SAN LEANDRO UNIFIED SCHOOL DISTRICT
COURSE PROPOSAL

[redacted]

1. **Course Title: Get Reel English Through Your Lens: English 2**	7. **Action** X New Course ▢ Course Revision ▢ Title Change Only
2. Date Submitted: 3/2/16	8. **Grade Level**(s) ▢ 6 ▢9 ▢11 ▢ 7 X 10 ▢12 ▢ 8
3. Transcript Title/Abbreviation(s) **English 2 Get Reel**	**9. Prerequisites** (Please list.) X Required: Concurrent enrolment in Multimedia 1. ▢ Recommended
4. Transcript Course Code/Course Number :	**10. Seeking Program Distinction?** ▢ YES (Check one below.) ▢NO ▢Honors ▢ AP ▢Other
5. Subject Area English	11. **Is this a CTE course?** ▢ YES X NO **If YES, complete Section C**
6. **Department** English	12. **Previously approved by UC?** X YES ▢ NO ▢ NA for 6th-8th Year approved Year removed
13. UC ELIGIBILITY **Already eligible? Adopted from: University of California Curriculum Integration (UCCI)** **Proposing eligibility? XYES ▢NO** **a▢ bX c▢ d▢ e▢ f▢ g▢**	14. **Unit Value/Course Credit/Length of Course** ▢ 0.5 (semester or half-year X 1.0 (one year equivalent) ▢ 2.0 (two-year equivalent) ▢ Other
15. School Contact: Name: Cheryl Farley Phone: Email: cfarley@slusd.us Position: Teacher	
16. Signatures: Department Chair NANCY Lovelady Principal:	**DISTRICT OFFICE USE ONLY** **Date approved by Board Curriculum Committee** 6-2-16 **Date approved by Board**

SECTION B. COURSE CONTENT

17. Course Description

In Get Reel, students are challenged to intensively analyze text, including visual media, informational writing and fiction and to develop the skills to produce powerful video messages, oral presentations and written works that critically examine varied ideological and social influences. For the final project, students create a documentary on an influential community member, including writing a written proposal and a production blog.

18. Course Goals and/or Major Student Outcomes

Students in this engaging 10th grade English class learn to recognize themselves as both products and members of society as they study and create a variety of text, including narrative and analytical writing, constructed argument, visual mapping, multimedia, and video messages. They understand that language is a powerful medium when read, written, spoken, and performed with purpose. While students explore the universal themes of identity, power, and freedom, with extensive focus on the novel, poetry, informational text, and film, they acquire important technical skills needed to use digital media tools for filming and editing. They gain the necessary abilities for digital media production, while participating in a rigorous, integrated creative English and media course that provides real-world connections through extensive career and technical content.

19. Course Objectives (standards)

RL Reading Standards for Literature

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
2. Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
3. Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone). **(See grade 9–10 Language standards 4–6 for additional expectations.) CA**
5. Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

7. Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment (e.g., Auden's "Musée des Beaux Arts" and Breughel's *Landscape with the Fall of Icarus*).
8. (Not applicable to literature)
9. Analyze how an author draws on and transforms source material in a specific work (e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare).
10. By the end of grade 9, read and comprehend literature, including stories, dramas, and poems, in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 10, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 9–10 text complexity band independently and proficiently.

RI Reading Standards for Informational Text

Grades 9–10 Students
1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
2. Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
3. Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.
4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper). **(See grade 9–10 Language standards 4–6 for additional expectations.) CA**
5. Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter). **a. Analyze the use of text features (e.g., graphics, headers, captions) in functional workplace documents. CA**
7. Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.
8. Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.
9. Analyze seminal U.S. documents of historical and literary significance (e.g., Washington's Farewell Address, the Gettysburg Address, Roosevelt's Four Freedoms speech, King's "Letter from Birmingham Jail"), including how they address related themes and concepts.
10. By the end of grade 9, read and comprehend literary nonfiction in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 10, read and comprehend literary nonfiction at the high end of the grades 9–10 text complexity band independently and proficiently.

W Writing Standards

Grades 9-10 Students

1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
   a. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.
   b. Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.
   c. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
   d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
   e. Provide a concluding statement or section that follows from and supports the argument presented.

