UNIT 2:
THE FILM-LITERATURE CONNECTION

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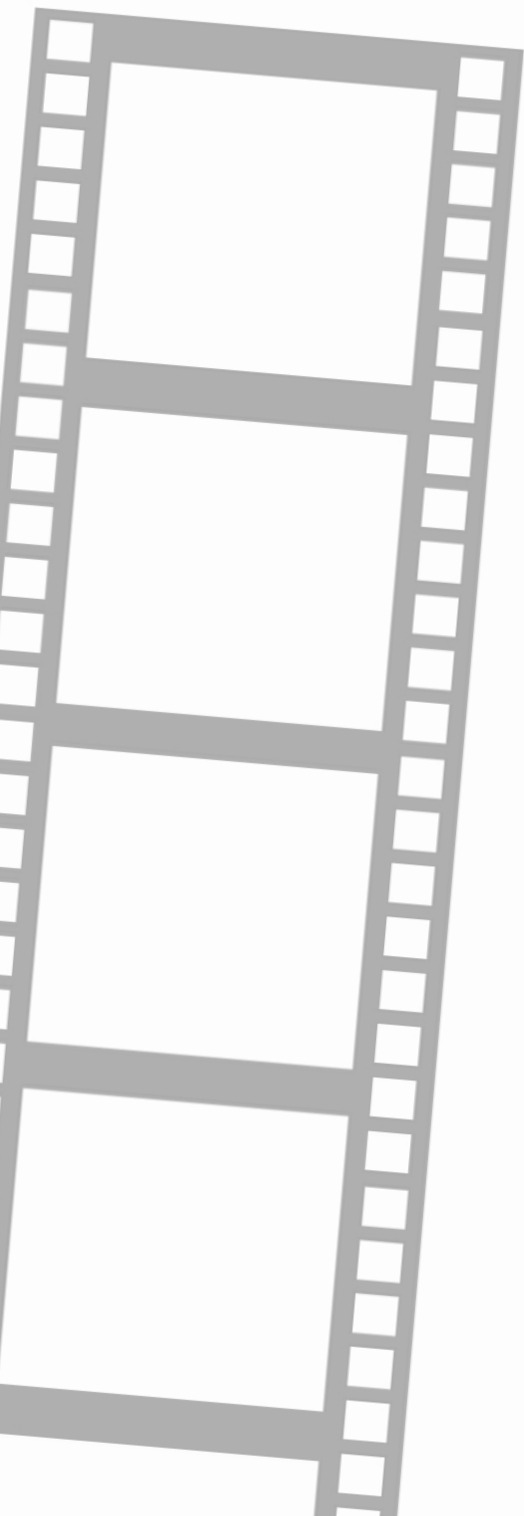
FILMSCHOOL

Introduction:

Most contemporary film-related resources available for teachers and students are appropriate only for elective courses in filmmaking and film appreciation. Until now, teachers have been on their own when attempting to integrate film into a traditional high school literature course.
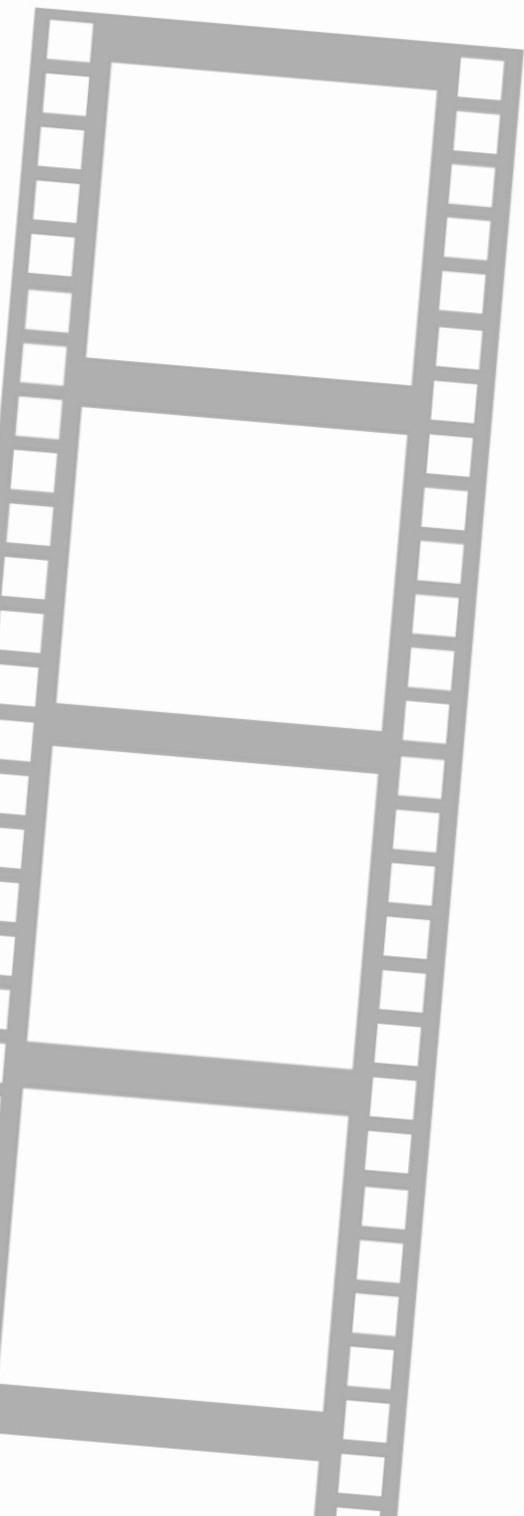
IFC seeks to fix that problem by providing today's teachers with the necessary tools to use film to enhance the study of literature. Lessons are equally focused on literature and film. Teachers will feel equipped to *teach* through and with film while never losing sight of the literary tradition from which film evolved.

