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2018-2019

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**Darth Vader
Meets Macbeth:
A 3-D Tragic Hero's
Journey**

Darth Vader vs. Macbeth: 3-D Tragic Hero's Journey



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Goals

1. The main goal of this project is to engage the students in an exciting, hands-on project that culminates from studying Joseph Campbell's literature concepts in a high-interest modern, cultural classic film along with a challenging Shakespearean literary classic, in order to make the lesson unforgettable, and, therefore, enable students to achieve higher assessment results.
2. Another goal is to instill in the students the benefits of collaboration: fulfilling individual roles and taking advantage of different learning styles within a group to deliver a product more quickly and effectively.
3. A final goal is to foster creative expression and understanding of a lesson concept that goes beyond traditional paper-pencil method.



Objectives

- LAFS.6-8.SL.1.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6-8 topics, texts, and issues, building on others' ideas and expressing their own clearly.
- LAFS.6-8.SL.2.5: Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.
- LAFS.6-8.RL.3.7: Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.
- LAFS.6-8.RL.1.3: Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.
- LAFS.6-8.RL.2.5: Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.
- LAFS.6-8.RL.4.10: By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6–8 text complexity band independently and proficiently.
- VA.6-8.F.1.1: Use non-traditional thinking and various techniques to create two-, three-, and/or four-dimensional artworks.
- VA.6-8.F.1.4: Use technology skills to create an imaginative and unique work of art.

Course Outline

1. Students learn Joseph Campbell's Hero's Journey and Archetypes concepts through various instructional lessons created by the teacher.
2. After learning a summary of *Star Wars Episode I*, students watch the second film installment, *Attack of the Clones* (PG), with guided questions to answer, followed by an assessment; a summary of *Episode III* is given.
3. Students collaborate in pairs or groups to complete the *Star Wars* side of the Hanger Project.
4. Students learn William Shakespeare's background and complete lessons on his form of writing as practice.
5. Students read *Macbeth* play with teacher guidance and audiobook follow-along; a summary is written after each scene to complete a Summary Guide that can be used on the final assessment.

6. Students collaborate in pairs or groups to complete the *Macbeth* side of the Hanger Project.
7. Students present their completed 3-D Hanger Projects, visually comparing and contrasting each tragic hero's journey in both stories.
8. It is at the teacher's discretion to decide how many grades the project is worth; the "Rubric" is applicable no matter how many grades awarded.
9. Recommendation: assign extra credit 'A' to top projects, as chosen by the teacher.
10. The project can also be adapted beyond Language Arts; for example, a historical event can be shared from two different perspectives and be displayed on either side of the hanger. Even in math, for example, qualities of 2-D shapes vs. 3-D shapes can be displayed on either side of the hanger with explanations and examples.



Lesson Plan

Days 1-5:

1. Use PowerPoint lessons to teach and discuss Joseph Campbell's Hero's Journey and Archetypes concepts, as well as Traditional vs. Tragic Hero, all while students reciprocate in discussion and take notes.
2. Students practice and apply these concepts to a well-known story of their choice, one that the teacher also recognizes (film or novel). For example, Disney's *Lion King* or Rowling's *Harry Potter*.
3. Students assess their knowledge of Campbell's concepts through a teacher-created Kahoot.it quiz.

Days 6-7:

4. Through a literature textbook assignment involving *The Monkey's Paw*, students learn the purposes of the various techniques directors employ with camera shots, camera

filters, lighting, etc.

Days 8-12:

5. Teacher and students discuss the characteristics of the science-fiction genre, and Teacher guides the discussion into gauging their prior knowledge on the *Star Wars* franchise, without allowing spoilers to be revealed.
6. Students watch a Youtube summary of *Star Wars: Episode I: The Phantom Menace*, so that the exposition of the trilogy (Episodes 1-3) is understood.
7. Students watch full film, *Episode II: Attack of the Clones*, while answering brief film guide questions of comprehension and director's techniques. Afterwards, discussion and review take place, and then an assessment of the students' comprehension is given.

