

*The Tempest*  
**A Modern Adaptation,  
Written for Film**  
Produced by Mr. Duckett  
**For Grade IX**  
**Six weeks, Fourteen 55-Minute Lessons**

## **Rationale**

This unit plan is designed to be students' first exposure to Shakespeare. As grade nine students, it is entirely possible that they have already, seen, or studied Shakespeare before, but it is more likely that they have never looked at Shakespeare within the confines of the classroom before. Recognizing that they are young, and probably have extremely short attention spans, it would be easy, and much more convenient to sit them in front of a television set, and have it teach them for six weeks. However, as this would not likely garner me a passing grade (and of course because I want to stimulate their minds) I have devised an overly-complicated, and very stimulating yet challenging unit. In an attempt to bring a Shakespeare play to the MTV generation without relying on the '82 version on film starring Susan Sarandon and Molly Ringwald or another monstrosity, the students will write their own version of the modern film adaptation of the play. Much of the class time will be spent in groups, discussing how to write the modern adaptation of their act of the play. Other group time will be spent discussing various details of the filming and production of the movie. A placemat strategy will be used so that all the acts of the play will fit together somewhat. Students will also be required to keep a journal throughout the unit, writing entries on the scene read in class that day, or on the group work that was discussed, or on a question posed at the beginning of class that day.

In lieu of a final formal examination, the students will instead present to their classmates their screenplay, with brief explanations of the various elements each group member has focused on, with a rationale behind their course of action. Quizzes will be administered throughout the unit to assess basic comprehension of the plot (the quizzes are used to ensure that all students are following along in class, and understand the work the group is doing).

Though this unit is geared towards *The Tempest*, it could easily be modified for any play or grade level.

## **Ideas**

There are a ton of things you can do with Shakespeare. This unit focuses on one long drawn out activity, but it doesn't have to be that way! Here are just a few of the many ideas that have come up this year:

Keep a journal as one of the characters in the play.

Act the play out! So obvious, it's often forgotten. (You could try grading students both on their performance and the difficulty of the character they chose to perform as).

Write a review of the play, either at the Globe in Shakespeare's day or at a local theatre today.

Change the ending. Make it happy/sad/politically correct.

Write a Shakespeare-Modern English Dictionary/phrase guide.

Insult each other using Shakespearian vocabulary and insults.

### **Projected Learning Outcomes that will be addressed within the unit (directly or indirectly)**

Note: These are not listed within each lesson plan, but by the end of the unit, it is expected that they will all be covered.

#### Comprehend and Respond (Strategies and Skills)

- describe and assess the strategies they use before, during and after reading, viewing, and listening for various purposes
- use efficient note-making and note-taking strategies
- identify examples of the use of stock or stereotypical characters

#### Comprehend and Respond (Comprehension)

- demonstrate an understanding of the main ideas, events, or themes of a variety of novels, stories, poetry, other print material, and electronic media
- interpret and report on information from selections they have read, heard, or viewed
- cite specific information from stories, articles, novels, poetry, or mass media to support their inferences and to respond to tasks related to the works

#### Comprehend and Respond (Engagement and Personal Response)

- demonstrate a willingness to explore a variety of genres and media
- identify and explain connections between what they read, hear, and view and their personal ideas and beliefs
- relate ideas and information in works of communication to universal themes
- compare the themes, purposes and appeal of different communications
- use information that they have read, heard, or viewed to develop research questions of creative works or to complete response activities

#### Comprehend and Respond (Critical Analysis)

- identify and investigate how different cultures and socioeconomic groups are portrayed in the media
- locate and assess the effectiveness of a variety of persuasive techniques in relation to purpose, audience, and medium
- evaluate information for its suitability for an identified audience
- explain how mass media can influence social attitudes, self-perceptions, and lifestyles

#### Communicate Ideas and Information (Knowledge of Language)

- use grammatically correct language when writing and speaking

#### Communicate Ideas and Information (Composing and Creating)

- analyse the audience and purpose of their writing to make decisions about content and format
- use a variety of planning tools and strategies to focus and organize communications for various purposes and audiences
- apply various strategies to generate and shape ideas

