



**Literacy Design  
Collaborative**

# The Mighty Comparison: Writer's Craft vs. Filmmaker's Craft

★ TASK

by Kelly Philbeck

*Freak the Mighty* by Rodman Philbrick is an all-time favorite novel for middle school students. In this module, students will be comparing the written story to its filmed version, analyzing the effects and techniques unique to each medium.

This module is taught in October, near the beginning of our 7th grade year. Students have read the novel *Freak the Mighty* as a demonstration of the collaborative literature circle format we will be using for the rest of the year. *Freak the Mighty* has 25 chapters. Students are in literature circles with five roles: Discussion Director, Term Tracker, Successful Summarizer, Vexing Vocabularyist, and Creative Connector. They rotate roles every set of five chapters, so that they may get the feel for the literature circle roles and their purposes before we start reading independently in literature circles throughout the year. These literature circle roles also help prepare students for their Media Circle roles they play throughout this module.

This module is taught at the end of the unit, after students have closely read the novel and discussed the it thoroughly through their literature circles. From their literature circles, we then form Media Circles in which students will work collaboratively to closely read and analyze the film *The Mighty*. Students will be taking their knowledge of the characters, plot, and theme of the novel and comparing the techniques that the author used to develop the novel and comparing and contrasting those to the techniques that are used in the film. Their ultimate task is to decide if the movie remains faithful to the novel.

During this analysis, students will learn the basic elements of film to help them compare and contrast the storytelling techniques used in film vs. print text.

Media Circle Roles: Director, Screenwriter, Cinematographer, Sound Director, and Casting Director

Students will rotate through each of the five roles, but since reading film is new learning for the majority of students, it is essential to explain each of the roles to the Media Circle groups and to guide students through thinking aloud on the exposition of the movie/first rotation to familiarize them with the duties of each role.

After each day's role, each student will write a CER (Claim/Evidence/Reasoning) reflection comparing the fidelity of the movie to the novel through the lens of the role each student played on that day.

## Targeted Focus Standards:

RL.7.7 Compare and contrast a written story to its filmed version, analyzing the effects of techniques unique to each medium.

- CCR.R.2 Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
- CCR.R.3 Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

W.7.1 Write arguments to support claims with clear reasons and relevant evidence.

RL.7.1 Cite several pieces of textual evidence to support what the text says explicitly as well as inferences drawn from the text.

*Freak the Mighty*: Lexile 1000, DRA: 60; Guided Reading: W

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*The Mighty: PG-13 (Using school's/district's parental consent form is recommended for PG-13)*

\*The lexile level for *Freak the Mighty* does fall in the upper range of the lexile band for middle school. Part of the lexile consideration is due to the level vocabulary that Freak uses throughout the novel. His vocabulary, however, is consistently clarified and defined for Max, who has a learning disability. This clarification component, along with instructional support, allows seventh graders to easily deal with the vocabulary in this novel. Audiobook support is also provided for students who need accommodations.

\* I also adjusted the readability on the How to Read a Film handout to be 7.8, since the original readability was much higher. By shortening sentence length, rephrasing a few definitions, and providing the Word Splash support with that reading, students will be able to access the meaning of the text.

\*A special thanks to Melinda Schat for test-driving this module with her students and providing samples of student work.

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GRADES	DISCIPLINE	COURSE	PACING
7	 ELA	Any	 N/A

## *Section 1: What Task?*

### ***Teaching Task***

#### ***Task Template A5 - Argumentation***

Does the movie *The Mighty* remain faithful to the novel *Freak the Mighty*? After reading *Freak the Mighty* and informational texts on how to read film, and viewing the movie *The Mighty*, write a movie review in which you compare the movie adaptation's fidelity to the novel and argue whether or not the film-making techniques used in the movie accurately portrayed the story-telling elements used in the novel. Support your position with evidence from the text/s. What conclusions can you draw about the effects of techniques unique to each medium?

### ***Standards***

### ***Common Core State Standards for English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects***

#### **RL.7.7**

**Focus**

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.7.1**

**Focus**

Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

#### **W.7.1**

**Focus**

Write arguments to support claims with clear reasons and relevant evidence.

#### **RI.7.1**

Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

#### **RI.7.2**

Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.

#### **RI.7.4**

Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.

#### **RI.7.10**

By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

#### **W.7.4**

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

#### **W.7.5**

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.7.9**

Draw evidence from literary or informational texts to support analysis, reflection, and research.

#### **W.7.10**

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

#### **CCR.R.7**

Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

#### **CCR.R.2**


Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

#### **CCR.R.3**

Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

## ***Texts***

 **Freak the Mighty**  
Philbrick, Rodman. *Freak the Mighty*. Reprint. Scholastic, 2001. Print.

 **The Mighty**  
The Mighty. Dir. Peter Chelsom. Walt Disney Video, 1999. DVD.

 **The Mighty Trailer**

 **Handout How to Read a Film 7.8.docx**

 **A Guide to Basic Cinematography/Filmmaking**

 **Filmmaking Techniques (use first 2 minutes)**

 **Cinema Tips: Advanced Shots and Camera Angles Part 1 (use first 6:15)**

### Student Work Rubric - Argumentation Task - Grades 6-8

	Emerging	Approaches Expectations	Meets Expectations	Advanced
	1	2	3	4
<b>Controlling Idea</b>	Makes an unclear or unfocused claim.	Makes a <b>general</b> claim that addresses the prompt, with an <b>uneven focus</b> .	Establishes and maintains a clear claim that addresses all aspects of the prompt.	Establishes and maintains a clear, specific, and credible claim that addresses all aspects of the prompt.
<b>Selection &amp; Citation of Evidence</b>	Includes minimal details from sources. Sources are used without citation.	Includes <b>details, examples, and/or quotations</b> from sources that are <b>relevant to the claim</b> . <b>Inconsistently</b> cites sources.	Includes details, examples, and/or quotations from sources that are relevant to the claim and supporting ideas. Consistently cites sources with minor formatting errors.	Includes well-chosen details, examples, and/or quotations from sources that support the claim and supporting ideas. Consistently cites sources using appropriate format.
<b>Development / Explanation of Sources</b>	Explanation of ideas and source material is irrelevant, incomplete, or inaccurate.	Explanation of ideas and source material is <b>minimal</b> or <b>contains minor errors</b> .	Accurately explains ideas and source material and how they support the argument.	Thoroughly and accurately explains ideas and source material, using reasoning to support and develop the argument.
<b>Organization</b>	Lacks an evident structure. Makes unclear connections among claim, reasons, and evidence.	<b>Groups ideas and uses some transitions</b> to connect ideas, with <b>some lapses in coherence or organization</b> .	Groups and sequences ideas to develop the controlling idea. Uses transitions to clarify the relationships among claim(s), reasons, and evidence.	Groups and sequences ideas logically to develop the controlling idea and create cohesion. Uses varied transitions to clarify the relationships among claim(s), reasons, and evidence.
<b>Conventions</b>	Major errors in standard English conventions interfere with the clarity of the writing. Language or tone is inappropriate.	<b>Errors</b> in standard English conventions <b>sometimes interfere</b> with the clarity of the writing. Uses language and tone that are sometimes inappropriate for the audience and purpose.	Consistently applies standard English conventions; minor errors, while noticeable, do not interfere with the clarity of the writing. Uses language and tone appropriate to the audience and purpose.	Consistently applies standard English conventions, with few errors. Demonstrates varied syntax and precise word choice. Consistently uses language and tone appropriate to the audience and purpose.
<b>Content Understanding (Generic)</b>	Attempts to include disciplinary content in explanation or argument but understanding of content is weak; content is irrelevant, inappropriate, or inaccurate.	Briefly notes disciplinary content relevant to the prompt; shows basic or uneven understanding of content; minor errors in explanation.	Accurately presents disciplinary content relevant to the prompt with sufficient explanations that demonstrate understanding.	Integrates relevant and accurate disciplinary content with thorough explanations that demonstrate in-depth understanding.