Days 13-14:

8. Students watch a Youtube summary of *Episode III: Revenge of the Sith* to understand Anakin's turn into tragic hero and the conclusion of the trilogy. After discussion,

students analyze the trilogy-story for character archetypes and for Anakin's hero's journey and how his diverged from traditional to tragic. Students must provide evidence based on the films for their conclusions.

Days 15-19:

9. Students receive the 3-D Hanger Project Guidelines and begin work on the *Star Wars* side in their groups. Time may be assigned in class and/or for homework to complete the project.
10. On the due-date, students present their work.

Days 20-35

11. Students watch a brief Biography Channel autobiography of William Shakespeare and take notes. Afterwards, discuss Shakespeare's legacy.
12. Students study Sonnet 73 and practice using iambic pentameter.
13. Through guided-class readings and home-assigned

readings, students read the play *Macbeth*, and write a summary after each scene. Audiobook is recommended as well as dramatic read-alouds by Teacher and students, and active guided discussion to ensure adequate comprehension as students read.

14. An assessment of the play is given. It is recommended that students be allowed to use their Scene Summaries on the test.
15. After reviewing assessment results, students analyze the play for character archetypes and for Macbeth's hero's journey and how his diverged from traditional to tragic. Students must provide evidence based on the reading for their conclusions.
16. Students review the 3-D Hanger Project Guidelines again and begin work on the *Maceth* side in their groups. Groups use the same hangers that already have *Star Wars* on one side. Students present the results on the due-date.
17. A final essay analysis can be assigned, in which students use evidence from the three sources studied

(Campbell-notes, *Star Wars* film, and *Macbeth* play) to compare and contrast Anakin Skywalker and Macbeth's devolution from traditional to tragic hero.

Materials:

- Supplied in class » Caped hangers (\$32 for 150 on Amazon.com), computer paper, construction paper, coloring supplies, scissors, glue, etc.
- Additional suggested supplies for students to obtain» Glitter, ribbons, stickers, fabric pieces, etc.



Project Guidelines

“Darth Vader vs. Macbeth: A Tragic Hero’s Journey 3-D Hanger”

Objective:

- Students will work in groups of 5 to complete a (3-D clothes hanger) class project that showcases the tragic hero’s rise and fall, as well as the archetypal characters, and choose decorative colors based on archetypal meanings. Each group of 5 will first create the Anakin Skywalker side (after watching the film), and then create the Macbeth side (after reading the play).

Instructions:

- **Title** – Artsy, prominent title of story should be displayed.
- **Plot Stages** – Describe how each stage of plot occurs in the story. Categorize by plot labels. Draw three of the 5 pictures showing a scene from that plot stage.
- **Archetypal Characters** – Create an action card (use index cards) for each of the following types: Hero, Mentor, Sidekick, Threshold Guardian, Shadow, Henchman, Trickster, Shapeshifter. Use the provided points and format given. The cards must be bundled into a stack and must hang off the bottom of the hanger. Include a cover card for the deck.
- **Archetypal Colors** – Choose colors based on archetypal meanings (see notes from before).
- **Organization** – Organize all the components to be displayed on one side of the hanger, so that the second story’s components

can later be attached to the other side of the hanger, in a mirror-like fashion.

Planning:

- Assign the following roles in the group (each person can take on two roles):
 - **Leader** – Keeps everyone on task in a respectful manner, and ensures that group effort is coordinated and effective.
 - **Artist** – Draws & colors very well.
 - **Writer** – Has excellent handwriting or typing skills, and writes the necessary content for the project, after group agrees on what to write.
 - **Craftsman** – Gathers and arranges the “artsy” 3-D materials that will amplify the project’s aesthetic qualities.

Presentation:

- On the due-date, group members will take turns presenting their project.
- The group that produces the most excellent project will receive an extra-credit ‘A’.

Notes:

Action Card Profile Information

Directions:

- Fill in each character's archetypal role after analysis. Use the provided points when creating the cards based on the format below. Provide attack and defense descriptions relevant to the characters. On the back of the card, create a logo based on the story's title.