#### Communicate Ideas and Information (Improving Communications)

- appraise their own and others' work to determine the appropriateness of resource choices, language use, and organizational and communication forms
- use language that is appropriate to their purpose and audience within the framework of specific guidelines
- adjust form, style, and use of language to suit audiences and purposes
- monitor their own work for correctness of spelling and punctuation

#### Communicate Ideas and Information (Presenting and Valuing)

- demonstrate pride and satisfaction in using language to create and express thoughts, ideas, and feelings in a variety of forms
- create a variety of communications designed to persuade, inform, and entertain classroom and other audiences
- create a variety of personal, literary, technical, and academic communications, including poems, stories, and personal essays; oral and visual presentations; written explanations, summaries, and arguments; letters; and bibliographies

#### Self and Society (Personal Awareness)

- demonstrate confidence in using language in a variety of formal and informal contexts, both inside and outside the classroom
- compose and monitor their personal communication goals
- analyse their understanding and beliefs to draw conclusions and identify gaps or contradictions in their thinking

#### Self and Society (Working Together)

- use language to prompt and support others
- use a variety of strategies to solve problems, resolve conflicts, and build consensus
- evaluate and modify their own roles in group interactions in a variety of contexts

#### Self and Society (Building Community)

- interact purposefully, confidently, and appropriately in a variety of situations

## Lesson Plans

Because of the format of this unit, many of the lesson plans are similar, or even identical to each other. This is done because of the amount of group work required on this project. Also, because of the group's age, much time is spent reading the play out to the class. This would not be necessary in a higher level class, nor would the devotion to class time for group work. This unit is designed to have the students produce a lot of material, though if they manage their time effectively, most if not all of it can be done within class time. The progress through the play will be somewhat stilted by the fact that this is likely the students' first encounter with Shakespeare, and much explanation and scaffolding will be required, especially early on.

For this unit, it is important to establish from day one that the student should get or make a response journal that they can either leave in the classroom, or remember to bring to class everyday. They will be writing in it frequently, and it will be collected and evaluated at random intervals.

This is designed to be a challenging and stimulating unit. The amount of writing and work involved may seem very heavy. This is why so much class time is devoted to group work and individual writing time. Also, as the students will quickly notice, the acts of the play are not the same length.

Act I: 568 lines      Act II: 509 lines      Act III: 345 lines      Act IV: 266 lines  
Act V: 338 lines

A modification to consider that I decided not to do for this unit is to weight acts differently. For example, if the group project is out of 30 marks, the group doing Act I starts with 20 out of 30 and builds from that, while the group doing Act IV only starts with 10. This same technique could be used for roles within the group setting. The role of the director could be worth more than costume designer, or music coordinator, etc.

If one chooses not to use these scaled assignments as I have here, the justification to the students as to the unequal workloads will be that the larger acts occur early in the play, which means that the groups working on translating them will have more time from the time we read their act as a class and discuss difficulties to translate it. In other words, the longer acts will receive more in-class focus earlier in the unit than will the later shorter acts.

The lesson plans have also been left easily adjustable depending on time required for activities. The unit is also adjustable linearly, and it is easy to focus more time on group projects towards the end of the unit.

Also, because this is *The Tempest* and I spent so much time counting this out (and in case you want to perform this play (or film the movie – even better) with your class), here are the line lengths (though as will quickly be apparent, they are not even close to even):

Alonso: 165 lines, Sebastian: 107 lines, Ferdinand: 133 lines, Antonio: 137 lines,  
Gonzalo: 150 lines, Adrian: 10 lines, Francisco: 11 lines, Trinculo: 90 lines,  
Stephano: 154 lines, Master: 3 lines, Boatswain: 44 lines, Prospero: 613 lines,  
Miranda: 131 lines, Ariel: 180 lines, Caliban: 169 lines, Iris: 42 lines,  
Ceres (played by Ariel): 24 lines, Juno: 7 lines, Mariners (a group): 1 line.

