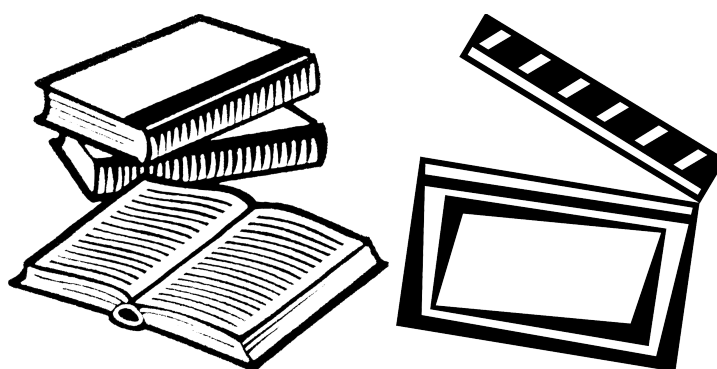


W. Erick Hill
Dr. Kristen Stephens & Mrs. Alissa Griffith
EDUC 622
July 17, 2019

EDUC 622: Final Unit

I. Cover Page



PAGE, STAGE, AND SCREEN

*A Study of Adaptation in Written and
Visual Storytelling*

William Hill

Grades 7-8
July 2019

II. Introduction

Rationale

In today's educational climate, there is a heavy emphasis on the teaching and learning of science, technology, engineering, and mathematics (STEM) concepts to prepare members of the future workforce for careers in those growing industries. While it is true that those fields are projected to have a high need for knowledgeable and qualified workers in the coming years, a robust K-12 education should expose students to a variety of disciplines in order to provide them with a strong foundation upon which to build in whatever area of study—or work—they may desire to pursue after graduation. This includes the liberal and performance arts, which may be of greater interest to some populations of students than the aforementioned technical fields. This unit will not only reinforce content area knowledge learned in middle-grade English Language Arts courses; it will also provide students the opportunity to act as practitioners in the fields of writing, directing, and filmmaking. The experiences which comprise this unit may expose students to a career path which they had not previously considered as an option or further encourage already interested students to pursue that path. In either case, students will come away from this unit having exercised real-world skills which will benefit them in virtually any career field—skills such as creative problem solving, planning, and collaboration.

Differentiation for Gifted Learners

Overall, this accelerated unit is appropriate for gifted learners because it goes above and beyond the scope of what is typically explored in middle-grades English Language Arts.

Students build upon their existing knowledge of narrative elements (plot, character, conflict, theme, setting) and use skills at the higher level of Bloom's Taxonomy to synthesize that knowledge with their learning in this unit to create novel products. Additionally, students follow up their creative processes by evaluating both their own work and that of their peers.

In this unit, students study the techniques of playwrights and screenwriters through various media (business articles, interview videos, etc.) through above-grade-level reading material and high-level questioning. Students then apply those same techniques when they role-play as playwrights and screenwriters working in creative teams to approach real-world concerns.

In both their learning activities (adapting a folk tale to a short play, writing a pitch for a book-to-film adaptation) and their final performance task (reshooting a short film), products vary based on student choice. Students may opt to include, exclude, alter, or enhance elements of their source material when creating their original adaptations.

Population

This unit is intended for gifted students of any socioeconomic background, but with a focus on those who are identified as academically gifted in the area of reading. The concepts explored may be of particular interest to students who are inclined toward narrative writing and performance arts.

III. Goals and Outcomes

Goal 1 (Content)

- To develop an understanding of key concepts of script development, screenwriting, and filmmaking.

Students will be able to:

- A. understand that good authors consider their audience and purpose while writing
- B. understand that authors can make a variety of choices (e.g. include, exclude, alter, enhance) when adapting media
- C. make choices in words, phrases, and figurative language to impact tone, mood, and theme
- D. use visual media techniques (e.g. color, lighting, props, costumes)
- E. evaluate the advantages and disadvantages of various media (i.e. books, films, etc.)
- F. understand the reasons for and (positive and negative) results of reshooting or otherwise adapting media

Goal 2 (Process)

- To use and extend prior English Language Arts skills and apply them to script development, screenwriting, and filmmaking.

Students will be able to:

- A. compare and contrast
- B. identify components
- C. draw conclusions

- D. assess value
- E. analyze text for big ideas
- F. create generalizations
- G. provide evidence to support a claim
- H. work collaboratively in a group
- I. come to consensus
- J. establish and defend a position
- K. evaluate arguments
- L. craft questions and maintain an inquiry-based dialogue which deeply examines ideas and concepts
- M. use divergent thinking
- N. use convergent thinking
- O. create criteria
- P. evaluate their ideas
- Q. sequence
- R. make judgements
- S. problem solve

Goal 3 (Concept)

- To understand the concept of adaptation as related to media.

Students will be able to:

- A. understand that an author's choices have an impact on both the final product and the audience

- B. evaluate an author's choices and analyze their impact on both the final product and the audience
- C. understand that an adaptation (e.g. book-to-film) can impact the notoriety and or profitability of its source material

IV. Assessment Plan

Formative Assessment

At the close of Lessons 1 and 2, students will complete an exit ticket by answering the essential question, “How can adaptation revitalize media?” on a Post-It note. Students will draw from their experiences and learning in the preceding lessons (e.g. adapting folk tales to skits, writing sales pitches for book-to-film adaptations, etc.) to inform their evolving understanding of the concept of adaptation.

Following the Socratic Seminar in Lesson 3, students will be debriefed with a series of questions including several which draw out the concept and essential understanding, such as:

- What was one theme or “big idea” you discovered through participation in this seminar?
- What generalizations could you make about the impact of adaptation on media?
- What is the impact of adaptation on media?

Students will then respond to the essential question in more detail than in their previous exit tickets (approximately one page in length). Reflections will incorporate elements of Lessons 1 through 3 and the associated learning activities in response to the following prompt: “How can adaptation revitalize media? Explain using examples from the podcast, reading, video, and activities in this lesson.”

