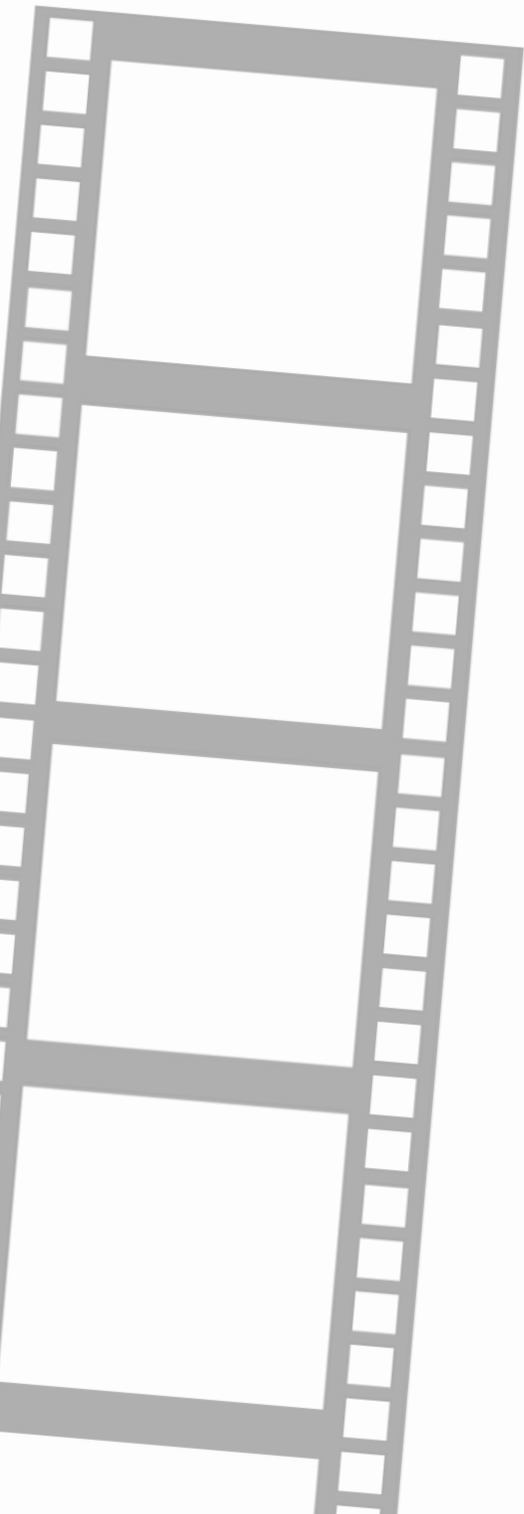


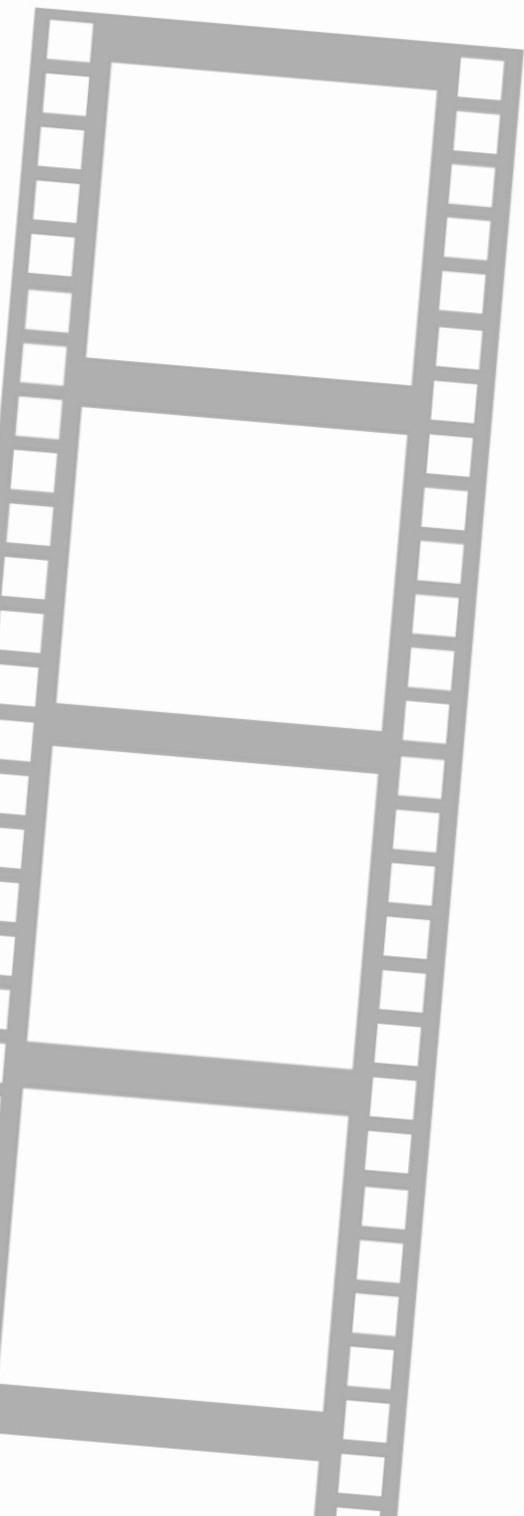
UNIT 3:
WRITING AND
LANGUAGE IN FILM**Introduction:**

Modern curriculum often dictates that teachers explore novels chronologically, chapter by chapter. In turn, students learn to dissect literature section by section rather than as works in their entirety. Contemporary literature classes are often hyper-focused on character analysis, plot structure, and recurring themes. As a result, much of the flavor of the work is lost. The quality of the writing sadly gets dismissed to leave plenty of time for pop quizzes on the minutia of plot detail.

Teachers rarely find time to discuss the writing style itself. IFC encourages teachers to return to the roots of teaching literature. While continuing to explore characters, plot, and themes, this lesson will bring teachers and students back to the basics of writing: aesthetics. How are words used? What voice does the author use to tell the story? How does the flow of language affect the characters, plot, and themes? Words are the building blocks of storytelling. How they're used is extremely important and should not be sidelined, but rather brought to the forefront of literary discussion.

Good storytelling creates good filmmaking. This next section will encourage students to first focus on the WAY the story is told in literature, and ultimately learn to honor the author's voice in film.

UNIT 3: LESSON 1
EDITING A SCENE



Objective:

To adapt literature to film while honoring the manner in which the author has told his/her story

Materials:

- Photocopy of *Macbeth* Act IV, Scene II (without the footnotes and glossary). See handout for a copy.