### ***Background for Students***

Authors make intentional choices when they are writing. Many times you hear people debating whether they liked the book version of a story or the movie version better. These differences in the portrayal of each of the stories is due to techniques writers and directors use to convey the storyline. Sometimes directors and screenplay writers stay very true to the author's original story. Sometimes, however, they stray far from the story originally told in the book. In this module, we are going to take a close re-examination of our reading of *Freak the Mighty* in comparison to its movie version *The Mighty*. Our task will be to compare techniques of the film vs. techniques used in the novel to develop the plot, characters, setting, tone, and overall theme of this story. Ultimately, you will be determining how faithful the film followed the novel.

In this process, you will also be learning how to read film and how to become a critical consumer of the movies you view. By working collaboratively in Media Circles, you will be viewing this film through the lenses of a Director, a Cinematographer, a Casting Director, a Screenwriter, and a Sound Director. By playing each of these roles, you will be able to view the movie with a critical eye to compare it to the story told in the novel. Does *The Mighty* remain faithful to the story told in *Freak the Mighty*?

### ***Extension***

Media Circle Groups write, direct, and perform an alternate ending to *The Mighty*, applying the cinematography techniques learned throughout this module.

## *Section 2: What Skills?*

### ***Preparing for the Task***

**BRIDGING CONVERSATION > TASK ENGAGEMENT:** Ability to connect the task and new content to existing knowledge, skills, experiences, interests, and concerns.

**TASK AND RUBRIC ANALYSIS > TASK ANALYSIS:** Ability to understand and explain the task's prompt and rubric.

**TASK AND RUBRIC ANALYSIS > READING OF THE RUBRIC:** Ability to analyze scoring criteria of the rubric and match meaning to task.

### ***Reading Process***

**PRE-READING > ESSENTIAL VOCABULARY:** Determine meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings. RI.7.4

**ACTIVE READING > NOTE-TAKING:** Ability to select important facts and passages for use in one's own writing.

**POST-READING > CONTENT COMPREHENSION:** Compare and contrast a text to an audio, video of a text analyzing each medium's portrayal of the subject. RI.7.7

### ***Transition to Writing***

**SPEAKING AND ACTIVE LISTENING > SEMINAR:** Ability to engage in a range of collaborative discussions with diverse partners on grade 7 topics, texts, and issues, building on other ideas and expressing their own clearly. SL.7.1

### ***Writing Process***

**ANALYZING WRITER'S CRAFT:** Ability to examine the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of the ideas. RI.7.5

**PLANNING > PLANNING THE WRITING:** Ability to develop a line of thought and text structure appropriate to an argumentation task.

**DEVELOPMENT > INTRODUCTORY PARAGRAPH:** Ability to introduce claim(s) and acknowledge alternate or opposing claims and organize the reasons and evidence logically. W.7.1a



**DEVELOPMENT > BODY PARAGRAPHS:** Ability to support claims with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text. W.7.1b

**DEVELOPMENT > CONCLUDING PARAGRAPH:** Ability to provide a concluding statement or section that follows from and supports the argument presented. W.7.1e

**REVISION, EDITING, AND COMPLETION > PEER EDITING:** Ability to develop and strengthen writing by planning, revising, rewriting, editing with guidance and support from peers. W.7.5

**REVISION, EDITING, AND COMPLETION > FINAL DRAFT:** Ability to submit final piece that meets expectations.






## Section 3: What Instruction?

PACING	SKILL AND DEFINITION	PRODUCT AND PROMPT	SCORING GUIDE	INSTRUCTIONAL STRATEGIES
<b>Preparing for the Task</b>				
50 mins	<b>BRIDGING CONVERSATION &gt; TASK ENGAGEMENT:</b> Ability to connect the task and new content to existing knowledge, skills, experiences, interests, and concerns.	<b>CLOSELY READING A MOVIE TRAILER</b> Watch the movie trailer to <i>The Mighty</i> . Freewrite notes on techniques (sound, casting, camera angles, camera shots, camera movement) used to create the overall tone and effects of the movie trailer.  Create a CER summary comparing and contrasting the movie trailer (characters, setting, plot, tone) to what you read in the novel.	4--students are able to make strong comparisons between the movie and the novel (characters, basic plot, tone, and include film-making techniques in their comparison (camera angles, movement, sound, casting, etc.)  3--students are able to make initial comparisons between the movie and the novel (characters, basic plot, tone, and include film-making techniques in their comparison (camera angles, movement, sound, casting, etc.)  2--students attempt to make initial comparisons between the movie and the novel (characters, basic plot, tone, and attempt to include film-making techniques in their comparison  1--students make some basic comparisons between the movie and the novel (characters, plot)	1. Introduce module/Student Background to students.  2. Pass out Film vs. Text Handout.  3. Pose first three questions to students one at a time, allowing individual thinking time between each. Students will record their initial thoughts on the Film vs. Text handout. <i>How are movies different from novels? What techniques do writers use to create stories? What techniques do filmmakers use to tell stories?</i>  4. Discuss and organize/chart class responses in categories represented on the bottom half of the Film vs. Text worksheet (characters, setting, plot, theme, tone, mood).  5. Students should record any new thinking shared in discussion on their organizers.  6. Closely "read" the movie trailer: Watch <i>The Mighty</i> movie trailer. Have students record observations/evidence of filmmaker's techniques on the back of the Film vs. Text organizer. Watch the trailer, again, to allow students to record additional observations.  7. Discuss techniques used in the movie trailer, having students record any new thinking shared.  8. Now, divide the movie trailer into sections and assign student groups a section of the trailer to find quotes/examples from the novel to compare whether or not the initial movie trailer is faithful to the novel. *I put an iPad or laptop at each group, so the groups may have control over the trailer, starting, stopping, and rewinding as needed.  9. Discuss similarities and differences.  10. Finalize any additional thoughts on Film vs. Text organizer.
Standards:  <b>RL.7.7</b> : 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). <b>RL.7.1</b> : Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.				
Additional Attachments:   CER Chart Text.pdf  Film vs. Text Organizer.pdf				
50 mins	<b>BRIDGING CONVERSATION &gt; TASK ENGAGEMENT:</b> Ability to connect the task and new content to existing knowledge, skills, experiences, interests, and concerns.	<b>JUDGING A BOOK BY ITS COVER</b> <b>PRODUCT:</b> A written comparison of the book cover to the DVD cover.  <b>PROMPT:</b> Interview the cover and the summary on <i>Freak the Mighty</i> and on the DVD of <i>The Mighty</i> . What are your impressions? How does	<ul style="list-style-type: none"> <li>Makes predictions of <i>Freak the Mighty</i> (novel) and <i>The Mighty</i> (DVD) based on the interview of the cover of the text.</li> <li>Expresses ideas thoughtfully and</li> </ul>	*This is a useful pre-reading routine for a book or play that has a relevant image/painting on the front cover of the text.  1. Model for students how to make a prediction about a topic. Analyze cover art, characters, color, design for their effects on the reader/viewer. Compare/contrast covers.  2. Tell students they are going to "interview" the new text you all will be working with during this module. Ask students what is means to "interview" a person. Explain to students they are going to "interview" images and writing from the cover/back of the text you will be reading as a way of learning more about the book/DVD.  3. Distribute the student handouts and book/DVD covers.