Student Work Samples

Exit Tickets

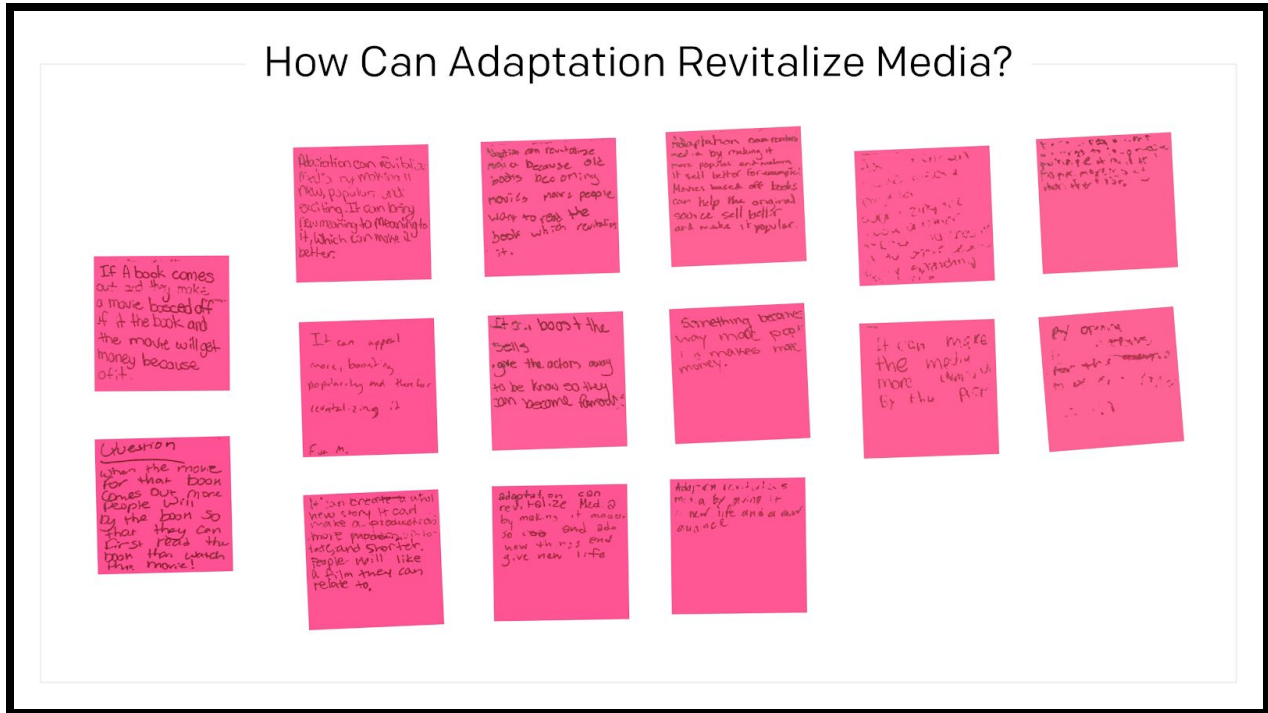
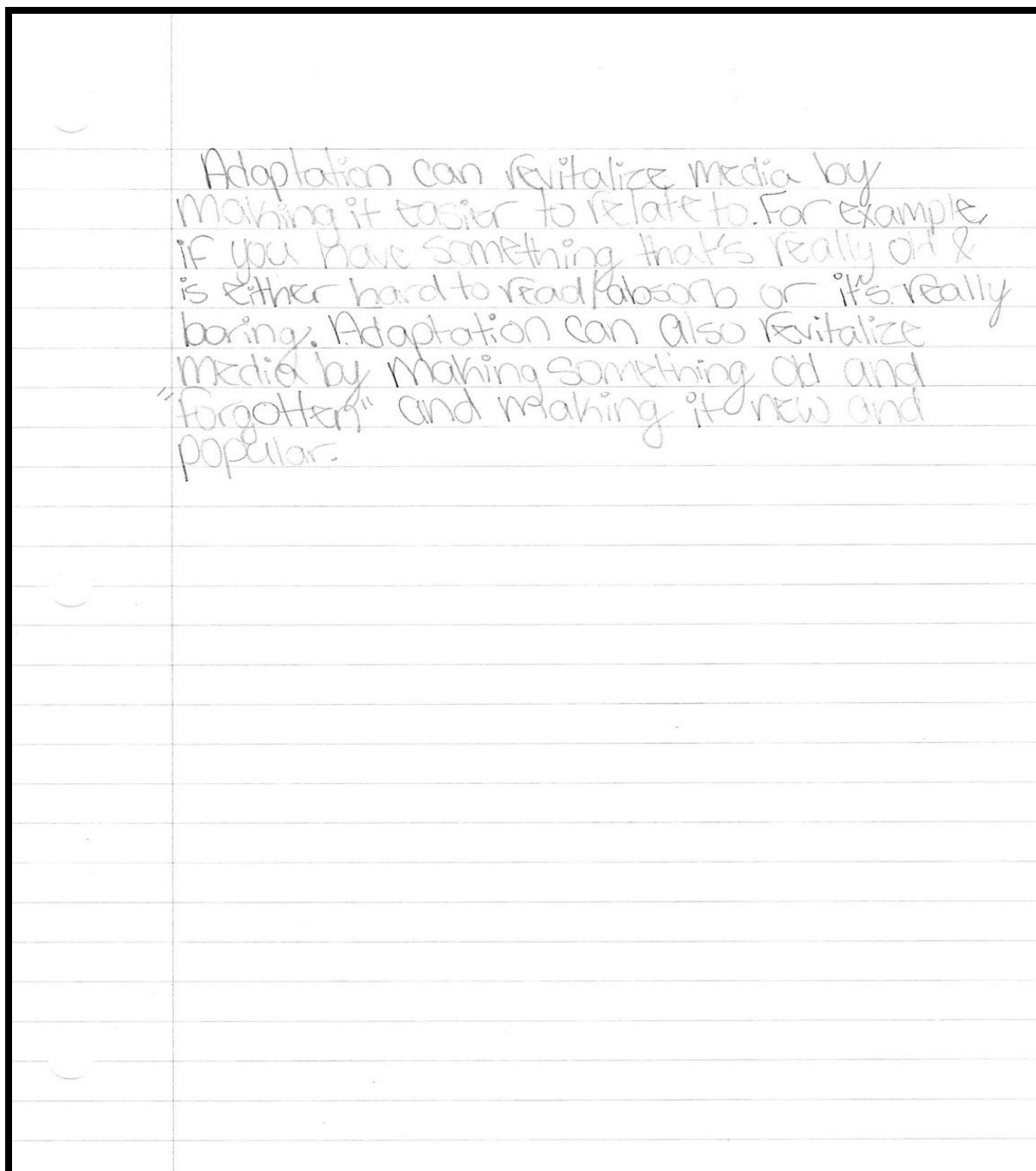


Figure 1 (above): After reading about the commercial success of book-based films in Lesson 2, students responded to the essential question, “How can adaptation revitalize media?” Many of their responses centered around the fact that film adaptations can drive sales of the source material by increasing public awareness of the story or exposing new audiences to it.



Figure 2 (left): Student responses were presented in the form of exit tickets written on Post-It notes which were collected on an adhesive anchor chart displayed in the classroom for student review.

Reflections



Adaptation can revitalize media by making it easier to relate to. For example, if you have something that's really old & is either hard to read/absorb or it's really boring. Adaptation can also revitalize media by making something old and "forgotten" and making it new and popular.

Figure 3 (above) and Figure 4 (below): After holding a Socratic Seminar as part of Lesson 3, students reflected on the essential question, "How can adaptation revitalize media?" As in the exit tickets above, students' responses revealed their understanding that adaptation can revitalize media by generating renewed interest in the story.

I think adaption can revitalize media because if a book is getting old and people aren't reading it any more and they make a movie out of it, it will make people want to read the book again to compare and contrast the two. Without adaption some pieces of media can fade away and be forgotten by everybody.

Summative Assessment (Performance Task)

As their culminating project, students will use the knowledge about adaptation that they have gained throughout the unit to address a real-world problem scenario as outlined in the following performance task:

You are an aspiring filmmaker with your first short film slated to be released later this year. The studio, Hilltop Productions, has held test screenings of your short film to determine whether your short film will require editing, reshooting, or rewriting. Audience responses were recorded informally, and audiences **HATE** your short film. The studio is panicking: if **DRASTIC** changes are not made to your short film, it is not likely to be taken up by a film distributor, and your vision may never see the light of day. Review the rough cut of the short film and determine why audiences might dislike it. Work with your team to decide what elements of the rough cut to **substitute, combine, adapt, modify, put to other uses, eliminate, or rearrange** to save your short film! A final test screening will be held at SPARK Theaters, where an audience of your peers will be surveyed to determine whether you have successfully **adapted** and **revitalized** the rough cut into a final cut ready for distribution.

Students will work in creative teams and use the Creative Problem Solving process to establish what they know about the problem (Mess Finding, Data Finding), evaluate the issue (Problem Finding), create a plan (Idea Finding, Solution Finding), and evaluate their ideas (Acceptance Finding). Creative teams will then use the SCAMPER model (substitute, combine, adapt, modify, put to other uses, eliminate, rearrange) to rewrite, film, and edit their short film.

V. Lesson Plans

Lesson 1 (Day 1)

| TEACHER NAME | | Lesson # |
|--|-----------------------|---|
| William Hill | | 1 |
| MODEL | CONTENT AREA | GRADE LEVEL |
| Bruner | English Language Arts | 7/8 |
| CONCEPTUAL LENS | | LESSON TOPIC |
| Adaptation | | Adapting Novels For the Stage |
| LEARNING OBJECTIVES (from State/Local Curriculum) | | |
| <ul style="list-style-type: none"> • RL.7.3-Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot). • RL.8.3-Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision. • RL.7.7-Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film). • RL.8.7-Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors. • W.7-8.4-Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. • W.7-8.5-With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. • W.7-8.6-Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. • W.7-8.10-Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two). • SL.7-8.6-Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. | | |
| THE ESSENTIAL UNDERSTANDING (What is the overarching idea students will understand as a result of this lesson?) | | THE ESSENTIAL QUESTION (What question will be asked to lead students to “uncover” the Essential Understanding) |
| Adaptation revitalizes media. | | How can adaptation revitalize media? |
| CONTENT KNOWLEDGE (What factual information will students learn in this lesson?) | | PROCESS SKILLS (What will students be able to do as a result of this lesson?) |

| | | |
|---|---|---|
| <p>Students will know:</p> <ul style="list-style-type: none"> ● that good authors consider their audience and purpose while writing. ● that words, phrases, and figurative language are carefully chosen by authors and impact the text's mood, tone, and themes. ● different types of media (written, audio, video, live, print, digital). ● visual media techniques (color, lighting, props, costumes). ● author's choices (e.g., information included, excluded, altered, enhanced). | <p>Students will be able to:</p> <ul style="list-style-type: none"> ● compare and contrast. ● identify components. ● draw conclusions. ● assess value. | |
| <p>GUIDING QUESTIONS <i>What questions will be asked to support instruction?</i> <i>Include both "lesson plan level" questions as well as questions designed to guide students to the essential understanding</i></p> | | |
| <p>Pre-Lesson Questions:</p> | <p>During-Lesson Questions:</p> | <p>Post-Lesson Questions:</p> |
| <ul style="list-style-type: none"> ● What do playwrights and screenwriters do? ● What are spaces in which playwrights and screenwriters might work? ● What are some of the tools that playwrights and screenwriters use? ● What do you think about when you hear the word "adaptation?" ● What are some things that we adapt? ● What are some things playwrights and screenwriters might want to adapt? ● How do narratives represent culture? ● What is a narrative you know that has been adapted? ● What are some of the methods playwrights and screenwriters use to adapt narratives? | <ul style="list-style-type: none"> ● What method did Jane Eyre director Sally Cookson originally try but quickly realize was "deathly dull?" ● What method did she then try instead? ● What did playwright Nick Dear and playwright and screenwriter Patrick Marber share about adapting dialogue? ● What is a difference between novels and plays/films regarding length and what do playwrights and screenwriters have to do as a result? ● What is a difference between novels and plays/films regarding the number of characters? ● What final advice did the playwrights/screenwriters give regarding adapting novels for the stage/screen? ● How might a playwright or screenwriter act? ● What might a playwright or screenwriter believe? ● What characteristics might a playwright or | <ul style="list-style-type: none"> ● What did you learn about being a playwright or screenwriter? ● What strategies and/or methods did you use during your adaptation? ● Why did you select the method(s) you chose? ● What effect did you want to achieve in your adaptation? ● How did you achieve this effect? ● How do you think playwrights and screenwriters choose the methods they use for their adaptations? ● What are some factors they might consider when making this choice? ● How can adaptation revitalize media? |

