

Ideas with

IMPACT

ENGLISH LANGUAGE ARTS

**Beyond the Page:
Film Adaptations
of Books**

Beyond the Page:
Using Film to Deepen Literary Analysis



Curated by Olivia Osterman

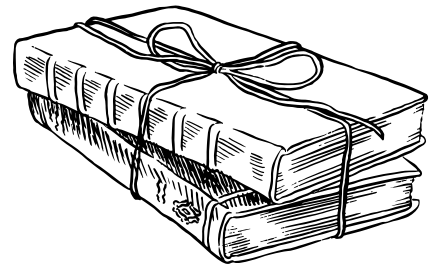
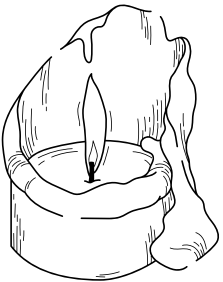
Shenandoah Middle School Museums Magnet - 6841

MDCPS Email: oosterman@dadeschools.net

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Dedication

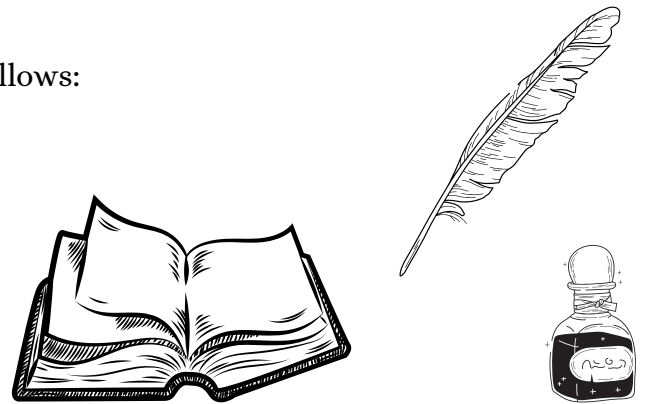
Before we begin, I would like to accredit Professor Kenneth E. Johnson, my professor of *Film Adaptations of Literature* during my time at Florida International University. Your words on my final essay filled me with so much pride and under your guidance, I learned to embrace the demanding work of deep analysis; and found unexpected joy in the process. The intensity of your course required relentless effort, yet the rigor itself became a source of exhilaration.

During the three months of my Spring semester in which I took *Film Adaptations of Literature*, Professor Johnson required that we read several novels in their totality, watched their respective film adaptations, then wrote essays discussing the nature of adaptation. The prompts of these essays were incredibly fascinating and almost never asked that we simply compared and contrasted the adaption to the source material.

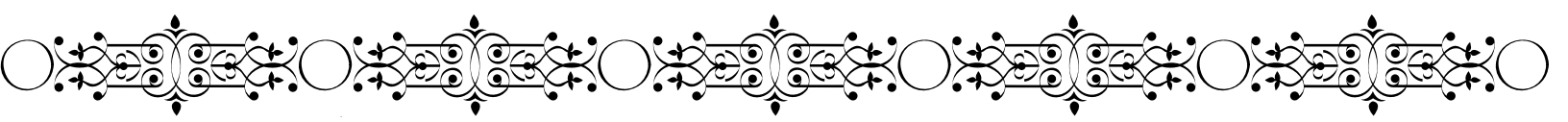
For example, after reading *Solaris* by Stanislaw Lem (a novel which became and remains my all time favorite book) and watching the two respective film adaptations, we were asked to discuss how the metaphysical concept of *posthumanism* was expressed in either adaptation of the book. Posthumanism refers to those who are *other* than “natural” biological human beings who, in one way or another, contribute to the structures, dynamics, or meaning of a society. This idea was of course expressed in three vastly different manners within the original book written in 1961, the 1972 adaptation by Russian director Andrei Tarkovsky, and the 2002 adaptation by Steven Soderbergh. I remember the knowledge and skills I garnered from this course so fondly and even more the enjoyment I had in revisiting these fantastical worlds on the page and in film.

Professor Johnson’s reading list for my class was as follows:

- *Psycho* (1959) by Robert Bloch
- *The Shining* (1977) by Stephen King
- *Solaris* (1961) by Stanislaw Lem
- *Lolita* (1955) by Vladimir Nabokov
- *To the Lighthouse* (1927) by Virginia Woolf



I would highly recommend any of these novels for your consideration at a collegiate or high school level. To complete my dedication, thank you Professor Johnson for your intellect and innovation.



Goals & Objectives



Overarching Goals:

- **Bridge Literary & Media Literacy**
 - Integrate film adaptations into ELA curricula to enhance traditional text analysis while developing critical media literacy skills.
- **Increase Student Engagement**
 - Use film as an accessible entry point to complex literature, reconnecting students with texts & fostering emotional/cultural connections.
- **Empower Educators**
 - Provide teachers with a flexible, ready-to-use framework for comparing texts & film adaptations across diverse classroom settings

Workshop Outcomes for Educators:



After completing this workshop, participating teachers will be able to:

- **Scaffold Analysis:**
 - Apply the **3 C's Framework** (Changes, Creative Choices, Connections) to guide students in comparing literary texts and film adaptations.
 - Design lessons that analyze directorial decisions (e.g., lighting, pacing, symbolism) as extensions of authorial craft.
 - **Boost Comprehension & Critical Thinking:**
 - Create activities where students argue which medium (text or film) more effectively conveys themes, tone, or character development.
 - Use film clips to scaffold access to complex texts for reluctant readers, improving inferential & analytical skills.
 - **Facilitate Creative Application:**
 - Implement collaborative projects (e.g., storyboarding scenes, writing screenplay snippets) that require students to reinterpret literature through film.
 - Develop rubrics to assess both analytical (e.g., essays) & creative (e.g., student adaptations) responses to adaptations.
 - **Promote Cross-Curricular Connections:**
 - Connect literary analysis to real-world media literacy, empowering students to critically evaluate film/TV beyond the classroom.
 - Incorporate arts-based strategies (e.g., visual symbolism analysis) to support diverse learning styles.
- 

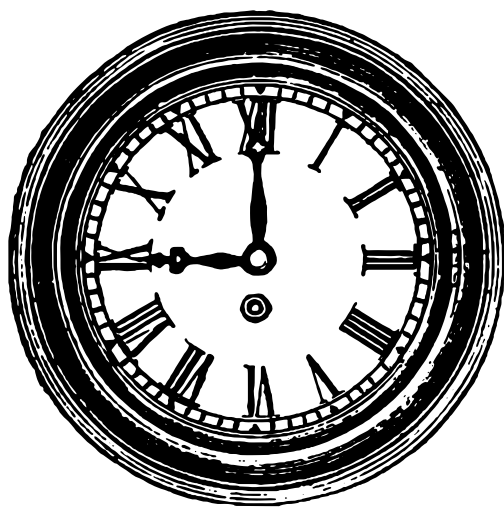
- **Streamline Implementation:**

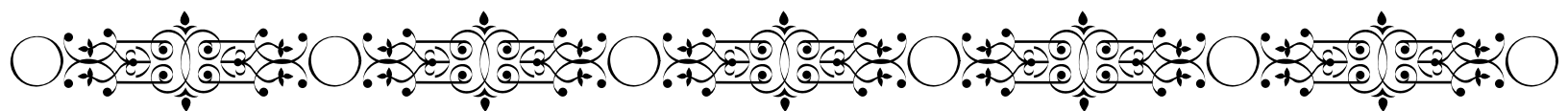
- Adapt the provided unit template to any book-film pair, reducing planning time.
 - Leverage curated resources (e.g., book-to-film pairings, grant opportunities) to overcome tech/access barriers.
-

Workshop Outcomes for Students

Through strategies learned in this workshop, students will...

- **Analyze** narrative techniques across media.
 - **Debate** artistic choices in adaptations.
 - **Create** original scenes to demonstrate literary understanding.
 - **Connect** classic literature to contemporary media landscapes.
-





Florida B.E.S.T. Standards

Reading Literature & Comparative Media Analysis

- **LAFS.8.RL.3.7 (R.3.3)**

- 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.
- **How We Use It:** Scaffolded text-film comparisons using the 3 C's (Changes, Creative Choices, Connections).

- **LAFS.8.RL.1.2 (R.1.2)**

- Determine a theme or central idea and analyze its development over the course of a text, including its relationship to characters, setting, and plot.
- **How We Use It:** Argumentative essays debating which medium (text/film) better conveys themes.