2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
   a. Introduce a topic **or thesis statement**; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension. **CA**
   b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
   c. Use appropriate and varied transitions to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
   d. Use precise language and domain-specific vocabulary to manage the complexity of the topic.
   e. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
   f. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
   a. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
   b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
   c. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole.
   d. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.

e. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.
4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 9–10.)
6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation **including footnotes and endnotes. CA**
9. Draw evidence from literary or informational texts to support analysis, reflection, and research. a. Apply *grades 9–10 Reading standards* to literature (e.g., "Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]"). b. Apply *grades 9–10 Reading standards* to literary nonfiction (e.g., "Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning").
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 tasks, purposes, and audiences.

SL Speaking and Listening Standards

Grades 9–10 Students
1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 9–10 topics, texts, and issues,* building on others' ideas and expressing their own clearly and persuasively. a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. b. Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed. c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.
2. Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source.
3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

4. Present information, findings, and supporting evidence clearly, concisely, and logically **(using appropriate eye contact, adequate volume, and clear pronunciation)** such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose **(e.g., argument, narrative, informative, response to literature presentations),** audience, and task. **CA** **a. Plan and deliver an informative/explanatory presentation that: presents evidence in support of a thesis, conveys information from primary and secondary sources coherently, uses domain specific vocabulary, and provides a conclusion that summarizes the main points. (9th or 10th grade) CA** **b. Plan, memorize, and present a recitation (e.g., poem, selection from a speech or dramatic soliloquy) that: conveys the meaning of the selection and includes appropriate performance techniques (e.g., tone, rate, voice modulation) to achieve the desired aesthetic effect. (9th or 10th grade) CA**
5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grades 9–10 Language standards 1 and 3 for specific expectations.)

L Language Standards

Grades 9–10 Students
1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. a. Use parallel structure.* b. Use various types of phrases (noun, verb, adjectival, adverbial, participial, prepositional, absolute) and clauses (independent, dependent; noun, relative, adverbial) to convey specific meanings and add variety and interest to writing or presentations.
2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. a. Use a semicolon (and perhaps a conjunctive adverb) to link two or more closely related independent clauses. b. Use a colon to introduce a list or quotation. c. Spell correctly.
3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening. a. Write and edit work so that it conforms to the guidelines in a style manual (e.g., *MLA Handbook*, Turabian's *Manual for Writers*) appropriate for the discipline and writing type.

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on *grades 9–10 reading and content*, choosing flexibly from a range of strategies. a. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase. b. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., *analyze, analysis, analytical; advocate, advocacy*) **and continue to apply knowledge of Greek and Latin roots and affixes. CA** c. Consult general and specialized reference materials (e.g., **college-level** dictionaries, **rhyming dictionaries, bilingual dictionaries,** glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology. **CA** d. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).
5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. a. Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text. b. Analyze nuances in the meaning of words with similar denotations.
6. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

20. Course Outline

Unit 1 - POV and Identity

In this unit, students analyze how point of view and the theme of personal identity are expressed by analyzing a variety of literary works, film, and visual composition techniques. Students acquire and use the basic vocabulary of video production and begin the process of storyboarding by connecting this technique to literature. Interview protocols and active listening techniques prepare students to gather evidence and compose biographical narratives using audio and computer technology. Through close readings, small group discussions, Socratic Seminar, and written blog reflections that continue throughout the course, students will determine how diction, rhetorical devices, and/or figurative language are used to express a character's identity and perspective in the following:

➔ ***The Greatest: Muhammad Ali,*** an illustration of an individual that reinvents himself as a result of his perspective on society.

➔ ***Two Badges***: The Lives of Mona Ruiz, an autobiography of one woman's struggle with two conflicting identities and her attempt to survive her gang-infested neighborhood.

➔ ***The Hurricane*** , a biographical film about a former middleweight boxing champion who was unjustly convicted of homicide.

➔ Various monologues from artists such as Sandra Tsing Loh, who explores her identity as a biracial woman in Aliens in America.

➔ Short stories such as "The White Umbrella," which deals with self-esteem and identity issues related to race and socioeconomic status.

While reading the texts, students follow a close reading protocol, highlighting key points and annotating their thinking and observations. Students choose from one of the above texts to write a 3-4 page literary analysis essay about the theme of identity. This analysis forms the basis from which students write an illustrated biographical narrative and create an autobiographical Social Location Map and illustrated monologue presentation that graphically displays their own identities and POV in a clear, articulate manner. In order to produce these products, students learn and apply the fundamentals of visual composition using technical media, such as lighting, framing, and setting, to establish a mood or tone. This unit prepares students for producing videos in later units by introducing them to the basic composition skills needed for developing storyboards and shooting video scenes.