Unit 1 utilized three lessons to guide students through the first steps of understanding filmmaking, adaptation, and direction. Lesson 1 required each student to begin to note the connection between literature and film. Having written their own soliloquies, students were then given hands-on camera experience and were encouraged to think cinematically about the piece of literature that they had created. Lesson 2 brings students face-to-face with short narratives: 30-second commercial spots. This lesson introduces students to beginner filmmaking terminology and demonstrates the power of "the shot" on storytelling through film. Finally, in Lesson 3 students will apply the skills learned in Lesson 2 to analyze a different form of film: TV programs. This lesson also leads students to examine the role and influence of the director.

In Unit 2, students move on to study actual movies. Where a novelist or playwright uses literary tools to paint the picture of the story, filmmakers use visual images, camera technique, direction, and editing. Teachers will be able to clearly demonstrate both the parallels and differences between the creation of film and literature.

UNIT 2: LESSON 1
LITERARY
TECHNIQUE IN FILM

Objective:
To effectively integrate film into the English classroom curriculum

Materials:
• A VHS or DVD copy of The Graduate (1967)-for class viewing of the film's first 9 minutes only.

NOTE TO TEACHERS: In its entirety, "The Graduate" contains scenes and subject matter that may not be appropriate for classroom use. Please be advised that this curriculum prescribes showing only the film's xx-minute introduction as part of this lesson. While IFC believes that "The Graduate" is a perfect film to illustrate what can be learned from a film's opening sequence, we are aware that the film was rated R when it was released in 1967 - even though the film is now rated PG. There are other film beginnings that will work for this activity, if you should find "The Graduate" too problematic, and a list of suggested alternatives can be found at the end of this lesson. However, please be aware that some of these films may also contain problematic content. As always, please be sure to go through the proper channels for permission to show any film you plan to screen in class.

Introduction:
In this lesson students will view *The Graduate*. Feel free to give a brief history of the film. Some facts include:
• *The Graduate* was Dustin Hoffman's first major role.
• *The Graduate* was nominated for seven Academy Awards including Best Picture (won that year by *In the Heat of the Night*).
• *The Graduate*'s Director, Mike Nichols, won the Oscar for Best Director.
• Anne Bancroft and Dustin Hoffman were nominated for Best Actor awards but they lost respectively to Katharine Hepburn (*Guess Who's Coming to Dinner*) and Rod Steiger (*In the Heat of the Night*).
• The 1967 Oscars were postponed for two days due to the funeral of Dr. Martin Luther King Jr.

Procedure/Method:

Allow students to watch approximately the first 9 minutes of the movie. (Stop the film around 8 min. 45 secs, when Mrs. Robinson tosses Ben's keys into the fish tank.)

Ask the students to watch the first scenes carefully. As they view the film, ask them to take notes on the following. (They may need some extra time to record their thoughts after the film has been paused.)