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		the novel cover compare to the DVD cover? What impact do these choices have on the reader/viewer? Freewrite and make predictions of the how the book might be different from the movie.	clearly. ● Predictions connect to specific details from the provided text.	4. Allow students to complete the handout with their media circle groups.  5. Share out.  HS for Media and Communications - NYC/Empire State Writing Project/National Writing Project and adapted from <a href="http://www.readwritethink.org/files/resources/lesson_images/lesson967/1prereading.pdf">http://www.readwritethink.org/files/resources/lesson_images/lesson967/1prereading.pdf</a>
<p>Standards:</p> <p><b>RL.7.1</b> : Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p><b>RL.7.7</b> : 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).</p>				
<p>Additional Attachments:</p> <p>  Judging a Book By It's Cover.pdf   The Mighty (movie)   Freak the Mighty--Novel   Student Handout   Sample Module including this Mini-Task         </p>				
40 mins	<p><b>TASK AND RUBRIC ANALYSIS &gt; TASK ANALYSIS:</b> Ability to understand and explain the task's prompt and rubric.</p>	<p><b>THE MIGHTY TEACHING TASK RIP/CER</b></p> <p>Read the task, identify key components of the task, chunk the task, and create a plan for answering. Create "I can" claims, provide evidence of how you will show that you know, and then provide reasoning as to why those skills are important.</p>	<p>4--Thoroughly defines "I Can" statements for each segment of the task.</p> <p>3--Clearly outlines "I Can" statements for the task.</p> <p>2--Vaguely outlines "I Can" statements for most segments of the task.</p> <p>1--Minimally outlines "I Can" statements for some segments of the task.</p>	<ol style="list-style-type: none"> <li>1. Distribute <i>The Mighty</i> Teaching Task RIP/CER to students. Students may work in pairs or triads.</li> <li>2. Discuss the task and how to "rip" it into actionable phrases.</li> <li>3. Chunk task, circle prompt verbs, underline key words, star number words (see graphic).</li> <li>4. Have students create "I Can" statements for each segment of the task.</li> <li>5. Students then provide "evidence" of how they will demonstrate the skills required from the task. How will you show you know?</li> <li>6. Next, students provide reasoning for why it is important for them to demonstrate evidence of those skills to be successful with the task.</li> <li>7. Discuss/clarity any questions or misconceptions about expectations of the task and module.</li> </ol>
<p>Standards:</p> <p><b>RI.7.1</b> : Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p>				
<p>Additional Attachments:</p> <p>  RIP CER Freak.pdf   RIP CER Task Breakdown.pdf         </p>				
50 mins	<p><b>TASK AND RUBRIC ANALYSIS &gt; READING OF THE RUBRIC:</b> Ability to analyze scoring criteria of the rubric and match meaning to task.</p>	<p><b>WHAT WILL COUNT AS A STRONG ANSWER?</b></p> <p>Complete the "What Will Count as a Strong Answer? Handout".</p>	<p>Student work meets expectations if it includes a clear description of each scoring criteria customized to the expectations of the task.</p>	<ul style="list-style-type: none"> <li>● Provide students with computer access or thesauri.</li> <li>● With the handout, demonstrate how you would restate the first descriptor, and ask students for suggestions on how to restate the second one. Example: "One of the major components of the rubric is FOCUS. In order to meet this expectation, I will need to - <i>Address the prompt appropriately and maintain a clear, steady focus.</i> Another way of saying this is - I will need to answer the task question--how does the novel <i>Freak the Mighty</i> compare to the filmed version <i>The Mighty</i> and stay on topic throughout my movie review.</li> <li>● Have students fill in the others individually.</li> <li>● Discuss as a class.</li> <li>● Ask students to revise their answers before turning them in.</li> </ul> <p>Source: <a href="http://www.dictionary.com">www.dictionary.com</a></p>
<p>Standards:</p> <p><b>CCR.W.4</b> : Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p> <p><b>CCR.R.1</b> : Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.</p>				
<p>Additional Attachments:</p>				



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-  [What Will Count 4.pdf](#)
-  [What Will Count 3.pdf](#)
-  [What Will Count 2.pdf](#)
-  [What Will Count 1.pdf](#)
-  [What Will Count as a Strong Answer? Handout](#)




## Reading Process

50 mins	<p><b>PRE-READING &gt; ESSENTIAL VOCABULARY:</b> Determine meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings. RI.7.4</p>	<p><b>WORD SPLASH: HOW TO READ A FILM</b> Work in groups to sort vocabulary cards and make predictions of the meaning and word relationships based upon the topic of the text.</p>	<p>4--Sorts vocabulary arranging words in a logical order, makes strong connections between vocabulary relationships. Writes a clear and cohesive summary skillfully using all of the words.</p> <p>3--Sorts vocabulary in a logical order. Writes a complete summary using all words.</p> <p>2--Attempts to sort vocabulary in a logical order. Attempts to write a summary using most of the words accurately.</p> <p>1--Sorts vocabulary, making some connections with word relationships. Many cards may not be used. Writes a summary using some of the words, although many may be omitted or used incorrectly.</p>	<p>Word Splash</p> <ol style="list-style-type: none"> <li>1. Identify content vocabulary students need to know and make a list of key vocabulary words and concepts associated with content. For this module, students will be using words from the "How to Read a Film", and the two YouTube excerpts: "Filmmaking Technology" (first 2 minutes), and "Cinema Tips: Advanced Shots and Camera Angles Part 1" (first 6:15 min.)</li> <li>2. Terms may range from new vocabulary to commonly used terms, but they must relate to the day's lesson. Typically use 10-15 words.</li> <li>3. Create vocabulary cards--one card per word on index cards or typed and cut apart--and place cards in sandwich bag sets.</li> <li>4. Divide students into pairs or triads.</li> <li>5. Students empty baggies of cards, deal out cards on desks where each word can be seen.</li> <li>6. Ask them to zero in on what they are going to study and what they will learn as they will be reading--in this case, Cinematography terms/applications.</li> <li>7. Students arrange words and phrases in logical categories/order/word relationships that makes sense to them--no right or wrong answers (a lot can be learned about students' prior knowledge by watching their initial organization of the terms--great opportunity for formative assessment).</li> <li>8. Any words that are unfamiliar should be moved to the top of the desk/away from the organized cards.</li> <li>9. Initial predictions/organizations should be recorded OR a picture should be taken of the order with a cell phone to capture the original sort.</li> <li>10. Pass out reading materials.</li> <li>11. Have students go back to words "splashed" on their desk.</li> <li>12. Working in groups, have students arrange words in a logical order according to what they read in "How to Read a Film" to represent the material used in the text. "I also use the YouTube videos to provide visual examples of the film terminology.</li> <li>13. The arrangement must be accurate and complete.</li> <li>14. Remove text/turn it face down.</li> <li>15. Students write one-two+ paragraph summaries of the material, filling in sentences with transitions and phrases to form complete thoughts. All words must be used in summaries. <i>*Depending on abilities of students, some may be allowed to use the support by leaving organizational structure of the cards, while writing the summary. To challenge others, have them rearrange the cards before they write their summary (allow them to take a pic, if they use this option).</i></li> <li>16. Compare summaries to original text. Make any additions/changes before presenting to class.</li> <li>17. Have students critique summaries—even vote on best summaries. By the time all groups present, information should be very well known.</li> <li>18. Debrief: Was your initial understanding correct? What changed your mind? If you were correct, what connections had to be made to establish relationships between terms?</li> </ol> <p>Word Splash--adapted from Wormeli, Rick. <i>Summarization in Any Subject</i>. ASCD. 2005.</p> <p>*Text note: The lexile of "How to Read a Film" was high for 7th graders, so I edited the text's sentence length and some of the vocabulary used in the definitions to make it meet 7.8 readability for students. Collaborative pairs/triads were also selected to support struggling readers.</p> <p>*Homework/additional support throughout the novel: View "A Guide to Basic Cinematography/Filmmaking" Groups may also refer back to any of these videos/texts throughout the module for any refreshers on film terminology.</p>
<p>Standards:</p> <p><b>RI.7.4</b> : Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.</p>				
<p>Additional Attachments:</p> <ul style="list-style-type: none"> <li> <a href="#">Handout How to Read a Film 7.8.docx</a></li> <li> <a href="#">Yale's Film Analysis Site (this site will provide essential vocab, if you don't have access to Film Analysis Handbook)</a></li> <li> <a href="#">Word Splash--Language of Film</a></li> </ul>				