| | <ul style="list-style-type: none"> screenwriter possess? Why might playwrights and screenwriters want to adapt a piece of media? How would adapting a piece of media such as a narrative affect the narrative? | |
|---|---|---|
| DIFFERENTIATION | | |
| <i>(Describe how the planned learning experience has been modified to meet the needs of gifted learners. Note: Modifications may be in one or more of the areas below. Only provide details for the area(s) that have been differentiated for this lesson.)</i> | | |
| Content | Process | Product |
| | Students role-play as professional playwrights or screenwriters. | Products will vary based on student choice. |
| Learning Environment | | |

| PLANNED LEARNING EXPERIENCES |
|--|
| <i>(What will the teacher input? What will the students be asked to do? For clarity, please provide detailed instructions)</i> |
| <p>Engage and Connect - This phase focuses on piquing students' interest and helping them access prior knowledge. This is the introduction to the lesson that motivates or hooks the students.</p> <p>Students enter the classroom and observe a rotating gallery of images (via a Google Slides presentation projected on the whiteboard). Each image depicts a playwright or screenwriter. Students are provided sheets of notebook paper and instructed to create independent lists of what they know about playwrights and screenwriters. The list should include responses to the following questions:</p> <ul style="list-style-type: none"> What do playwrights and screenwriters do? What are spaces in which playwrights and screenwriters might work? What are some of the tools that playwrights and screenwriters use? What do you think about when you hear the word "adaptation?" What are some things that we adapt? What are some things playwrights and screenwriters might want to adapt? How do narratives represent culture? What is a narrative you know that has been adapted? <p>Students may use the gallery images for reference when creating their lists. After about five minutes of listing, students are asked to share their thoughts with the class. The teacher and assistant record responses on five anchor charts posted at the front of the classroom. The teacher asks the following Pre-Lesson Question:</p> <ul style="list-style-type: none"> What are some of the methods playwrights and screenwriters use to adapt narratives? <p>Students respond to the question orally on a volunteer basis.</p> <p>Explore - In this phase, the students have experiences with the concepts and ideas of the lesson. Students are encouraged to work together without direct instruction from the teacher. The teacher acts as a facilitator. Students observe, question, and investigate the concepts to develop fundamental awareness of the nature of the materials and ideas.</p> <p>The teacher introduces the video "Adapting novels for the stage." Students are provided Post-it notes and instructed to view the video and record notes about how the featured playwrights and screenwriters went about adapting their respective works.</p> <p>After the video, the teacher asks the following During-Lesson Questions:</p> |

- What method did *Jane Eyre* director Sally Cookson originally try but quickly realize was "deathly dull?"
- What method did she then try instead?
- What did playwright Nick Dear and playwright and screenwriter Patrick Marber share about adapting dialogue?
- What is a difference between novels and plays/films regarding length and what do playwrights and screenwriters have to do as a result?
- What is a difference between novels and plays/films regarding the number of characters?
- What final advice did the playwrights/screenwriters give regarding adapting novels for the stage/screen?

The teacher then refers students back to their original lists. The teacher asks, "What other things would you add to this list?" The teacher asks the following additional During-Lesson Questions:

- How might a playwright or screenwriter act?
- What might a playwright or screenwriter believe?
- What characteristics might a playwright or screenwriter possess?
- Why might playwrights and screenwriters want to adapt a piece of media?
- How would adapting a piece of media such as a narrative affect the narrative?

Students are then divided into groups. The teacher tells the students that they are to be playwrights. They are to take an existing short story and create a short play by including, excluding, altering, and enhancing elements of the original text.

Student groups are provided their short stories. Each is a familiar fable or folktale, so students have some prior knowledge of their narrative elements such as plot, character, conflict, theme, and setting. Student groups are provided pencils and the "[Analyze or Write a Story](#)" graphic organizer. Students read the short story and record notes about the setting, plot, characters, conflict, and theme in the appropriate section of the graphic organizer.

After parsing the details of their short story, student groups use a second copy of the "[Analyze or Write a Story](#)" graphic organizer to plan their short play. Students collaborate and discuss which elements of each story to include, exclude, alter, or enhance.

The teacher presents a [sample script](#) to the class and highlights the format of dialogue and stage directions. Student groups use Chromebooks and Google Docs (or pencils and notebook paper) to produce their scripts using the given sample script as a model.

Explain - Students communicate what they have learned so far and figure out what it means. This phase also provides an opportunity for teachers to directly introduce a concept, process, or skill to guide students toward a deeper understanding.

Each student group performs their short play without disclosing their source material. After each performance, students are encouraged to discuss how elements of the adaptation resemble those of fables or folktales with which they are familiar as well as how said elements have been adapted.

Once all student groups have performed, students will vote on the best adaptation and provide feedback on what stood out about that adaptation.

The teacher asks the following Post-Lesson Questions:

- What did you learn about being a playwright or screenwriter?
- What strategies and/or methods did you use during your adaptation?
- Why did you select the method(s) you chose?
- What effect did you want to achieve in your adaptation?
- How did you achieve this effect?
- How do you think playwrights and screenwriters choose the methods they use for their adaptations?
- What are some factors they might consider when making this choice?
- How can adaptation revitalize media?

Students respond to the questions orally on a volunteer basis.

Elaborate —Allow students to use their new knowledge and continue to explore its implications. At this stage students expand on the concepts they have learned, make connections to other related concepts, and apply their understandings to the world around them in new ways

Students are divided into new groups and provided chart paper and markers. Students are instructed to create a new list of characteristics playwrights and screenwriters should possess drawn from their recent experience. Students should consider:

- how they think,
- how they use sources of inspiration,
- how they behave when writing, and
- how they create a finished product.

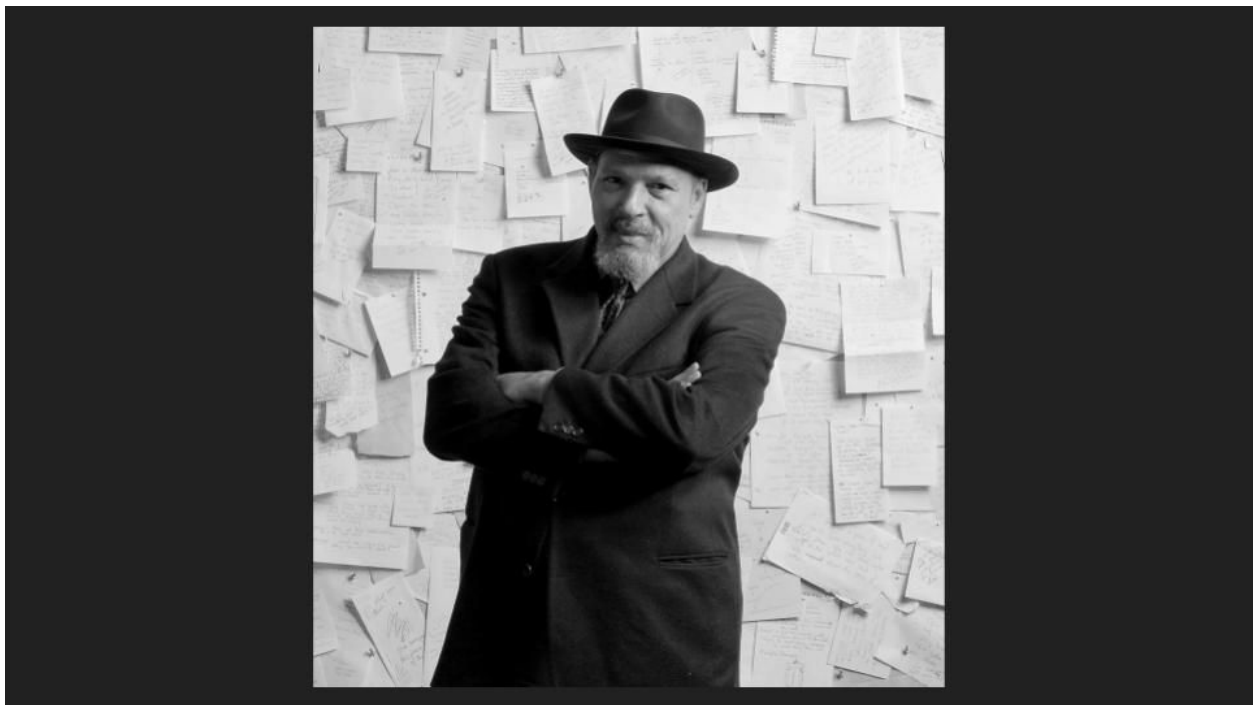
Evaluate: This phase assesses both learning and teaching and can use a wide variety of informal and formal assessment strategies.