1. Imagery
2. Impression of characters
3. Use of audio (other than music) to set mood
4. Use of music to set mood
5. Dialogue
6. Set
7. Color choices
8. Shots/Camera angles
9. Directorial choices
10. Symbolism

Open the class up for a discussion of their findings. Treat this exercise as though you were approaching a novel. Point out themes that are apparent in the film right from the start:

- Alienation (Note: Ben's appearance on the plane + "The Sounds of Silence" in the soundtrack)
- Isolation (Note: Ben's silence on the plane)
- Control/Lack of Control (Note: The moving sidewalk in the airport)
- Mechanization (Note: The moving sidewalk in the airport that carries Ben to his destination)
- Confinement (Note: The view through the aquarium)
- Anxiety/Depression (Note: Ben's concern about his future + the framed picture of the sad clown)
- Rebellion (Note: Ben's dismissal of his parents' values)
- Conformity (Note: "Plastics")

Assignment:

Using only what the students have observed from the opening of the film, ask them to choose one of the following homework assignments:

• Write a short story about Benjamin. Examine his character as you know it so far and add your own imaginative details. Who is he? Where does he come from? What does he want? Where is he going?
• Write a series of first-person diary entries as Benjamin. Cover the period from college graduation through your arrival home. Write at least five diary entries.
• Write a scenic outline (known as a film treatment) of the first 5-10 minutes of your own autobiographical film. If you were making a film of your life, what song would play as the film opened? How would the opening scene look? Would there be dialogue? If so, write it. What specific images would you want to include? What themes would you want to explore?
• Write a scenic outline (known as a film treatment) for the rest of the movie. What scenes will be included? Decide what will happen to Ben after he comes home from college. Allow your impression of the first moments of the film to guide your outline. How will the movie end? *

If you have seen the entire film, do not complete this task.

Follow-Up:

Once completed, encourage students to share their assignment choices with the class. Read aloud some stories and scripts. Discuss the choices students made. What did they learn about the characters/themselves as they wrote? Go back and look at the opening of the film again. How have their attitudes about the film changed since they completed their tasks?

Assessment:

The goal of this lesson was to demonstrate the tools film uses to tell stories. This lesson also aims to prove how even a few moments of film can inspire imaginations to run wild. The students' written work should reflect their observations of the film and their ability to create an imaginary world beyond what they've been told about.

Evaluate their work in the following ways:
• Does the student's work reflect his or her observations from the film?
• Has the student been able to target the tools filmmakers use to convey a story?

Other movies to consider using for this assignment:
1) Saving Private Ryan
2) Once Upon a Time in the West
3) Magnolia
4) Citizen Kane
5) Easy Rider
6) Manhattan
7) Saturday Night Fever
8) The Shining
9) American Beauty
10) To Kill a Mockingbird

Additional Activities:

The goal of this lesson is to demonstrate that themes and ideas are not limited to grand works of literature. They're in everything we read and watch-we just need to be able to see them.

To further demonstrate this, have your students watch a movie that they've all seen before as casual viewers (i.e. *Star Wars, Titanic*, etc.), but upon this viewing look at these films very closely as if they were works of literature. What themes are present? What symbols do the filmmakers use? What social commentary does the film make?

Or, look at different films from a series (e.g. the *Indiana Jones* trilogy, films from the *Batman* series) and talk about what themes and symbols are consistent through all of them. What social commentary does each film make, and how does that commentary differ from film to film within a series?

Unit 2: Lesson 1: Assessment

	1	2	3	4	your score
Sentence Fluency (Flow)	Repetitive sentence patterns. There are no connecting words between sentences. Many sentences run into each other.	Sentence patterns are generally repetitive, with occasional variance. There are usually connecting words between sentences, where appropriate. Some sentences should be merged; others should be made into two or more sentences.	Sentence patterns are generally varied, but sometimes variations seem forced and inappropriate. There are connecting words between sentences, where appropriate. Each sentence contains a complete thought; there are no run-on sentences.	Varied and interesting sentence patterns. There are connecting words between sentences, where appropriate. Sentences are complete thoughts, with no run-ons.	
Sensory Description	Very little sensory description is present. Work does not paint pictures for the reader.	Work relies predominantly on only one or two senses. Descriptions are not specific enough to paint vivid pictures for the reader.	Work makes use of more than two senses to paint some pictures for the readers.	Work makes use of more than three senses to paint complete and vivid pictures for the reader.	
Mechanics	Frequent errors in spelling, grammar, and punctuation.	Errors in grammar and punctuation, but spelling has been proofread.	Occasional grammatical errors. Spelling has been proofread.	Nearly error-free. Reflects thorough proofreading for grammar and spelling.	
Original Word Choice	Words are limited and cliché. The same words are repeated often throughout writing. Language is confusing or vague. Words do not create pictures; there is too much telling and not enough showing.	Some words are fresh and original. However, work contains clichés and repetitions. Much of the language is either vague or excessively flowery. Some words create pictures, but there is a great deal of telling that needs to be replaced with showing.	Words are, for the most part, original and free of clichés. Some language is either vague or excessively flowery. Words often create pictures. Writer has made clear attempt to show and not tell.	Words are exceptionally fresh and original. There are no clichés. Verbs are vivid and specific. There is little repetition of words. Words consistently create pictures. There is little telling, and mostly showing.	
Figurative Language	Work does not make use of similes, metaphors, or personifications.	Work includes similes, metaphors, and/or personification, but few of them are original. Most are clichés.	Work includes similes, metaphors, and personifications. Most are original; some are clichés.	Work is rich in fresh and original similes, metaphors, and personifications.	