Unit 2 - Power and Freedom

In this unit, students continue to build upon the skills acquired in Unit 1 with an emphasis on moving from analysis of the self to an analysis of power and freedom by looking at the broader concept of community and continuing the exploration of the pre-production process through research, storyboarding, and industry standard script formatting. Students practice and refine research skills in order to textually and visually explore the key concepts and propaganda techniques used within George Orwell's satirical novel, *AnimalFarm*. In addition,students research, analyze and respond to a variety of artistic and historical materials including the William Ernest Henley poem, *Invictus*.

In their analyses, students focus on the ways in which the author uses figurative language to develop Henley's theme of resistance to tyranny. Students also deconstruct Dr. Martin Luther King Jr's Letter from a Birmingham Jail as a means to consider and debate Dr. King's practice of nonviolence as a form of resistance to social injustice. Students respond to the works of Orwell, Henley and King through a satirical, poetic and historical lens. The resulting material is used for the pre-production storyboard and script projects outlined in key assignments. Students' responses include essays, informal writings, group discussions, as well as use of industry applications, which may include video/sound editing, script formatting, presentation or animation computer software. By exploring roles associated with film and video production, students develop collaboration skills and an understanding of the pre-production process. Students interpret the novel through visual form via flow charts identifying changes in the novel's social structure, posters utilizing propaganda techniques, comic strips, and storyboards.

Unit 3 - Truth and Ethics

Students will develop a script for a two minute political campaign commercial. In the commercial, students will role play and provide conceptual clarification of the political, economic and social conditions pertaining to a totalitarian country and ruler they studied in their Social Studies class and link it to a character in *Animal Farm.* In producing the campaign video, students expand their understanding of the pre-production and production process, through developing the idea, writing the script, producing the video, and presenting the campaign video. Additionally, students research and write about controversial topics, defend their claims in speeches, and analyze the effects of propaganda and rhetorical devices.

Unit 4 - The Other

Influenced by Joseph Conrad's Heart of Darkness, Edward Said, in his book Orientalism, articulated the concept of the "Other" through his examination of false representations of non-European groups and colonialism. This unit presents students with opportunities to deepen their understanding of earlier concepts from Units 2 & 3, particularly pre-production processes leading to the construction of the final media product. Students consider themes such as identity, power (tyranny and freedom), community membership, and truth and ethics by analyzing both literature and media. Students are challenged to view the human experience, including cultural values and beliefs, from alternative perspectives in multiple texts, including:

➔ **An excerpt from Horace Miner's ethnography, "Body Rituals of the Nacirema" which presents an "Other's" interpretation of American cultural practices.**

➔ **Chinua Achebe's novel Things Fall Apart, written in response to Western portrayals of Africans such as Joseph Conrad's Heart of Darkness.**

➔ **The Other Wes Moore:** One Name, Two Fates, which tells the true story of two men with the same name but very different fates. One grows up to be a Rhodes Scholar, decorated combat veteran, White House Fellow, and business leader and the other is serving a life sentence in federal prison for felony murder.

➔ **The House I Live In,** a PBS Frontline video by Eugene Jarecki, that addresses America's war on drugs and how it has resulted in more than 45 million arrests and $1 trillion dollars in government spending.

Through small group discussions, Socratic Seminar, regular blog reflections, literary analysis, and a DBQ (document-based questions), students analyze the author's style and intent, techniques used to express mood and tone, and ways in which each text reflects a specific cultural perspective and bias. Students also learn how to critique the representation of a people by recognizing stereotypes and analyzing an author's (and reader's) cultural misunderstandings and assumptions. To do this, students research an issue of representation and discrimination such as bullying, the three strikes law, or deportation of immigrants, and produce a 30-60 second public service announcement (PSA) that uses visual metaphors and demonstrates skills in storyboarding, scriptwriting,

designing artistic compositions, and editing. This PSA project introduces students to a new and common genre in video production. When students write a culminating 3-5 page essay that responds to a Document-Based Question about representations of the "Other," they synthesize their learning throughout the unit to demonstrate their understanding and analyze the implications of these representations in terms of identity, socioeconomic status, and ethical beliefs.