Students are provided Post-it notes. As an exit ticket, students are instructed to respond to the following question:

- How can adaptation revitalize media?

Instructional Materials

Google Slides Presentation



Google Slides Presentation (continued)



Google Slides Presentation (continued)



Google Slides Presentation (continued)



Google Slides Presentation (continued)



“Analyze or Write a Story” Graphic Organizer**Analyze or Write a Story**

Use this sheet to review the five elements of a short story. Then you can either write down information about a story or plan a story of your own.

Title: _____

Author: _____

| The Elements | Analyze or Write a Story |
|---------------------|---------------------------------|
| Setting | |
| Plot | |
| Characters | |
| Conflict | |
| Theme | |

Sample Script

**Model Comic Strip****Title: Blackmail by Snoopy****Characters:**

Linus

Snoopy

Setting: *Linus' house. Linus is writing a letter while Snoopy watches.*

LINUS: *(writing)* I would like to recommend Snoopy for Neighborhood Dog of the Year. He is truly a dog among dogs.

(turning to Snoopy) How's that?

SNOOPY: Great! *(Snoopy gives Linus his blanket.)*

LINUS: What a way to get your blanket back!

SNOOPY: What a way to get a letter of recommendation!

Lesson 2 (Day 2)

| TEACHER NAME | | Lesson # |
|--|-----------------------|--|
| William Hill | | 2 |
| MODEL | CONTENT AREA | GRADE LEVEL |
| Team-Based Learning | English Language Arts | 7/8 |
| CONCEPTUAL LENS | | LESSON TOPIC |
| Adaptation | | Text Sells |
| LEARNING OBJECTIVES <i>(from State/Local Curriculum)</i> | | |
| <ul style="list-style-type: none"> ● RL.7.3-Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot). ● RL.8.3-Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision. ● RL.7.7-Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film). ● RL.8.7-Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors. ● W.7-8.4-Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. ● W.7-8.5-With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. ● W.7-8.6-Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. ● W.7-8.10-Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two). ● SL.7-8.6-Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. | | |
| THE ESSENTIAL UNDERSTANDING <i>(What is the overarching idea students will understand as a result of this lesson?)</i> | | THE ESSENTIAL QUESTION <i>(What question will be asked to lead students to “uncover” the Essential Understanding)</i> |
| Adaptation revitalizes media. | | How can adaptation revitalize media? |
| CONTENT KNOWLEDGE <i>(What factual information will students learn in this lesson?)</i> | | PROCESS SKILLS <i>(What will students be able to do as a result of this lesson?)</i> |
| Students will know: <ul style="list-style-type: none"> ● that film adaptations of books gross 44% more at the U.K. box office and a full 53% more worldwide than films from original screenplays | | Students will be able to: <ul style="list-style-type: none"> ● analyze text for big ideas ● create generalizations ● provide evidence to support a claim ● work collaboratively in a group |

- | | |
|--|--|
| <ul style="list-style-type: none"> ● that 43% of the top 20 highest-grossing films in the U.K. from 2007 to 2016 were book-based and another 9% were based on comic books ● that published material is the basis for 52% of top U.K. films in the last 10 years ● that films based on published material account for 61% of U.K. box office gross and 65% of worldwide gross ● that book adaptations on average outperform shows based on original scripts or on comic books and other sources ● that movies based on books tend to boost sales of their source material ● that the film adaptation of Daphne Du Maurier's <i>My Cousin Rachel</i> drove sales of the book so high that in 2017 alone, the book sold 23% of all sales since 1992 both in value and in volume ● that Margaret Atwood's <i>The Handmaid's Tale</i> saw a boost in sales in 2017, the same year Hulu debuted the popular series ● that across four major U.K. TV networks, nearly a quarter of the TV dramas aired were book-based, and these shows saw an audience share 56% larger than original scripts ● that the <i>Harry Potter</i> franchise, centered around J.K. Rowling's famous series, inspired the successful <i>Fantastic Beasts</i> spin-off movie series ● that Netflix acquired indie comic book publisher Millarworld (behind the comic-book-inspiration for the <i>Wanted</i>, <i>Kingsman</i>, and <i>Kickass</i> films) in August 2017 and that Millarworld can now publish its books in tandem with their Netflix adaptations | <ul style="list-style-type: none"> ● come to consensus ● establish and defend a position |
|--|--|

GUIDING QUESTIONS

What questions will be asked to support instruction?

Include both "lesson plan level" questions as well as questions designed to guide students to the essential understanding

| Pre-Lesson Questions: | During-Lesson Questions: | Post-Lesson Questions: |
|---|--|--|
| <ul style="list-style-type: none"> ● What do you know or think you know about adaptation? ● What is media? ● How does adaptation impact media? ● What are some examples that illustrate | <ul style="list-style-type: none"> ● How can movies based on books impact their source material? ● How can film adaptations take on "a life of their own?" ● Why do book-based films tend to see greater success? | <ul style="list-style-type: none"> ● How can adaptation revitalize media? |

| adaptation impacting media? <ul style="list-style-type: none"> • What does it mean to "revitalize" something? | | | |
|--|--|--|----------------------|
| DIFFERENTIATION <i>(Describe how the planned learning experience has been modified to meet the needs of gifted learners. Note: Modifications may be in one or more of the areas below. Only provide details for the area(s) that have been differentiated for this lesson.</i> | | | |
| Content | Process | Product | Learning Environment |
| Students will access reading material at an above-grade-level level of readability. | Students will work with open-ended, high-level questions. Students will need to come to consensus on responses and defend those responses. | Products will vary based on student interest and choice. | |

| PLANNED LEARNING EXPERIENCES <i>(What will the teacher input? What will the students be asked to do? For clarity, please provide detailed instructions)</i> |
|---|
| <p>Engage and Connect - This phase focuses on piquing students' interest and helping them access prior knowledge. This is the introduction to the lesson that motivates or hooks the students.</p> <p>Students will read the article "Report: Film Adaptations of Books Earn 53% More At The Worldwide Box Office."</p> <p>The teacher will ask the following Pre-Lesson Questions:</p> <ul style="list-style-type: none"> • What do you know or think you know about adaptation? • What is media? • How does adaptation impact media? • What are some examples that illustrate adaptation impacting media? • What does it mean to "revitalize" something? <p>Explore - In this phase, the students have experiences with the concepts and ideas of the lesson. Students are encouraged to work together without direct instruction from the teacher. The teacher acts as a facilitator. Students observe, question, and investigate the concepts to develop fundamental awareness of the nature of the materials and ideas.</p> <p>The teacher will distribute a three-question short-answer quiz to each student. Students will complete the quiz independently.</p> <p>The teacher will group students into previously assigned team-based learning teams. Groups will discuss their answers to each quiz question and come to a consensus on the BEST answer to each question incorporating elements of each member's answer.</p> <p>Explain - Students communicate what they have learned so far and figure out what it means. This phase also provides an opportunity for teachers to directly introduce a concept, process, or skill to guide students toward a deeper understanding.</p> <p>The teacher will facilitate a discussion by going through each of the three short-answer questions with the whole class. The teacher will display each question and the teacher-generated "correct" response on the white board via a Google Slides presentation.</p> <p>The teacher will ask the following During-Lesson Questions:</p> <ul style="list-style-type: none"> • How can movies based on books impact their source material? • How can film adaptations take on "a life of their own?" • Why do book-based films tend to see greater success? <p>Elaborate —Allow students to use their new knowledge and continue to explore its implications. At this stage students expand on the concepts they have learned, make connections to other related concepts, and apply their understandings to the world around them in new ways</p> |

The teacher will play the video "[THE ART OF A GOOD PITCH: By the Directors of Tribeca Film](#)" to familiarize students with the concept of a movie pitch. The teacher will then play the accompanying video "[EXAMPLE PITCH: Jac Schaeffer](#)" to provide students a real-world example of a movie pitch.

In their team-based learning teams, students will choose a middle grades fiction novel which has not yet been adapted into a film and collaboratively write a ninety-second pitch explaining the plot of the film as well as reasons why the film will be successful (using evidence from the article they read earlier).