NCTE/IRA Standards

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.

2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.

3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

5. Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.

6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts.

11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

12. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

Standards Addressed:

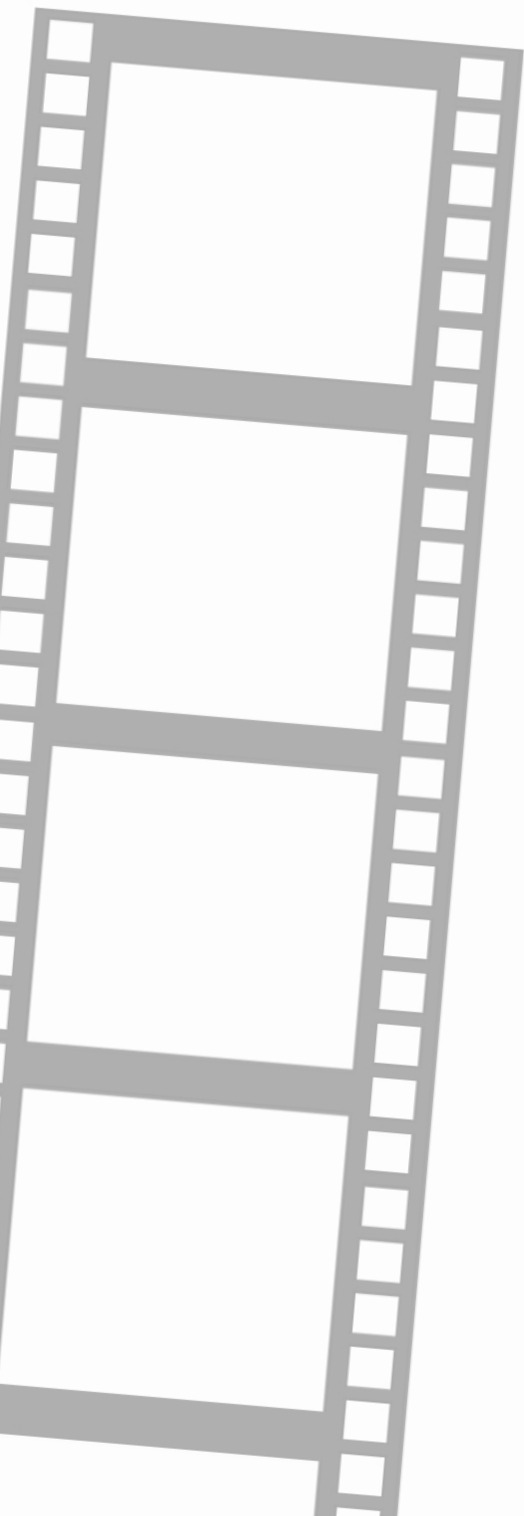## National Educational Technology Standards (NETS) for Students

The technology foundation standards for students are divided into six broad categories. Standards within each category are to be introduced, reinforced, and mastered by students. These categories provide a framework for linking performance indicators within the Profiles for Technology Literate Students to the standards. Teachers can use these standards and profiles as guidelines for planning technology-based activities in which students achieve success in learning, communication, and life skills.

Technology Foundation Standards for Students

1. Basic operations and concepts
   - Students demonstrate a sound understanding of the nature and operation of technology systems.
   - Students are proficient in the use of technology.

2. Social, ethical, and human issues
   - Students develop positive attitudes toward technology uses that support lifelong learning, collaboration, personal pursuits, and productivity.

4. Technology communications tools
   - Students use a variety of media and formats to communicate information and ideas effectively to multiple audiences.

6. Technology problem-solving and decision-making tools
   - Students use technology resources for solving problems and making informed decisions.
   - Students employ technology in the development of strategies for solving problems in the real world.

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UNIT 2: LESSON 2
FROM PRINTED WORD TO ACTION!