### Lesson 1/14

**Learning Outcomes:**

Students will have a good idea of what is expected of them in this unit (entire list on 3<sup>rd</sup> page)

**Intro:** Introduce Shakespeare (as most probably have not studied the Bard before) Lead a discussion on Shakespeare and movies made from his plays. Tell the class that they're going to write a movie. Give a brief synopsis of *The Tempest*.

**Teaching Strategy:** Hand out group assignment. Explain Journal and have them make one. Hand out *The Tempest*. Read the first scene to the class slowly, allowing questions and clarifications.

**Closure:** Assign the groups. Have them get into their groups and tell them their assigned act before they leave.

**Resources:** A copy of *The Tempest* for everyone. Copies of the Group study assignment. Students will also need to have their journals with them (or make them in class from loose-leaf paper and a stapler). Bring examples of screenplays.

### Lesson 2/14

**Learning Outcomes:**

Students will be much more familiar with the play and their groups

**Intro:** Why are Prospero and Miranda stranded on the island? Tell them they will be answering that question at the end of class.

**Teaching Strategy:** Read the first half of the second scene to the class with explanations where needed (watch the class for bobbing heads and dazed looks). Get them back into their groups and tell them about their individual project roles. Hand out the individual project role sheets (see appendix). Give as much time as available to discuss new configurations within the group (assigning roles) being sure to leave 10 minutes at the end of class to answer the question at the beginning of class.

**Closure:** Let them know that they will be meeting with the other people that have the same role as them next class.

**Resources:** Copies of the individual project sheets. Students will also need to have their journals with them. Bring examples of screenplays.

### Lesson 3/14

**Learning Outcomes:**

Students will get to know the other people in the class working on the same individual project as they are.

**Intro:** Prompt students for Journal writing at the end of class based on their group work.

**Teaching Strategy:** Read the second half of the second scene to the class, pausing where necessary for explanations. Get the class into groups of their individual project. Give them the rest of class to discuss strategies to implement in their group's screenplay leaving last 10 minutes to write in journals about what was discussed in group.

**Closure:** Prepare them for next class where they will be starting on the actual screenplay with their group.

**Resources:** Students will need to have their journals in class. Bring examples of screenplays.

#### Lesson 4/14

**Learning Outcomes:**

Students will start to have a better feel for the group assignment, and begin working as a team towards one common goal.

**Intro:** Give them the thought question “What are Antonio and Sebastian conspiring about?” Tell them that they are going to have to write in their journals on this subject at the end of today’s class.

**Teaching Strategies:** Read the first scene of the second act to the class. This is a little longer and involves more characters than the other scenes, so may be harder to conceptualize. It may take a little longer. Have class break into their main groups and think about writing the screenplay, leaving the last ten minutes for writing in their journal.

**Closure:** Warn them that there is going to be a quiz next class based on the play up until the end of today’s class. Get them to relax by saying that it’s easy provided you’ve been paying attention so far.

**Resources:** Students will need their journals. Bring examples of screenplays.

#### Lesson 5/14

**Learning Outcomes:**

Students will be assessed on their comprehension up to this point in the play. They will have a better idea of what kind of knowledge is required to do a good job of the translation.

**Intro:** Set up the quiz.

**Teaching Strategies:** Tell them to take their seats, and reassure them that it will be an easy test provided they’ve followed along in class. (See test in Appendix) Take in their journals to check for completion. Mark as many as possible during the quiz. Keep the journals for them until next class. After the quiz, read Act II scene ii as time provides.

**Closure:** Prepare them for some serious writing next class. They are going to have to get started on the screenplay if they haven’t already.

**Resources:** Students will have to bring their journals to class (for marking this time). The quiz (from the appendix)

#### Lesson 6/14

**Learning Outcomes:**

Students will start cooperating more effectively with their group as the serious translation is now getting under way.

**Intro:** Ask the question “Are Miranda, Ferdinand, Trinculo or Stephano ‘stock’ or stereotypical characters? Why or why not?” This will be their journal question for this class.

**Teaching Strategies:** Read the first scene of act III. It is fairly short and simple, so it should leave lots of time for group work, which will hopefully be getting fairly deep into rewriting the text. The last ten minutes is to answer the thought question posed at the beginning of class in their journal.