Evaluate: *This phase assesses both learning and teaching and can use a wide variety of informal and formal assessment strategies.*

A representative from each group (reporter) will present their group's pitch to the class. After all pitches have been presented, students will be provided Post-It notes. As an exit ticket, students will be instructed to respond to the following question:

- How can adaptation revitalize media?

Instructional Materials

Article

2,282 views | Jul 11, 2018, 08:44am

Report: Film Adaptations Of Books Earn 53% More At The Worldwide Box Office



Adam Rowe Contributor

Hollywood & Entertainment

I write about the future of books and the business of storytelling.



J.K. Rowling poses at 'Harry Potter and The Cursed Child parts 1 & 2' on Broadway Opening Night at The Lyric Theatre. (Photo by Bruce Glikas/Bruce Glikas/FilmMagic)

Film adaptations of books gross 44% more at the U.K. box office and a full 53% more worldwide than films from original screenplays, according to research commissioned by the Publishers Association and produced by Frontier Economics.

The report also found that 43% of the top 20 highest-grossing films in the U.K. from 2007 to 2016 were book-based and another 9% were based on comic books. Data for the report was compiled from a variety of sources, publishing industry magazine [The Bookseller notes](#), incorporating case studies and publically available information alongside contributions from the BBC, UK Theatre and Nielsen BookScan.

"In short, published material is the basis of 52% of top U.K. films in the last 10 years, and accounts for an even higher share of revenue from these leading performers, at 61% of U.K. box office gross and 65% of worldwide gross," says the report, adding later that "Across any of the common measures of viewership, book adaptations on average outperform shows based on original scripts or on comic books and other sources."

Movies based on books tend to boost sales of their source material as well, the report found. In one case study, the film adaptation of Daphne Du Maurier's *My Cousin Rachel* drove sales of the thriller so high that in 2017 alone, the book sold 23% of all sales since 1992 both in value and in volume. Similarly, the television adaptation of Margaret Atwood's *The Handmaid's Tale* was no doubt responsible for the boost in sales of the dystopian novel in 2017, the same year Hulu debuted the popular series. Indeed, the report found that — across four major U.K. TV networks — nearly a quarter of the TV dramas aired were book-based, and these shows saw an audience share 56% larger than original scripts.

Some films exist in a slightly gray area. The *Harry Potter* franchise, for example, is centered around J.K. Rowling's famous series but has eclipsed the novels to power the successful *Fantastic Beasts* spin-off movie series.

The news that book-based films tend to see greater success can be taken two ways: Either it's evidence that filmgoers love literature, or it's a sign that intellectual property that audiences have heard of tends to be more successful than original screenplays.

Netflix likely [didn't need to be told that books provide powerful source material](#) for successful film and TV franchise-starters, given their August 2017 acquisition of indie comic book publisher Millarworld. The company, behind the comic-book-inspiration for the *Wanted*, *Kingsman* and *Kickass* films, can now publish its books in tandem with their Netflix adaptations.

The Publishers Association report doesn't have an answer for exactly why books are the basis for higher grossing films and more-watched TV. Perhaps film adaptations of popular books benefit from their market-tested and reader-approved plot twists. Whatever the case, the Hollywood IP-extension machine isn't slowing down: Upcoming book-to-film adaptations include *How The Grinch Stole Christmas*, *Mowgli* and *Crazy Rich Asians*.



Adam Rowe

I write on how the business of modern storytelling is evolving across mediums. I'm a senior writer at TechCo and a contributor for the Barnes and Noble Sci-Fi and Fantas...

[Read More](#)

Lesson 3 (Day 3)

| TEACHER NAME | | Lesson # |
|--|-----------------------|---|
| William Hill | | 3 |
| MODEL | CONTENT AREA | GRADE LEVEL |
| Socratic Seminar | English Language Arts | 7/8 |
| CONCEPTUAL LENS | | LESSON TOPIC |
| Adaptation | | Books Vs. Movies |
| LEARNING OBJECTIVES (from State/Local Curriculum) | | |
| <ul style="list-style-type: none"> ● RL.7.3-Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot). ● RL.8.3-Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision. ● RL.7.7-Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film). ● RL.8.7-Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors. ● W.7-8.4-Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. ● W.7-8.5-With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. ● W.7-8.6-Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. ● W.7-8.10-Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two). ● SL.7-8.6-Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. | | |
| THE ESSENTIAL UNDERSTANDING (What is the overarching idea students will understand as a result of this lesson?) | | THE ESSENTIAL QUESTION (What question will be asked to lead students to “uncover” the Essential Understanding) |
| Adaptation revitalizes media. | | How can adaptation revitalize media? |
| CONTENT KNOWLEDGE (What factual information will students learn in this lesson?) | | PROCESS SKILLS (What will students be able to do as a result of this lesson?) |
| Students will know: <ul style="list-style-type: none"> ● that books are important pieces of literature, fiction, and facts that we carry from generation to generation ● that movies offer escapism and put the viewer directly into the action ● that both books and movies tell stories and evoke emotions ● that there is evidence to support that | | Students will be able to: <ul style="list-style-type: none"> ● evaluate arguments ● work collaboratively ● craft questions and maintain an inquiry-based dialogue which deeply examines ideas and concepts |

| | | |
|---|---|--|
| <p>movies can prompt physical responses in people</p> <ul style="list-style-type: none"> ● that movies are a shared experience ● that research suggests that emotional movies can help people form stronger bonds ● that movies prompt discussion amongst people ● that movies are excellent "time capsules" and give viewers a true feel of the setting ● that visual storytelling is easier to consume and understand ● that good movies can change culture <ul style="list-style-type: none"> ○ that the documentary <i>Supersize Me</i> spurred Americans to think about obesity and McDonald's to eliminate the supersize option from their menu ● that books come in a variety of genres (fiction, nonfiction, etc.) and formats (picture books, novellas, comic books, etc.) ● that reading activates entirely different parts of the brain than processing images or speech alone ● that reading requires the use of imagination ● that connections made while reading are long-lasting | | |
| GUIDING QUESTIONS <i>What questions will be asked to support instruction?</i> <i>Include both "lesson plan level" questions as well as questions designed to guide students to the essential understanding</i> | | |
| Pre-Lesson Questions: | During-Lesson Questions: | Post-Lesson Questions: |
| <ul style="list-style-type: none"> ● What advantages of books over movies were presented? ● Given the advantages of books over movies, could a film adaptation of a book detract from the original work? ● What advantages of movies over books were presented? ● Given the advantages of movies over books, how could a film adaptation of a book improve upon the original work? | <ul style="list-style-type: none"> ● What events or details stood out as significant in the excerpt from <i>Holes</i> you have read? ● What events or details stood out as significant in the clip from <i>Holes</i> you watched? ● Does adapting a book into a movie improve upon or detract from the original work? ● Based on the excerpt and clip you have read and viewed, respectively, which version of the story <i>Holes</i> do you feel was better? Why do you feel this way? | <ul style="list-style-type: none"> ● What was one theme or "big idea" you discovered through participation in this seminar? ● What concepts did you explore as a result of this seminar? ● What generalizations could you make about the impact of adaptation on media? ● How did this seminar experience help you deepen your knowledge about adaptation? ● What is the impact of adaptation on media? ● What challenges did you experience through the |

| | | |
|--|---|--|
| | <ul style="list-style-type: none"> • Discuss instances in which you feel the book was better than the movie. Why do you feel this way? • Discuss instances in which you feel the film adaptation improved upon the book. Think back to the Forbes article you read yesterday and the effects that a film adaptation can have on consumption of the original work as well as the ways in which film adaptations can expand on the original work. | <p>seminar?</p> <ul style="list-style-type: none"> • How did your role in the seminar (inner/outer) impact your feelings about the seminar? • How can adaptation revitalize media? Explain using examples from the podcast, reading, video, and activities in this lesson. |
|--|---|--|

DIFFERENTIATION

(Describe how the planned learning experience has been modified to meet the needs of gifted learners. Note: Modifications may be in one or more of the areas below. Only provide details for the area(s) that have been differentiated for this lesson.

| Content | Process | Product | Learning Environment |
|---------|--|---------|---|
| | Students will participate in Socratic Seminar. Students will facilitate the seminar themselves and will be responsible for making connections which maintain the integrity of the seminar. | | Students will work in a variety of environments in this learning experience: independently, in small groups, and in the Socratic Seminar. |

PLANNED LEARNING EXPERIENCES

(What will the teacher input? What will the students be asked to do? For clarity, please provide detailed instructions)

Engage and Connect - This phase focuses on piquing students' interest and helping them access prior knowledge. This is the introduction to the lesson that motivates or hooks the students.

The teacher will distribute copies of the *Smash Boom Best* [Notecatcher](#) (p. 11 of PDF) and [Debate Sheet](#) (printed double-sided on one sheet) to each student.