- **LAFS.8.RL.2.6 (R.2.4)**

- Analyze how differences in the points of view of the characters and the audience or reader create effects such as suspense or humor.
- **How We Use It:** Analyzing narrative perspective through directorial choices (e.g., camera angles, voiceover).

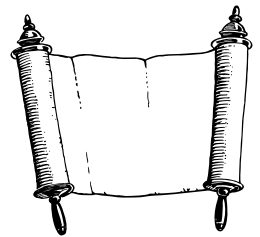
Writing & Argumentation

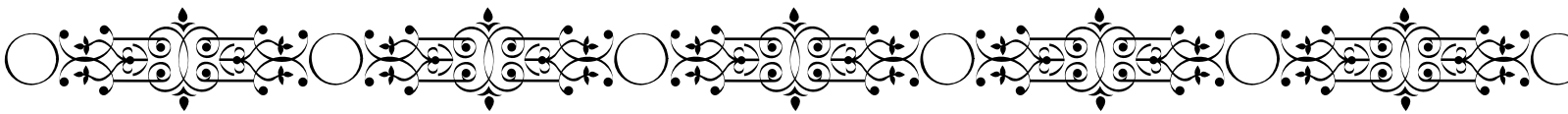
- **ELA.8.C.1.3**

- Write arguments to support claims with clear reasons and relevant evidence, using logical organization and acknowledging opposing claims.
- **How We Use It:** Essays arguing "Which medium (book/film) has a larger impact on audiences?"

- **ELA.8.C.1.5**

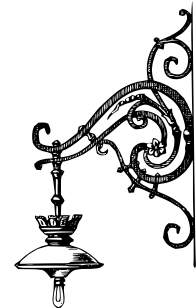
- Improve writing by planning, revising, editing, and considering feedback from adults and peers.
- **How We Use It:** Peer feedback during collaborative adaptation projects (e.g., storyboarding scenes).





Speaking, Listening & Collaboration

- **ELA.8.C.5.1**
 - Integrate diverse digital media to emphasize the relevance of a topic or idea.
 - **How We Use It:** Using film clips to introduce complex texts and visual symbolism.
- **ELA.8.SL.1.1**
 - Engage effectively in collaborative discussions, building on others' ideas and expressing ideas clearly.
 - **How We Use It:** Socratic seminars analyzing adaptations; small-group scene adaptation activities.



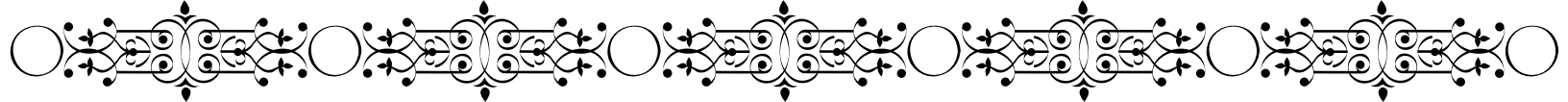
Media Literacy & Critical Thinking

- **ELA.8.C.5.2**
 - Use a variety of digital tools to collaborate with others to produce writing.
 - **How We Use It:** Creative projects (screenplay writing, storyboarding) using digital/art tools.
- **ELA.7.V.1.3**
 - Apply knowledge of context clues, figurative language, word relationships, and background knowledge to determine connotative and denotative meaning.
 - **How We Use It:** Comparing visual symbolism (film) vs. literary devices (text).

Cross-Curricular Connections

- **ELA.K12.EE.4.1 (K-12 "Throughline")**
 - Use critical thinking to analyze and evaluate media messages.
 - **How We Use It:** Teaching students to dissect directorial choices (lighting, music) as "authorial craft."
- **ELA.8.R.3.1**
 - Analyze how figurative language contributes to meaning and tone.
 - **How We Use It:** Contrasting descriptive language in texts vs. visual tone in films.





Course Outline

General Summary

- The purpose of this course is to allow students to learn & improve upon the following skills: reading comprehension, argumentative & expository writing, media literacy, vocabulary & grammar, use & analysis of figurative language, & variegated types of self expression.
- Following this course outline, you will view two sample lesson plans. The first is made to cover a lengthy work of literature, ideally 100 pages or more, over the course of a semester. (2 grading periods/quarters for elementary through high school instructors.) The second is made to cover shorter works that can be read within 1-3 class periods. (For reference, I am a middle school teacher on a block schedule; lesson plans should be adapted to fit your respective teaching schedule.)

Lesson Plan #1

- 
- This first lesson plan, denoted as Lesson Plan #1, should be taught in conjunction with what is presented in our Pacing Guides, test preparation workbooks, & any other supplementary lessons that you would like to include in your teaching.
 - This lesson plan should **not** be strictly followed & is meant to be **adapted to serve your students' individual needs**, age groups, academic level, & your personal teaching preference.
 - Ideally, Lesson Plan #1 should be broken apart & completed over the course of several weeks or months depending upon your students' age or academic level.

Lesson Plan #2

- This second lesson plan, denoted as Lesson Plan #2, should be taught in conjunction with what is presented in our Pacing Guides, test preparation workbooks, & any other supplementary lessons that you would like to include in your teaching.
- This lesson plan should **not** be strictly followed & is meant to be **adapted to serve your students' individual needs**, age groups, academic level, & your personal teaching preference.
- Ideally, Lesson Plan #2 should be completed over a short time period; at maximum a week.



Lesson Plan #1

- As previously stated in the Course Outline, Lesson Plan #1 is designed for lengthier works of literature that cannot be read within 1-3 class periods/days.
- Lesson Plan #1 will be organized by *steps* which are meant to progressively improve students' reading comprehension, implement new vocabulary and improve students' written skills.
- These steps can be shuffled or reorganized in any manner that suits *your* teaching style or the academic level of your students.
- I will include sections titled "How I Did It" to explain my own process in performing these steps in my class.
- Please feel free to utilize my contact information located on the cover page if you require any clarification or specific resources. I am open to sharing samples of any of my quizzes, tests, essay prompts, or Google Slides presentations.



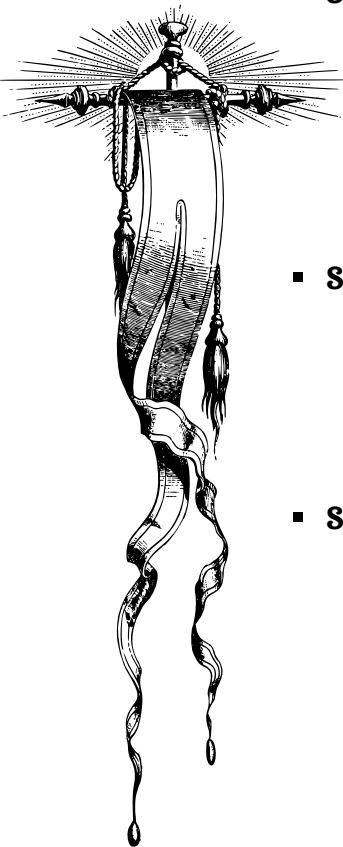
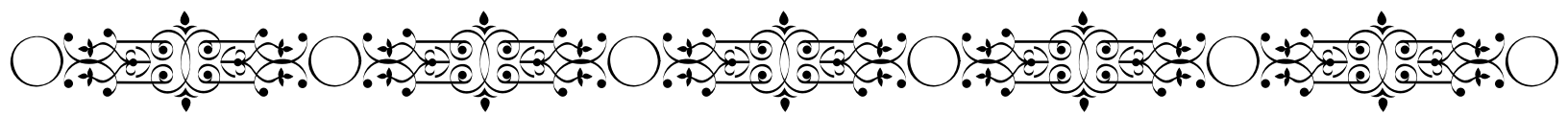
Step One: We Have to Read a Book?!

"Oh yes, you'll have to read a *whole* book." An essential part of Step 1 is letting your students know that their suffering has only just begun. They will be asked to read a *whole* book *and* talk about it. It is important that you let your students know that reading a book "won't kill them" & that they are fully capable of performing this action. They will whine & make it appear as though you are a truly cruel monster for having them do such a thing, but do not fret! It's only a book & your students will be all the better for reading it.