**Closure:** Let them know that for next class they will again be meeting with their individual project groups to discuss more techniques and ideas.

**Resources:** Students’ journals are still in the classroom, as they were marked last class. Also, samples of screenplays.

## Lesson 7/14

### **Learning Outcomes:**

After spending more time within their groups, students will start to see the details of their part of the script coming together nicely. Their individual project roles will start to be more important.

**Intro:** Ask the question “What do Caliban, Stephano, and Trinculo want to do to Prospero?” This will be their journal question at the end of class.

### **Teaching Strategies:**

Read Act III scene ii to the class. Fairly short, this scene should progress fairly smoothly as students will start being more familiar with the language. The students will then get into their individual project groups and discuss their act with the groups in more detail than was previously possible. The last ten minutes is for writing a response to the question posed at the beginning of class.

**Closure:** Let them know that next class they will again be working with their groups on the act, but now with more insight, from today’s meetings.

**Resources:** Journals.

## Lesson 8/14

### **Learning Outcomes:**

Groups should be nearly half-way through their screenplays now, and last class’ meeting will be fresh in the minds of the contributing authors. New ideas will bring new life to their screenplays.

**Intro:** Pose the question “How are different cultural or socioeconomic groups portrayed in this play? (hint: think of Caliban, Sycorax, Trinculo and Stephano)” This will be the day’s journal entry.

### **Teaching Strategies:**

Read Act III scene iii to the class, then break them into their groups to discuss new ideas from last class, and work more on screenplay. The last ten minutes is reserved for the thought question posed at the beginning of the class.

**Closure:** Remind them of the quiz they have next class.

**Resources:** Journals, as always, and examples of screenplays.

## Lesson 9/14

### **Learning Outcomes:**

This second quiz will test the first three acts of the play. Students will be assessed on how well they are keeping up and understanding the material.

**Intro:** Tell them the more time we spend on the quiz, the less time we will have to go over Act IV scene i. The group doing Act IV will likely behave very well. Collect journals and mark the last few entries during the quiz.

### **Teaching Strategies:**

When everyone is done the quiz, read Act IV, scene i, taking the rest of the class. Make sure to go over in detail any question raised by the students, as this is the first time the group doing Act IV will have heard it.

**Closure:** Assure them that next class not only will they get their journals back, but they will also have quite a bit of time to work on their screen plays.

**Resources:** The quiz from the appendix, and the journals, as they will be being marked.

## Lesson 10/14

### **Learning Outcomes:**

This is the groups' second last meeting within class time before their presentations. The projects (both individual and group) should be nearing completion.

**Intro:** Remind them that after today, there is only one more class with groups before presentations. Ask the question "Why does Ariel work for Prospero? And for how long?" This will be the day's journal question.

**Teaching Strategies:** Read the first half of Act V scene i, and then have students work in their groups, shifting focus a little to the presentation of their group's collective work. Leave the last ten minutes for journal entries.

**Closure:** Let them know that next class will be their last opportunity to work with the other individual project members. They should be clear, and be ready to present by the end of next class.

**Resources:** Journals, and sample screenplays for reference.

## Lesson 11/14

### **Learning Outcomes:**

Today the individual project should be completed. This is the last chance to work with same project members of other groups.

Everything should be finalized by the end of class.

**Intro:** Pose question "How does the media influence self-perception and lifestyle? (think Miranda and Prospero)" This will be the day's journal entry.

**Teaching Strategies:** Read the second half of Act V scene I and the epilogue to the class, taking time to be sure everyone understands what's happening and being said. Class will then break into individual project groups for the last time. Things should be finalized before they break to work on the journal assignment for the last ten minutes.

**Closure:** Assure students that they have one more class before presentations, and that they should use it to make sure everyone in the group is ready. There will also be an opportunity to ask questions.

**Resources:** Journals.

## Lesson 12/14

### **Learning Outcomes:**

This is the final class before presentations. It will be used to clear up any questions students have on any aspect of the play. All work should ideally be done by the end of class, as there will be no more in class time.