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50 mins	<p><b>ACTIVE READING &gt; NOTE-TAKING:</b> Ability to select important facts and passages for use in one's own writing.</p>	<p><b>CLOSE VIEWING: COMPARING FILM TO TEXT</b> Watch the exposition to <i>The Mighty</i>. Freewrite notes on techniques (sound, casting, camera angles, camera shots, camera movement) used to create the overall tone and effects of the movie's exposition. Compare the exposition of the movie to Chapter 1 of the novel <i>Freak the Mighty</i>.</p> <p>Create a CER summary comparing and contrasting the movie trailer (characters, setting, plot, tone) to what you read in the novel.</p>	<p>4--students are able to make strong comparisons between the movie and the novel (characters, basic plot, tone, and include film-making techniques in their comparison (camera angles, movement, sound, casting, etc.)</p> <p>3--students are able to make initial comparisons between the movie and the novel (characters, basic plot, tone, and include film-making techniques in their comparison (camera angles, movement, sound, casting, etc.)</p> <p>2--students attempt to make initial comparisons between the movie and the novel (characters, basic plot, tone, and attempt to include film-making techniques in their comparison</p> <p>1--students make some basic comparisons between the movie and the novel (characters, plot)</p>	<ol style="list-style-type: none"> <li>1. Divide students into their Media Circle groups.</li> <li>2. Pass out Film vs. Text Handout p.2. This is the same handout used in the Movie Trailer mini-task, so you don't need to have students complete the introductory page 1 again.</li> <li>3. Refer students back to the Movie Trailer organizer and the three questions on the Film vs. Text handout. <i>How are movies different from novels? What techniques do writers use to create stories? What techniques do filmmakers use to tell stories?</i></li> <li>4. Review class responses in categories represented on the bottom half of the Film vs. Text worksheet (characters, setting, plot, theme, tone, mood). Review pages 1 and 2 of Film to Text handout used with trailer.</li> <li>5. Play the exposition to the movie, on a fresh copy of p. 2 of the Film to Text handout, have students record initial observations from the exposition.</li> <li>6. Closely the novel's first chapter. Record evidence of how the movie's exposition is faithful/not faithful to the novel's first chapter.</li> <li>7. Watch <i>The Mighty</i> movie exposition again. Have students record observations/evidence of filmmaker's techniques on the back of the Film vs. Text organizer. Refer to the novel, again, to allow students to record additional observations of storytelling techniques that align/conflict with the movie.</li> <li>8. Discuss their comparisons having students record any new thinking shared.</li> <li>9. Discuss similarities and differences.</li> <li>10. Finalize any additional thoughts on Film vs. Text organizer.</li> </ol> <p>Complete CER organizer with initial claim of whether or not the exposition of the movie remains faithful to the first chapter of the novel.</p>
<p>Standards:</p> <p><b>RL.7.7</b> : 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).</p> <p><b>RL.7.1</b> : Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p>				
<p>Additional Attachments:</p> <p> <b>CER Chart Text.pdf</b></p> <p> <b>Film vs. Text Organizer.pdf</b></p>				
50 mins	<p><b>ACTIVE READING &gt; NOTE-TAKING:</b> Ability to select important facts and passages for use in one's own writing.</p>	<p><b>MEDIA CIRCLE ROLES: DIRECTOR</b> Students will play one of five Media Circle roles to compare the storytelling and development techniques used in the film to those used in the novel.</p> <p>Analyzing Writer's/Director's Craft:</p> <p>Director--will pose questions to the group about the assigned set of film/novel sections, paying close attention to how the screenplay is edited to reveal the story and how scenes are set</p>	<p>4-Student thoroughly cites evidence from film using vocabulary that accurately captures the language of film techniques</p> <p>3--Student cites evidence from the film using vocabulary that accurately captures the language of film techniques and storytelling techniques</p> <p>2--Student attempts to cite evidence from</p>	<p>Student will analyze the writer's/director's craft of the film based upon the role they are playing.</p> <ol style="list-style-type: none"> <li>1. Students assign initial roles during the first meeting of their Media Circles.</li> <li>2. Students will rotate through each of the roles, as this mini-task will repeat for five days, providing time for each student to play each role.</li> </ol> <p>The Director's role will be to view the film segment through they eyes of a film's director. The director will pay close attention to the Editing section as outlined on The Language of Film sheet.</p> <ol style="list-style-type: none"> <li>1. Watch for the way the scenes are edited and arranged.</li> <li>2. Cite evidence of relationships between each shot, the film's rhythm, pacing, arrangement of storyline.</li> <li>3. The Director will work closely with each of the other roles, especially the Cinematographer and the Screenwriter to analyze the composition of the story on film.</li> </ol>

# The Mighty Comparison: Writer's Craft vs. Filmmaker's Craft

		<p>Cinematographer--will analyze camera angles and film techniques used to develop the story</p> <p>Casting Director--will analyze characters, costuming, and character interaction</p> <p>Screenwriter--will analyze how true the film stays to the storyline in the novel</p> <p>Sound Designer--will analyze music, sounds, bridges, and other techniques used to develop the story and its mood/tone</p> <p>Roles will rotate each day--50 minute class periods--Students will spend 30 minutes viewing the film and 20 minutes discussing/debriefing their notes from their role sheets to compare the film to the novel.</p>	<p>the film, attempting to use vocabulary that captures the language of film techniques and storytelling techniques</p> <p>1--Student incorrectly or minimally cites evidence from the film, with minimal use of vocabulary that captures the language of film and storytelling</p>	<p>4. As an exit slip (may be homework depending on time)--Students will create a CER summary of whether the portrayal of the plot/setting/characters in the cinematography of the movie remained faithful to how the plot/setting/characters were written/created in the novel. Use evidence from the movie and novel to support claim. Be sure to include techniques used to develop plot/setting/characters in each medium.</p>
<p>Standards:</p> <p><b>RL.7.7</b> : 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).</p> <p><b>RI.7.3</b> : Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).</p> <p><b>RI.7.2</b> : Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.</p> <p><b>RI.7.1</b> : Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>Additional Attachments:</p> <p> <b>CER Chart Text.pdf</b></p> <p> <b>Writer's Craft--The Language of Film</b></p> <p> <b>Writer's Craft--3 Column</b></p>				
50 mins	<p><b>ACTIVE READING &gt; NOTE-TAKING:</b></p> <p>Ability to select important facts and passages for use in one's own writing.</p>	<p><b>MEDIA CIRCLE ROLES: CINEMATOGRAPHER</b></p> <p>Students will play one of five Media Circle roles to compare the storytelling and development techniques used in the film to those used in the novel.</p> <p>Analyzing Writer's/Director's Craft:</p> <p>Director--will pose questions to the group about the assigned set of film/novel sections, paying close attention to how the screenplay is edited to reveal the story and how scenes are set</p> <p>Cinematographer--will analyze camera angles and film techniques used to develop the story</p> <p>Casting Director--will analyze characters, costuming, and character interaction</p> <p>Screenwriter--will analyze how true the film stays to the storyline in the novel</p> <p>Sound Designer--will analyze music, sounds, bridges, and</p>	<p>4-Student thoroughly cites evidence from film using vocabulary that accurately captures the language of film techniques</p> <p>3--Student cites evidence from the film using vocabulary that accurately captures the language of film techniques and storytelling techniques</p> <p>2--Student attempts to cite evidence from the film, attempting to use vocabulary that captures the language of film techniques and storytelling techniques</p> <p>1--Student incorrectly or minimally cites evidence from the film, with minimal use of vocabulary</p>	<p>Student will analyze the writer's/director's craft of the film based upon the role they are playing.</p> <p>1. Students assign initial roles during the first meeting of their Media Circles.</p> <p>2. The student who is playing the role of cinematographer will analyze the film through the lens of a camera man, paying close attention to the camera's angles, movements, and shots and the impact these techniques have on the film.</p> <p>3. The Cinematographer will analyze these techniques and be responsible for identifying shots, analyzing their purpose/effect on the viewer, and comparing them to the storytelling techniques used in the novel.</p> <p>4. As an exit slip (may be homework depending on time)--Students will create a CER summary of whether the portrayal of characters/setting/characters in the cinematography of the movie remained faithful to how the characters/setting/characters were written/created in the novel. Use evidence from the movie and novel to support claim. Be sure to include techniques used to develop characters/setting/characters in each medium.</p>