The teacher will introduce [Smash Boom Best](#), a debate show podcast which pits two things against one another and has debaters use facts and passion to make their case. The teacher will play the *Smash Boom Best* episode "[Books vs. Movies](#)." Students will use the Notecatcher to record the pros and cons of each team's argument and use the Debate Sheet to keep score, take notes, record the best argument, and declare a victor at the end of the episode.

After the episode has ended, the teacher will allow students to share their observations with the class on a volunteer basis. The teacher will then pose the following Pre-Lesson Questions to the class:

- What advantages of books over movies were presented?
- Given the advantages of books over movies, could a film adaptation of a book detract from the original work?
- What advantages of movies over books were presented?

- Given the advantages of movies over books, how could a film adaptation of a book improve upon the original work?

Students will respond to the Pre-Lesson Questions verbally. The teacher and assistant will record the class-generated list of advantages of books over movies and vice versa on chart paper for students to reference during the Socratic Seminar.

Explore - In this phase, the students have experiences with the concepts and ideas of the lesson. Students are encouraged to work together without direct instruction from the teacher. The teacher acts as a facilitator. Students observe, question, and investigate the concepts to develop fundamental awareness of the nature of the materials and ideas.

The teacher will provide printed copies of an excerpt from *Holes* by Louis Sachar to each student. Independently, students will perform a first read of the text (simply reading the text without annotating or completing an accompanying task).

Students will be divided into groups of four or five (4-5). The teacher will provide each group with a copy of the [Double Bubble Thinking Map](#). Each group will discuss the excerpt of *Holes* and create a short list (four [4] items) of events in or details about the excerpt. Each group's assigned recorder will capture the group's thoughts on the graphic organizer (in the four bubbles on the leftmost side of the thinking map).

The teacher will lead a whole-class discussion of the excerpt using the following During-Lesson Question:

- What events or details stood out as significant in the excerpt from *Holes* you have read?

Students will respond to the During-Lesson Question verbally.

The teacher will provide each student with a Post-it Note. The teacher will play the parallel scene from the film adaptation of *Holes* that aligns with the excerpt students have read. Students will record their observations of the film clip on their Post-it Note.

In their small groups, students will discuss their observations of the film scene. Each group's assigned recorder will capture the group's thoughts on the graphic organizer (in the five bubbles on the rightmost side of the thinking map).

The teacher will lead a whole-class discussion of the film clip using the following During-Lesson Question:

- What events or details stood out as significant in the clip from *Holes* you watched?

Groups will reconvene to discuss and complete the middle four bubbles on their thinking map with events or details present in both the text excerpt from *Holes* (the novel) and the clip from *Holes* (the film).

Explain - Students communicate what they have learned so far and figure out what it means. This phase also provides an opportunity for teachers to directly introduce a concept, process, or skill to guide students toward a deeper understanding.

In their small groups, students will discuss the following During-Lesson Question:

- Based on the excerpt and clip you have read and viewed, respectively, which version of the story *Holes* do you feel was better? Why do you feel this way?

After every member of each group has had an opportunity to share their thoughts with their group, students will participate in a "Human Barometer" activity based on the During-Lesson Question above. Students who feel the book excerpt was better will stand on one side of the room; students who feel the film clip was better will stand on the opposite side of the room. The teacher will ask volunteers to share their thoughts regarding why one version of the story was better than the other.

Elaborate —Allow students to use their new knowledge and continue to explore its implications. At this stage students expand on the concepts they have learned, make connections to other related concepts, and apply their understandings to the world around them in new ways

Students will be divided into two groups. One group will compose the inner circle of the Socratic Seminar; the other group will form the outer circle of the Socratic Seminar. The inner circle members will begin discussing the opening question, "Does adapting a book into a movie improve upon or detract from the original work?" The outer circle members will take notes about the discussion, recording connections they make during the discussion, and observe one member of the inner circle (their partner for the seminar). If dialogue during the seminar falters, the teacher may pose one or more of the following questions:

- Discuss instances in which you feel the book was better than the movie. Why do you feel this way?
- Discuss instances in which you feel the film adaptation improved upon the book. Think back to the Forbes article you read yesterday and the effects that a film adaptation can have on consumption of the original work as well as the ways in which film adaptations can expand on the original work.

After ten (10) minutes of discussion have elapsed, the inner and outer circles will change places. The new outer circle members will now be taking notes, recording connections, and observing their partner in the inner circle. If dialogue during the seminar falters, the teacher may pose one or more of the following questions:

- Discuss instances in which you feel the book was better than the movie. Why do you feel this way?
- Discuss instances in which you feel the film adaptation improved upon the book. Think back to the Forbes article you read yesterday and the effects that a film adaptation can have on consumption of the original work as well as the ways in which film adaptations can expand on the original work.

After ten (10) minutes of discussion have elapsed, the teacher will pose the following Post-Lesson Questions to the class:

- What was one theme or "big idea" you discovered through participation in this seminar?
- What concepts did you explore as a result of this seminar?
- What generalizations could you make about the impact of adaptation on media?
- How did this seminar experience help you deepen your knowledge about adaptation?
- What is the impact of adaptation on media?
- What challenges did you experience through the seminar?
- How did your role in the seminar (inner/outer) impact your feelings about the seminar?

Students will respond to each Post-Lesson Question verbally.

Evaluate: This phase assesses both learning and teaching and can use a wide variety of informal and formal assessment strategies.

The teacher will post the following post-lesson question on the whiteboard:

- How can adaptation revitalize media? Explain using examples from the podcast, reading, video, and activities in this lesson.

Students will silently and independently write a reflection on the lesson.

Instructional Materials

Notecatcher

| NAME _____ NOTECATCHER | | |
|------------------------|------|------|
| TEAM | PROS | CONS |
| | | |
| TEAM | | |

Debate Sheet

SMASH BOOM BEST

VS

THE SCORECARD

| | |
|-----------------------------|----------|
| DEBATERS: | VS |
| DECLARATION OF GREATNESS | |
| MICRO-ROUND | |
| SNEAK ATTACK! | |
| THE FINAL SIX | |
| SUDDEN DEATH (IF NECESSARY) | |
| TOTAL POINTS: | |

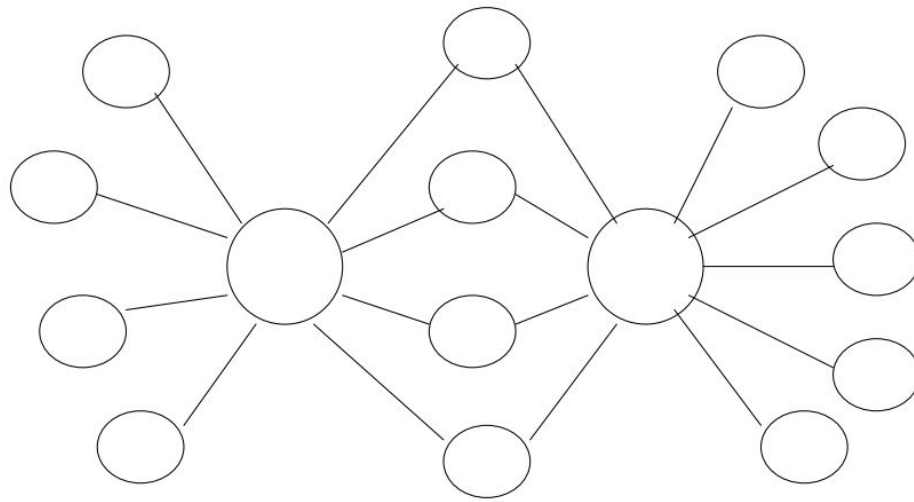
THIS EPISODE'S BEST ARGUMENT

NOTES AND DRAWINGS

THE VICTOR IS:



Double Bubble Thinking Map



Double Bubble Thinking Map

Events in book Book title Events in both Movie Title Events in movie
You could use a shovel, hats, snakes, etc. to do your final copy. Cut them from the Ellison machine.

