

## Reading and Viewing for Understanding – Grade 10

### Ohio Standards Connections

**Reading Process:  
Concepts of Print,  
Comprehension  
Strategies and Self-  
Monitoring Strategies**

#### Benchmark B

Demonstrate comprehension of print and electronic text by responding to questions (e.g., literal, inferential, evaluative and synthesizing).

#### Indicator 2

Answer literal, inferential, evaluative and synthesizing questions to demonstrate comprehension of grade-appropriate print texts and electronic and visual media.

### **Literary Text**

#### Benchmark A

Analyze interactions between characters in literary text and how the interactions affect the plot.

#### Indicator 1

Compare and contrast an author's use of direct and indirect characterization, and ways in which characters reveal traits about themselves, including dialect, dramatic monologues and soliloquies.

### Lesson Summary:

*Students compare and contrast text and video forms of the same short story. Utilizing graphic organizers, discussion questions and cooperative learning, students address both the content and form of the literary work. Opportunities to analyze the film aspects are also available.*

**Estimated Duration:** Up to two hours.

### Commentary:

“This lesson allows students to demonstrate their understanding on several levels. The material chosen for examination and analysis in this lesson can be varied, dependent upon the demographics of the target class.”

“The incorporation of video allows students to feed their already voracious appetites for entertainment, while completing a rather sophisticated analysis of the work being read and viewed.”

### Pre- Assessment:

- Watch a short clip from a contemporary film video.
- Have students answer a literal (L), inferential (I), evaluative (E) and synthesizing (S) question about the clip.

EXAMPLE:

**L** - Who is the main character?

**I** - How did the events affect the character?

**E** - Justify the character's decision to \_\_\_\_\_.

**S** - If this took place in a different time period, how would the episode change? Why?

### Scoring Guidelines:

Through class discussion, assess students' prior knowledge about responding to literal, inferential, evaluative and synthesizing questions. Based on student responses, adjust the focus of the lesson. Particularly consider how well they did on the higher order questions. Students have been answering questions about what they have read since they have begun school. It is important to assess whether they transfer these same comprehension skills to their viewing.

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### Benchmark F

Identify and analyze how an author uses figurative language, sound devices and literary techniques to shape plot, set meaning and develop tone.

### Indicator 6

Explain how literary techniques, including foreshadowing and flashback, are used to shape the plot of a literary text.

### **Communications: Oral and Visual**

### Benchmark A

Use a variety of strategies to enhance listening comprehension.

### Indicator 1

Apply active listening strategies (e.g. monitoring messages for clarity, selecting and organizing essential information, noting cues such as changes in pace) in a variety of settings.

### Post-Assessment:

Several short answer essay questions would make the most appropriate assessment. See Attachment E for an example. Prior to answering the questions, review the *Four Point Rubric*, Attachment F, with students.

### Scoring Guidelines:

- All essay questions are scored using a rubric to be distributed with the assignment.
- A sample four-point rubric is printed on Attachment F.

### Instructional Procedures:

1. Students read the selected short story and complete the *Graphic Organizer*, Attachment A.

### **Instructional Tip:**

The organizer focuses on character, though students can expect to discuss all aspects of the story.

2. Students watch the film rendition of the same story.
3. Divide students into small groups to compare and contrast the main elements of the film and text versions using Attachment B. If the class is large, more than one group can discuss the same set of questions. The groups discuss the following elements: characters, plot, setting and point of view.  
  
After each group has had about 10 minutes to discuss its topic and questions, the class reconvenes for each group to share its findings with the entire class.
4. Next, the class discusses the impact of techniques unique to film -- e.g., the use of color or black and white film, special lighting to create mood, lengthy camera shots focused on one subject or sound effects. (The discussion would only deal with techniques used in the film shown in class.) Students should be aware that the primary purpose of these techniques is to create an impression, feeling or an attitude toward an event or a character. These are the elements a filmmaker uses to communicate his point of view. List these under the “attributes” column on the *Video Rubric*. Working in small groups, students should develop descriptors of the four levels and evaluate the video (Attachment C).



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5. As a conclusion to the lesson, students may record their preference for the text or film medium. This would not be graded, but it could be recorded on a chart to compare student preferences in each class. Completion of Attachment D, which captures the essence of characterization for both forms of the work, is an ideal pre-writing exercise to Post-Assessment, choice 2. Students could be encouraged to incorporate this data into their answers on the post-assessment.

### **Differentiated Instructional Support:**

Instruction is differentiated according to learner needs to help all learners either meet the intent of the specified indicator(s) or, if the indicator is already met, to advance beyond the specified indicator(s).

- Groups should be heterogeneous to allow all students access to high-level discussions with their peers.
- Distribute the *Jigsaw Exercise*, Attachment B, with assigned sections marked for specific groups. Have the groups develop answers to their specific questions and share with the whole class.