• **Background Information & Pacing Guide Presentation**

- Before your students actually begin reading, you need to give them some background information & a pacing guide to follow so that they have a clear expectation for their reading goals.
- I personally favor Google Slides but you can feel free to use any platform that you'd like.
- The two lengthier works that I had my 7th graders read this year were *Howl's Moving Castle* by Diana Wynne Jones & *Coraline* by Neil Gaiman.
- I made sure to include film stills from either books' respective film adaptations in their informational Google Slides presentations; this was to get my students excited for the prospect of watching a film after completing each book.
- Here's what I included in my presentations by slide:





▪ **Slide 1:**

- *Title:* “Book Title” Background Info. & Pacing Guide (i.e. *Coraline* by Neil Gaiman Background Info. & Pacing Guide)
- Large film still/screenshot for decorative purposes & developing student interest
- Florida Standards

▪ **Slide 2:**

- *Title:* Book title & author’s name
- Picture of book/book cover; use a variety of versions throughout your presentation
- Synopsis of plot & date of publication

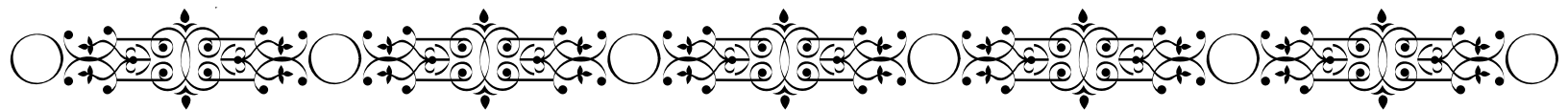
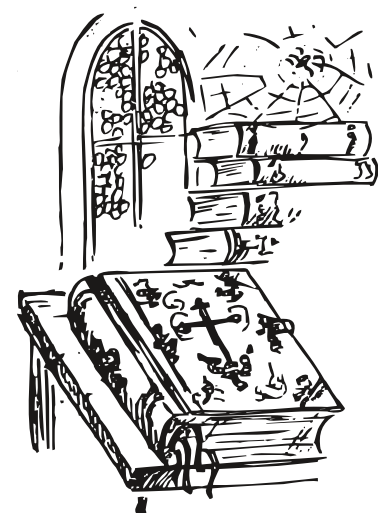
▪ **Slide 3:**

- *Title:* To Consider While Reading
- Film still/screenshot and/or picture of book/book cover
- On this slide you should list questions or discussion topics that you expect your students to consider as they read & complete assignments on the reading.
- You should refer back to this slide as your students make their way through the book & you conduct class discussions.

▪ **Slide 4:**

- *Title:* Pacing & Length
- Picture of book/book cover
- This slide should explain to your students how long the assigned text is & briefly describe the length of time they’ll have to complete the book.
- **How I Did It:** These are the bullet points that I included in my presentation on *Howl’s Moving Castle* by Diana Wynne Jones for the 2024-2025 school year.

- *Howl’s Moving Castle* is comprised of 21 chapters & page numbers vary by copy. The Greenwillow print from Harpercollins, pictured to the left has 429 pages.
- You will have from August 15th/16th when the book is assigned during our syllabus review until December 6th to complete the novel. That’s about three & a half months or 113 days to finish the novel.
- On December 9th/10th there will be an in-class essay assigned about the book and your experience reading it.
- Between August 15th & December 8th there will be periodic pop quizzes based on assigned readings & vocabulary quizzes that will include words found within the novel.



***Side Note: In order to ensure that my students were reading the assigned texts, I gave pop quizzes on every chapter in alignment with the pacing guide. After students took their quiz, I would then review the assigned chapters & the quiz itself. It provided an excellent segway towards discussion on what was happening throughout the story. Make sure to include your students in these discussions or have students lead by choosing individuals to summarize events or point out moments that they found meaningful.

▪ **Slide 5:**

- *Title:* Pacing Guide
- Picture of book/book cover
- Let your students know that this is perhaps the most important slide in the presentation. Have them write down the dates on the Pacing Guide in their notebooks and additionally provide them with a way to access the presentation at home. I utilize Schoology so that my students have constant access to any class resources.
- **How I Did It:** This is the Pacing Guide that I made for *Howl's Moving Castle* by Diana Wynne Jones.

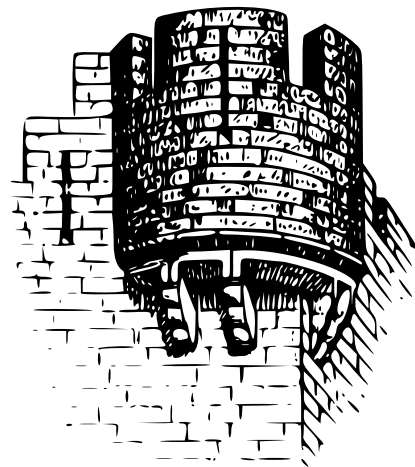
◦ Here's where you should be in the book by date:

- August 30th: Chapter 2
- September 15th: Chapter 5
- September 30th: Chapter 8
- October 15th: Chapter 11
- October 31st: Chapter 14
- November 15th: Chapter 17
- November 30th: Chapter 20
- December 6: Chapter 21/Complete
- That's **3** chapters every **15 days**

- **How I Did It:** This is the Pacing Guide that I made for *Coraline* by Neil Gaiman. Note the difference in expectations due to the time of year & shorter length of the book.

◦ This pacing guide will let you know where you should be in the book by date. Your pop quizzes will be given based upon these dates.

- January 24th - Chapter 1
- February 7th - Chapter 3
- February 21st - Chapter 5
- March 7th - Chapter 7
- April 1st (Gap due to Spring Break) - Chapter 9



- April 18th - Chapter 11
- May 2nd - Chapter 13 (Complete!)
- That's about **2** chapters every **14** days.



▪ **Slide 6:**

- *Title:* Film Adaptation Title & Director's Name (i.e. *Howl's Moving Castle* dir. by Hayao Miyazaki)
- Picture of film poster or film still/screenshot
- Provide any information that you'd like regarding the film and its production. I typically keep this slide very minimal since it will be several months before the students can see the film & we can discuss it in more detail as a class.
- Provide information on any classwork or projects that the students will complete on the film adaptation.
- **How I Did It:** These are the bullet points that I included on my presentation for *Howl's Moving Castle*.
 - After completing the novel & our in class essays, we will watch the Studio Ghibli film adaptation of *Howl's Moving Castle* between December 11th-19th.
 - During this time, you should have also started reading *Coraline* by Neil Gaiman.
 - As we watch the film, there will be an in class assignment in which you will answer questions regarding the nature of adaptation.
 - Consider what changes to the plot, characters & world that you may observe.
 - Consider how an artist may adapt one form of media to another & what freedoms they may take.



▪ **Slide 7:**

- *Title:* Where Can I Get My Book?
- Picture of book/book cover
- On this slide, you should provide your students with a list of resources where they can purchase, rent or borrow their copy of the book.
- Nowadays, a majority of books can actually be found as free PDFs online. Utilizing Schoology, I always post several free PDF or online versions of the assigned texts. Students can access Schoology and most of these online books from their cell phones. This should prevent any "but I don't have the book" excuses that you'll undoubtedly hear.
- **How I Did It:** Besides providing my students with a myriad of free digital options to read the assigned text, I also provided a list of resources where they could purchase their books.





- For *new* books at full price, I directed my students to the following retailers:
 - Books & Books (A local, small business chain of bookstores located in Miami)
 - Barnes & Noble
 - Amazon
 - Target
- For *used* books at discounted prices, I directed my students towards the following apps/websites:
 - PangoBooks (An app/website dedicated specifically to the buying & selling of used books for low costs)
 - Depop (An app/website created for the purpose of buying & selling used items small enough to ship; “Depop” is shortened version of “depopulate” as in to depopulate the Earth of our unending discarded items)
 - Mercari (An app nearly identical to Depop)
 - Ebay (Similar to Depop & Mercari; larger variety of items and more commonly used)
 - OfferUp (Similar to the above 3 online retailers but with an additional option of meeting sellers in person)
- Many books can also be found as audio books included with your Spotify or Apple Music subscription. Audio book options can also be found on YouTube or apps/websites like Audible.
- Finally, if all else fails, students should be encouraged to borrow a copy from their local library or their school’s library.

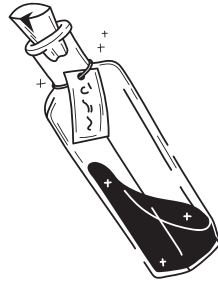
Step Two: Is There Gonna Be a Quiz on This?!
(Vocabulary & Figurative Language)



Oh yes indeed, there’ll be a quiz on this! Every quarter (twice a semester), I give my students a list of vocabulary words for them to implement into their own personal word bank. I encourage my students to use these words when speaking & while writing for in-class assignments. Their lists of vocabulary words are a combination of what can be found within our Pacing Guides & a small selection of words from the assigned texts.