# The Mighty Comparison: Writer's Craft vs. Filmmaker's Craft

		<p>other techniques used to develop the story and its mood/tone</p> <p>Roles will rotate each day--50 minute class periods--Students will spend 30 minutes viewing the film and 20 minutes discussing/debriefing their notes from their role sheets to compare the film to the novel.</p>	that captures the language of film and storytelling	
<p>Standards:</p> <p><b>RL.7.7</b> : 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).</p> <p><b>RI.7.3</b> : Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).</p> <p><b>RI.7.1</b> : Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>Additional Attachments:</p> <p> <b>Writer's Craft Film--Language of Film.pdf</b></p> <p> <b>CER Chart Text.pdf</b></p> <p> <b>Writer's Craft--3 Column Chart</b></p>				
50 mins	<p><b>ACTIVE READING &gt; NOTE-TAKING:</b></p> <p>Ability to select important facts and passages for use in one's own writing.</p>	<p><b>MEDIA CIRCLE ROLES: CASTING DIRECTOR</b></p> <p>Students will play one of five Media Circle roles to compare the storytelling and development techniques used in the film to those used in the novel.</p> <p>Analyzing Writer's/Director's Craft:</p> <p>Director--will pose questions to the group about the assigned set of film/novel sections, paying close attention to how the screenplay is edited to reveal the story and how scenes are set</p> <p>Cinematographer--will analyze camera angles and film techniques used to develop the story</p> <p>Casting Director--will analyze characters, costuming, and character interaction</p> <p>Screenwriter--will analyze how true the film stays to the storyline in the novel</p> <p>Sound Designer--will analyze music, sounds, bridges, and other techniques used to develop the story and its mood/tone</p> <p>Roles will rotate each day--50 minute class periods--Students will spend 30 minutes viewing the film and 20 minutes discussing/debriefing their notes from their role sheets to compare the film to the novel.</p>	<p>4-Student thoroughly cites evidence from film using vocabulary that accurately captures the language of film techniques</p> <p>3--Student cites evidence from the film using vocabulary that accurately captures the language of film techniques and storytelling techniques</p> <p>2--Student attempts to cite evidence from the film, attempting to use vocabulary that captures the language of film techniques and storytelling techniques</p> <p>1--Student incorrectly or minimally cites evidence from the film, with minimal use of vocabulary that captures the language of film and storytelling</p>	<p>Student will analyze the writer's/director's craft of the film based upon the role they are playing.</p> <ol style="list-style-type: none"> <li>Students assign initial roles during the first meeting of their Media Circles.</li> <li>In the role of the Casting Director, students will analyze the development, casting, and costuming of characters, comparing the characters/character development in the film version to the techniques used to develop characters in the book.</li> <li>Students will cite evidence from both the movie and the novel.</li> <li>As an exit slip (may be homework depending on time)--Students will create a CER summary of whether the portrayal of characters in the movie remained faithful to how the characters were portrayed in the novel. Use evidence from the movie and novel to support claim. Be sure to include techniques used to develop characters in each medium.</li> </ol>
Standards:				






# The Mighty Comparison: Writer's Craft vs. Filmmaker's Craft

	<p><b>RL.7.7</b> : 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).</p> <p><b>RI.7.3</b> : Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).</p> <p><b>RI.7.1</b> : Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p>			
	<p>Additional Attachments:</p> <p> <b>CER Chart Text.pdf</b></p> <p> <b>Casting Director.pdf</b></p>			
50 mins	<p><b>ACTIVE READING &gt; NOTE-TAKING:</b></p> <p>Ability to select important facts and passages for use in one's own writing.</p>	<p><b>MEDIA CIRCLE ROLES: SCREENWRITER</b></p> <p>Students will play one of five Media Circle roles to compare the storytelling and development techniques used in the film to those used in the novel.</p> <p>Analyzing Writer's/Director's Craft:</p> <p>Director--will pose questions to the group about the assigned set of film/novel sections, paying close attention to how the screenplay is edited to reveal the story and how scenes are set</p> <p>Cinematographer--will analyze camera angles and film techniques used to develop the story</p> <p>Casting Director--will analyze characters, costuming, and character interaction</p> <p>Screenwriter--will analyze how true the film stays to the storyline in the novel</p> <p>Sound Designer--will analyze music, sounds, bridges, and other techniques used to develop the story and its mood/tone</p> <p>Roles will rotate each day--50 minute class periods--Students will spend 30 minutes viewing the film and 20 minutes discussing/debriefing their notes from their role sheets to compare the film to the novel.</p>	<p>4-Student thoroughly cites evidence from film using vocabulary that accurately captures the language of film techniques</p> <p>3--Student cites evidence from the film using vocabulary that accurately captures the language of film techniques and storytelling techniques</p> <p>2--Student attempts to cite evidence from the film, attempting to use vocabulary that captures the language of film techniques and storytelling techniques</p> <p>1--Student incorrectly or minimally cites evidence from the film, with minimal use of vocabulary that captures the language of film and storytelling</p>	<p>Student will analyze the writer's/director's craft of the film based upon the role they are playing.</p> <ol style="list-style-type: none"> <li>Students assign initial roles during the first meeting of their Media Circles.</li> <li>The Screenwriter will view his/her portion of the film through the eyes of the Screenwriter. He/she will analyze the film's techniques for characters, setting, plot, theme, and additions/deletions.</li> <li>The Screenwriter will analyze the choices made when going from the novel version of the story to the film version.</li> <li>As an exit slip (may be homework depending on time)--Students will create a CER summary of whether the portrayal of characters, setting, plot, and theme in the movie remained faithful to how the characters, setting, plot, and theme were portrayed in the novel. Use evidence from the movie and novel to support claim. Be sure to include techniques used to develop the story in each medium.</li> </ol>
	<p>Standards:</p> <p><b>RI.7.3</b> : Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).</p> <p><b>RI.7.2</b> : Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.</p> <p><b>RI.7.1</b> : Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p>			
	<p>Additional Attachments:</p> <p> <b>CER Chart Text.pdf</b></p> <p> <b>Screenwriter.pdf</b></p>			
50 mins	<p><b>ACTIVE READING &gt; NOTE-TAKING:</b></p> <p>Ability to select important facts and</p>	<p><b>MEDIA CIRCLE ROLES: SOUND DIRECTOR</b></p> <p>Students will play one of five Media Circle roles to compare</p>	<p>4-Student thoroughly cites evidence from film using vocabulary that accurately</p>	<p>Student will analyze the writer's/director's craft of the film based upon the role they are playing.</p> <ol style="list-style-type: none"> <li>Students assign initial roles during the first meeting of their Media Circles.</li> </ol>