Objective:
To convert prose or dramatic text into a filmed silent scene

Required Materials:
- A copy of the attached Dumb Show from the text of *Hamlet*, Act 3, Scene 2
- Video Cameras

Introduction:
This lesson is based on the work of Michael Tolaydo, an actor, director, and theater professor at St. Mary's (MD) College.

The Elizabethan Dumb Show was a silent enactment or mime show integral to Elizabethan drama. The best known example is the Dumb Show from Act 3, scene 2 of *Hamlet*. In this scene, the players reenact the murder of Hamlet's father silently before performing the scene with dialogue. In Laurence Olivier's film *Hamlet* (1948), he clearly saw this repetition as unnecessary and filmed only the Dumb Show, never the dialogue. In Olivier's version the character, Claudius storms out in reaction to the Dumb Show itself.

In Elizabethan times, a Dumb Show could appear either before, after, or during the intermission of a play. Used to depict specific elements of the story (symbolic action, allegory, the supernatural, etc.), Dumb Shows ranged from small scenes, to large processions, to off-stage action, to on-stage tableaux. Dumb Shows were either used as an entertaining device or as a significant element of the drama itself.

Procedure:

Begin by having students read Act 3, Scene 2 from *Hamlet*. Whether or not the class is familiar with the play in its entirety is irrelevant to this assignment. Split the class into small groups (7-8 students per group) and pass out the Dumb Show handout. Each group must assign one student to read the scene out loud as the rest of the group silently acts out the text. They are essentially putting on a mimed, mini-play. Using whatever props or costumes are available within the classroom, groups should have about 10-15 minutes to work. Following the groups' presentations, open up a discussion using questions such as:

• How did the King and Queen feel about each other upon their entrance? How did the actors demonstrate this feeling?
• What actions were taken towards the crown? What feelings were behind these actions?
• How did the actors convey "passionate action?" Were they effective?
• How was the dead body treated? How did the actions taken toward the dead body reflect the feelings of the scene?
• How was the queen wooed? In what way was the action depicted?
• How did the players act out the following line of direction? ". . . she seems loath and unwilling awhile but in the end accepts his love" Were they successful in showing the queen's transition from total disinterest to love?
• Did the narrator and performers listen to each other? Was there proper give and take between narration and silent action?

Assignment:

Once the students have put on their own "Dumb Shows," divide them into new groups and ask each group to select a scene from a novel or play you are currently studying in class. (Suggest they choose a short, action-filled scene.) Groups will now create their own written narrative of the scene. Just as with the in-class project above, each group will perform a mimed version of their narrative, but this time, it will be on film. They should have more detailed props, sets, and costumes and the narrative will be a recorded voiceover. Encourage them to use their filmmaking skills to create a unique depiction of their chosen scenes.

Make sure they understand the plot of the scene and all the words from the scene before they begin. You might create a glossary to define words such as: hautboys, protestation, condole, and anon.

Follow-Up:

If you would like to devote more time to this lesson, another enjoyable activity to do in class or at home involves adding a "genre" to the scene. Once the groups have mastered the mimed scene, invite them to participate in the project in a new way. In a hat, put slips of paper with different genres written on them (for example, *Western, Soap Opera, Reality Show, Sitcom, Game Show, Children's Show, Cheerleading, Kung Fu, Music Video, Opera,* or *Mafia*). Some classes may even be up for directorial style genres (such as *Alfred Hitchcock, David Lynch, George Lucas,* or *Tim Burton*). After selecting their group's genre, give them time to redirect their scenes in that style. Whether they're performed live in class or filmed at home, this additional task helps students to grasp the concept of genre and style so often used in filmmaking.

Assessment:

The goal of this assignment was to get students to convert prose into a silent film. By the conclusion of this lesson, students should have a strong sense of how to begin to adapt literature to film. Students should be creating film from dramatic possibilities found in literature.

Evaluate the work in the following ways:

• Were the students able to correctly interpret the text?
• Were they able to effectively adapt the text into actions?
• Were they creative in their use of props and costumes?
• Did they complete the assignment? Did they take a section of a novel or play, convert it into a narrative, and film the silent action?