**NOTE: This lesson can work with any scene of similar length from any Shakespeare play. This lesson can also be adapted to work with any novel.*

Introduction/Procedure:

This lesson should be used prior to a class discussion of *Macbeth*, Act IV, Scene II.

Students should be divided into groups of 4. Their goal is to take the scene and edit it for film. The scene currently has 85 lines of text. Students should cut the scene down to about 43 lines. This requires them to:

- a) read the scene closely, and
- b) decide which elements will best translate to film-while maintaining the integrity of the scene.

Allow about 20-25 minutes for the groups to make their cuts. (You might suggest they use pencils as they begin to edit! Also, a prior class discussion of iambic pentameter will help them to understand how Shakespearean lines of text are determined.) Each group will then read their edited scenes aloud (they can assign roles or just take turns reading lines). Open up discussion of how different groups edited scenes in different ways and how it affected the scene. What lines were cut by every group? Any? What lines were most important to all of the groups? Why?

For follow up:

- Have a volunteer from each group apply their group's edits to an electronic version of the text. This can be done by copying and pasting the scene text available at:

www.engl.uvic.ca/Faculty/MBHomePage/ISShakespeare/Mac/Mac4.2.html

After making the appropriate cuts, students should print their new versions of the scenes and bring them to class to be used for the follow-up activity in Lesson 2.