# The Mighty Comparison: Writer's Craft vs. Filmmaker's Craft

	<p>passages for use in one's own writing.</p>	<p>the storytelling and development techniques used in the film to those used in the novel.</p> <p>Analyzing Writer's/Director's Craft:</p> <p>Director--will pose questions to the group about the assigned set of film/novel sections, paying close attention to how the screenplay is edited to reveal the story and how scenes are set</p> <p>Cinematographer--will analyze camera angles and film techniques used to develop the story</p> <p>Casting Director--will analyze characters, costuming, and character interaction</p> <p>Screenwriter--will analyze how true the film stays to the storyline in the novel</p> <p>Sound Designer--will analyze music, sounds, bridges, and other techniques used to develop the story and its mood/tone</p> <p>Roles will rotate each day--50 minute class periods--Students will spend 30 minutes viewing the film and 20 minutes discussing/debriefing their notes from their role sheets to compare the film to the novel.</p>	<p>captures the language of film techniques</p> <p>3--Student cites evidence from the film using vocabulary that accurately captures the language of film techniques and storytelling techniques</p> <p>2--Student attempts to cite evidence from the film, attempting to use vocabulary that captures the language of film techniques and storytelling techniques</p> <p>1--Student incorrectly or minimally cites evidence from the film, with minimal use of vocabulary that captures the language of film and storytelling</p>	<p>2. The sound director will analyze the film for music, sound effects, volume, sound bridges, and compare them to sound techniques used in the novel (figurative language). The Sound Director will analyze the use of sound in the film and in the novel for purpose and effect on the reader/viewer, as well as overall impact on the storyline.</p> <p>3. As an exit slip (may be homework depending on time)--Students will create a CER summary of whether the sound techniques/tone in the movie remained faithful to how the tone was created through word choice and figurative language in the novel. Use evidence from the movie and novel to support claim. Be sure to include techniques used to develop sound/tone in each medium.</p>
<p>Standards:</p> <p><b>RL.7.7</b> : 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).</p> <p><b>RL.7.4</b> : Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.</p> <p><b>RI.7.1</b> : Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>Additional Attachments:</p> <p> <b>CER Chart Text.pdf</b></p> <p> <b>Sound Director.pdf</b></p>				
20 mins	<p><b>POST-READING &gt; CONTENT COMPREHENSION:</b> Compare and contrast a text to an audio, video of a text analyzing each medium's portrayal of the subject. RI.7.7</p>	<p><b>CER: CLAIM, EVIDENCE, AND REASONING--MEDIA CIRCLE ROLE REFLECTIONS</b></p> <p>After viewing a segment of The Mighty and performing the assigned Media Circle Role, compare the movie to the novel through the assigned Media Circle lens. Students will complete this reflective piece each day in his/her writer's notebook before discussing with his/her Media Circle group members.</p> <p>(1) Claim--statement of the fidelity of the movie to the novel through assigned Media Circle</p>	<p>Product meets criteria if:</p> <p>1. They make a valid claim based upon their Media Circle role of the film's fidelity to the novel.</p> <p>2. They cite evidence from the film and novel and use that evidence to support their claim.</p> <p>3. The reasoning ties the evidence back to the claim and/or explains why they made the claim and</p>	<p>1. Model how to use the CER strategy by reading and thinking aloud with a sample claim, evidence, and reasoning based on a comparison of the movie to the novel.</p> <p>2. As a class, use the complete the CER routine for an additional example.</p> <p>3. Have students work individually to complete CER as a reflection each day on their Media Circle role observations.</p> <p>4. Share/discuss with Media Circle group members.</p> <p>*Role-alike members should also meet and compare CER's--especially during first few role rotations.</p>





# The Mighty Comparison: Writer's Craft vs. Filmmaker's Craft

	<p>lens.</p> <p>(2) Evidence--supporting your claim based on your observations made of film vs. novel.</p> <p>(3) Reasoning--links your evidence to your claim; further explains your thinking/evidence/observations.</p>	selected the given evidence.	
<p>Standards:</p> <p><b>CCR.W.9</b> : Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p><b>CCR.W.1</b> : Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p><b>CCR.R.1</b> : Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.</p>			
<p>Additional Attachments:</p> <p> <b>CER Faithful 1.pdf</b></p> <p> <b>CER Chart Text.pdf</b></p> <p> <b>CER Not Faithful 2.pdf</b></p> <p> <b>CER Not Faithful 1.pdf</b></p> <p> <b>CER Faithful 2.pdf</b></p>			

## Transition to Writing

1 hr	<p><b>SPEAKING AND ACTIVE LISTENING</b></p> <p><b>&gt; SEMINAR:</b> Ability to engage in a range of collaborative discussions with diverse partners on grade 7 topics, texts, and issues, building on other ideas and expressing their own clearly. SL.7.1</p>	<p><b>SOCRATIC SEMINAR</b></p> <p>Does the movie The Mighty remain faithful to the novel Freak the Mighty? After reading Freak the Mighty, informational texts on how to read movies, and viewing The Mighty, participate in a Socratic Seminar in which you compare the movie adaptation's fidelity to the novel and argue whether the film-making techniques used in the movie accurately portrayed the story-telling elements used in the novel. Support your position with evidence from the text(s).</p>	<p>See Socratic Scoring Guide attachment.</p> <p><b>Socratic Scoring Guide</b></p>	<p><b>Steps for Socratic Seminars</b></p> <p><b>Preparation:</b></p> <ul style="list-style-type: none"> <li>Teacher selects an appropriately complex text, rich in ideas that promote thinking and discussion</li> <li>All students will read the text prior to the discussion.</li> <li>Teacher develops the essential question (and follow-up questions) for the discussion.</li> <li>Text-based; open-ended; discussion promoting questions</li> <li>Prior to the seminar, students will record the essential question, develop their answer, and identify evidence for the answer</li> </ul> <p><b>Pre-Conference:</b></p> <ul style="list-style-type: none"> <li>Teacher will determine students' roles</li> <li>Consideration of students' thinking, listening, speaking, and reading skills</li> <li>Just before the seminar, each participant and his/her coach will meet for a pre-conference to discuss the participant's goals for the discussion.</li> </ul> <p><b>Seminar:</b></p> <ul style="list-style-type: none"> <li>Students sit in one of two circles (inner circle for participants, outer circle for coaches).</li> <li>Teacher/leader poses the essential or opening question.</li> <li>The teacher/leader may need to ask follow up questions to lead the participants to greater understanding of the text.</li> <li>Students respond to the question orally or in writing.</li> <li>Teacher/leader facilitates the seminar discussion by guiding students to a deeper and clarified consideration of the ideas of the text, a respect for varying points of view, and adherence to and respect for the seminar process.</li> <li>Students cite evidence from the text, ask questions, speak, listen, make connections, and add insight or new knowledge to discuss their point of view in regards to the opening question.</li> <li>Teacher/leader takes notes for evaluative purposes but provides no verbal or nonverbal feedback that either affirms or challenges what the students say. The teacher/leader may ask follow-up questions; however, teacher questions are used sparingly and deliberately.</li> <li>When satisfied that the opening question has been thoroughly explored, the teacher/leader asks one or more additional questions to examine central points of the text.</li> <li>Students may pose new questions when the discussion is exhausted. New questions posed must relate to students' ideas and contributions in response to the initial essential question.</li> <li>Once the text has been explored thoroughly the teacher/leader may ask a closing question.</li> <li>The teacher/leader will thank students for their participation and summarize the main ideas and concepts examined during the discussion.</li> </ul>
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# The Mighty Comparison: Writer's Craft vs. Filmmaker's Craft

				<ul style="list-style-type: none"> <li>After the discussion, the coaches/leaders provide feedback</li> </ul> <p><b>Rules and Roles for Socratic Seminars</b></p> <p><b>The Participants:</b></p> <ul style="list-style-type: none"> <li>May only participate in the discussion if they have read the selection</li> <li>Must support their arguments with evidence from the text</li> <li>May speak at any time during the seminar with respect for the other participants</li> <li>May refer to other works the class has read</li> <li>May write notes to themselves during the discussion</li> <li>May ask relevant questions of other participants</li> </ul> <p><b>The Coaches:</b></p> <ul style="list-style-type: none"> <li>Must evaluate the participant's performance during the seminar</li> <li>Must provide oral and written feedback to the participant after the seminar</li> <li>May not speak to their participants during the seminar</li> <li>May not speak to other participants or coaches at any time</li> </ul> <p><b>The Teacher/Leader:</b></p> <ul style="list-style-type: none"> <li>Must provide adequate "think time" for students to respond appropriately</li> <li>Can only ask questions; cannot state his or her opinions or interpretations</li> <li>Must require participants to support their arguments with evidence from the text</li> <li>Must encourage participants to agree and disagree for substantial reasons</li> <li>May record the number and quality of participant responses</li> </ul> <p><b>Management Tips for Socratic Seminars</b></p> <ul style="list-style-type: none"> <li>First seminar plan about 30 minutes; subsequent seminars might be 45-50 minutes</li> <li>Share rules, expectations, and criteria for evaluation with students prior to the seminar</li> <li>Select students for inner and outer circles carefully to prevent off-task behaviors</li> <li>Distribute an equal number of tokens or "talking chips" to all participants; require participants to use all their tokens or chips prior to the end of the discussion</li> <li>Eliminate the outer circle when using Socratic Seminars in classes of fifteen students or less</li> <li>Roles might include: speaker, coach, general evaluator, timekeeper, evidence counter, transition keeper, quote tracker, comment counter, big board note-taker</li> </ul> <p>From Reach Associates' "How to Create and Use Socratic Seminar"</p>
<p>Standards:</p> <p><b>SL.7.4</b> : Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation.</p> <p><b>SL.7.1.D</b> : Acknowledge new information expressed by others and, when warranted, modify their own views.</p> <p><b>SL.7.2</b> : Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.</p> <p><b>SL.7.1.C</b> : Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed.</p> <p><b>SL.7.1.B</b> : Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed.</p> <p><b>SL.7.1.A</b> : Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.</p> <p><b>SL.7.1</b> : Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.</p> <p>Additional Attachments:</p> <p> <b>Socratic Roles</b></p> <p> <b>Socratic Seminar Numbers</b></p> <p> <b>Socratic Seminar--Teacher's Notes</b></p> <p> <b>Socratic Seminar (Roles)</b></p>				
<b>Writing Process</b>				
50 mins	<b>ANALYZING WRITER'S CRAFT:</b>	<b>ANALYZING WRITER'S CRAFT</b>	4--In depth analysis of Writer's Craft of	Students will examine a mentor text in the genre of the product they are being asked to write.