Unit 2: Lesson 2: Assessment

	1	2	3	4	your score
Concentration and Focus	Appears distracted; often out of character.	Makes attempts to remain in character, but voice and movement are easily disrupted.	Remains focused and concentrated, thus maintaining character, however, does not focus on other interactions with surrounding actors.	Remains focused and concentrated, thus maintaining character while also focusing on interactions with surrounding actors.	
Ability to Take Direction	Does not take direction constructively.	Sometimes accepts direction constructively.	Often accepts direction constructively.	Always takes direction constructively and recognizes direction as a helpful vehicle toward improvement.	
Movement	Mechanical and repetitious; lacks variety.	Begins to use a variety of gestures and body stances, but motivation for the movement is unclear.	Uses a variety of gestures and body stances with some sense of character motivation and development.	Uses variety of gestures and body stances with a strong sense of character motivation and development.	
Interaction with Other Actors	Seems to ignore other actors who are sharing a space.	Seems aware of other actors, but often appears to be engaging in monologues.	Attempts to engage other actors but appears forced.	Interacts with other actors naturally and realistically.	

Hautboys play.
The dumb-show enters

Enter a King and a Queen very lovingly; the Queen
embracing him, and he her. She kneels, and makes
show of protestation unto him. He takes her up,
and declines his head upon her neck: lays him down
upon a bank of flowers: she, seeing him asleep,
leaves him. Anon comes in a fellow, takes off his
crown, kisses it, and pours poison in the King's
ears, and exit. The Queen returns; finds the King
dead, and makes passionate action. The Poisoner,
with some two or three Mutes, comes in again,
seeming to lament with her. The dead body is
carried away. The Poisoner woos the Queen with
gifts: she seems loath and unwilling awhile, but
in the end accepts his love.
[Exeunt]

NCTE/IRA Standards

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2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.

3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

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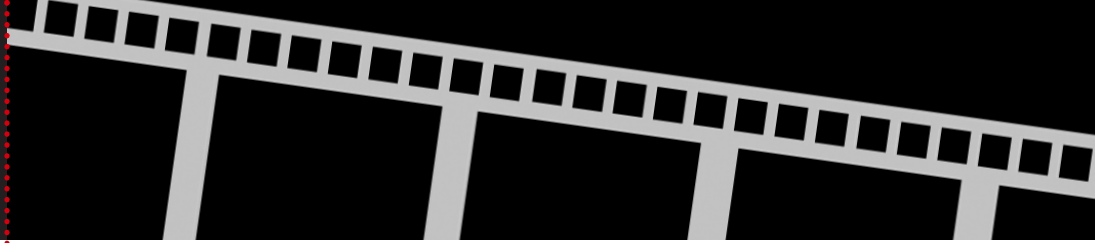**National Educational Technology Standards (NETS) for Students**
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Technology Foundation Standards for Students
1. Basic operations and concepts
    • Students demonstrate a sound understanding of the nature and operation of technology systems.
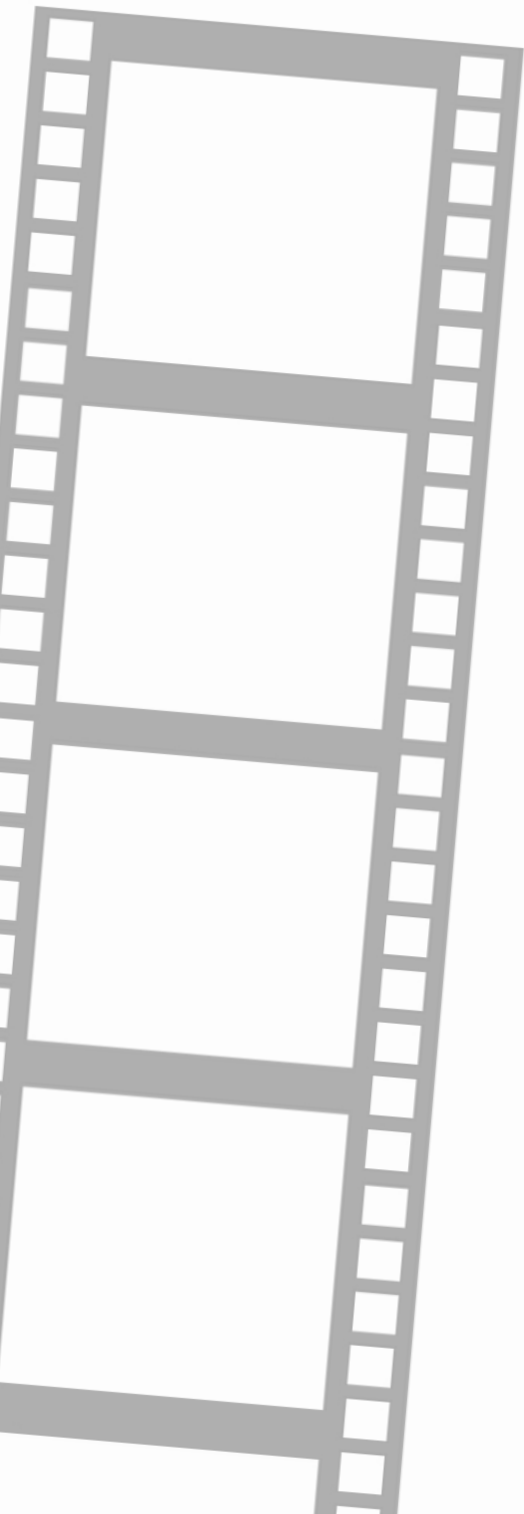   • Students are proficient in the use of technology.