Assignment:

At home, to get practice editing text, each student should individually edit the next scene in *Macbeth*.

Follow-Up:

Lesson 2 will take the edited scenes and start to turn them into film scripts.

Assessment:

The goal of this Lesson was twofold. Lesson 1 helped students learn to hear the author's voice through text and to edit literary text to make it adaptable to film while honoring the author's voice.

Evaluate their work in the following ways:

- Were the students able to comprehend the scene and hear the "voice of the author"?
- Were the students able to edit the scene while maintaining the integrity of the characters, plot, and themes?

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.
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.
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

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.

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.

Handout ACT 4, SCENE 2:
Fife. Macduff's castle.

Enter Lady Macduff, her Son, and Ross.

Lady Macduff: What had he done, to make him fly the land?

Ross: You must have patience, madam.

Lady Macduff: He had none:
His flight was madness: when our actions do not,
Our fears do make us traitors.

Ross: You know not
Whether it was his wisdom or his fear. [5]

Lady Macduff: Wisdom! to leave his wife, to leave his babes,
His mansion and his titles in a place
From whence himself does fly? He loves us not;
He wants the natural touch: for the poor wren,
The most diminutive of birds, will fight, [10]
Her young ones in her nest, against the owl.
All is the fear and nothing is the love;
As little is the wisdom, where the flight
So runs against all reason.

Ross: My dearest coz,
I pray you, school yourself: but for your husband, [15]
He is noble, wise, judicious, and best knows
The fits o' the season. I dare not speak much further;
But cruel are the times, when we are traitors

And do not know ourselves, when we hold rumour
From what we fear, yet know not what we fear, [20]
But float upon a wild and violent sea

Each way and move. I take my leave of you:
Shall not be long but I'll be here again:
Things at the worst will cease, or else climb upward
To what they were before. My pretty cousin, [25]
Blessing upon you!

Lady Macduff: Father'd he is, and yet he's fatherless.

Ross: I am so much a fool, should I stay longer,
It would be my disgrace and your discomfort:
I take my leave at once.
[Exit.]

[30]

Lady Macduff: Sirrah, your father's dead:
And what will you do now? How will you live?

Son: As birds do, mother.

Lady Macduff: What, with worms and flies?

Son: With what I get, I mean; and so do they.

Lady Macduff: Poor bird! thou'ldst never fear the net nor lime,
The pitfall nor the gin.

[35]

Son: Why should I, mother? Poor birds they are not set for.
My father is not dead, for all your saying.

Lady Macduff: Yes, he is dead; how wilt thou do for a father?

Son: Nay, how will you do for a husband?

Lady Macduff: Why, I can buy me twenty at any market.

[40]

Son: Then you'll buy 'em to sell again.

Lady Macduff: Thou speak'st with all thy wit; and yet, i' faith,
With wit enough for thee.

Son: Was my father a traitor, mother?

[45]

Lady Macduff: Ay, that he was.

Son: What is a traitor?

Lady Macduff: Why, one that swears and lies.

Son: And be all traitors that do so?

Lady Macduff: Every one that does so is a traitor,
and must be hanged. [50]

Son:: And must they all be hanged that swear and lie?

Lady Macduff: Every one.

Son: Who must hang them?

Lady Macduff: Why, the honest men. [55]

Son: Then the liars and swearers are fools, for there
are liars and swearers enow to beat the honest men
and hang up them.

Lady Macduff: Now, God help thee, poor monkey!
But how wilt thou do for a father? [60]

Son: If he were dead, you'd weep for him: if you
would not, it were a good sign that I should quickly
have a new father.

Lady Macduff: Poor prattler, how thou talk'st!

Enter a Messenger.

Messenger: Bless you, fair dame! I am not to you known, [65]
Though in your state of honour I am perfect.

I doubt some danger does approach you nearly:

If you will take a homely man's advice,

Be not found here; hence, with your little ones.