### **Instructional Tip:**

Jigsaw activities require separate groups to complete separate pieces of the whole. When the information is placed together, the whole product is created.

- Audio versions of the story to be read may be made available to any members of the class preferring this mode.
- Some students may wish to study the impact that the soundtrack and score has had on the story's total effect and/or theme.
- Other story elements could be added to the discussion by developing questions focusing on symbolism, tone, imagery and theme.
- Allow students to practice filmmaking techniques as they create film versions of literary works they have studied.

### **Extensions:**

- Other comparisons can be drawn between a transcript of a talk show or a speech and the actual show or speech. Students can look closely at the impact of facial expression and tone of voice on the message and the audience.
- Students could rewrite the story with alternative endings, differing points of view or other amendments like those made in converting a story from written to film form.

### **Homework Options and Home Connections:**

Have students interview three individuals, asking the following questions:

*Can you name a movie version of a book that disappointed you? Why did it?*

### **Interdisciplinary Connections:**

#### **Arts:**

#### **Historical, Cultural and Social Contexts Standard**



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**Benchmark: A.** Explain how and why visual art forms develop in the contexts in which they were made (e.g., cultural, social, historical and political).

**Indicator: 2.** Make a presentation, using words and images to illustrate visual art effects changes in styles, trends, content and expression over time.

### **Technology:**

**Benchmark: A.** Apply appropriate communication design principles in published and presented projects.

**Indicator: 4.** Compare and contrast the accuracy of the message/ communication product with the audience results.

**Benchmark: E.** Classify, demonstrate, examine and appraise information and communication technologies.

**Indicator: 3.** Identify and explain the applications of light in communications.

### **Materials and Resources:**

*The inclusion of a specific resource in any lesson formulated by the Ohio Department of Education should not be interpreted as an endorsement of that particular resource, or any of its contents, by the Ohio Department of Education. The Ohio Department of Education does not endorse any particular resource. The Web addresses listed are for a given site's main page, therefore, it may be necessary to search within that site to find the specific information required for a given lesson. Please note that information published on the Internet changes over time, therefore the links provided may no longer contain the specific information related to a given lesson. Teachers are advised to preview all sites before using them with students.*

### *For the teacher:*

A short story that has also been made into a film. Some possible titles include “The Necklace,” Guy de Maupassant; “Split Cherry Tree,” Jesse Stuart; “Moon Face,” Jack London; “The Tell-Tale Heart,” Edgar Allen Poe; “D.P.,” Kurt Vonnegut Jr.; “The Gift Of Love,” O. Henry; “The Hitch-Hikers,” Eudora Welty; “The Horse Dealer's Daughter,” D.H. Lawrence; “The Man And The Snake,” Ambrose Bierce; “Who Am I This Time?” Kurt Vonnegut Jr.; “The Open Window,” Saki; “Two Soldiers,” William Faulkner.

### *For the student:*

*Lesson attachments*

### **Vocabulary: [Supplemental regarding film techniques]**

- back lighting
- camera angle
- crane shot
- cross cutting
- dissolve
- jump cut
- match cut
- montage



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- narrative
- narration
- pan
- point of view shot
- shottracking shot
- zoom shot

### **Technology Connections:**

- Students watch video or DVD renditions of short stories. This viewing can be focused on content and technique.
- Additional information about film versions, directors and casts can be accessed on the Internet.
- Some short stories are available in audio versions, in some cases as radio broadcasts. (These can also be made available for students requiring differentiation.)
- Students may film and edit their own versions of works read, using video or digital cameras and editing equipment.

### **Research Connections:**

Arter, Judith and Jay McTighe. *Scoring Rubrics in the Classroom: Using Performance Criteria for Assessing and Improving Student Performance*. Thousand Oaks, Calif.: Corwin Press, 2001.

An *analytical trait rubric* divides a product or performance into essential traits or dimensions so they can be judged separately—one analyzes a product or performance for essential traits. Analytical rubrics address some of the limitations of the holistic rubric. These manage to:

- Judge complex performances involving several significant dimensions;
- Break performances into traits in order to more readily grasp the components of quality;
- Provide more specific feedback to students, parents and teachers.

Burke, Jim. *Tools for Thought: Graphic Organizers for Your Classroom*. Portsmouth, N.H.: Heinemann, 2002.

#### *Marking Effective & Efficient Notes*

Use one of the following graphic organizers:

- Episodic notes;
- Idea cards;
- Interactive notes;
- Linear array;
- Outline notes;
- Plot notes;

Marzano, Robert J., Jane E. Pollock and Debra Pickering. *Classroom Instruction that Works: Research-Based Strategies for Increasing Student Achievement*, Alexandria, Va.: Association for Supervision and Curriculum Development, 2001.