<i>Star Wars</i> Characters	Archetypal Roles	Health Points (HP)	Attack Points (AP)	Defense Points (DP)
Anakin Skywalker		180	60	50
Obi Wan Kenobi		170	50	40
Padme		150	30	20
Jedi Council		200	80	60
Darth Sidious		190	70	50
Count Dooku		180	50	30
C3PO		130	5	0
Chancellor Palpatine		140	10	10
R2D2		140	20	10

<i>Macbeth</i> Characters	Archetypal Roles	Health Points (HP)	Attack Points (AP)	Defense Points (DP)
Macbeth		170	50	40
Lady Macbeth		150	30	20
Murderers		150	40	20
King Duncan		130	10	10
Macduff		180	60	40
Malcolm		140	20	20
Porter		110	10	0
Witches		190	70	60

Example:

ANAKIN SKYWALKER HP 180

Hero



AP 60 – Force Choke
DP 50 – Light Saber Block

Rubric

Rubric:	A	B	C	D	F
Aesthetics	All of the components are displayed in a neat, orderly fashion; colors and extra visual elements enhance the appeal.	Most of the components are displayed in a neat, orderly fashion; some attempt to enhance appeal with extra visual details.	Some of the components are displayed in a neat, orderly fashion; very little attempt to enhance appeal with extra visual details.	Some of the components are displayed in a neat, orderly fashion; no attempt to enhance appeal with extra visual details.	Most of the components are NOT organized and neat; messy and little effort shown in visual appeal.
Completion	All requirements and components are completed.	All of the requirements are completed, but 1 or 2 components may be incomplete.	All of the requirements are completed, but 3 components may be incomplete, or 1 component is entirely missing.	Most of the requirements are completed, but 4 or more components may be incomplete, or 1 component is entirely missing.	Some of the requirements are completed, but 4 or more components may be incomplete, or more than 1 component is entirely missing.

Resources

- ❖ Campbell, Joseph. *The Hero with a Thousand Faces*. Yogi Impressions, 2017.
- ❖ “Movie Spoiler Alerts - Star Wars Ep 1 - The Phantom Menace.” (1999) Video Summary. <https://www.youtube.com/watch?v=fIJ_mCd3WPw>
- ❖ “Star Wars: Episode II: Attack of the Clones.” 20th Century Fox Film Corp., 2002.
- ❖ “Movie Spoiler Alerts -Star Wars Ep 3 - Revenge of the Sith.” (2005) Video Summary. <https://www.youtube.com/watch?v=D6_3272QeiQ>
- ❖ “William Shakespeare – Playwright” | Mini Bio | BIO. <<https://www.youtube.com/watch?v=geev441vbMI>>
- ❖ Martin, Ileen. “Hero’s Journey Jumble.” <<https://play.kahoot.it/#/?quizId=9b4e2bee-483a-4212-b996b0ea1e5b2bb5>>
- ❖ “Film Technique & Effect List” Handout (p.17-21) <<http://community.boredofstudies.org/4/english/334969/film-technique-effect-list.html>>
- ❖ Martin, Ileen. “Film Technique & Effect List” Assignment Chart (p.22)
- ❖ Martin, Ileen. *Q+A for “Star Wars: Episode II – Attack of the Clones.”* (p.23-26)

Film Technique & Effect List

Aerial shot: usually an exterior shot taken from above the scene by way of a crane or an aircraft

Allegory: use of highly symbolic features to represent well-known ideas, such as death or love

Allusion: obvious reference to something well-known, although not fully expressed or stated

Anamorphic lens: special lens used to make a wider image fit a standard frame or film, which if used in the projection of the film, will reproduce a wider image for the viewer

Animation: bringing life to lifeless images created by drawings, computer graphics, models or photographs

Anti-hero: hero or central character who does not seem to possess expected heroic virtues or characteristics