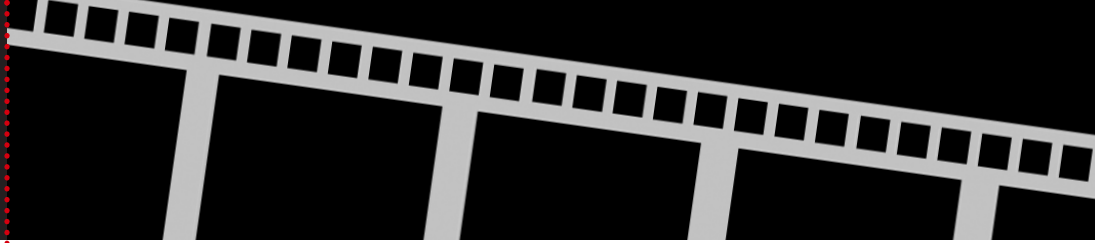
To fright you thus, methinks, I am too savage;

To do worse to you were fell cruelty,

Which is too nigh your person. Heaven preserve you!

I dare abide no longer. [70]

[Exit.]



Lady Macduff: Whither should I fly?
I have done no harm. But I remember now
I am in this earthly world; where to do harm [75]
Is often laudable, to do good sometime
Accounted dangerous folly: why then, alas,
Do I put up that womanly defence,
To say I have done no harm?

Enter Murderers.

What are these faces?

First Murderer: Where is your husband? [80]

Lady Macduff: I hope, in no place so unsanctified
Where such as thou mayst find him.

First Murderer: He's a traitor.

Son: Thou liest, thou shag-hair'd villain!

First Murderer: What, you egg!

[Stabbing him.]

Young fry of treachery!

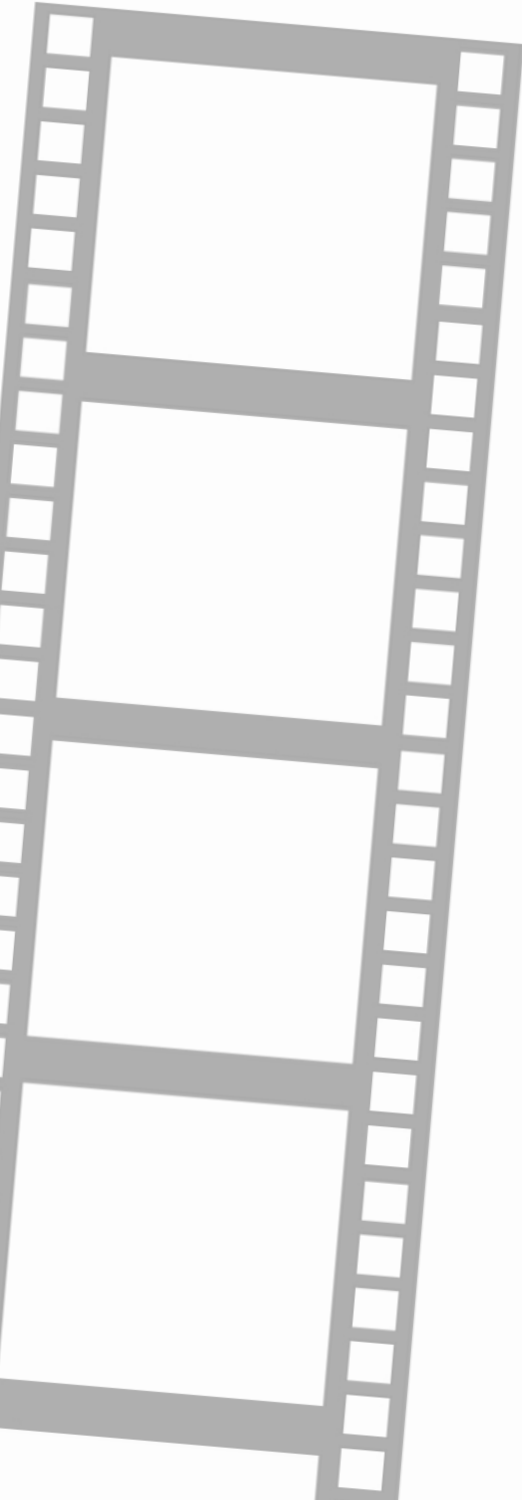
Son: He has kill'd me, mother:
Run away, I pray you! [85]

[Dies.]