Unit 5 - The Hero

In this culminating unit, students explore the idea of heroes and what defines a heroic act. Students also examine why certain societies value particular heroic qualities and how those same qualities reflect the values of the larger community. Using an excerpt from Joseph Campbell's *The Hero With a Thousand Faces*, students learn the classic hero cycle and its influence on storytelling and filmmaking and determine why texts can be cultural artifacts. Students analyze both literary and visual texts, such as *Cry, the Beloved Country* and "*Star Wars: A New Hope*," to understand how heroes and antiheroes represent, contribute to, and comment on the values of society. Students write a 4-5 page literary analysis paper focusing on the hero's journey of the protagonist in *Cry, the Beloved Country*, including citations from any previous reading that make the connection between individual and community. Students then collaborate to produce

and present a 5-minute video documentary on an influential community member who embodies heroic qualities. By careful consideration of POV, post-production techniques, and editing, students demonstrate how a producer creates powerful messages and the illusion of objectivity by making explicit content choices. Students discover their ethical choices reflected in the final documentary film.

21. Instructional Materials:

Curricular materials are available online here.

Required:

Title: Hero with a Thousand Faces
Publication Date: 2008, Publisher: New World Library Author: Joseph Campbell
URL/Resource:ISBN-10:1577315936 (excerpts)

Title: The Other Wes Moore: One Name, Two Fates
Publication Date: January 11, 2011,
Publisher: Spiegel & Grau Author: Wes Moore
ISBN-10: 0385528205
(read entire text)

Title: Orientalism
Edition: 1st Edition
Publication Date: 1979, Publisher: Vintage Author: Edward Said

ISBN-13: 978-0394740676
(excerpts)

Title: Heart of Darkness
Edition: 4th Edition
Publication Date: 2005, Publisher: W.W. Norton & Co. Author: William Conrad
ISBN10:0393926362
(excerpts)

Title: Things Fall Apart
Publication Date: September 1, 1994, Publisher: Anchor Author: Chinua Achebe
ISBN-10:0385474547
(read entire text)

Title: Cry the Beloved Country
Publication Date:December 2, 2003, Publisher: Scribner Author:Alan Paton
ISBN-10:0743262174
(read entire text)

Title: The Hunger Games
Publication Date:July 3, 2010, Publisher: Scholastic, Inc. Author:Suzanne Collins
ISBN-10: 0439023521
(read entire text)

Title: Lord of the Flies (Centenary Edition)
Publication Date: Nov. 2, 2011, Publisher: Perigee Trade Author:William Golding
ISBN-10:0399537422
(read entire text)

Title: Animal Farm
Publisher: Houghton Mifflin Harcourt, Publication Date: December 31, 2009 Author: George Orwell
ISBN 0-15-107255-8
(read entire text)

Title: The Greatest: Muhammad Ali
Publisher: Scholastic Paperback, Publication Date: Dec. 1, 2001 Author: Walter Dean Myers
ISBN-10: 0590543431
(read entire text)

Title: Two Badges: The Lives of Mona Ruiz
Publisher: Arte Publico Press, Publication Date: 2005 Authors: Monica Ruiz and Geoff Bucher
ISBN-10: 155885455X
(read entire text)

Title: Aliens in America
Publisher: Riverhead Trade, Publication Date: September 1, 1997 Author: Sandra Tsing Loh

ISBN-13: 978-1573226271
(excerpts)

Title: Video: Digital Communication & Production, 2nd Edition
Publisher: Goodheart & Wilcox,
Publication Date: January 4, 2007
Author: Jim Stinson
ASIN: B003O3516I (read excerpts)

Title: The Director in the Classroom: How Filmmaking Inspires Learning - Version 2.0 (Updated 2009)
Publication Date: 2009, Publisher: CreateSpace
Author: Nikos Theodosakis
ISBN-10: 1448631629 (teacher reference)

Title: Aspects of Screenplay
Author: Mark Axelrod,
Publication Date: 2001, Publisher: Heinemann ISBN 0-325-00204-5
(excerpts)

Title: The Actor's Book of Movie Monologues
Author: Ed. Marisa Smith and Amy Schewel
Publication Date: 1986
Publisher: Penguin ISBN-10: 014009475X
(teacher reference)