2. Social, ethical, and human issues
    • Students develop positive attitudes toward technology uses that support lifelong learning, collaboration, personal pursuits, and productivity.

3. Technology productivity tools
    • Students use technology tools to enhance learning, increase productivity, and promote creativity.
    • Students use productivity tools to collaborate in constructing technology-enhanced models, prepare publications, and produce other creative works.

4. Technology communications tools
   - Students use a variety of media and formats to communicate information and ideas effectively to multiple audiences.

6. Technology problem-solving and decision-making tools
   - Students use technology resources for solving problems and making informed decisions.
   - Students employ technology in the development of strategies for solving problems in the real world.

UNIT 2: LESSON 3
USING FILM TO CONVEY AN IDEA OR THEME

Objective:
To create a short film

Materials:
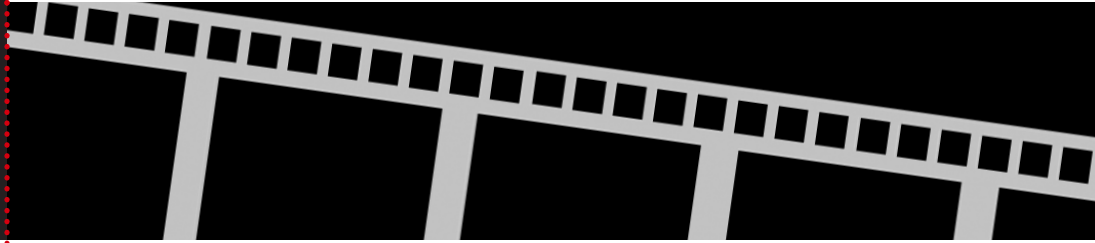A DVD or VHS copy of Charlie Chaplin's *Modern Times* (1936)

Introduction:
Charlie Chaplin and Silent Films go hand in hand. The term "silent" means only that the film had no regular dialogue. Hardly silent, *Modern Times* is indeed filled with many sounds. In the film, Charlie turns against modern society-the machine age and progress. Film enthusiasts often wonder if this film itself is Chaplin's reaction against the use of dialogue in motion pictures. Chaplin not only directed and starred in *Modern Times* (and most of his films) but he also wrote the music. Chaplin's most famous composition, "Smile" concludes *Modern Times*, Chaplin's last 'silent' film.

Procedure/Assignment:
Show the opening scenes of *Modern Times*. (A flock of sheep is herded into a pen as the film slowly dissolves to a group of men being herded into a factory.) Stop the film and begin a discussion of the film's opening sequence. Move on to view Charlie frantically trying to keep up with a production line. Stop again to discuss this sequence. Finally continue the film until Charlie is taken away to a psychiatric hospital by the guys in the white suits. Follow this section with discussion as well.

Use class time to discuss the power of a silent film (even just the beginning of one) to convey a story without a word. Discuss any literary devices that are used to tell the story through film. Then, focus the discussion on unveiling the themes Chaplin explores. Use this list to help guide discussion:
• Dehumanization
• Dangers of industrialization
• Unemployment, poverty, and hunger
• The "Red Scare"

Ask students how some of these issues still exist today, i.e., homelessness, unemployment, migrant workers, public transportation, terrorism, etc. After creating a list of modern day issues that correlate to *Modern Times*, ask them to consider how to create a film portraying one of these issues. Students (individually or in groups) will then create and present a proposal for shooting a short-filmed sequence about their chosen issue. They can opt to work in a documentary style (i.e., film a McDonald's employee assembling Big Macs over and over again and set it to an ironic soundtrack). Or they can opt to work with an original script (i.e., film a peer acting the role of a local commuter. Stage the sequence so it is reminiscent of the sheep-herding scene in *Modern Times*).