[Exit Lady Macduff, crying 'Murder!' Exeunt Murderers, following her.]

UNIT 3: LESSON 2

PROMPT BOOKS

**Objective:**

To introduce and implement the concept of a "prompt book."

Materials:

- Prompt book handout
- The edited scene from Lesson 1

Introduction:

The stage is the natural link between literature and film. To understand the basics of scene direction, it is best to begin on stage. A prompt book is a record of the action taken on stage. Used for theatrical productions, prompt books are used by stage managers who mark each actor's movements, prop usage, and direction. Prompt books are not only used to help remind forgetful actors what they were taught the day before, but are also kept on file for all professional productions so that future productions may attempt to duplicate them.

Procedure:

Back in the groups established in Lesson 1, students will now create a prompt book for the scene they previously edited, using the "prompt book" handout and "basic stage direction" handout as guides. Groups should work for about 20 minutes to determine the direction of the scene and to record it in their prompt books. Remind groups that their goal is to keep the integrity of the original literary work. (If time permits, groups can read aloud the action recorded or even act out their scenes as they've recorded them.)

Assignment:

Out of class, groups should now begin discussion on how they would want to film the scene.

Follow-Up:

Lesson 3 will have students convert their stage scene to a film script.


Assessment:

The goal of this lesson was to have students begin to bridge the gap from literature to film by learning techniques for directing and recording scene work on stage.

Evaluate the work in the following ways:

- Were the students able to work together to direct the scene in a manner that served the story? (Did they discuss blocking, props, line delivery, etc.?)
- Did the students grasp the concept of a prompt book, and were they able to create one for the scene?
- Did the prompt books reflect the original intention of the author?

Unit 3: Lesson 2: Assessment

	1	2	3	4	your score
Organization and time management	Always postpones work until deadline. Has no organization for files or notebooks.	Begins work early when required to do so, but usually postpones. May lose work overnight.	Will begin work early in process, but tends to increase effort toward deadline. Has adequate file system.	Begins immediately. Connects work to assignment, not to deadline. Has organized file systems.	
Skill development for task	Assumes others will learn skill. Makes no effort to acquire expertise in skill.	Satisfied with general understanding of skill, but will not go for competence.	Will learn skill when it is necessary. Usually minimum competence to complete task.	Readily learns new skills as a matter of course. Seeks to extend the skill.	
Understanding of the task	Has little idea of nature of task or procedure. Asks for direction rather than overall clarification.	Knows name of task and general outcome, but little idea of the procedural pathway to completion.	Has general idea of nature and procedure for task. May proceed with fuzzy idea of outcome or pathway to completion.	Has clear idea of nature and procedure for task or asks for clarification before launching effort. Continuously clarifies as task unfolds.	
Creativity	Boundaries set by the fulfilling of minimum requirements. No personal input or attempt to enhance.	Has an occasional new idea, but little follow-through. Products are completed in an acceptable form.	Has new ideas or ways of doing things, but may be reluctant to deploy. Products always well done for requirements	Formulates new ideas or new ways of doing things. Products exceed requirements in design and/or content.	
Quality of Questions	Rarely asks questions, or most queries are "What do I do next?" or "What do I have to do or know?"	Asks questions about deadlines, procedures, directions, or for help with little specificity; has few or no proposals of ideas or actions.	Often has specific queries, but they may need amplification. Proposals of ideas or actions are more tentative sometimes off-base.	Most or all queries are specific or take the form of "right on" proposals of ideas or courses of action. "Gets" quick answers.	
Understanding of the process	Avoids teacher. Sees task as burden to fill class time with no value. Sees group as free ride.	Sees task as burden, but is somewhat invested in process. Asks, "Do we have to ...?" Sees teacher as task master.	Sees task as a school requirement to be filled, but sees some value in work. Sees teacher as evaluator and helper.	Sees opportunity in task for doing and learning. Sees value in the work. Sees teacher as colleague/mentor.	

