After viewing, present the idea of the camera as a narrator (the director’s eye) and explore the uses of *edits, shots, sound and music* to tell the story with an illustrative example from the first half of the film. Portions of the original screen play by John Huston (including the opening sequence which was previously discussed) will be shared with the students and referenced in the lecture to help them compare the book’s characteristics to the movie’s characteristics. Several copies of the entire screen play will be available in the classroom as a resource for further study.

**Modeling & Checking for Understanding:** Through the use of Q &A or colloquy, engage students in exploration of aesthetics and techniques of other parts of the film in the manner of the exemplary “input.”
Guided Practice: None.

Independent Practice: Continue reading Maltese Falcon. Work independently on chosen project.

Closure: Read the end of the novel out loud and ask how it should be filmed.

Day # 7 Lesson Plan: Literary Art – Narrator as Camera (book as more than script)

Anticipatory Set: Ask the class: how is a book more than a movie? Open the day with the quiz on comprehension of Maltese Falcon (covering the last half of the book) which also reinforces some the key terminology on literary art. Students exchange their tests and correct them as we review them.

Objective: Objectives for the day are to review the literary value of Maltese Falcon, its role in the genre, its development of the hero, its linguistic style. When given a passage, student will be able to recognize the literary aesthetics of Maltese Falcon and describe the characteristics of its genre, hero and style.

Input: A PowerPoint presentation on Hammett’s use of language, the elements which make a book something more than a movie. Use of key terms of literary analysis will be employed and reviewed as needed: imagery, syntax, diction, metaphor.

Modeling & Checking for Understanding & Guided Practice: Using alternate group selection, I will direct the students to complete a common task (work sheet) by identifying the effect or importance of one or more literary elements of a selected passage from the last half of the book – imagery, syntax, diction, metaphors. Time permitting the class will re-congregate and review each passage and learn how each group assessed the segment they reviewed, the class as whole critiquing the work of their peers.
Independent Practice: Work independently on chosen project.

Closure: Assign “take-home essay” exam – due on Day 10: Contrast and compare the film and book versions of Maltese Falcon in a written essay discussing the merits, differences and unique qualities of cinematic and literary art as demonstrated by them. What did the movie do better versus what did the book do better? See the attached Summary Assessment.

Day # 8 Lesson Plan: Cinematic Art – Camera as Narrator (movie as more than script)

Anticipatory Set: Ask the class: if you were going to shoot the movie in today’s culture what would be different? Who would be the actors? Where would it take place? How would they dress? Would these things affect the script of the movie, change the plot?

Objective: View the last half of Maltese Falcon When given an excerpt of a cinematic production and its corresponding literary passage, student will be able to recognize the literary and cinematic aesthetics and the techniques which affect them.

Input: After viewing, present the idea of the movie as something more than a script – actors, costumes, sets, props, special effects, etc. to tell the story – with an illustrative example from the second half of the film.

Modeling & Checking for Understanding: Through the use of Q &A or colloquy, engage students in exploration of aesthetics and techniques of other parts of the film in the manner of the exemplary “input.” Specifically: which actors “made” the characters stand out? What costume, sets, props, special effects, etc. made this movie “distinctive”?

Guided Practice: None.

Independent Practice: Work independently on chosen project.
Closure: Begin review for summary test: ask meaning of some key terms.

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**Day # 9 Lesson Plan: Project Work Day.**

The day will be largely devoted to project work with assistance as needed

**Anticipatory Set:** Review for summary test: review some key terms/concepts.

**Objective:** Prepare individual or group projects, review for tests.

**Input & Modeling & Checking for Understanding & Guided Practice:** Individualized attention. I should be rotating to groups and individual and aiding as needed.

**Independent Practice:** Work independently on chosen project.

**Closure:** Conclude with a “pop” review for summary test: review some key terms/concepts.

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**Day # 10 Lesson Plan: Summary Test & Project Work Day.**

**Anticipatory Set:** Review for summary test: review some key terms/concepts.

**Objective:** Administer summary assessment. Part I: cinema art with *Maltese Falcon* as example (shots, edits, sound, music, genre). Part II: literary art with *Maltese Falcon* as example (protagonist, antagonist, conflict, theme, imagery, syntax, diction, metaphor). Take-home essay due or may be completed in class. Test will be corrected in class by peers. The remainder of the day is a project work day.

**Input & Modeling & Checking for Understanding & Guided Practice & Independent Practice:** Work independently on chosen project. Individualized attention. I should be rotating among the various groups and individuals and assisting/guiding them as needed.

**Closure:** none.
Day # 11 & Day # 12: Student Presentations

Anticipatory Set: n/a.

Objective: Evaluate student skits and speeches.

Input & Modeling & Checking for Understanding & Guided Practice: Students will also “evaluate” the work of their peers by the standards that are applied. The student “evaluation” will be an instrument to reinforce the elements of effective oral presentations which students must learn under the Minnesota standards, and it will also provide the presenter with feedback about how their audience responded to their presentation as a means of self-assessment.

Independent Practice: Group and individual participation in skit or speeches.

Closure: Would you rather be a writer or a film director?