Supplementary materials

"Body Rituals of the Nacirema," an excerpt from an ethnography by Horace Miner, presents an "Other's" interpretation of American cultural practices. Reproduced by permission of the American Anthropological Association from The American Anthropologist, vol. 58 (1956), pp. 503-507.
http://oak.cats.ohiou.edu/~thompsoc/Body.html

"I Have a Dream"and "Letter from a Birmingham Jail" by Martin Luther King, Jr. http://en.wikipedia.org/wiki/Letter_from_Birmingham_Jail

"Invictus" - William Earnest Henley - http://en.wikipedia.org/wiki/Invictus "The White Umbrella" - Gish Jen

Films for Selected Scenes at Teacher Discretion:

Animal Farm - Halas and Batchelor,(1954) Birth of a Nation - W.D. Griffith, (1915) Triumph of the Will - Leni Riefenstahl (1934) Invictus - Clint Eastwood, (2009)

V for Vendetta - James Mc Teigue, (2005) Reds -Warren Beatty, (1981)
Dr. Zhivago - David Lean, (1965)
Star Wars (New Hope) - George Lucas (1977)

Hoop Dreams - Steve James (1994)
Mad Hot Ballroom - Marilyn Agrelo (2005)
Accidental Hero: Room 408 - Terri DeBono & Steve Rosen (2001) The Maltese Falcon - John Huston (1941)
Casablanca - Michael Curtiz (1942)
The House I Live In - Eugene Jarecki (2012)
The Hurricane - Norman Jewison (1999)

Suggested Websites:

Getty Museum : Orientalist Photography Collection
This is a resource of photographs taken from 1843 to 1920
http://www.getty.edu/research/special_collections/highlights/middle_east/

Getty Museum: Walls of Algiers: Narratives of the City -
http://www.getty.edu/art/exhibitions/algiers/

"Promoting Social Imagination Through Interior Monologues" -
http://www.nwp.org/cs/public/print/resource/346

Video University - http://www.videouniversity.com/

http://www.mediacollege.com- free website with tutorials, vocabulary and reference materials for the video production process. (Teacher reference)

Reference site for reviewing MLA formatting
-http://owl.english.purdue.edu/owl/resource/747/01/

"Express Yourself: Crafting Social Location Maps and Identity Monologues"
http://learning.blogs.nytimes.com/2010/02/11/express-yourself-crafting-social-locatio n- maps-and-identity-monologues/

"50 Greatest Movie Monologues" -
http://www.film.com/movies/the-50-greatest-movie-monologues
Free blog publishing - http://blogger.com or www.wordpress.com

Supplemental Texts:

The Mountaintop by Katori Hall: right vs. wrong; freedom; equality
"***Shooting An Elephant***" George Orwell
"***White Man's Burden***" Rudyard Kipling
Speech on the assassination of Martin Luther King by Robert Kennedy: freedom; equality

"**Everything Is a Remix**" by Kirby Ferguson: issues of creativity and intellectual property
TED Talk: "Embrace the Remix" by Kirby Ferguson: issues of creativity and intellectual property

Hamlet William Shakespeare monologue: To Be or Not To Be "Saturday at the Canal" - Gary Soto - http://www.poemhunter.com/poem/saturday-at-the-canal/

22. Instructional Methods and/or Strategies (Key Assignments)

Unit 1 Key Assignments:

➔ **Literary Analysis Essay:** Students write a 3-4 page paper that analyzes how an author develops a theme about identity through plot, imagery, diction, rhetorical devices, and/or figurative language. Students may choose from among the various texts they read and discussed in class, including *The Greatest*: Muhammad Ali, *Two Badges: The Lives of Mona Ruiz*, *The Hurricane*, and any of the monologues or short stories from which to cite evidence. This assignment prepares students to consider how they might apply these literary tools to write a biographical narrative and create a visual monologue.

➔ **Biographical Interview:** Students learn how to conduct and record an interview with someone who has unique perspective, identity, and experience. This interview is used in a biographical narrative in the next assignment. By first viewing archived interviews online, students learn what makes an interview successful--how to prepare questions, set up an interview, establish good rapport, elicit interesting details and anecdotes, listen for ideas that need clarification or more detail, and end an interview. Prior to interviewing, they also learn how to use technology (audio or video recording devices) to record their interview. If using video, students use rules of composition for appropriate framing and techniques for obtaining quality audio.