Background: all items or objects not part of the main area of interest in a film

Backlighting: main light source is behind the subject, silhouetting it

Boom mike: long pole carrying a microphone above the actors (out of shot) so that sound can be recorded without interfering with the action of the scene

Cinemascope: process using an anamorphic lens to create a widescreen image

Close shot: shot that provides clear detail of a person (usually only the head and shoulders)

Confrontation: the middle part of a plot where the characters of the film begin to attempt a resolution of the film's conflict

Covering shots: usually long shots that bolster the continuity in a scene

Crane shot: shot taken with the aid of a large crane that lifts the camera and the cinematographer above and around the action in almost any direction

Cross-cutting: intermingling of two or more scenes to suggest parallel action

Crosslighting: lighting from the side

Cut: a switch from one image to another

Deep focus shot: most distant part of the screen image that is still in focus

Dialogue: the spoken component of a screenplay which can take the form of a voice over, soliloquy or an exchange between characters

Diegetic sound: belonging to on-screen, e.g. dialogue, sound effects, ambient noise

Dolly shot: also called a **trucking shot**, a shot taken from a moving platform

Establishing shot: initial shot of a scene, usually from a distance, letting the viewer know where the scene takes place, and showing everything that is happening in the scene

Extreme close-up: very detailed view of a person or a thing (generally eyes or mouth)

Extreme long shot: view of an exterior location shot in panoramic fashion so that the entire surrounds are evident

Eye-line match: a cut obeying the axis of action principle, in which the first shot shows a person looking off in one direction and the second shows a nearby space containing what he or she sees. If the person looks left, the following shot should imply that the looker is offscreen right

First-person point of view: a shot showing what a character would see

Foreground: part of the scene represented on film as being closest to the viewer

Freeze frame: same shot repeated on the filmstrip so that the image appears frozen

Genre: common types of movies, recognised by viewers, where well-known conventions are in place, especially in the form of the narrative

Hand-held shot: jerky camera motion often deliberately used to suggest documentary footage

High-angle shot: subject of the shot is photographed from high up

Imagery: term used to denote the use of images, figure or likeness of things, or such images collectively for illustrative purposes

Insert shot: a detail shot that gives specific relevant information necessary to a complete understanding of the meaning of a scene or motif. The significance of the object in an insert shot may not be known immediately

Jump cut: a cut that occurs within a scene rather than between scenes, for example to eliminate dead periods (between a character entering a room and reaching his/her destination, etc)

Leading character: also called **protagonist**, major character in a film, most important to the resolution of a film

Lighting: term used to denote the manipulation of natural and artificial light to create artistic visual shots

Location: any place outside the studio which is used for filming

Long shot: similar to the audience's view of an entire scene

Long-angle shot: shot in which a person or thing is photographed from below

Master shot: a long take of an entire scene, generally a relatively long shot that facilitates the assembly of component closer shots and details

Match cut: a cut in which the two cuts are linked by visual, or aural, or metaphorical parallelism

Medium shot: taken from relatively close-up, so that the human figure is evident

Mise-en-scène: the whole part of the cinematic process taking place on the set in front of the camera, such as setting, props, lighting, actions of the characters, costume, etc

Narration: speaking voice heard on the soundtrack, either from a character on-screen or an off-screen voiceover, that provides commentary on the action of the spot

Narrative: term used to denote the story of events, experiences, or the like, that comprises a film

Non-diegetic sound: coming from outside, e.g. music soundtrack, voice-over

Oblique shot: also called **tilt shot**, a shot that is achieved by shooting a scene with a tilted camera

Out of frame: something that the camera (and therefore the audience) cannot see

Panning shot: a shot that uses a moving camera to encompass the full width of a scene

Pathos: touching or pathetic character for effect

Plot points: pivotal moments that occur at the end of the first and second acts in a film

Pull-back dolly: moving the camera away from the scene to reveal something that was not in the frame originally

Reaction shot: a cutaway view of a character's reaction to an immediately preceding action