Lesson 4 (Performance Task; Days 2-4)

| TEACHER NAME | | Lesson # |
|--|-----------------------|---|
| William Hill | | 4 |
| MODEL | CONTENT AREA | GRADE LEVEL |
| Creative Problem Solving | English Language Arts | 7/8 |
| CONCEPTUAL LENS | | LESSON TOPIC |
| Adaptation | | Cut! (Now Re-Cut!) |
| LEARNING OBJECTIVES (from State/Local Curriculum) | | |
| <ul style="list-style-type: none"> ● RL.7.3-Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot). ● RL.8.3-Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision. ● RL.7.7-Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film). ● RL.8.7-Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors. ● W.7-8.4-Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. ● W.7-8.5-With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. ● W.7-8.6-Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others. ● W.7-8.10-Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two). ● SL.7-8.6-Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. | | |
| THE ESSENTIAL UNDERSTANDING (What is the overarching idea students will understand as a result of this lesson?) | | THE ESSENTIAL QUESTION (What question will be asked to lead students to “uncover” the Essential Understanding) |
| Adaptation revitalizes media. | | How can adaptation revitalize media? |
| CONTENT KNOWLEDGE (What factual information will students learn in this lesson?) | | PROCESS SKILLS (What will students be able to do as a result of this lesson?) |
| Students will know: <ul style="list-style-type: none"> ● that reshoots can negatively or positively impact a film’s box-office or critical performance ● that reshoots are common adaptations to studio films ● that some reshoots result in drastic changes to a film’s plot ● that the character Loki was given a | | Students will be able to: <ul style="list-style-type: none"> ● use divergent thinking ● use convergent thinking ● create criteria ● evaluate ● sequence ● make judgments ● problem-solve |

| | |
|---|--|
| <p>greater role in the film <i>Thor: The Dark World</i> to add humor due to concerns that the film was a bit dry</p> <ul style="list-style-type: none"> ● that much of the film <i>Back to the Future</i> was reshot to replace actor Eric Stoltz with actor Michael J. Fox due to the former not being "the right kind of funny" ● that the film <i>Teenage Mutant Ninja Turtles</i> was reshot due to the original cut's inclusion of a plot twist that paralleled one in the film <i>Iron Man 3</i> which did not play out well with fans ● that Fox reportedly demanded reshoots to the film <i>Fantastic Four</i>, the director and cast of which have claimed that the original cut was the better one ● that the role of Marlin in the film was recast from William H. Macy to Albert Brooks because Pixar sensed that Macy's performance "wasn't quite working" ● that elements of the plot of the film <i>Men In Black</i> were changed through reshoots by dubbing a key scene originally performed in English over in an alien language and adding subtitles, as well as by rewriting and re-dubbing the lines of a talking pug ● that divergent thinking defers judgment, seeks wild ideas, and values quantity of ideas over the "right answer" ● that convergent thinking is deliberate, seeks refined ideas, and values novelty | |
|---|--|

GUIDING QUESTIONS
What questions will be asked to support instruction?
 Include both "lesson plan level" questions as well as questions designed to guide students to the essential understanding

| Pre-Lesson Questions: | During-Lesson Questions: | Post-Lesson Questions: |
|---|---|--|
| <ul style="list-style-type: none"> ● What does divergent mean to you? ● What does convergent mean to you? | <ul style="list-style-type: none"> ● Why might audiences dislike your short film? ● Whom will my idea affect? ● How might I gain their acceptance? ● What major obstacles will I confront? ● How might these obstacles be overcome? ● What might go wrong? ● How can such problems be prevented? | <ul style="list-style-type: none"> ● How can adaptation revitalize media? |

| | <ul style="list-style-type: none"> How might I best gain support for my idea? | |
|---|--|--|
| DIFFERENTIATION | | |
| <i>(Describe how the planned learning experience has been modified to meet the needs of gifted learners. Note: Modifications may be in one or more of the areas below. Only provide details for the area(s) that have been differentiated for this lesson.)</i> | | |
| Content | Process | Product |
| The lesson explores ideas and topics beyond the regular curriculum. | Students are provided opportunities to arrive at self-drawn conclusions and generalizations. | The assignment addresses a real problem/concern. Students self-evaluate their work by creating a rubric to evaluate their ideas based on the criteria they deem most critical. |
| Learning Environment | Students collaborate in small groups to complete their task. | |

| PLANNED LEARNING EXPERIENCES |
|---|
| <i>(What will the teacher input? What will the students be asked to do? For clarity, please provide detailed instructions)</i> |
| <p>Engage and Connect - This phase focuses on piquing students' interest and helping them access prior knowledge. This is the introduction to the lesson that motivates or hooks the students.</p> <p>Upon entering the classroom, each student will be provided with a Post-It note. The teacher will introduce the video "10 Major RESHOOTS That Completely Changed Movies" (YouTube) and instruct students to record notes on their Post-it note about reasons why films receive reshoots and the results of such reshoots. The teacher will then play segments of the video [0:00-0:54, 2:53-5:14].</p> <p>On a volunteer basis, students will share the reasons for and results of reshoots they noted in the video. The assistant teacher will record responses on a sheet of chart paper posted at the front of the room.</p> <p>The teacher will project the following performance task on the whiteboard via a Google Slides presentation with an embedded video:</p> <p>You are an aspiring filmmaker with your first short film slated to be released later this year. The studio, Hilltop Productions, has held test screenings of your short film to determine whether your short film will require editing, reshooting, or rewriting. Audience responses were recorded informally, and audiences HATE your short film. The studio is panicking: if DRASTIC changes are not made to your short film, it is not likely to be taken up by a film distributor, and your vision may never see the light of day. Review the rough cut of the short film and determine why audiences might dislike it. Work with your team to decide what elements of the rough cut to substitute, combine, adapt, modify, put to other uses, eliminate, or rearrange to save your short film! A final test screening will be held at SPARK Theaters, where an audience of your peers will be surveyed to determine whether you have successfully adapted and revitalized the rough cut into a final cut ready for distribution.</p> <p>The teacher will then play the short film: a rough cut filmed by the teacher (and starring the teacher, assistant teacher, and other SPARK Camp faculty and staff) that is incomplete, with missing or unfinished special effects shots, sound effects, or dialogues which are not yet rerecorded.</p> <p>The teacher will explain that today's activity will require students to practice two types of thinking: divergent and convergent. The teacher will pose the Pre-Lesson Questions:</p> <ul style="list-style-type: none"> What does divergent mean to you? What does convergent mean to you? <p>The assistant teacher will record responses on another sheet of chart paper posted at the front</p> |

of the room. The chart paper will be formatted as a T-chart with "Divergent" on one side and "Convergent" on the other. After each side of the chart has been filled with student responses (or once responses falter), the teacher will summarize definitions of divergent and convergent thinking:

- divergent thinking defers judgment, seeks wild ideas, and values quantity of ideas over the "right answer"
- convergent thinking is deliberate, seeks refined ideas, and values novelty

Explore - In this phase, the students have experiences with the concepts and ideas of the lesson. Students are encouraged to work together without direct instruction from the teacher. The teacher acts as a facilitator. Students observe, question, and investigate the concepts to develop fundamental awareness of the nature of the materials and ideas.

Students will be divided into groups. The teacher will provide each group with a copy of the "Creative Problem Solving (CPS)" packet. Each group's assigned recorder will capture the group's thoughts on the graphic organizers within. Each group will be provided a device (e.g. Chromebook, iPad, iPod touch, etc.) with access to the rough cut of the short film. Groups may re-watch the short film as many times as necessary through the Creative Problem Solving process.

Mess Finding: Each group will be provided a printed copy of the performance task above, which identifies a situation which presents a challenge: audiences hate the short film and changes need to be made in order for the film to be distributed.

Data Finding: Groups will begin by identifying the knowns and unknowns of the situation (who, what, when, where, why, and how). Recorders will capture the group's brainstormed facts in the space provided. Students will then select the most important facts and circle them.

Problem Finding: Groups will use the information they have gathered in the Data Finding stage to craft several potential problem statements in response to the During-Lesson Question, "Why might audiences dislike your short film?" Recorders will capture potential problems statements in the space provided. Students will then select the best problem statement which they feel addresses the major issue(s) of the short film.

Explain - Students communicate what they have learned so far and figure out what it means. This phase also provides an opportunity for teachers to directly introduce a concept, process, or skill to guide students toward a deeper understanding.

Idea Finding: The teacher will instruct groups to discuss and agree upon an ideal number of ideas for their group to generate and consider. The teacher will provide each group with a copy of the "SCAMPER" handout. Groups will use one or more elements of SCAMPER (substitute, combine, adapt, modify, put to other uses, eliminate, rearrange) to generate their predetermined number of ideas. Recorders will capture the group's ideas in the space provided. Students will then review ideas and circle four to six (4-6) which seem to have the greatest potential.

Elaborate —Allow students to use their new knowledge and continue to explore its implications. At this stage students expand on the concepts they have learned, make connections to other related concepts, and apply their understandings to the world around them in new ways

Solution Finding: In their small groups, students will decide what criteria should be applied to weigh the worth of their selected ideas. These criteria will be used to determine the best solution to the problem.

Acceptance Finding: Students will consider the following During-Lesson Questions:

- Whom will my idea affect?
- How might I gain their acceptance?
- What major obstacles will I confront?
- How might these obstacles be overcome?
- What might go wrong?
- How can such problems be prevented?
- How might I best gain support for my idea?

Recorders will capture the group's responses in the space provided. Students will then select the responses that they believe will ensure success. Using the "Action Plan" graphic organizer, groups will develop a sequential plan of action. (Start and end dates will not be required as the goal is to complete the project within one class session.) Students will decide who will be responsible for each task. Recorders will capture tasks and assignments on the graphic organizer and check off each task as they are reported to be completed.

With the support of their group-mates, one member of each group will act as editor and use the program iMovie (or another available equivalent software) to edit the raw footage based on the SCAMPER ideas identified and selected during the Idea Finding stage.