Unit 3: Lesson 2: Assessment cont'd

	1	2	3	4	your score
Planning	Has no plan or notion of the magnitude of the work. Is always late or scrambling to complete. Often a "no show" for group work session.	Plan dominated by an early postponement and deadline-related push. May be "no show" at start of task. Rarely meets intermediate deadlines.	Makes plan, but does not always follow it. May need help allotting time. May miss intermediate deadlines; work may pile up toward end of allotted time.	Conceptualizes task and plans execution as a rational, sequenced process. Almost always meets the set intermediate deadlines. Overcomes problems.	
Intellectual contribution	Has little or no grasp of context. Sees task as isolated with no connection to past or future ideas.	Aware of overall context, but makes no connections on own. Can recite connections of others but rarely can support them.	Usually understands overall context of task and asks questions about context. Makes connections on own and "gets" those others make.	Understands overall context of the task. Contributes ideas and proposals. Extends connections to ideas past and future.	
Effort	Actively avoids jobs when possible. Complains about others. Has large set of excuses.	Reluctantly does jobs when asked. Seeks easiest duties in group. Sometimes works to completion.	Willingly takes on jobs when asked. Works to completion. Will work long hours when required.	Volunteers for jobs no matter how difficult. Always works to completion. Willing to work long hours.	
Engagement	Waits for direction. Knows little of what is going on or objectives. Cannot describe where group is in process.	Seeks direction, but does not initiate action. Objectives seen as poorly defined external requirements. May know where group is.	Sometimes initiates action and always works well with direction. Generally knows the specific objectives and where group is.	Enthusiastically initiates action. Personalizes the task and takes ownership of the objectives. Always knows where group is.	

Handout:
Prompt Book Handout

ACT 4, SCENE 2:

Fife. Macduff's castle.

Enter LADY MACDUFF, her Son, and ROSS.

Lady M and son enter from upstage left. Ross enters from downstage right. They meet at center and the boy goes to downstage right and plays with his toy sword. A soft, sweet melody is heard in the background.

LADY MACDUFF: *(Desperately in a whining way)*
What had he done, to make him fly the land?

ROSS: You must have patience, madam.

LADY MACDUFF: *(Angrily pacing back and forth)*
He had none:
His flight was madness: when our actions do not,
Our fears do make us traitors.

ROSS: *(He walks to her and embraces her gently)*
You know not
Whether it was his wisdom or his fear.

LADY MACDUFF: *(Extremely angry.)*
Wisdom! to leave his wife, to leave his babes,
His mansion and his titles in a place
From whence himself does fly? He loves us not;
He wants the natural touch: for the poor wren,
The most diminutive of birds, will fight,
Her young ones in her nest, against the owl.
All is the fear and nothing is the love; *(Sarcastically)*
As little is the wisdom, where the flight
So runs against all reason. *(She begins to cry)*

ROSS: *(He embraces her again and pats her on the back)*
My dearest coz,
I pray you, school yourself: but for your husband,
He is noble, wise, judicious, and best knows
The fits o' the season. I dare not speak much further;
(He looks nervously off stage left)
But cruel are the times, when we are traitors
And do not know ourselves, when we hold rumour
From what we fear, yet know not what we fear,
But float upon a wild and violent sea
Each way and move. I take my leave of you:
(He kisses her on the cheek and starts to leave upstage right.)
Shall not be long but I'll be here again:
Things at the worst will cease, or else climb upward
To what they were before. My pretty cousin,
Blessing upon you!