For example, some of the vocabulary words that my students learned while reading *Howl’s Moving Castle* by Diana Wynne Jones were as follows:

- Deft
- Turret
- Discontented
- Heap
- Abject
- Servility
- Heave
- Squalor
- Hale



Some of the vocabulary words that my students learned while reading *Coraline* by Neil Gaiman were as follows:

- Haughty
- Peculiar
- Astonish/Astonishing
- Vermin
- Approximate
- Triumph/Triumphantly



It is incredibly important that you use the opportunity of having your students read a lengthy work to introduce them to new and higher levels of vocabulary. Through reading, students can also naturally observe proper usage of grammar. By teaching them new vocabulary as they read, they can observe how words interact with one another & master their usage.

This is also an opportunity to teach or review nouns, verbs, adjectives & adverbs as well as how certain suffixes or affixes affect the way in which a word is used. For example, *astonish* versus *astonishing* as my students saw while reading *Coraline*. They were taught to understand that when something *is astonishing*, the word is being used as an adjective to describe something. Similarly, when something *astonishes* you, that thing is performing an action, acting as a verb to invoke an emotion from you.

You may also utilize this opportunity to train your students in assessing definitions using context clues. Let them know that using context clues isn't just about performing well on state exams, but is an invaluable skill that will grant them further independence in their lives.

To ensure that my students were learning and absorbing their vocabulary words, I would give quarterly quizzes that were a combination of true or false, multiple choice and open-ended questions. I additionally made an effort to use these words as much as possible when conversing with my students & encouraged them to do the same.

Let your students know that vocabulary isn't only something applicable to essays & school work, but something for them to use when speaking with their peers, when arguing for a subject they are passionate about & for expressing themselves more deeply. **Your students should understand how each lesson benefits them personally as well as academically.**

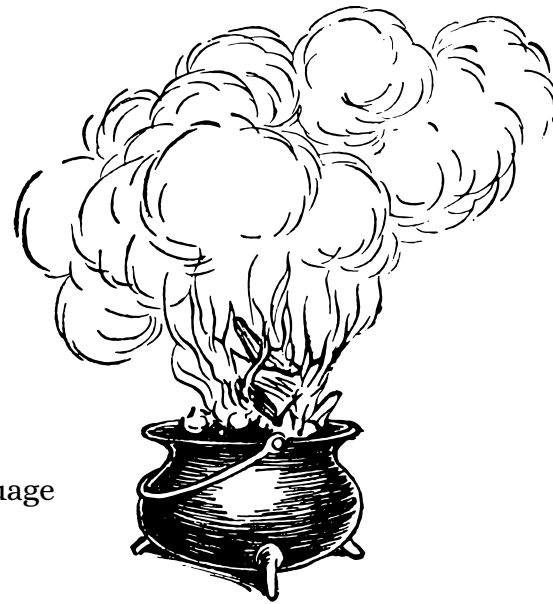
Both vocabulary & figurative language should be continuously developed subjects for your students to master throughout the course of the school year. Your students' assigned reading should improve their vocabulary & understanding of figurative language & vice versa. To clarify, learning subjects separately & simultaneously seeing them in action while reading creates a cycle of practice leading to mastery of said subjects.

Differently than their vocabulary, which is continuously updated & increased throughout the school year, I teach my students 9 types of figurative language during their first week of school via Google Slides presentation & promote mastery by using figurative language to critically analyze *all* of the reading that we do as a class. This includes any shorter works found in our textbooks or supplementary readings that I provide.

I present both vocabulary & figurative language to my students in the form of Google Slides presentations & ensure that I use pop culture imagery that is relevant to my students to keep their attention & give them examples of each subject that they can relate to. I review these Google Slides presentations multiple times a year, especially before quizzes & tests but additionally ensure that the students can access these on Schoology.

How I Did It: For my Google Slides presentation on figurative language I gave each type of figurative language their own dedicated slide with pop culture examples. Here is what I included in each slide.

- **Slide 1:**
 - Title: Figurative Language
 - Florida Standards
- **Slide 2:**
 - Title: What is Figurative Language?
 - Explanation of figurative language and its relevance
 - Relevant pop culture image
- **Slides 3-11:**
 - Title: Type of Figurative Language
 - Definition & explanation of that type of figurative language
 - Relevant pop culture example of figurative language
 - Relevant pop culture image
 - For example, when reviewing “alliteration”, I included images of the character V from the film & graphic novel *V is for Vendetta*. I then had my students read V's iconic introductory speech in which he begins nearly every word with the letter V. I'm sure you can imagine how entertaining it was to have middle schoolers read: “Voila! In view humble vaudevillian veteran, cast vicariously as both victim & villain by the vicissitudes of fate. This visage, no mere veneer of vanity, is a vestige of the “vox populi” now vacant, vanished...”



• **Slide 12:**

- Title: Figurative Language Quiz
- On this slide, give your students information on their Figurative Language Quiz if you wish to give one.

If you choose to give your students periodic quizzes on the book they are reading, you should include questions on vocabulary & figurative language. You can do this by asking students to define words found within a quote from the book for vocabulary. For figurative language, you can ask questions like:

1. What type of figurative language is being used when the author describes the conversation with Mrs. Fairfax as “skipping rope”?
 - a. Simile
 - b. Allusion
 - c. Hyperbole
 - d. Metaphor

Or

1. Read the following *Howl's Moving Castle* quote from Chpt. 14:

“Whoever it was went on knocking - or perhaps hurling him or herself at the door, for the sound was more of a steady whump, whump, whump than proper knocking.”

What kind of figurative language was being used for this scene?

- a. Metaphor
- b. Synonym
- c. Onomatopoeia
- d. Alliteration

By combining all of this, your students are not only reading a book, they are developing mastery over figurative language, new vocabulary words, discovery through context clues, reading comprehension, & media literacy.

Step Three: Chapter Quizzes or “Miss is that today?!”

You may utilize any technique that you'd like to ensure that your students are reading & incorporate any assignment that you deem appropriate to assess reading comprehension. I chose to give my students periodic quizzes on 2-3 chapters based upon the provided Pacing Guide on their assigned book.

To verify that my students were reading & assess their reading comprehension, I periodically gave quizzes with a combination of true or false, multiple choice & open-ended questions. As stated previously, I also used these short assessments to test my students' understanding of figurative language & their vocabulary words.

Several of these quizzes were open book in order for my students to look back & provide deeper analysis for their open-ended questions. All of my quizzes were timed in order to ensure that my students completed their work in a timely manner and so that the entirety of the class was not taken up by these short assessments.

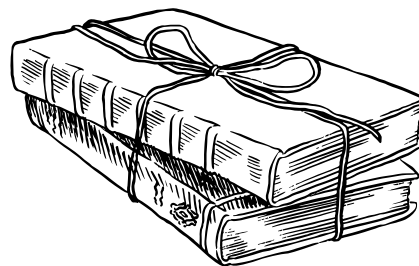


These quizzes were also an opportunity to lead class discussions on what was currently occurring in the story & how my students were feeling about the content. These discussions can be purely analytical but can also be an interesting opportunity for students to honestly speak on their experience reading the book. Are they enjoying it? Do they have a favorite character? Was there a scene that frightened them? Shocked or otherwise moved them? Ask them to speak on their reading experience & elaborate on how the story makes them feel.

Quiz questions varied immensely based on type & subject matter. There were many questions that simply asked students to recall certain events or characters. Here are some examples of these questions from quizzes on *Howl's Moving Castle*:

1. In Chapter 1, Sophie goes to Mrs. Cesari's bakery to meet with her sister, Lettie, who does she see there instead?

- a. Her step-mother, Fanny
- b. Her half-sister Martha
- c. The wizard, Howl
- d. The Witch of the Wastes



2. In Chapter 1, Sophie and her sisters are each sent away from home to take on an apprenticeship. Where are the girls sent?

- a. Sophie is sent away to the Wastes, Martha is asked to stay and work at the hat shop, and Lettie goes to work at the bakery
- b. Martha is sent to the Wastes to learn witchcraft, Lettie is sent to work at the bakery, and Sophie is asked to stay and work at the hat shop.
- c. Martha is married off to a rich count, Sophie is sent to the Wastes to learn witchcraft, and Lettie is asked to stay and work at the hat shop.
- d. Sophie is sent to work at the bakery, Lettie is asked to stay and work at the hat shop, and Martha is sent to work at the bakery.