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1. Identifying similarities and differences enhances students’ understanding of and ability to use knowledge. This process includes comparing, classifying, creating metaphors and creating analogies and may involve the following:
  - Presenting students with explicit guidance in identifying similarities and differences
  - Asking students to independently identify similarities and differences
  - Representing similarities and differences in graphic or symbolic form
2. Summarizing and note-taking are two of the most powerful skills to help students identify and understand the most important aspects of what they are learning.

### **Attachments:**

Attachment A, *Reading for Understanding Graphic Organizer*

Attachment B, *Jigsaw Questions for Small Group Discussions*

Attachment C, *Video Rubric*

Attachment D, *Reading and Viewing for Understanding Graphic Organizer*

Attachment E, *Reading & Viewing for Understanding Post-Assessment*

Attachment F, *Four-Point Rubric for the Post-Assessment*

# Reading and Viewing for Understanding – Grade 10

## Attachment A Reading For Understanding Graphic Organizer

How the character looks:	How the character interacts with others:
How others feel about the character:	How the character acts, feels and talks:

**CHARACTER:**

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### Attachment B

### Jigsaw Questions for Small Group Discussions

#### A. Questions about the characters

- 1) How are the characters portrayed in each rendition? Is there a particular personality trait that seems to stand out more in one version than the other? How is that achieved?
- 2) How are the physical traits of the actors chosen to play the parts consistent with your expectations based on the text? How are they inconsistent?
- 3) How does make-up and costuming affect audience response to the characters?
- 4) How do the filmmaker and the author communicate the characters' thoughts or inner struggles?

#### B. Questions on plot

- 1) Describe a significant event left out or added to the story line. Why do you suppose this change was made?
- 2) Are the events given the same kind of significance in terms of the amount of time devoted to the event? Look especially at the major conflicts and the climax.
- 3) Does the climax have a greater impact in the text or in the film? Justify your response.
- 4) Describe any events you picture as you read the story and how they are different from what you saw on film. Why do you think the change was made?

#### C. Questions on setting

- 1) How does the setting impact the plot of the short story? How is it communicated in the film?
- 2) Suggest an alternative setting that would affect the plot and explain its effects.

#### D. Questions on point of view

- 1) Short stories must adopt one of the traditional points of view to tell the story – first person, third person limited or third person omniscient. Film does not have those options. From which point of view is the short story written? Why is this effective? What are its limits?
- 2) How does the point of view affect the theme?
- 3) Change the point of view. Describe the effects this would have on the story.



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### Attachment C Video Rubric

Attribute	Outstanding	Effective	Adequate	Poor

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### Attachment D Reading and Viewing for Understanding Graphic Organizer

**CHARACTER:**

INFORMATION	STORY	FILM
How the character looks:		
How the character interacts with others:		
How others feel about the character:		
How the character acts, feels and talks:		



## Reading and Viewing for Understanding – Grade 10

### Attachment E Reading and Viewing for Understanding Post-Assessment

*General directions: For all prompts or questions, use specific examples from the film or the text to support your comments. All responses must be in paragraph form and include complete sentences.*

1. Select **one** important element of the text story (some aspect of the setting or an event in the plot) that is different from the film version. In a paragraph, describe the difference and explain the impact this change had on you as a member of the audience.
2. Choose **one** character that appears in both the text and film versions. Does the reader or the viewer know more about this character? What specific techniques are used by the author/filmmaker to give the audience this knowledge?
3. Choose **one** aspect of the film or text story that you thought was weak. Examples: lighting, sound, acting, costuming, setting, close-up camera shots or long shots, dialogue between characters, etc. Describe the scene and explain what effect the author/filmmaker was trying to achieve but did not. Then explain what you think should have been done to achieve the desired effect.

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### Attachment F

#### Four Point Rubric for the Post-Assessment

<b>4</b>	The answer is clearly focused on the prompt. Development of the topic is rich, as evidenced by clear thinking and a natural flow of ideas. Evidence from the reading/film source is interwoven into the response to the prompt. Vocabulary and sentence structure work together and demonstrate a strong command of the English language. There may be some minor mechanical errors, but they do not interfere with communication.
<b>3</b>	The answer is clearly related to the prompt. Organization is evident, but some drifting may occur. Evidence from the reading/film source is insufficient or inappropriate. Vocabulary and sentence structure may not demonstrate sophistication and variety. There may be some minor mechanical errors but they do not interfere with communication.
<b>2</b>	The answer is somewhat related to the prompt. There is little development and/or evidence provided from the text/film. There is no clear organizational plan. Limited or inappropriate vocabulary inhibits understanding and communication. Some errors interfere with the overall communication.
<b>1</b>	The answer is slightly connected to the prompt. There is no development and the evidence cited does not support the response. There is no logical or clear organizational structure. Sentence structure and vocabulary are simplistic and repetitive. Lack of some conventions impairs understanding.