NCTE/IRA Standards

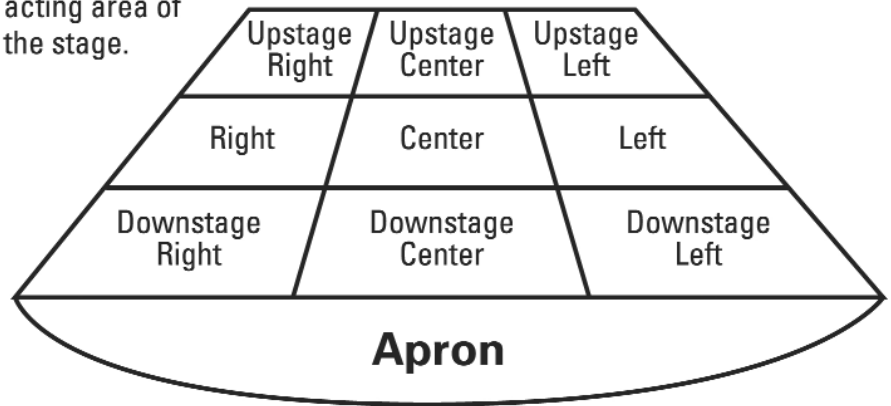
1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these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

Handout:
Basic Stage Positions

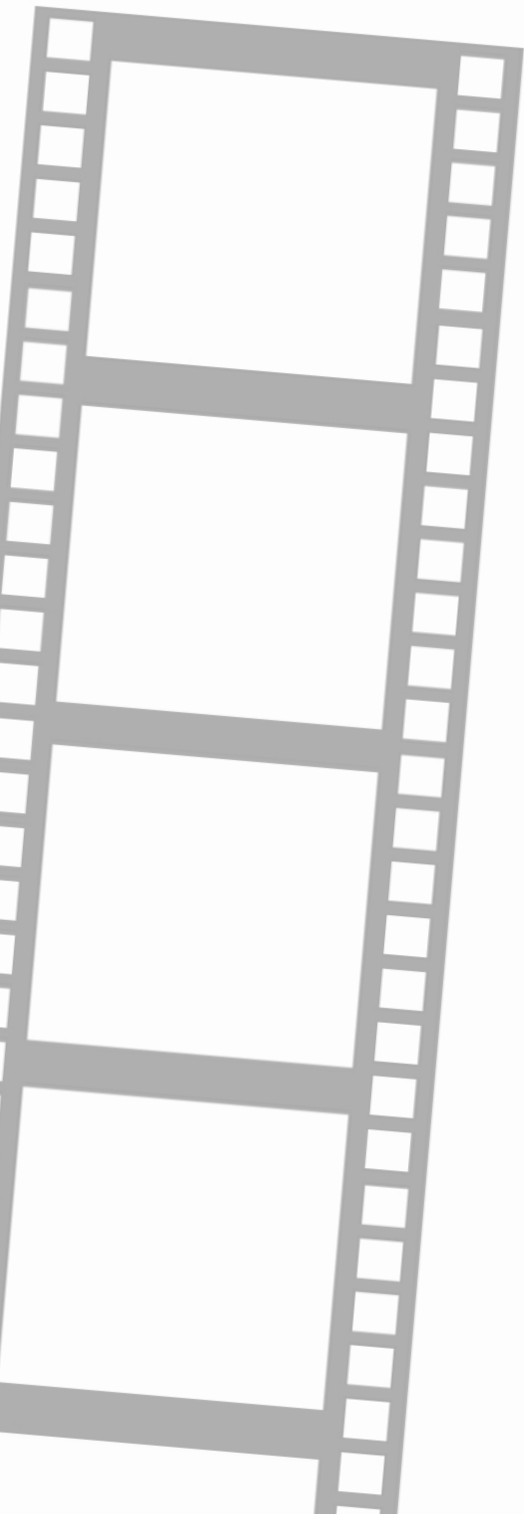
Proscenium Arch

The arches frame the front-most acting area of the stage.