Students identify and transcribe key points that illustrate the interviewee's unique perspective. After organizing these excerpts from the interview, students insert notes to determine historical, socio-economic, and/or political information needed for context. The finished 1-2 page edited interview demonstrates students' ability to use technology (audio recorder/player and computer or tablet) in editing and organizing interview excerpts in order to illustrate a character's perspective and develop a theme about identity.

➔ **Biographical Narrative:** Students write a 3-5 page biographical narrative that incorporates research, including digital or recorded interviews, and historical information to contextualize the narrative and clearly establish the subject's POV. Analyzing published biographies, such as *The Greatest: Muhammad Ali* and *Two Badges: The Lives of Mona Ruiz*, helps students to understand how to structure a biographical narrative and develop a theme about identity. Students research at least three sources for information, such as historical timeframes, socio-economic conditions, and/or political contexts and images such as maps, photographs, and artifacts that help to contextualize their biographical interviews. Next, students integrate interview excerpts with contextual information. Identifying relevant images helps them to generate ideas

for designing a cover page that illustrates a theme that is developed in their biographical narrative.

➔ **Social Location "Map":** Students create a conceptual social "map" of their perceived identities and statuses that include an abstract or representational photograph or work of art, utilizing design concepts such as color, shape, and texture. To do this, students consider all the aspects that inform who they are--race, family, gender, religion, ethnicity, education, social class, attitudes, interests, passions, responsibilities, beliefs, and concerns. The map reflects the students' present lives. The photograph or work of art is incorporated into the visual monologue assignment. The map helps students to prepare the context for their autobiographical monologues and demonstrates their ability to analyze the relationship between the individual and society.

➔ **Autobiographical Monologue with Readings:** Drawing from the social location map, students write a 1-page autobiographical monologue that articulates a unique perspective of their personal identity through the use of figurative language and social context. Through writing the monologue, students develop voice, style, mood, and tone and improve their speaking and listening. By analyzing written and spoken (recorded) monologues from a variety of artists, students learn how figurative language and rhetorical devices are used to express a unique perspective and establish identity. This builds on their understanding of how to portray identity through theme and response to social location or status. The assignment also challenges students to consider how identity is affected by social status and how they respond to and view their power relative to others.

➔ **Visual Monologue:** Students create a 3-minute media presentation that applies the artistic composition skills and technical vocabulary they learn in class, including storyboarding, framing/angle, color, lighting, setting, costume, and staging to establish mood and tone. The presentation also incorporates their monologue and elements from their social location maps to illustrate key themes, concepts, or conflicts explored in the autobiographical monologue and reflect students' identities, feelings, and points of view. The visuals can be produced by drawing a poster, photographing, and/or videotaping to carefully design a poster, shot, or series of shots. The drawings or shots can be presented using PowerPoint, Google Presentation, Animoto.com, iPhoto, or Prezi. At least one image must be produced by the student to demonstrate their artistic composition skills, but it may be used along with borrowed images. All borrowed images are properly cited using MLA conventions. Students present their monologue with their visual presentation.

Unit 2 Key Assignments:

➔ **Analytic Research Paper:** Students use the Internet and films, including Triumph of the Will (Nazi), Birth of a Nation(Ku Klux Klan), and current commercials (fast food, military, political, etc.) to define various techniques of propaganda. Students then apply their research in a 4-6 page paper analyzing the effects of propaganda in the novel, *Animal Farm*.

➔ **Essay Focus for Research Paper(above):**

➢ **Identify the various techniques of propaganda and the ways in which this propaganda affects character choices.**

➢ **Identify the various techniques of propaganda and the ways in which it uses persuasion to create inequality within the novel.**

➢ **Identify the various techniques of propaganda and analyze the ways in which the propaganda inhibits freedom and allows for tyranny within the novel.**

➔ **Poetry Analysis - Invictus:** Focusing on the themes of tyranny and freedom and how those things impact one's place in society, students individually analyze and examine the poem using tools such as SOAPStone or TP-CASTT or the questions, What is the poem about? Who is the speaker and to whom is he speaking? Where does this poem take place? What event or situation is described? What is the major idea this poem brings to mind? What message, or theme, does it communicate? Students then work in small groups (3-4) to collaboratively create a multimedia presentation based on their poem analysis. Using PowerPoint or Prezi, students visually present their examination of the poem. This presentation is an analysis incorporating a combination of figurative language and symbolic visuals which creatively interprets the meaning of the poem. Students self-assess using a literary-based rubric and a performance-based rubric. After the presentations, the instructor reviews each rubric and makes changes accordingly.