**Intro:** Pose the question "Who will be the second most powerful as this play wraps up (First is Prospero of course) and why?" This will be the final journal question.

**Teaching Strategies:** The class will be open to discussion and questions. The groups will be formed to go over last minute details before their presentation of screenplay and individual projects over the next two classes. This would be a good opportunity to practice presentations.

**Closure:** Remind the class that groups looking at Acts I, II, and III will be presenting next class. The time limit is 20 minutes, and presentation will be graded in part by how long they are ie. Don't go over time, or under time.

**Resources:** Journals and sample screenplays.



### **Lesson 13/14**

#### **Learning Outcomes:**

This is the group's opportunity to share their learning with their classmates. It is hoped that they will be proud of their accomplishments and happy to share them with others.

**Intro:** Allow the first act to introduce itself and present its material. It is expected that all students are respectfully paying attention to those presenting.

#### **Teaching Strategies:**

Encourage questions from class members as time permits. Likely, other people looking at the same individual projects will be interested.

Make the final copies of screenplay available to all. Encourage electronic submission to make dispersal easy.

**Closure:** Remind the other two groups of the time constraints and all students of next day's take home test.

**Resources:** Samples of screenplays.

### **Lesson 14/14**

#### **Learning Outcomes:**

This is the last day on this unit. It will be a bit of a celebration as the final groups present their interpretations. This will have been a learning and growing experience for all involved.

**Intro:** Introduce the final two groups and have them present their material.

#### **Teaching Strategies:**

There is time available for questions and a wrap up discussion after the last group presents.

When they are finished, hand out the take home final quiz. This is to be written in the journal and everything is to be handed in the next class. Have the class complete the contributions to the group project worksheets (appendix)

**Closure:** Ask for feedback from class as to how they enjoyed the unit, and how it could be made better next time.

Remind them to hand in the take home quiz with their completed journals next class. Introduce them to the next unit and when it is starting.

**Resources:** Samples of screenplays and Journals. Also the final quiz (see appendix).

## Resources

There are a number of terrific **websites** available for teaching Shakespeare

<http://www.classicnote.com/ClassicNotes/Titles/tempest/>

This site has some terrific material on *The Tempest* specifically, but also some great resources for other plays and general Shakespeare info. I got a number of my quiz questions from this site.

<http://www.chemicool.com/Shakespeare/>

This site contains the complete works of the Bard.

<http://shakespeare.palomar.edu/>

This is the ultimate resource for Shakespeare online! Tons of material and links to tons more! Be SURE to check it out!

<http://www.edhelper.com/shakespeare.htm>

A great resource with the complete works, webquests, lessons etc.

## Screenwriting resources:

Walter, Richard. *Screenwriting: The Art, Craft and Business of Film and Television Writing*. New York: Penguin, 1988. (available in Koerner library PN 1996.W25)

Vale, Eugene. *The Technique of Screenplay Writing: An Analysis of the Dramatic Structure of Motion Pictures Revised and Enlarged Edition*. New York: Grosset and Dunlap, 1977. (available in Koerner lib. PN 1996.V28 1972)

Coen, Ethan, and Coen, Joel. *The Man Who Wasn't There*. Faber and Faber: London, 2001. (available in Koerner Library PN 1997.0348.M25685 2001)

Kaufman, Charlie. *Being John Malkovich*. Faber and Faber: London, 2000. (Available in Koerner library PN 1997.B3633 2000)

McKellen, Ian, and Loncraine, Richard. *William Shakespeare's Richard III*. Doubleday: London, 1996. (available in Koerner Library PN 1997.R5383.M35 1996)

There are many more screenplays available in Koerner, many of which I plan on taking out for this unit plan. PN 1997 has about four four-foot-wide sections full of plays, scripts, screen plays and books about screenplays and movies. It's a great resource, or entertainment. Some I would strongly suggest are *Citizen Kane*, *Stuart Little* (as it has pictures, and anything else produced since 1990 that you students are likely to have seen, or heard of. There are tonnes, believe me.