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	<p>Ability to examine the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of the ideas. RI.7.5</p>	<p>Analyze writer's craft in a mentor text (movie reviews of <i>The Giver</i>) in format assigned by the task. Analyze the piece for text features, text structure, and for use of evidence.</p>	<p>the mentor text</p> <p>3--Strong analysis of the Writer's Craft of the mentor text</p> <p>2--Attempt at analysis of the Writer's Craft of the mentor text</p> <p>1--Weak analysis of the Writer's Craft of the mentor text</p>	<p>Students will analyze for text features, text structure, and for use of support/evidence.</p> <ol style="list-style-type: none"> <li>1. Distribute mentor text.</li> <li>2. Distribute Writer's Craft for Text Features</li> <li>3. Have students review the list of definitions of Text Features</li> <li>4. Ask students to identify and label text features in the mentor text.</li> <li>5. Distribute Writer's Craft 3 Column Chart.</li> <li>6. Ask students to Claim (quote evidence from the text), Name (use the language of writers), and Frame (analyze purpose/impact on reader).</li> <li>7. Discuss implications and uses of text features in own writing.</li> <li>8. Repeat for Text Structure and Evidence/Support analyzing how writers craft a movie review.</li> </ol>
	<p>Standards:</p> <p><b>RI.7.6</b> : Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.</p> <p><b>RI.7.5</b> : Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of the ideas.</p> <p><b>RI.7.1</b> : Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p> <p>Additional Attachments:</p> <p> <b>Writer's Craft--Text Structures</b></p> <p> <b>The Giver Review (Ebert)</b></p> <p> <b>The Giver Review</b></p> <p> <b>Writer's Craft--Evidence/Support</b></p> <p> <b>Writer's Craft--Text Features</b></p> <p> <b>Writer's Craft 3 Column</b></p>			
50 mins	<p><b>ANALYZING WRITER'S CRAFT:</b></p> <p>Ability to examine the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of the ideas. RI.7.5</p>	<p><b>THE CRAFT OF WRITING AN ARGUMENT</b></p> <p>Outline and define the parts of an argument by taking notes. Apply knowledge of argument to annotate elements of argument in movie review samples.</p>	<p>Meets Expectations if...</p> <p>Parts of an argument are defined.</p> <p>Reasoning is explained.</p> <p>Counterclaims are explained and their importance is detailed.</p>	<ol style="list-style-type: none"> <li>1. Open with a class discussion about the components of a written argument.</li> <li>2. From PowerPoint, students take notes on the components of an argument on the organizer.</li> <li>3. Go back to sample movie reviews of <i>The Giver</i>.</li> <li>4. Have students work in pairs or triads to annotate elements of argument in the movie reviews used in the previous mini-task.</li> </ol>
	<p>Standards:</p> <p><b>W.7.1.B</b> : Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.</p> <p><b>W.7.1.A</b> : Introduce claim(s), acknowledge alternate or opposing claims, and organize the reasons and evidence logically.</p> <p><b>W.7.1</b> : Write arguments to support claims with clear reasons and relevant evidence.</p> <p>Additional Attachments:</p> <p> <b>Organizing an Effective Argument Notes.docx</b></p> <p> <b>Organizing an Effective Argument--Revised 7th.ppt</b></p>			
1 hr	<p><b>PLANNING &gt; PLANNING THE WRITING:</b></p> <p>Ability to develop a line of thought and text structure appropriate to an argumentation task.</p>	<p><b>PLANNING YOUR WRITING--OUTLINE</b></p> <p>Ability to plan for writing arguments to support claims with clear reasons and relevant evidence. W.7.1</p>	<p>Meets Criteria if:</p> <ol style="list-style-type: none"> <li>1. Writing Task is outlined.</li> <li>2. Introduction, Body Paragraphs and Conclusions are outlined with claims, reasoning, and evidence.</li> <li>3. Counter Claims are worked naturally</li> </ol>	<ol style="list-style-type: none"> <li>1. Distribute Planning Your Writing--Outline organizer.</li> <li>2. Students will first define his/her writing task at the top of the outline by identifying key elements from the task (mode, audience, topic, purpose).</li> <li>3. Next, have students review their notes from their Media Circle role sheets and reflections. Students may share notes with their Media Circle partners to extract evidence from other's role sheets, as needed to support their claims and reasoning or to support counter-claims.</li> <li>4. Based upon the evidence they have collected, they should craft a claim for their argument.</li> <li>5. Once a claim has been established, then students should decide on the main idea/main claim for each body paragraph.</li> </ol>

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			into writing--either within paragraphs or as a separate paragraph(s).	<p>6. After main ideas for each body paragraph have been entered on the outline, then students should organize the evidence from their notes.</p> <p>7. As students are organizing their notes, they should keep their mentor text The Giver reviews handy to refer to for organizing body paragraphs.</p> <p>8. Next, students will analyze introductions of mentor text reviews to see how introductions are written.</p> <p>9. Finally, after students write their introduction and body paragraphs, they will then read mentor text conclusions and outline and draft their conclusions.</p>
<p>Standards:</p> <p><b>W.7.1.E</b> : Provide a concluding statement or section that follows from and supports the argument presented.</p> <p><b>W.7.1.C</b> : Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), reasons, and evidence.</p> <p><b>W.7.1.B</b> : Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.</p> <p><b>W.7.1.A</b> : Introduce claim(s), acknowledge alternate or opposing claims, and organize the reasons and evidence logically.</p> <p><b>W.7.1</b> : Write arguments to support claims with clear reasons and relevant evidence.</p> <p>Additional Attachments:</p> <p> <b>Outline--Planning_Your_Writing.pdf</b></p> <p> <b>The Giver Review</b></p> <p> <b>Gatsby Review</b></p> <p> <b>The Giver Review (Ebert)</b></p>				
15 mins	<p><b>DEVELOPMENT &gt; INTRODUCTORY PARAGRAPH:</b></p> <p>Ability to introduce claim(s) and acknowledge alternate or opposing claims and organize the reasons and evidence logically.</p> <p>W.7.1a</p>	<p><b>OPENING PARAGRAPH</b></p> <p>Use mentor text reviews to write an introductory paragraph that includes a controlling idea and sequences the key points you plan to make in your movie review.</p>	<ul style="list-style-type: none"> <li>Writes a concise summary statement or draft opening.</li> <li>Provides direct answer to main prompt requirements.</li> <li>Establishes a controlling idea.</li> <li>Identifies key points that support development of argument.</li> </ul>	<ul style="list-style-type: none"> <li>Offer several examples of opening paragraphs from various movie reviews used in previous mini-tasks.</li> <li>Ask class to discuss what makes them strong or weak.</li> <li>Analyze how reviews open/hook readers.</li> <li>Review the list that students created earlier to identify needed elements (from Cluster 1, skill 2).</li> <li>Refer back to "What Makes a Strong Answer" mini-task in students' writing folders.</li> </ul>
<p>Standards:</p> <p><b>CCR.W.5</b> : Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.</p> <p><b>CCR.W.4</b> : Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p> <p><b>CCR.W.1</b> : Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p>Additional Attachments:</p> <p> <b>The Giver Review 2</b></p> <p> <b>The Giver Review 1</b></p> <p> <b>Gatsby Review</b></p>				
1 hr and 30 mins	<p><b>DEVELOPMENT &gt; BODY PARAGRAPHS:</b></p> <p>Ability to support claims with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text. W.7.1b</p>	<p><b>CER: CLAIM, EVIDENCE, AND REASONING--BODY PARAGRAPHS</b></p> <p>Write body paragraphs to support claim made in introductory paragraph. Use notes from Media Circles to provide evidence and reasoning to support claims.</p> <p>(1) Claim--statement of the fidelity of the movie to the novel through assigned Media Circle lens.</p> <p>(2) Evidence--supporting your claim based on your observations made of film vs.</p>	<p>Product meets criteria if:</p> <p>1. Students make a valid claim based upon their Media Circle role of the film's fidelity to the novel.</p> <p>2. Students cite evidence from the film and novel and use that evidence to support their claim.</p> <p>3. The reasoning ties</p>	<p>1. Read sample body paragraphs from movie reviews used as mentor texts. (The Giver)</p> <p>2. Model with full class how to use the CER strategy by thinking aloud and writing a body paragraph with a sample claim, evidence, and reasoning based on a comparison of the movie to the novel.</p> <p>2. When modeling, have students use the "They Say/I Say" lists from student writing resources to help provide transitions to link sentences in paragraphs and paragraphs to paragraphs.</p> <p>3. Students will use their Planning Outline, their notes from their Media Circle roles, and their They Say/I Say handout to provide evidence and reasoning to support as they write their body paragraphs.</p> <p>*Pacing takes two class periods to model and write body paragraphs. The part of the mini-task above requires one 45-50 minute class period. Then students need at least one more day to write the rest of the body paragraphs.</p>