Once all groups have completed their final cuts, a representative from each group (reporter) will present their group's ideas to the class and briefly explain the steps they took to solve the problem (action plan). The class will participate in a screening of each adapted short film. Audience members (students in other groups) will discuss how that group adapted the rough cut. Once all adapted short films have been screened, students will vote on the best adaptation and provide feedback on what stood out about that adaptation.

Evaluate: *This phase assesses both learning and teaching and can use a wide variety of informal and formal assessment strategies.*

Students will be provided Post-it notes. As an exit ticket, students will be instructed to respond to the following question:

- How can adaptation revitalize media?

Instructional Materials

Performance Task

SPARK Camp 2019—Page, Stage, and Screen

Cut! (Now Re-Cut!)

You are an aspiring filmmaker with your first short film slated to be released later this year. The studio, Hilltop Productions, has held test screenings of your short film to determine whether your short film will require editing, reshooting, or rewriting. Audience responses were recorded informally, and audiences **HATE** your short film. The studio is panicking: if **DRASTIC** changes are not made to your short film, it is not likely to be taken up by a film distributor, and your vision may never see the light of day. Review the rough cut of the short film and determine why audiences might dislike it. Work with your team to decide what elements of the rough cut to **substitute, combine, adapt, modify, put to other uses, eliminate, or rearrange** to save your short film! A final test screening will be held at SPARK Theaters, where an audience of your peers will be surveyed to determine whether you have successfully **adapted** and **revitalized** the rough cut into a final cut ready for distribution.

Project Details

- You will work with your assigned group from start to finish on this project.
- Your group should follow the steps outlined in the Creative Problem Solving Packet to guide your process.
- Your group is encouraged to use any method(s) described on the SCAMPER handout to adapt your film. Also remember that as the authors of this adapted work, you are free to **include, exclude, alter, or enhance** elements of the original work as you see fit. **Your final product may be completely different from the rough cut you were provided!**
- Your group will be assigned an iPad to use for this project. You may use it to film new footage and/or audio and edit your film using the iMovie and/or Clips applications.
- Your group is welcome to ask Mr. Hill or Ms. Williams questions regarding your process and/or for technical support.

Creative Problem Solving (CPS) Packet

Creative Problem Solving (CPS)



The Mess. Identify a situation which presents a challenge, an opportunity, or is a concern that you want to do something about.



Data-Finding. Identify the knowns and the unknowns of the situation. Consider the who, what, when, why, where, and how of the situation. Use **DIVERGENT THINKING** to brainstorm all the known facts in the space below.

Now use **CONVERGENT THINKING** to select the most important facts. Circle them.



Problem Finding. Consider the data you have collected. Determine what you want to accomplish in more specific terms. Ask yourself:

1. What is the real problem?
2. What is my objective?
3. What do I want to accomplish?
4. What are my concerns?
5. What is my challenge?
6. What wish would I like to fulfill?

Use **DIVERGENT THINKING** to record as many different problem statements as you can. Begin each statement with the phrase... "In what ways might we..." List the problem statements below.

Use **CONVERGENT THINKING** to judge and select the most important problem statement. Review all your problem statements above and select the one statement or combination of statements that best describes the real problem. Determine which statement you believe will provide the most benefits when solved. Rewrite the selected problem statement here.



Idea Finding. Using **DIVERGENT THINKING** try and answer your problem statement in as many different ways as possible. Before you begin set a goal for the number of ideas you want to generate. Be sure to defer judgment on all of the ideas. Use the SCAMPER model here to help think of possibilities. Record all ideas below.

Using **CONVERGENT THINKING** review all your ideas and circle four to six that seem to have the greatest potential.



Solution Finding. You must now decide what criteria or “yardsticks” should be applied to weigh the worth of your selected ideas. These criteria will be used to determine the best solution to your problem. Use **DIVERGENT THINKING** to create a list of factors or criteria that will be used to evaluate your ideas. List them below.

Using **CONVERGENT THINKING**, review your criteria and circle the four or five that you feel to be the most critical for evaluating your ideas. Now set a weighting scale (i.e., 1-3 with 3 being high). Record your selected criteria on one of the axis of the decision matrix below. Now record your selected ideas on the other axis.

Criteria

| Ideas | | | | | | | | Totals |
|-------|--|--|--|--|--|--|--|--------|
| | | | | | | | | |
| | | | | | | | | |
| | | | | | | | | |
| | | | | | | | | |
| | | | | | | | | |
| | | | | | | | | |
| | | | | | | | | |
| | | | | | | | | |

Rewrite the idea you are going to implement here: _____



Acceptance Finding. To ensure successful implementation of your idea, it is necessary to gain maximum acceptance. Consider the following questions:

1. Whom will my idea effect?
2. How might I gain their acceptance?
3. What major obstacles will I confront?
4. How might these obstacles be overcome?
5. What might go wrong?
6. How can such problems be prevented?
7. How might I best gain support for my idea?

Use **DIVERGENT THINKING** to list all the responses that come to mind when answering the above questions. Use **CONVERGENT THINKING** to select the responses that you believe will ensure success.

Gather the best thoughts from your acceptance finding and develop a sequential plan of action. Establish start dates and target end dates. Decide who will be responsible for each task. Use the following page if necessary.

Action Plan

| Tasks | Who | Start | End | Check Points |
|--------------|------------|--------------|------------|---------------------|
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |

Modified from work of Mitchell, W. & Kowalik, T. (1999). *Creative Problem Solving*

SCAMPER Handout

SCAMPER

SCAMPER is an acronym for useful list of words that can be applied as stimuli to make you think differently about the problem area.

Substitute

What can you substitute? What can be used instead? Who else instead? What other ingredients? Other material? Other process? Other power? Other place? Other approach? Other sounds? Other forces?

Instead of ... I can ...

Combine

What can you combine or bring together somehow? How about a blend, an alloy, an assortment, an ensemble? Combine units? Combine purposes? Combine appeals? Combine ideas?

I can bring together ... and ... to ...

Adapt

What can you adapt for use as a solution? What else is like this? What other idea does this suggest? Does past offer a parallel? What could I copy? Who could I emulate?

I can adapt ... in this way ... to ...

Modify

Can you change the item in some way? Change meaning, color, motion, sound, smell, form, shape? Other changes?

Also: *Magnify*: What can you add? More time? Greater frequency? Stronger? Higher? Longer? Thicker? Extra value? Plus ingredient? Duplicate? Multiply? Exaggerate?

And: *Minify*: What can you remove? Smaller? Condensed? Miniature? Lower? Shorter? Lighter? Omit? Streamline? Split up? Understate?

I can change ... in this way ... to ...

Put to other uses

How can you put the thing to different or other uses? New ways to use as is? Other uses if it is modified?

I can re-use ... in this way ... by ...

Eliminate

What can you eliminate? Remove something? Eliminate waste? Reduce time? Reduce effort? Cut costs?

I can eliminate ... by ...

Rearrange

What can be rearranged in some way? Interchange components? Other pattern? Other layout? Other sequence? Transpose cause and effect? Change pace? Change schedule?

I can rearrange ... like this ... such that ...

*SCAMPER was defined by Robert Eberle, after an initial list from Brainstorming originator Alex Osborn.

VI. Unit Resources

10 Major RESHOOTS That Completely Changed Movies. (2016, June 22). Retrieved from

<https://youtu.be/WWEoaJBmZeE>

The narrator explains the concept of a film reshoot and provides various examples of well-known films which received this treatment before being released for public consumption. For each film referenced, the narrator outlines why reshoots were deemed necessary, how the filmmakers went about the reshooting process, and the results—whether positive or negative—of the reshoots.

Rowe, A. (2018, July 11). Report: Film Adaptations Of Books Earn 53% More At The

Worldwide Box Office. Retrieved from

<https://www.forbes.com/sites/adamrowe1/2018/07/11/why-book-based-films-earn-53-more-at-the-worldwide-box-office/#2773e917306f>

The author reports on research which indicates that book-based films are more likely to become box-office successes than original screenplays and speculates on the reason for this phenomenon. The author also gives examples of book-to-film adaptations and explains the impact that such adaptations can have on interest in and sales of their source material.

THE ART OF A GOOD PITCH: By the Directors of Tribeca Film. (2010, May 25). Retrieved

from <https://youtu.be/l5Zl5aC1zvM>

Independent filmmakers explain the concept of a film pitch to the viewer and give their personal advice on how to craft and deliver a film pitch which will pique the interest of

potential backers.

Theatre, N. (2015, September 01). Adapting novels for the stage. Retrieved from

<https://www.youtube.com/watch?v=PzRef3MpkeQ>

Playwrights and screenwriters explain the processes they have tried—with varying degrees of success—when adapting classic works of literature such as Mary Shelley’s *Frankenstein* or Charlotte Brontë’s *Jane Eyre* from novels into stageplays.