## Appendices

### ***The Tempest*. An adaptation for the screen. A Mr. Duckett Production**

Your assignment is to work as a group and write a screen play for the Act of *The Tempest* you are assigned to. The language is to be re-written into something that you yourselves would speak. The story can be altered as well, as long as the characters keep the same names, and the relationships between them do not change. Think of Baz Luhrman's version of *Romeo and Juliet*. The situation has been modernized, though the story is still basically the same. In the Mr. Duckett production, the dialogue will be modernized along with the story.

The intent of this assignment is to make the play interesting. If everyone has a part in bringing it into a modern context, then not only will the story and ideas be clear to everyone involved, but everyone will feel a part of something bigger than themselves. The finished product will be available to all as well. If some ambitious group of students would like to produce the film or sell the script to a film company for a few extra marks, they are encouraged to do so.

There will be a number of screen plays available for you to take a look at, to get an idea of the style and common practices of screen writing. **This project will not be graded on how good a screenplay it is;** rather, it will be graded on effective use of the format, and effective translation of story and dialogue into modern times. It is important to be as close to a line-for-line translation as is possible **keeping in mind the meter, voice, and line length/style where appropriate.**

The screenplay portion will be completed in groups, one copy per group. Each individual member will be evaluated by his or her group members as to participation and contribution to the project as a whole. Each member will also be working on their own, on another project that is to be incorporated into the screen play. A report detailing the findings and or recommendations of the individual project will be required, as will a brief presentation to the class of the details of this report. This individual report will be discussed at a later date.

Within each group, there are to be several functional members. Each group is to have at least one of the following: **Costume/Prop Director, Promotion and Marketing Director, Director/Director of Photography, Music and Sound Effects Coordinator, Special Effects Technician, and Casting Director.** If there are more than six members per group, two can work together at one specialty.

All members of the group are to take active participation in the creation of the screenplay script. This is a group activity and should reflect the input of all members. Papers will be graded on how well they resemble the original story and dialogue, the level to which they are written (language skills: spelling, grammar, punctuation, etc), the preservation of voice within the characters, and the effectiveness of the stage directions in enhancing the scene.

## Individual Projects

Within each group, there are to be several functional members. Each group is to have at least one of the following: **Costume/Prop Director, Promotion and Marketing Director, Director/Director of Photography, Music and Sound Effects Coordinator, Special Effects Technician, and Casting Director**. If there are more than six members per group, two can work together at one specialty.

The job of the **Costume/Prop Director** is to describe in detail the costume that would be worn by each of the characters **in the Act your group is working on**. A drawing is fine if you are artistic, otherwise a detailed description of the clothing is required. Also, it is your responsibility to describe or draw any props you feel the characters might need. These do not have to be mentioned in the original text for you to include them, but anything that is mentioned in the original play **MUST BE INCLUDED IN YOUR TRANSLATION**. You are to write a one to two page paper (less if drawings are included) detailing not only the costume and the props, but more importantly, why you feel these costumes and props are essential to the movie. You are more than welcome to pick any article or clothing or prop you choose, but you must be able to justify your decision with an explanation. You will be given the opportunity to consult with other Costume/Prop Directors in the course of this unit, and perhaps you can come up with an agreement on the entire movie. As you are also working with a group to develop a screenplay, be sure that the costumes and props you design and demand are written into the script.

It is the job of the **Promotion and Marketing Director** to get people interested in this production. Keep in mind who you are targeting this movie towards; what age groups do you want to appeal to both with your movie, and with your advertisements? How would you go about promoting this movie? What would the posters look like? The trailers? What would this movie be rated? You are to write a one to two page summary of what kinds of marketing you would use to promote this movie, who it would be targeted toward, and most importantly, why you would do these things, and why you would target your campaign towards this group (justify your ad campaign). You are welcome to include posters and/or descriptions of movie trailers for this motion picture. Also, as you are responsible for making sure that your film gets a suitable rating for your target audience, be sure that the content of the screenplay is suitable (however, no swearing and/or racist/sexist or derogatory language will be tolerated). You will be meeting with other Promo/Marketing Directors throughout the course of this unit and in doing so, may create some kind of consistency throughout the promotions and ratings of the film.