Here are some examples of these questions from quizzes on *Coraline*:

1. Who does Coraline say lives in the flat beneath hers in the big, old house that's been divided into apartments?
 - a. A crazy old man with a big mustache who is training a mouse circus
 - b. A crazy, old lady with far too many cats
 - c. Ms. Spink & Ms. Forcible
 - d. Her grandmother
2. What mistake do Coraline's neighbors seem to constantly make?
 - a. They trip over the rickety, old stairs of the house
 - b. They leave their door open, allowing their pet dogs to escape
 - c. They call her "Caroline" instead of "Coraline"
 - d. They think that Coraline is much younger than she really is



These simple "recall" questions ensure that the students are genuinely absorbing the story before them. They can read & *remember* what they have read. Being able to recall specific events or characters requires students to *actively* and not *passively* read.

Other questions of this more simple, recall genre include those that ask students to apply their knowledge of figurative language & their vocabulary words. You can see two examples of quiz questions on figurative language from *Howl's Moving Castle* in *Step Two*.

Here are some examples of questions on figurative language from *Coraline*:

1. What kind of figurative language did the author use when he described the woman in the kitchen being "white as paper"?
 - a. Metaphor
 - b. Simile
 - c. Hyperbole
 - d. Onomatopoeia
2. Identify what kind of figurative language is used *twice* in the following quote:

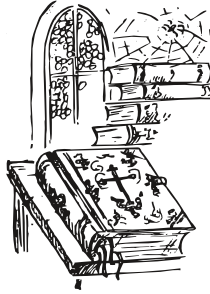


"They had short, soot-black fur, little red eyes, pink paws like tiny hands, and pink hairless tails like long smooth worms."

Write the type of figurative language used & *two examples from the quote* in your answer.

To test your students' knowledge of their vocabulary words on these quizzes while still utilizing the assigned text, give them quotes from the book & ask that they identify the meaning and/or application of the vocabulary word that appears.

Here are some examples of this from quizzes on *Coraline*:



1. Read the following quote from pg. 3:

“There was also a *haughty* black cat, who sat on walls & tree stumps & watched her but slipped away if she ever went over to try to play with it.”

Based on your understanding of the vocabulary word “haughty”, what does Coraline think of the cat who does not want to play with her? Be sure to identify what “haughty” means in your answer.

2. Read the following interaction between Coraline & her mother:

“What shall I do?” asked Coraline. “When do you go back to school?” asked her mother. “Next week,” said Coraline. “Hmph,” said her mother.

Which of the following vocabulary words might describe Coraline’s emotions after being repeatedly dismissed and neglected by her parents?

- a. Grief
- b. Demoralized
- c. Impoverished
- d. Grave



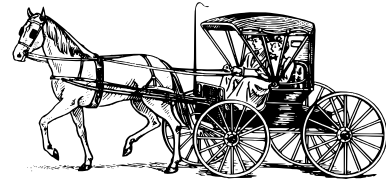
These questions are excellent opportunities for you to gauge your students knowledge & understanding of figurative language & their vocabulary. These also function as an opportunity for your students to understand the actual application & use of their newfound vocabulary words & various types of figurative language as they practice with the assigned text.

The final type of question that should be included on these quizzes are critical thinking/analysis questions. Your students should be able to recall what they’ve read & most importantly understand what they’ve read. They should be capable of applying physical and psychological traits to characters, emphasizing with them and crafting a moral code that they expect them to follow. It is crucial that you exercise this skill through class discussion, open-book quizzes, or open-book assignments that require your students to look back and genuinely consider what has been presented before them.

Here are some examples of critical thinking & analysis questions from quizzes on *Howl's Moving Castle*:

1. What does the author establish by having Sophie “talk to hats”? What does this mean for her character? (Chpt. 1)
2. What do you believe the author’s intent was on page 14 with Sophie’s dialogue regarding the mushroom-colored hat? Consider that the hat may be a *metaphor*. (Chpt. 1)

“She told the mushroom-pleated bonnet, ‘you have a heart of gold and someone in a high position will see it and fall in love with you.’ This was because she was sorry for that particular bonnet. It looked so fussy and plain.”



3. What is the significance of the following quote from Chpt. 5:

“It was odd. As a girl, Sophie would have shriveled with embarrassment at the way she was behaving. As an old woman, she did not mind what did or said. She found that a great relief.”

Here are some examples of critical thinking and analysis questions from quizzes on *Coraline*:

1. What might the following quote from Chpt. 5 establish about Coraline’s relationship with her father in the past?

“He said that he wasn’t scared when he was standing there and the wasps were stinging him & hurting him & he was watching me run away. Because he knew he had to give me enough time to run, or the wasps would have come after both of us.”

2. At the beginning of Chpt. 6, someone tells Coraline that “the beldam might be listening”. Using your critical thinking skills, write who you believe the beldam is.

3. What does the following quote reveal about Coraline’s character (2 sentence minimum): “Coraline struggled to wake herself up, conscious only for the moment of having been cuddled and loved, and wanting more of it, then realizing where she was and who she was with.”

Again, you do not need to utilize these questions purely in quiz format. They can be classwork, essay prompts or even discussion topics for Socratic Seminars if you wish. The goal of *Step Three* is to get your students reading and ensure that they *understand* what they’ve read. *Step Three* is all about reading comprehension and critical thinking.

Step Four: Analysis Essays or “Can We Watch the Movie Now?”

“No my impatient underlings!” you’ll tell your students. “Your final test is forthcoming,” to which they’ll reply “what does forthcoming mean?”

My personal choice for a variant of a “final exam” when reading these lengthy texts is for my students to write an analytical essay on the book that they have just completed. These essays can be argumentative, expository or even narrative depending upon your students’ age group & academic level.



In order for my students to achieve their very best on these essays while practicing life skills such as research & fact checking, I make these “open book” assignments and allow my students to access technology.

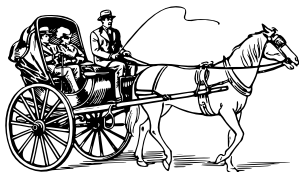
Giving your students access to their books or technology should be at your discretion and align with your teaching preferences.

For my students’ essays on *Howl’s Moving Castle*, I made 3 argumentative essay prompts and labeled them accordingly. Students then had to choose a number written on a scrap of paper from a jar in order to determine which prompt they would receive.

Here is one of the prompts that I gave my students for their essay on *Howl’s Moving Castle*:

Prompt #1

- **The Importance of Personal Choice:** Discuss how the characters in "Howl's Moving Castle" make choices that shape their identities. Do you think personal choice is more important than fate in determining a person's destiny? Use examples from the book to support your argument.
 - For this prompt, your claim/thesis should focus on **one choice** between fate & free will.
 - Fate: destined to happen, turn out, or act in a particular way.
 - Free Will: the power of acting without the constraint of necessity or fate; the ability to act at one's own discretion.
 - Your essay should be in a **five paragraph** format with an introductory paragraph, 3 body paragraphs that include evidence, reasoning, & at least 1 counterclaim, & a concluding paragraph.



For *Coraline*, I felt a little more creative freedom when it came to writing a prompt for an expository essay. I decided that I would first introduce my student to Joseph Campbell's concept of the monomyth or Hero's Journey. The monomyth is a title coined by Campbell to describe the common narrative template that can be found across cultures & even time periods. I fondly recall a college professor teaching the Hero's Journey utilizing *Star Wars*. My own students had a very exciting experience when I broke down the hit anime *Jujutsu Kaisen* utilizing the steps of the Hero's Journey.

After reviewing an extensive Google Slides Presentation with background information and several examples, I gave my students their expository essay prompt.

Here is the essay prompt that I gave my students for their expository essays on *Coraline*:

Prompt: Write an expository essay analyzing how *Coraline* by Neil Gaiman follows the **Hero's Journey** (the monomyth). Use specific examples from the book to explain how Coraline progresses through the 12 stages of the Hero's Journey.

Your essay can be structured as follows:

- **Introduction Paragraph**

- Your Intro. Paragraph should explain that you will be breaking down how Coraline's adventure follows the Hero's Journey in her adventure and briefly explain what the Hero's Journey is.
- Your *claim/thesis* should clearly express this idea.

- **Body 1: Act 1/The Beginning**

- Your 1st Body Paragraph should review the events in Coraline's adventure that make up Steps 1-4 of the Hero's Journey.

- **Body 2: Act 2/The Middle**

- Your 2nd Body Paragraph should review the events in Coraline's adventure that make up Steps 5-8 of the Hero's Journey.

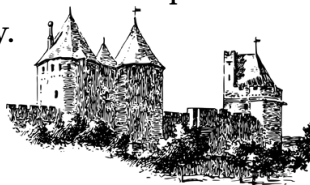
- **Body 3: Act 3/The End**

- Your 3rd Body Paragraph should review the events in Coraline's adventure that make up Steps 9-12 of the Hero's Journey.