Once teachers have approved the proposals, students, whether they've chosen to do a documentary or an original script, should create a "treatment" to work from. A "treatment" is an outline that guides the order of shots. Encourage students to use literary devices to tell their stories via film. Promote quality filmmaking by pushing them to vary camera angles and establish mood with images and non-dialogue based audio.

Follow-Up:
Be sure that at some point the students view *Modern Times* in its entirety. Talk about the power of silence in film. Encourage students to rent and view other silent films.

Assessment:
The goal of this lesson was to get students to create a silent film about a specific issue. *Modern Times* is a tool to demonstrate how even without saying a word, films can say a lot.

Evaluate the work in the following ways:
• Were students able to identify themes and metaphors in Chaplin's film?
• Were they able to identify literary devices used in *Modern Times*? Were they able to incorporate these strategies into their own films?
• Did they create an appropriate film treatment?
• Did their film capture a specific theme?
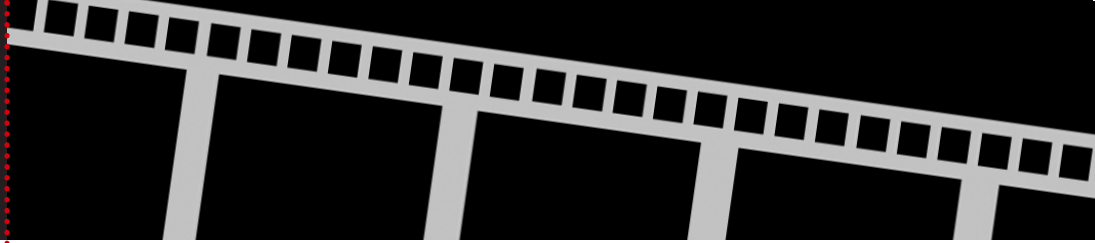• Have their filmmaking skills begun to improve?

Unit 2: Lesson 3: Assessment

	1	**2**	**3**	**4**	**your score**
Creativity/ Originality	Does not express originality or creative thought.	Expresses some originality or creative thought, but does not always meet requirements.	Displays some originality or creative thought while keeping in mind the task at hand.	Displays a lot of creativity and original thought; keeps in mind task at hand but is not afraid to experiment.	
Film Fundamentals	Has difficulty demonstrating film fundamentals; film does not demonstrate facility with basic skills.	Has some difficulty demonstrating film fundamentals; film demonstrates some knowledge of basic skills.	Demonstrates confidence with film; is able to create acceptable film with this knowledge.	Demonstrates mastery of film technique; is able to use this knowledge to create exemplary works of art.	
Art Literacy	Displays little to no understanding of the visual arts.	Displays basic understanding of the visual arts through discussion and application.	Displays good understanding of the visual arts through discussion, application, and some interpretation.	Displays excellent understanding of the visual arts through discussion, application, and sound interpretation.	
Applied Knowledge	Is unable to put into practice skills and theories based on discussions, readings, and observations.	Has little ability to put into practice skills and theories based on discussions, readings, and observations.	Has some ability to put into practice skills and theories based on discussions, readings, and observations.	Has excellent ability to put into practice skills and theories based on discussions, readings, and observations.	

Standards Addressed:

NCTE/IRA Standards

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.

2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.

3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

5. Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.

6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts.

7. Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and non-print texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.

8. Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.

11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

12. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

National Educational Technology Standards (NETS) for Students
The technology foundation standards for students are divided into six broad categories. Standards within each category are to be introduced, reinforced, and mastered by students. These categories provide a framework for linking performance indicators within the Profiles for Technology Literate Students to the standards. Teachers can use these standards and profiles as guidelines for planning technology-based activities in which students achieve success in learning, communication, and life skills.

Technology Foundation Standards for Students
1. Basic operations and concepts
• Students demonstrate a sound understanding of the nature and operation of technology systems.
• Students are proficient in the use of technology.

2. Social, ethical, and human issues
• Students develop positive attitudes toward technology uses that support lifelong learning, collaboration, personal pursuits, and productivity.

3. Technology productivity tools
• Students use technology tools to enhance learning, increase productivity, and promote creativity.
• Students use productivity tools to collaborate in constructing technology-enhanced models, prepare publications, and produce other creative works.

4. Technology communications tools
- Students use a variety of media and formats to communicate information and ideas effectively to multiple audiences.

5. Technology research tools
- Students use technology tools to process data and report results.
- Students evaluate and select new information resources and technological innovations based on the appropriateness for specific tasks.

6. Technology problem-solving and decision-making tools
- Students use technology resources for solving problems and making informed decisions.
- Students employ technology in the development of strategies for solving problems in the real world.