➔ **Letter from a Birmingham Jail - Martin Luther King Jr:** Working in groups, students use a tool such as a SOAPStone or Dialectic/Double Entry Journal to analyze Dr. King's text for meaning and purpose with a focus on his argument for the necessity of maintaining nonviolent opposition. Students use this analysis to write and/or create an informal response through a blog journal (blog is created by teacher prior to beginning the unit) and a 2-3 minute podcast. The podcast provides an opportunity to begin an introduction to working with microphones and audio editing with computer software such as GarageBand, iMovie or Audacity. Informal responses may include debate on the effectiveness of nonviolence, the responsibility/possibility of the average citizen to oppose tyranny, or the personal/societal cost for acquiring freedom. Both of the texts are dealing with the personal commentary of the oppressed individual and address the protest against tyranny and tyrannical use of propaganda. By reading and responding to those texts students are realizing that propaganda can be overcome through the power of textual and visual techniques, like poetry, writing personal statements, as well as visual imagery; posters and multimedia.

➔ **Pre-Production - Flowcharts, Propaganda Posters, Storyboard, Script, Presentation:**

Part I:

Student Production Teams create flowcharts identifying changes in the novel's social structure, flowcharts will serve as graphic organizers to create a series of propaganda posters (3-4) depicting Napoleon's changing objectives throughout *Animal Farm.*

Part II:

Each Production Team then selects one poster from the group's series to serve as a key image/message for a storyboard and script to produce a documentary project exploring and interpreting the central ideas of tyranny and freedom. Students choose the genre of the project to be scripted.

A. Animated satirical cartoon
B. Poetic/Symbolic: a poem supported with visual images
C. Documentary with the use of the newsreels/historical video footage, (3 minutes)

Within the group, each student is assigned a different pre-production role (Director, Writer, Producer, Storyboard Artist) Students will use discussion and performance based rubrics for peer to peer assessment. Instructor will also use a performance based rubric based on the responsibilities of each role.

Part III:

Student Production Teams prepare a Visual Presentation (PowerPoint, Poster Board, Film/Video, Prezi.com) sharing each storyboard and script. In addition, students must be able to define and share the key personnel functions in pre-production process. Using a performance based rubric, the instructor will assess students on the quality of the presentation and their knowledge of the role they performed. Student audience will assess each presentation using a simple five point grading system. Criteria for each grade will be defined and discussed prior to presentations.

Unit 3 Key Assignments:

➔ **Analysis of Persuasive Techniques:** In 1-2 pages, students identify and analyze the propaganda techniques/rhetorical devices used in a television commercial. This written analysis focuses on the elements of persuasive language, composition, camera and editing techniques, symbols, and audio design and how these elements contribute to the successful communication of the message. This assignment is a scaffold for Lord of the Fliespolitical commercial. This assignment also prepares students to employ rhetorical devices in their writing, speeches, and video production.

➔ **Argumentative Research Paper:** Students write a 5-6 page argumentative research paper on a controversial industry topic. News bias, the FCC, and the Fairness Doctrine are possible topics. This assignment serves as a premise for the

documentary on an influential community member and ultimately as a scaffold for the capstone project in Unit 5.

➔ **Argumentative Speech:** In preparation for the culminating assignment in this unit, students prepare a 2-3 minute oral presentation based upon their argumentative research paper. Students propose change, gather information, give source attributions, construct arguments, and anticipate opposing viewpoints. Students present clearly, concisely, and logically.

➔ **Documentary Prep I:** Students write a proposal for a 5-minute documentary on an influential community member. The 2-3 page proposal includes why the student thinks this person is an influential community member, additional interview subjects, possible questions for each interview, and a list of supplementary B-Roll footage. This prepares students for the documentary project in Unit 5.

➔ **Lord of the Flies Political Commercial:** Students write a script that must incorporate Aristotle's Persuasive Appeals. Students then collaborate to produce a 1-3 minute political commercial arguing why their character is the best choice to lead the island. Students are required to include a 10-20 second counterargument in the commercial explaining why another group's character would be a poor leader.