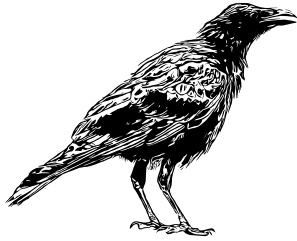
- **Conclusion**

- Your conclusion should *restate your claim/thesis* and summarize the key ideas and pieces of evidence you used.

***Your evidence should be specific scenes and dialogue from the book. (You don't need to mention specific page numbers or chapters.)



Essay writing is of course an essential aspect of ELA education but it can be made even more interesting & invaluable when crossed with film adaptations of literature. Consider the prompt that I referenced in the *Dedication* to my professor. Your essay prompts can be more intellectually stimulating than “compare & contrast”. For example, *Coraline* by Neil Gaiman is a work of horror. An entire essay could be written on how suspense is achieved on the written page by Gaiman versus how it is achieved in Henry Selick’s film adaptation. Your students can discuss the influence of music and visuals versus the confines of their own imaginations. For many, it truly is a challenge to see when reading; ask your students then to describe how having a director bring a book to life through film in this way affects them.



Step Five: Movie Day!



The moment we’ve all anxiously waiting for through all of this reading & hard work...movie day in class! This moment should feel like a reward & reprieve for your students while also furthering ELA education in the classroom. It is meant to be exciting & an opportunity for your students to learn independently with all of the support that you have provided thus far.

This past year, after my students read *Howl’s Moving Castle* by Diana Wynne Jones, we watched Studio Ghibli’s film adaptation of the same name directed by Hayao Miyazaki. After completing *Coraline* by Neil Gaiman, we watched Laika’s film adaptation of the same name directed by Henry Selick.

While my students watched either film, I gave them a printed sheet with 20-25 critical thinking questions for them to answer during & after their watch.

Some examples of these from when we watched Hayao Miyazaki’s adaptation of *Howl’s Moving Castle* were as follows:

1. What do you think about Miyazaki’s choice to animate *Howl’s Moving Castle*? If you were to make a film adaptation of HMC, would you animate it or make a live action film? Why?
2. How does Miyazaki’s design of the castle differ from the description that Diana Wynne Jones gives us in the book?
3. In the book, a war is mentioned briefly as a possibility that never comes to be. As you watch the film, pay close attention to how Miyazaki builds up the war with slow suspense



and foreshadowing. How does the war in Miyazaki's adaptation change or affect the plot?

4. Fanny, Sophie's stepmother, is a very important person to Sophie's character in the book. In the beginning, her relationship with Sophie presents us with the shy, soft spoken person who Sophie is at the start of the story. Later, Sophie's forgiveness of Fanny presents us with Sophie's newfound maturity and outlook on life. How is Fanny's role different or similar in the film? Is Fanny still as influential in the film as she is in the book?

5. The way that Sophie reacts to and later resolves Howl oozing green slime is very different and much more emotionally impactful in the film than in the book. What does this scene establish about Sophie and Howl's characters? Why do you think Sophie reacts the way she does?

Some examples of these critical thinking questions from when we watched Henry Selick's adaptation of *Coraline* were as follows:

1. Coraline by Neil Gaiman (the book) starts off from Coraline's point of view. The film adaptation begins from the perspective of an unknown creature/character. How does this "introduction from the unknown" make you feel? Is it more suspenseful than the book's introduction?

2. Do some research! The well in the film is in the middle of a circle of mushrooms. Mushrooms found growing in circles are typically referred to as "fairy rings". Look up what fairy rings are and what happens to people who step into them. Based upon what you know from reading the book and using your critical thinking skills, what might be the additional symbolism behind using a fairy ring in Coraline? How might the use of a fairy ring be considered foreshadowing?

3. Is Coraline more relatable or easier to understand while having a dialogue with a friend (film adaptation) or by having an internal monologue (book)? Why?

4. In the book, Coraline goes through a lot of emotional and psychological changes that allow her to mature and grow as an individual. Was this achieved in the movie? If not, what could the film have included from the book to achieve this? If yes, explain how the film achieved this. Be specific!

5. Describe a frightening or disturbing scene from the book in detail. Explain how the author achieved suspense and was able to disturb or frighten you. Compare that scene to a scene that you found frightening or disturbing from the movie. Explain how the director achieved suspense and was able to disturb or frighten you.

When writing these questions, I try to ensure that my students are still recalling the sources material & utilizing it as a basis for their understanding of the world presented before them. You should promote questions that ask students to compare & contrast *complex* subject matter from the source material & adaptation. Have them deeply consider character development, crucial scenes & how specific

moments from the source material or adaptation emotionally affected them.

With this being my very first year, I did not complete as many assignments as I would've liked as my students & I arrived at the turning point of this course; watching the film adaptation. While I felt that the written assignments I gave were successful, & I felt much pride in what my students had to offer towards discussion, I would also like to include several ideas for assignments, creative projects, & Socratic Seminars on film adaptations of literature.

- **Written Assignments**

- Critical Thinking/Analysis Questions

- As I did for my own students, write a series of critical thinking/analysis questions for your students to answer before, after or during the film.
 - Your requirements for these questions should line up with your students' academic level & age group.
 - You can do few questions requiring lengthy answers or many questions requiring short, 1-2 sentences answers.
 - Try & apply the 3 C's method here; ask your students to analyze *changes*, *context*, & *creative choices*.

- Expository Essay

- One variant of expository essays is those that compare & contrast two things. As I stated above however, you should ask your students to compare & contrast more complex subject matter such as character development, how either type of media affects them emotionally, creative processes in writing vs film, etc.
 - Depending upon your students' age group & academic level, you can make these essays incredibly extensive & detailed; requiring your students to do research, include quotes, a bibliography, etc.
 - Ask your students to utilize the 3 C's method in their essays in order to improve their analysis.

- **Creative Projects**

- Venn Diagram

- Have your students create a Venn Diagram & discuss critical differences & commonalities between the source material & adaptation. If something stayed the same, ask your students why they believe a certain character, scene or concept was so important to the plot.
 - Have your students draw images or create collages to represent the items included in their Venn Diagrams. Ask them to color code & present their diagrams to the class.
 - You can make this a visual project on *symbolism* by asking your students to create

imagery that is symbolic of what they are trying to convey.

◦ Character Color Palette & Color Analysis

- If you've got any students involved in theater or stage crew, they will *love* this assignment.
- Have your students choose a character from the source material and create a personalized color palette for them. You can have your students choose any number of colors that you'd like.
- Have your students research colors; the symbolism behind their colors & the typical psychological responses people tend to have towards certain colors.
- Your students should be drawing a full rendering of a chosen character complete with a listed color palette & explanation of the symbolism behind their chosen colors.
- This assignment can be done individually or in groups.
- This can also be a two part assignment done before & after watching the film adaptation.
- Ask your students to complete their drawings & color analysis after completing the book & then have them revisit their assignment after watching the film adaption.
- Have your students research & write about the color palettes & symbolism found in the film adaptation & ask them to connect this to their interpretation of the source material.

◦ 3D Set Design

- Get creative! Use any materials at your disposal & have your students build a 3 dimensional model of a scene or place from the source material.
- Have your students consider accurate dimensions & the application of their 3D set. Could this be used to budget a film adaptation? Could puppetry or stop motion be used on their set to create a film adaptation?
- This assignment can be completed before or after watching the film adaptation.

◦ Adaptation Pitch

- Ask your students to design a genuine pitch for an adaptation of the source material.
- You can suggest PowerPoint/Google Slides presentations, Canva, poster boards, etc. for them to present their pitches. This can be a group or individual assignment.
- Require your students to do research & make their pitch as detailed as possible. There should be a budget, actors (can be other students or peers), filming location, animators, voice actors color palettes for characters, etc.
- Have your students consider the various different types of adaptations that they can design.

- Give them a variety of options for adaptations such as live action movies/TV shows, animated movies/TV shows, video games, comic books & graphic novels

• Socratic Seminar Discussion Topics

****Side Note:* These topics will reference literature that I went over with my students this year but you should feel free to adapt any of these to any literature that you are teaching in class with its accompanying adaptation.