Resolution: the final act of a plot, showing how the journey or actions undertaken by the main character(s) conclude, and how they grow as a result

Reverse angle: a shot from the opposite side of a subject OR in a dialogue scene, a shot of the second participant

Scene: a series of shots that take place in a single location and that deal with a single action

Set: where a film is shot, which can be either indoors or outdoors

Setting: where the action of the film takes place

Sequence: a basic unit of film construction consisting of one or more scenes that form a natural unit

Shot: a single piece of film, however long or short, without cuts, exposed continuously

Slow motion: film in which the image moves slower than normal

Subtext: the often subtle and hidden messages beneath the surface language and actions

Swish pan: also called **flash pan** or **zip pan**, swift movement of the camera to produce a blurring of the subject being filmed

Symbolism: technique whereby an object or event has significance, determined by the dramatic context, beyond the literal and often represents something immaterial

Take: a version of a shot, where a film maker shoots one or more takes of each shot or set-up, usually only one of each group appears in the final film

Theme: central subject or topic of a work

Tracking shot: any shot in which the camera moves from one point to another either sideways, in or out

Zoom: a shot using a lens whose focal length is adjusted during the shot

Effects (generally speaking, but consider context before applying)

Shot size

Big close up: emotion, a vital moment, drama

Close-up: intimacy

Medium shot: a personal relation to the subject

Long shot: context, public distance

Camera angle

High (looking up): domination, power, authority

Eye-level: equality

Low: weakness, powerlessness

Lens type

Wide angle: dramatic

Normal: everydayness, normality

Telephoto: voyeurism

Composition

Symmetrical: posed, calm, formal

Asymmetrical: natural, everyday, unposed

Static: lack of conflict

Dynamic: disturbance, disorientation

Focus

Selective focus: draws attention, foregrounds

Soft focus: romance, nostalgia

Deep focus: all elements are important, commanding the gaze

Lighting

High key: happiness, positive

Low key: sombre, downbeat

High contrast: theatrical, dramatic

Low contrast: realistic, documentary

Film stock

Grainy: realism, authenticity

Smooth grain: normal, everyday

Video: modern, immediate, journalistic

Colour

Warm: optimism, intense emotion

Cool: pessimism, clinical calm, reason

Black and white: realism, actuality, film noir

Cinematic codes

Zoom in: observation

Fast zoom in: passing of time, humour, suspense

Zoom out: context, location

Pan: survey, follow, eye witness

Track: intimacy, immediacy, urgency

Tilt: survey, follow, eye witness

Types of edit

Fade in: beginning of new section

Fade out: ending, contemplative

Dissolve: passage of time, link between scenes

Wipe: Conclusion or transition imposed externally

Cut: normal change of shot

Cut to black: abrupt ending

Film Technique and Effect Analysis

Title of Story: _____ Author: _____

Film Technique	Effect in Story	Elaborate w/Evidence
1.		
2.		
3.		
4.		
5.		

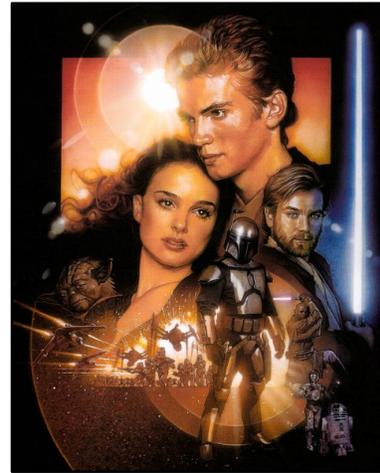
Name: _____

Class: _____ Date: _____

Star Wars: Episode II – Attack of the Clones

1. Why are Obi Wan and Anakin assigned to protect Senator Amidala?

- a. She is feeling ill.
- b. Someone is trying to kill her.
- c. She is being recruited by the Dark Side.



2. Why is Anakin nervous around Padme?

- a. He likes her. A lot.
- b. Her political position intimidates him.
- c. None of the above.