Unit 4 Key Assignments:

➔ Literary Analysis Essay: Students write a 5-6 page essay that analyzes "Body Rituals

of the Nacirema," Things Fall Apart,and/or The Other Wes Moore: One Name, Two Fates. An excerpt from Edward Said's book, Orientalism, helps students to understand issues of representation of the "Other." Students and/or the teacher can choose to analyze a variety of aspects of "Other-ism." By deconstructing these texts, students also develop an understanding of how they might address contemporary issues of representation in the next assignment.

➔ **PSA Script:** Synthesizing research from at least five different sources, students write a 3-page script for a public service announcement that addresses misunderstandings and stereotypical representations of the "Other" in the media. Students may choose any group of people that they think are misrepresented in the media. Research must look at how media portrays the misrepresented groups, such as teenagers, immigrants, or racial groups, and it must find alternative perspectives that counter the stereotypes. Students use examples of media portrayals and research to prepare their PSA scripts for the next assignment.

➔ **PSA Video:** Students use their script to create and present a 1-3 minute video public service announcement encompassing a topic of the "Other," such as bullying, incarceration, or deportation of immigrants. The video must include at least three visual metaphors or examples of figurative language. Students write a treatment and create a storyboard for the 3-page script in the previous assignment. This video builds on the

technical skills learned earlier, including shot composition, conducting video interviews, storyboarding, scripting, editing, and creating post-production graphics such as kinetic typography, title composition, and Photoshop techniques. It also challenges students to think of creative ways to use visual or textual examples of figurative language. Teacher and peer feedback supports students in revising their edited videos.

➔ **Document Based Question (DBQ) Essay:** Students synthesize what they have learned about the concept of the "Other" from numerous texts (print and media) by writing a 5-page DBQ essay that asks students to agree, disagree, or qualify quotes by Edward Said and other primary and secondary sources.

Unit 5 Key Assignments:

➔ **Pop-culture Hero's Journey Narrative Paper:** Students write a 2-3 page hero's journey narrative featuring a character depicted in film. Students consider the elements used to depict heroic themes in the film, including the use of color, light, and composition. Also, students incorporate at least seven stages of the hero's journey and explain how a single individual can embody all of a culture's heroic ideals.

➔ **Cry, the Beloved Country Hero's Journey Expository Paper:**Students write a 4-5 page literary analysis essay on the hero's journey in *Cry, the Beloved Country*. Students must use MLA format, apply appropriate tone and writing conventions, and cite examples from the text. Students may also cite other examples of heroes, including those from films viewed in this unit to explicate the theme of the classic hero cycle. Also use previous readings to cite examples of the role of an individual's responsibility to his or her community.

➔ **Documentary Prep II:** To prepare for the documentary project, students revise their Unit 3 proposal based on feedback from community/industry partners, given what they have learned about the qualities of a hero and the hero's journey.

➔ **Production Blog:** Students use their blog to write a production journal that details their journey as they work on their documentary. Weekly posts focused on their experiences, challenges, and successes move through the production process. Provide rationale for what is included or left out based on the point of view they are constructing: why is this an ethical choice?

➔ **Documentary:** As a culminating project, students work in teams to produce a 5-minute video documentary, using the video production techniques developed over the duration of the course. The subject of the documentary is an influential community member.

23. Assessment Methods and/or Tools

Assessment methods are described above for each individual assignment.

24. Grading Policy

Grading will follow the San Leandro Unified School District's policy. It is expected that assignments will be turned in on time. Late assignments will be accepted if student has communicated to teacher the reasons and actions taken to complete the work in a timely manner.

SECTION C

25. Context for Course

This course has been developed for the Media, Communication and Digital Arts pathway at San Leandro High School, which is currently embodied by the San Leandro Academy for Multimedia (SLAM).

26. History of Course Development

This course was developed by teachers in the San Leandro Academy for Multimedia to realize the intention of pathways to integrate core and CTE curriculum in order to prepare students for work or study in related fields after high school. This course will take the place of the current English 2 course being offered in SLAM, which does not differ from the standard English 2 curriculum. Students taking this course will benefit from concurrent enrollment in other SLAM courses and interdisciplinary project-based learning. This course was created using the sample course from the University of California Curriculum Integration website (http://ucci.ucop.edu/) which offers resources for CTE and core integration pathway programs; therefore, the course is already UC approved and meets current a-g requirements. This course supports the Digital Media Pathway development under the Career Pathway Trust Grant for San Leandro High School.