◦ *The Ethics of Adaptation: Fidelity vs Creative License*

▪ Guiding Questions:

- **Changes:** When does a director's deviation from the source material enhance the story? When does it undermine the author's intent? (e.g., Fanny's reduced role in the Howl's Moving Castle film adaptation).
- **Creative Choices:** Is an adaptation more "successful" if it prioritizes visual spectacle (e.g., Miyazaki's war subplot) over textual accuracy?
- **Connections:** Should filmmakers be bound by "fidelity" to the book? Use evidence from *Coraline* (Gaiman's internal monologue vs. Selick's dialogue-driven *Coraline*)?



◦ *Medium-Specific Storytelling: Can Film Capture Literary Subjectivity?*

▪ Guiding Questions:

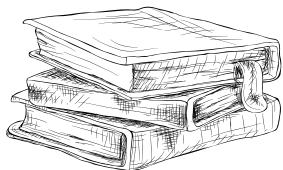
- **Creative Choices:** How do directors translate unfilmable elements (e.g., thoughts in *Coraline*, Sophie's self-doubt in *Howl*)? Compare voiceover (film) vs. free indirect discourse (text).
- **Changes:** How does Miyazaki reflect Sophie's complex emotional discourse differently than Jones?
- **Connections:** Which medium better explores psychological depth? Argue using examples.



◦ *Horror in Two Dimensions: Suspense Through Text vs. Image/Sound*

▪ Guiding Questions:

- **Creative Choices:** How does Gaiman build dread through minimalist prose (e.g., "the other mother's button eyes") vs. Selick's use of stop-motion uncanny valley and discordant music?
- **Changes:** The book's "fairy ring" foreshadowing (Ch. 6) becomes visual symbolism in the film. Does showing the horror diminish imagination?
- **Connections:** Which version's horror lingers longer? Why?



• *Character Agency: How Adaptation Shapes Empowerment*

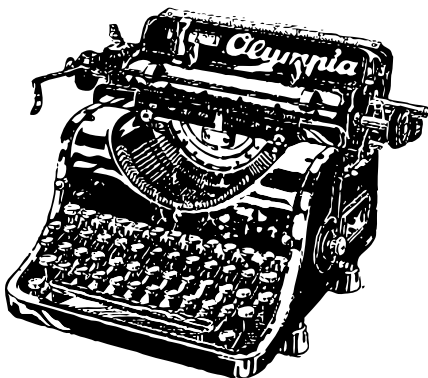
◦ *Guiding Questions:*

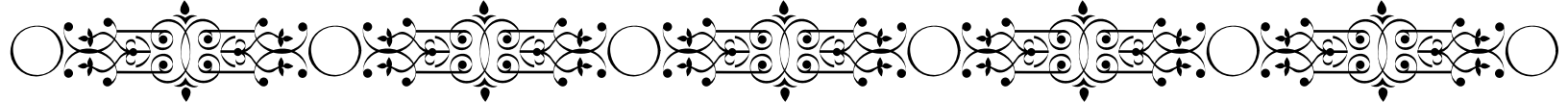
- **Changes:** Sophie's curse in the book (passive acceptance) vs. film (active defiance). Does Miyazaki's change strengthen her agency?
- **Creative Choices:** How does casting/design influence perception? (e.g., Film Howl's flamboyance vs. book Howl's vanity).
- **Connections:** Do modern adaptations reflect evolving expectations for protagonists vs. older texts?

• *The Director as Interpreter: Cultural Context in Adaptation*

◦ *Guiding Questions:*

- **Context:** How did Miyazaki's anti-war stance (post-WWII Japan) reshape Howl's plot? Would Jones' 1986 novel resonate differently today?
- **Creative Choices:** Why did Selick set Coraline in Oregon vs. Gaiman's UK? How does location alter tone?
- **Connections:** Should adaptations update "problematic" source material (e.g., Lolita's adaptation history)?





Lesson Plan #2

- As previously stated in the Course Outline, Lesson Plan #2 is designed for shorter works of literature that can be read within 1-3 class periods/days.
 - Lesson Plan #2 will be organized by *steps* which are meant to progressively improve students' reading comprehension, implement new vocabulary and improve students' written skills.
 - These steps can be shuffled or reorganized in any manner that suits *your* teaching style or the academic level of your students.
 - I will include sections titled "How I Did It" to explain my own process in performing these steps in my class.
 - Please feel free to utilize my contact information located on the cover page if you require any clarification or specific resources. I am open to sharing samples of any of my quizzes, tests, essay prompts, or Google Slides presentations.
-

Step One: Selecting & Reading the Material

For these shorter works, there is often a myriad of options to be found in our textbooks. This past year I utilized *The Tell-Tale Heart* by Edgar Allen Poe from the 7th Grade Saavas textbook & showed my students a short, animated film adaptation on YouTube. Next year, I also plan to use *A Christmas Carol* by Charles Dickens which can be found in the same textbook.

For textbook sources, there are often excellent analysis questions already provided as well as new vocabulary words for your students to exercise in their assignment. It is important that you give your students an assignment during or after reading their short text to ensure that they are *actively* & not *passively* reading.

For any supplemental readings that you might want to provide, such as when I had my 7th graders read *The Lorax* by Dr. Seuss, you may provide a series of critical thinking questions, an essay prompt or utilize any of the assignments listed in *Step Five* of **Lesson Plan #1**.

As per how your students can or should be reading the assigned literature, this process should be at the individual teacher's discretion. I highly recommended reading as a class & making the process as immersive & fun as possible. Have your students do a silly voice when narrating & actually act when reading dialogue. If reading a work of horror, turn off all of the lights and have your students read by flashlight. Put on some ambient music to really set the mood. The opportunity of reading a shorter work together as a class is an excellent moment for you as their teacher to exercise their imaginations & excite them while reading.

Just like in **Lesson Plan #1**, while reading your students should be exercising the following skills: reading comprehension, critical thinking, vocabulary & grammar, & figurative language. You can incorporate any of these categories into an assignment or pause while reading to engage in discussions with your students. After coming across a new word, ask your students to utilize context clues to ascertain the definition. Ask your students to keep an eye out for figurative language in the text; you can even make this a game & award students points for catching instances of figurative language!

Step Two: Film Adaptations & Continuing ELA

After reading the assigned, short literature & completing a written or creative assignment, students should be shown the film adaptation of the assigned text. This can include short films or television episodes of applicable. Ask students to critically analyze how a film adaption may expand upon a short story or vice versa. Be sure to return to *Step Five* in **Lesson Plan #1** for assignment ideas!

While the literature for **Lesson Plan #2** is meant to be much shorter, this leaves room for further discussion in the classroom. Take your time with these short stories; consider that while **Lesson Plan #2** is meant to take place within a week, most of the shorter literature that you'll come across in your textbooks or written anthologies can be read in 30 minutes. Consider these shorter works to be cerebral exercises for your students in order to get them accustomed to reading lengthier works & give them the skills they need to comprehend those longer works of literature.

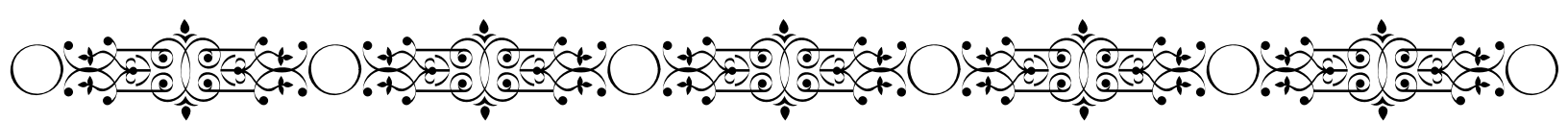
Take your time, act it out, talk. Make **Lesson Plan #2** as immersive as possible & take ELA beyond the page.



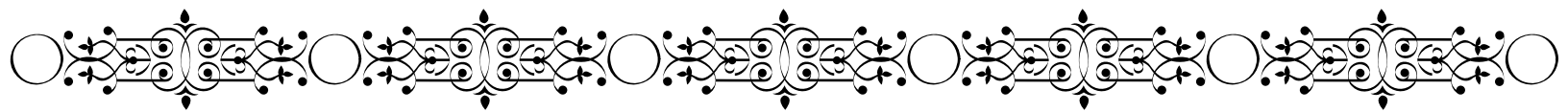
Content Recommendations

- In this section you will find content recommendations for your own use in the classroom.
- The table below will include 4 sections: source material title & author (novel or short story), film or short film adaptation(s), recommended age group, extra notes on content.
- Content that I have utilized previously will be marked with a double asterisk **;
- content that I plan to incorporate will have a single asterisk *.
- Please note that while I will include *recommended* age groups, you can always foster more mature or complex discussion even with the simplest of materials. Oppositely, you can simplify more complex materials for younger students.