3. What can't Obi Wan and Anakin get a full confession from the Changeling that they chased through the city?

- a. It's assassinated.
- b. It's mute.
- c. It doesn't know enough.

4. What new, alarming information does Obi Wan learn from his mission to Kamino (the tall, slender fancy white aliens)?

- a. Sith light saber crystals are being mined to use against the Jedi.
- b. The plans to an ultimate weapon were drawn up by the Separatists.
- c. The creation of an army was ordered without the Senate's authorization.

5. Who is Jango Fett?

- a. Bounty hunter
- b. Boba Fett's father
- c. Both a & b

6. Why can't Anakin and Padme be a romantic couple?

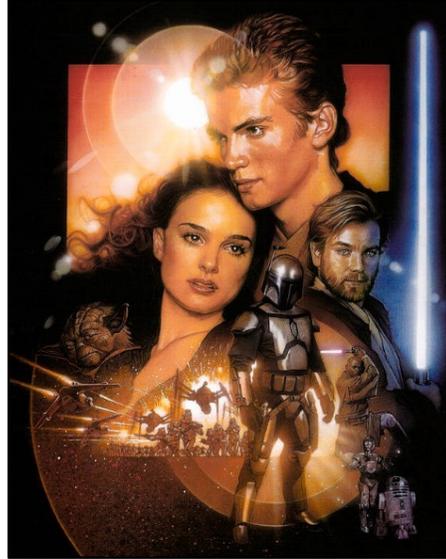
- a. Jedi are not supposed to form attachments because it could lead to jealousy, a path to the Dark Side.

- b. Jedi are not supposed to have possessions because it could lead to fear of loss, a path to the Dark Side.
 - c. Both a & b
7. What does Anakin keep having nightmares about?
- a. His mother dying.
 - b. Padme dying.
 - c. Obi Wan dying.
8. What happy news does Anakin learn from Watto about his mother's fate?
- a. She was freed.
 - b. She married.
 - c. Both a & b
9. What terrible news does Anakin learn from Lars about his mother's fate?
- a. She was kidnapped.
 - b. She was killed on sight.
 - c. Both a & b
10. Why does Anakin slaughter the Sand People?
- a. They tortured his mother.
 - b. They killed his whole family.
 - c. Both a & b
11. What about Anakin's revenge against the Sand People made the act even more heinous?
- a. He killed women and children.
 - b. He burned their village down.
 - c. Both a & b
12. On Geonosis, Obi Wan discovers that who is a traitor to the republic?
- a. Darth Sidious
 - b. Count Dooku
 - c. Jango Fett
13. On Geonosis, what sort of battle must Obi Wan, Anakin, and Padme survive together as captives?
- a. Arena match
 - b. Space ship battle
 - c. Land-trench warfare
14. Who does Mace Windu kill, causing a certain boy to become an orphan?
- a. Boba Fett
 - b. Jango Fett
 - c. Count Dooku