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		novel.  (3) Reasoning--links your evidence to your claim; further explains your thinking/evidence/observations.	the evidence back to the claim and/or explains why/how the evidence supports the claim.	
<p>Standards:</p> <p><b>CCR.W.9</b> : Draw evidence from literary or informational texts to support analysis, reflection, and research.</p> <p><b>CCR.W.1</b> : Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</p> <p><b>CCR.R.1</b> : Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.</p>				
<p>Additional Attachments:</p> <p> <b>CER Chart Text.pdf</b></p> <p> <b>They Say/I Say</b></p> <p> <b>They Say/I Say Templates</b></p>				
50 mins	<p><b>DEVELOPMENT &gt; CONCLUDING PARAGRAPH:</b> Ability to provide a concluding statement or section that follows from and supports the argument presented. W.7.1e</p>	<p><b>DRAFTING A CONCLUSION</b> Outline and draft a conclusion using mentor texts as models.</p>	<p>Scoring meets expectations if:</p> <ol style="list-style-type: none"><li>1. Conclusion supports claim.</li><li>2. Conclusion provides strong evidence to support argument.</li><li>3. Appropriate transitions to signal conclusion are evident.</li><li>4. Conclusion calls readers to action or poses next steps.</li><li>5. Addresses counter-claim, if needed.</li></ol>	<ol style="list-style-type: none"><li>1. Read sample conclusions from a variety of mentor texts. (Gatsby, The Giver, and other novel-based adaptations.)</li><li>2. Outline main points of conclusion on Planning Guide.</li><li>3. Reread sample conclusions from mentor texts.</li><li>4. Reread draft of introduction and body paragraphs.</li><li>4. Draft conclusion.</li></ol>
<p>Standards:</p> <p><b>W.7.1.E</b> : Provide a concluding statement or section that follows from and supports the argument presented.</p>				
<p>Additional Attachments:</p> <p> <b>The Giver (Ebert)</b></p> <p> <b>The Giver</b></p> <p> <b>The Great Gatsby</b></p> <p> <b>Sample Movie Reviews--Teacher Selects!!</b></p>				
50 mins	<p><b>REVISION, EDITING, AND COMPLETION &gt; PEER EDITING:</b> Ability to develop and strengthen writing by planning, revising, rewriting, editing with guidance and support from peers. W.7.5</p>	<p><b>WRITER'S CRAFT--PEER REVISION</b> Refer back to Writer's Craft charts for specific revision strategies. Use mentor texts as models, then incorporate strategies used by professional writers into your own writing.</p>	<p>Scoring Meets Expectations if:</p> <ol style="list-style-type: none"><li>1. Evidence of revision from Writer's Craft charts is evident in student's movie review.</li><li>2. LDC rubric for scoring Final Draft.</li></ol>	<p>In their Media Circle Groups, divide students into revision partners or triads:</p> <ol style="list-style-type: none"><li>1. As students are peer revising, have them score each other's work with the LDC Argumentation Rubric and also reference their What Makes a Strong Answer mini-task work.</li><li>2. Students find specific areas of revision from the scoring criteria of the LDC rubric.</li><li>3. Identify areas of need.</li><li>4. Students refer back to their Writer's Craft charts to analyze how professional writers use text features, text structure, and evidence to develop their movie reviews. (from the first mini-task in the Writing Process Skills Cluster)</li><li>5. Students revise their writing through peer revision, selecting techniques used by professional writers to incorporate in their own writing.</li></ol> <p>*It usually works best to give students a number of revision items because it makes revision more tangible. For example, if a student is having trouble with development/evidence, tell them to go back to their Writer's Craft sheets and find five different types of evidence that</p>

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				professional writers use. Look at how those five types of evidence were naturally incorporated by professional writers, then have students revise naturally fitting those types of evidence where they are most appropriate in their writing.
	<p>Standards:</p> <p><b>W.7.5</b> : 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.</p> <p><b>W.7.1.B</b> : Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.</p>			
50 mins	<p><b>REVISION, EDITING, AND COMPLETION &gt; FINAL DRAFT:</b></p> <p>Ability to submit final piece that meets expectations.</p>	<p><b>FINAL PIECE</b></p> <p>Make final edits/revisions.</p> <p>Turn in your complete set of drafts, plus the final version of your piece.</p>	<ul style="list-style-type: none"> <li>Fits the "Meets Expectations" category in the rubric for the teaching task.</li> </ul>	None
	<p>Standards:</p> <p><b>CCR.W.10</b> : Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.</p>			

### Instructional Resources

#### Teacher Resource

 [The Film Analysis Handbook](#)

## *Section 4: What Results?*

### ***Student Work Samples***

#### ***Approaches Expectations***

 [The Mighty--Approaches.pdf](#)

 [The Mighty--Approaches 2.5.pdf](#)

### ***Teacher Reflection***

Not provided

## ***All Attachments***

- 🔗 The Mighty Trailer : <https://s ldc.org/u/baxpc6vegoaio72rkt0a4ag9q>
- 📎 Handout How to Read a Film 7.8.docx : <https://s ldc.org/u/eugrc5nogxel85k9awi6ji6ru>
- 🔗 A Guide to Basic Cinematography/Filmmaking : <https://s ldc.org/u/6gkj47ms6jdy2yuxpkoczcxwhx>
- 🔗 Filmmaking Techniques (use first 2 minutes) : <https://s ldc.org/u/8mzzm06f2pje7laezvp lyoew>
- 🔗 Cinema Tips: Advanced Shots and Camera Angles Part 1 (use first 6:15) : <https://s ldc.org/u/4ujjrxhdc ri1gmdlor2nl2srk>
- 📎 The Mighty--Approaches.pdf : <https://s ldc.org/u/42c2otpu68o5mfq155rr0re z l>
- 📎 The Mighty--Approaches 2.5.pdf : <https://s ldc.org/u/3mq6m6b0yscvdlb3ydb1wuh5w>
- 🔗 The Film Analysis Handbook : <https://s ldc.org/u/77yofigvwlyxhfs39w7ln11e4>