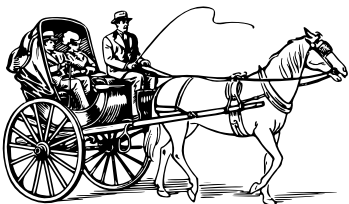
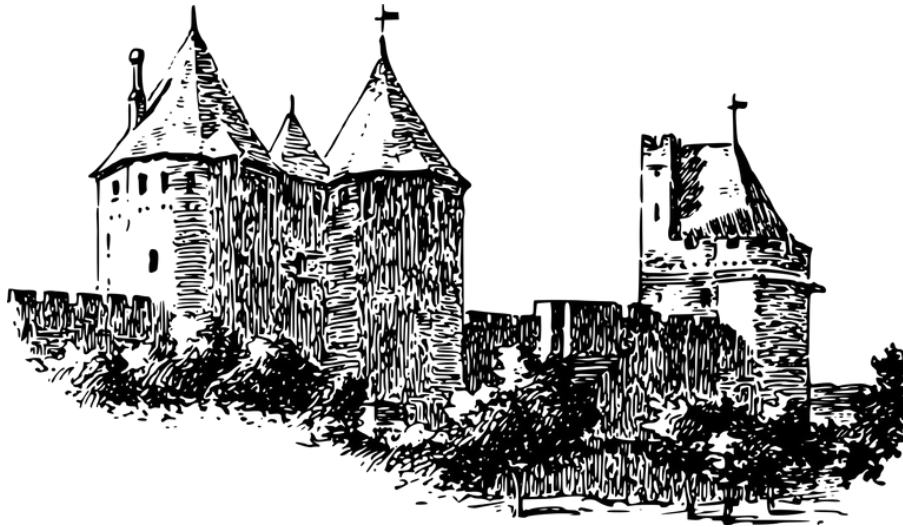
Source Material	Adaptation	Age Group (yo)	Notes
<i>Treasure Island</i> (1883) by Robert Louis Stevenson*	<i>Treasure Planet</i> (2002) dir. John Musker & Ron Clements	10+	Sci-fi reimagining retains core themes of morality/growth. Ideal for discussing modernization of classics and character archetypes.
<i>Where the Wild Things Are</i> (1963) by Maurice Sendak *	<i>Where the Wild Things Are</i> (2009) dir. Spike Jonze	10+	Film expands emotional depth of the 48-page book. Perfect for tone analysis (book's whimsy vs. film's melancholy) and visual metaphor.
<i>Coraline</i> (2002) by Neil Gaiman **	<i>Coraline</i> (2009) dir. Henry Selick	10+	See Lesson Plan #1. Stop-motion horror highlights symbolism (button eyes) and psychological tension.
<i>The Tell-Tale Heart</i> (1843) by Edgar Allen Poe **	<i>Animated Short</i> (1953) dir. Ted Parmelee	12+	Use for economical storytelling: compare Poe's 5-page story to visual pacing. Focus on sound design (heartbeat) and unreliable narration.

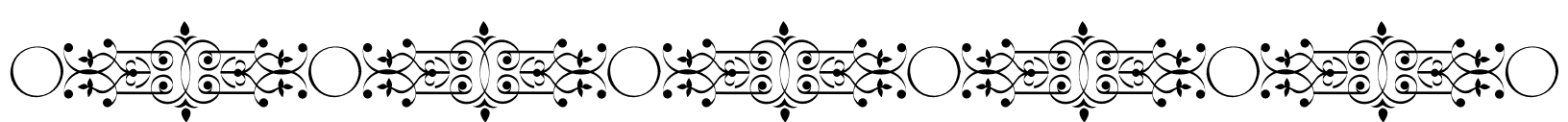


Source Material	Adaptation	Age Group (yo)	Notes
<i>The Princess Bride</i> (1973) by William Goldman	<i>The Princess Bride</i> (1987) dir. Rob Reiner	10+	Meta-adaptation case study. Book/film both break the 4th wall. Analyze humor translation and framing devices.
<i>The Last Unicorn</i> (1968) by Peter S. Beagle	<i>The Last Unicorn</i> (1982) dir. Arthur Rankin Jr. & Jules Bass	10+	Animated classic elevates lyrical prose. Teach archetypal quest structure and visual romanticism (Mia Farrow's voice acting).
<i>Mrs. Frisby & the Rats of NIMH</i> (1970) by Robert C. O'Brien *	<i>The Secret of NIMH</i> (1982) dir. Don Bluth	10+	Darker film adaptation. Contrast scientism vs. magic and maternal themes. Strong for heroism discussions.
<i>Howl's Moving Castle</i> (1986) by Diana Wynne Jones **	<i>Howl's Moving Castle</i> (2004) dir. Hayao Miyazaki	10+	See Lesson Plan #1. Studio Ghibli's anti-war additions vs. book's intimate focus.
<i>The Lorax</i> (1971) by Dr. Seuss **	<i>The Lorax</i> (2012) dir. Chris Renaud	8+	Compare environmental messaging: book's subtlety vs. film's musical spectacle. Debate commercialization of message.
<i>Watership Down</i> (1972) by Richard Adams	<i>Watership Down</i> (1978) dir. Martin Rosen & John Hubley	13+	Content warning: intense survival themes. Analyze anthropomorphism and political allegory. Film's animation style enhances brutality.



Source Material	Adaptation	Age Group (yo)	Notes
<i>A Christmas Carol</i> (1843) by Charles Dickens*	(2009) dir. Robert Zemeckis OR <i>Muppet Christmas Carol</i> (1992) dir. Brian Henson	10+	Modern twists highlight timeless themes. Muppets for tone adaptation (darkness + levity).
<i>Holes</i> (1998) Louis Sachar	<i>Holes</i> (2003) dir. Andrew Davis	10+	Fidelity case study: Sachar wrote the screenplay. Teach: Flashback structure, symbolism (onions/desert). Creative Project: Map Camp Green Lake's evolution.





Resource List

- In this section you will find a list of recommended resources for utilizing film adaptations of literature in order to teach English Language Arts.
 - You should feel free to expand upon this resource list in any way that you feel is necessary. Remember that as teachers, we have much community support. Often, all you have to do is ask & always remember, “the worst they can say is no”. Request donations, apply for grants, reach out to your local grocery store! Your local community is your biggest resource.
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• Technology Tools

◦ *Streaming & Film Access*

- **Kanopy** ([Free via libraries](#)) - Art-house films, literary adaptations, educational rights included.
- **Swank** - Licensed school streaming for major studio films (*e.g., Coraline, Howl's Moving Castle*).
- **Internet Archive** ([archive.org](#)) - Public domain films/shorts (*e.g., classic Tell-Tale Heart* animations).
- **YouTube** - Very low-cost rentals & one-time film purchases.

◦ *Presentation & Analysis*

- **Google Slides/Docs** - Free Google ecosystem that connects via login on any web browser for easy access.
- **Edpuzzle** ([edpuzzle.com](#)) - Embed analysis questions directly into film clips.
- **Canva** ([canva.com/education](#)) - Storyboard templates, film posters, adaptation pitch decks.
- **Padlet** ([padlet.com](#)) - Collaborative scene comparison boards (text vs. film).

• Lesson Planning & Content

◦ *Free Curriculum Guides*

- **Studio Ghibli Study Guides** (Official) - Howl's Moving Castle analysis frameworks.
- **ReadWriteThink** - Search "film adaptation" for K-12 lesson plans (*e.g., hero's journey* templates).
- **PBS Learning Media** - Media literacy units + author interviews (*e.g., Neil Gaiman* resources).

◦ *Text-Film Pairing Database*

- **Books to Films** - *Searchable database by grade level/genre.*

- **Funding & Materials**

- *Grants for Classroom Media*

- **DonorsChoose** (donorschoose.org) - Crowdfunding for books/DVDs/tech.
 - **The Education Fund** (educationfund.org) - Local Miami grants (contact Audrey: audrey@educationfund.org).
 - **APA's Arts Education Grant** (miamidadearts.org) - MDCPS-friendly arts integration funding.

- *Low-Cost Physical Media*

- **Public Libraries** - Teacher bulk-loan programs for books/DVDs.
 - **ThriftBooks** (thriftbooks.com) - \$3-\$4 used novels.
 - **PangoBooks** - low-cost used books.

- **Professional Communities**

- NCTE's Media Literacy Collaborative (ncte.org) - Webinars on adaptation pedagogy.
 - #FilmLitChat ([Twitter/X](https://twitter.com/FilmLitChat)) - Monthly educator discussions on text-film pairings.