The **Director/Director of Photography** has one of the most difficult jobs of the group. It is your responsibility to set the tone of the whole Act. You are to describe the way the actors do whatever it is they are doing. You have to describe the angle the camera looks at them, and the direction of the camera panning to the next shot. You decide when to fade away to another angle, and when to cut away. This is a huge responsibility, and as you are probably aware, the director of a motion picture is usually the one most responsible for its critical acclaim. You are to write a one to two page summary of how you are going to direct the film. What shots to use, how the characters will deliver their

lines, and their actions and expressions. Any stage direction included in the original text must be included within your translation. It is not necessary to justify every action and angle, but please include a description of the mood, or atmosphere you are trying to create by directing as you are. Also, as you are an important contributor in the translation of the screenplay, be sure to include stage directions within the screenplay. You will be given the opportunity throughout the unit to meet with other Director/DOPs to compare notes and ideas.

As **Music and Sound Effects Coordinator**, it is your job to come up with the sounds that would be a part of your Act. As not everyone is musically inclined, it is not necessary to actually compose a piece of music to perform this task, though it is important to give a sense of what kinds of music, noises, back ground sounds, and sound effects would be present in the Act you're looking at. You are to write a one to two page paper (less if including actual music composition) describing the music and background sounds of the act your group is modernizing. It is important that you describe what kind of feel you are trying to create in using this kind of music. Also, any stage direction within the original play must be retained, though you are welcome to add new stage direction. You will also be given the opportunity to meet with the other Music and Sound Effects Coordinators to compare plans for the score and sound effects of the movie. Be sure to include any music direction you have to the screenplay for the act that your group is working on.

The **Special Effects Technician** is responsible for just that: special effects. Keeping in mind that it is not necessary to describe the special effects for the entire movie, your job is to describe what kinds of effects you would use, and how you would go about using them. If you are artistically inclined, you are welcome to draw out rather than describe where and how the special effects would occur within the act. You are to write a one to two page paper detailing the use of any special effects (anything not possible with just a camcorder and an actor) within the act, and your rationale for why you are presenting them in the way that you are. Keep in mind you must follow any stage directions in Shakespeare's original play, though you may add your own if you wish. You will be given the opportunity to meet with other Special Effects Technicians throughout the course of the unit to compare how they dealt with similar issues. As always, any special effects you do include, please be sure to note them as stage direction in the screenplay your group is composing.

The **Casting Director** as the name suggests is responsible for the cast of the movie. It is your duty to find people who would play the roles in your act effectively. These do not have to be celebrity actors, nor do they have to be your classmates. If you cannot think of someone you know who would play the role effectively, describe the kind of person you are looking for to fill the role. You are to write a one to two page paper describing the actors you have found to play the roles of the characters within the act your group is translating. Most importantly, you must describe why you chose them. What is it about them that makes them the most effective in that role. You will also be given the opportunity to work with the other casting directors so that you might compare choices. It is not necessary that you all chose the same actors (actually it is preferable that you do not). Be sure to include the cast list with the completed translation.

## **Journal Assignments**

Throughout the course of the term, you will be given 9 journal assignments. You will be given 10 minutes at the end of class to work on these entries, and it is expected that you complete the assignments within class time. At the beginning of a class where a journal entry is required, you will be given the topic to write on at the end of class.

Journals are required in every class, and they will be collected and graded at uneven and unexpected intervals, so they must be brought to every class.

Journal entries will be marked out of two. Two marks are awarded for answering the question of addressing the topic in a clear manner. One mark is awarded for attempting to answer the question, but providing an incorrect or unclear response. Zero marks are awarded for those students who do not complete an entry at all. Students who do not have their journals with them will be given a zero for all journal entries being graded on that day.

## **Individual Report Presentations**

It is every student's responsibility to present to the class the finding of his or her individual project on one of the last two days of the unit. Each group member is to present their individual look at a certain aspect of the movie for the act their group is looking at, whether they are discussing Costume/Prop Director, Promotion and Marketing Director, Director/Director of Photography, Music and Sound Effects Coordinator, Special Effects Technician, or Casting Director.