ANSWER KEY

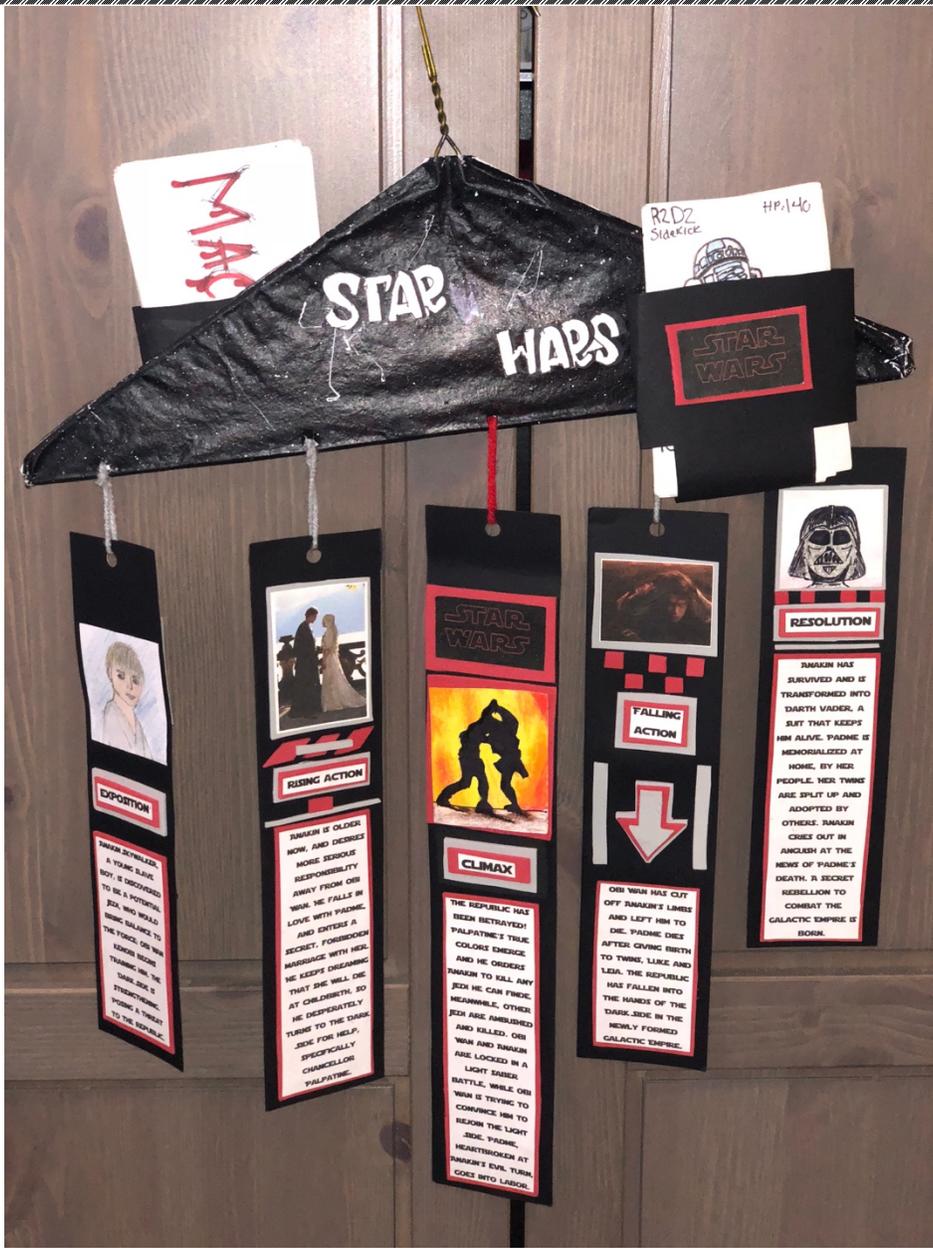
Star Wars: Episode II – Attack of the Clones

1. B
2. A
3. A
4. C
5. C
6. C
7. A
8. C
9. A
10. A
11. A
12. B
13. A
14. B
15. A
16. C
17. B
18. B
19. C











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All Miami-Dade County public school teachers, media specialists, counselors, or assistant principals may request funds to implement any project idea, teaching strategy, or project from the 2018 Idea EXPO workshops and/or curriculum ideas profiled annually in the **Ideas with IMPACT** catalogs from 1990 to the current year, 2018-19. Most catalogs can be viewed on The Education Fund's website at educationfund.org under "Ideas with IMPACT Catalog Publications."

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To apply, you must contact the teacher who developed the idea before submitting your application. Contact can be made by attending a workshop given by the Disseminator, communicating via email or telephone, by visiting the Disseminator in their classroom, or by having the Disseminator visit your classroom.

Project funds are to be spent within the current school year or an extension may be requested. An expense report with receipts is required by Monday, June 3, 2019.

APPLICATION DEADLINE:
December 13, 2018

Apply online at educationfund.org

For more information, contact:
Audrey Onyeike, Program Director
305.558.4544, ext. 113
audrey@educationfund.org