Audience

UNIT 3: LESSON 3
CREATING A FILM
SCRIPT



Objective:

To adapt a literary script to film

Materials:

- Edited scene from *Macbeth*
- Prompt books created in Lesson 2
- Paper or computer (to write new scripts)
- Film glossary and handout from the screenplay, "*Romeo & Juliet*"

Introduction:

To help your students properly format their film scripts, please provide them with the attached handout (or a sample script from any film). To see other samples, students can go to www.script-o-rama.com or www.simplyscripts.com or www.allmoviescripts.com.

NOTE: Students should try to work within the standardized format, but keep in mind that the goal of this lesson is to encourage creativity within script writing, not to master film script formatting.

Procedure:

Working in groups of 4 (new groups are fine). Students will now create a film script or screenplay for *Macbeth* 4.2. Encourage these young filmmakers to consider music, lighting, set design, props, and costumes. Also, the lessons from Units 1 and 2 (camera angles and camera movements) should not be forgotten.

**Keep in mind this task may take more than 2 days to complete.*

Assignment:

For homework, ask students to choose any scene from any piece of literature and create their own adapted script for film.

Follow-Up:

Future lessons will discuss "storyboards." If you'd like to continue working with these scenes, feel free to introduce the concept of "storyboards" now. Groups can then turn their screenplays into storyboards.

Assessment:

The goal of this lesson was to create an adapted screenplay, complete with dialogue and stage direction that honors the original voice of the author.

Evaluate their work in the following ways:

- Have they converted text from a literary format into a screenplay?
- Did they maintain the integrity of the original work?
- Did they attempt to use proper screenplay format?
- Did they use their previously learned filmmaking techniques when creating this script?

Unit 3: Lesson 3: Assessment

	1	2	3	4	your score
Organization and time management	Always postpones work until deadline. Has no organization for files or notebooks.	Begins work early when required to do so, but usually postpones. May lose work overnight.	Will begin work early in process, but tends to increase effort toward deadline. Has adequate file system.	Begins immediately. Connects work to assignment, not to deadline. Has organized file systems.	
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Unit 3: Lesson 3: Assessment, cont'd

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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.

Standards Addressed:

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).

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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 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 to locate, evaluate, and collect information from a variety of sources.

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.

Handout:
A page from Baz Luhrmann's
Romeo + Juliet

EXT. THE BACK OF CAPULET MANSION. NIGHT.

CLOSE ON: A pair of stone cherubs on top of the retaining wall of a terraced garden. Romeo's face appears between them.

Romeo hauls himself up onto the wall. Below is a Greco-Roman style pool area. To the right the darkened rear wing of Capulet Mansion. Suddenly the back of the house explodes with light. Romeo takes cover.

ROMEO

But soft, what light through yonder window breaks?

Romeo's question is answered as out onto the verandah comes Juliet. She is still clad in her angel robe, but without the halo and wings. She slowly descends to pool level.

ROMEO

It is the East, and Juliet is the sun!
Arise, fair sun, and kill the envious moon,
Who is already sick and pale with grief
That thou her maid art far more fair than she.
Be not her maid, since she is envious.
Her vestal livery is but sick and green,
And none but fools do wear it.

Juliet stands on the top step of the pool stairs. She is directly below Romeo as he whispers.

ROMEO (CONT.)

Cast it off!

Juliet sits on the edge of the pool, her legs dangle in the water.

ROMEO (CONT.)

It is my lady. O, it is my love!
O that she knew she were!

Juliet sighs.

JULIET

Ay me!

ROMEO

(whispers)

She speaks.

O, speak again, bright angel!

Juliet looks longingly toward the stars.

JULIET

O Romeo, Romeo! - Wherefore art thou Romeo?

Deny thy father and refuse thy name.

Or, if thou wilt not, be but sworn my love,

And I'll no longer be a Capulet.

CLOSE ON: Romeo. Incredulous.

ROMEO

Shall I hear more, or shall I speak at this?