Each group has approximately 20 minutes to present their screen play to the rest of the class, and within that 20 minutes each group member must also present his or her individual report. Students are to share with the class their recommendations for the film, and justify why they felt that this was a good path to take in this instance.

The presentations will be graded as follows:  
Voice projection and clarity: out of five.  
Time management: out of five  
Discussion of major points and backing arguments: out of five.

## Quizzes

### Quiz #1

1) Why have Miranda and her father been stranded on this island? How long have they been there?

---

---

2) What causes the tempest that the play is named after?

---

---

3) Who does Prospero tell Miranda is responsible for the goods they have on the island?

---

---

4) Who is the second noble man Miranda sees in her life?

---

---

5) Who does Alonso presume is killed by the storm?

---

---

## Quiz #2

1) What kind of being is Ariel?

---

---

2) What jobs do Stephano and Trinculo hold in Italy? (half a mark each)

---

---

3) What is required of Ferdinand to prove his worthiness of Miranda's hand?

---

---

4) What does Caliban plan with Stephano and Trinculo?

---

---

5) What illusion appears in front of the noblemen from the boat?

---

---



**Quiz # 3 Take Home (Work on it in class if you have time, but it is due next class)**

- 1) What seems to be Prospero's most prized possession?
- 2) How is the relationship between Caliban and Prospero and Ariel and Prospero similar? Different? (4 marks)
- 3) How is Antonio and Sebastian's plot thwarted?
- 4) What is the plot?
- 5) Where is Alonso returning home from when his ship is caught in the tempest?
- 6) How well do you think the five acts you have seen presented over the last two classes would fit together? Would you see the movie? Would you want your parents to see it? Your younger siblings? What would make it better? (2 marks but answer all the questions)

## Individual Contribution to Group Project

As assessed by group members

Please consider your group members' contribution to the screen play. How helpful were their insights, how frequently did he or she make useful suggestions? How was the workload distributed? Did one person do more of the work than everyone else? Less of the work than everyone else?

Important: Please note that this sheet handed in with all five-out-of-five will be disregarded. Please fill it in accurately. Perfect grades for all group members will not be accepted.

1 Name: \_\_\_\_\_ Score (out of 5) Comments: \_\_\_\_\_

---

2 Name: \_\_\_\_\_ Score (out of 5) Comments: \_\_\_\_\_

---

3 Name: \_\_\_\_\_ Score (out of 5) Comments: \_\_\_\_\_

---

4 Name: \_\_\_\_\_ Score (out of 5) Comments: \_\_\_\_\_

---

5 Name: \_\_\_\_\_ Score (out of 5) Comments: \_\_\_\_\_

---

6 Name: \_\_\_\_\_ Score (out of 5) Comments: \_\_\_\_\_

---

## Assessment and Modifications

This unit is easily adaptable for a variety of classes. It is designed for grade IX, though as written, it would probably be useful for grades VIII through XII. There is a lot of focus on reading the play together in class. This would not be necessary in an upper level class. Much less class time would be devoted to this in an upper level class, leaving more time for group work. This would expand the possibilities and expectations for the group assignments. The group work could also be further expanded to include work done outside of class time. For exceptional learners, the role within the group could easily be scaled down, so that these students are still a vital part of the group, though are able to keep up as well.

The marks distribution is as follows:

3 Quizzes (5+5+10)	20
Journals (to be evaluated throughout)	15
Presentation	15
Individual Projects	20
Group Screenplay	25
Individual contribution as assessed by group	<u>5</u>
<b>Total</b>	<b>100</b>

Many of the criteria for the above components are included within the description of the assignments themselves. The individual project is to be marked for originality, but more importantly, by the amount of effort that went into it, and by the effectiveness of the 'why' arguments. What I'm most interested in is that the students have an idea of why they want to pursue a particular course of action. As long as they understand why they are doing something a certain way, then I will feel that they understand the assignment. The screenplay, as described in the description of the project, is to be marked first and foremost on its resemblance to the original play. It is important that they stick as near as possible to the play, and that their translation is almost a line-for-line translation. I will also be looking for clarity of ideas, and consistency throughout the act.