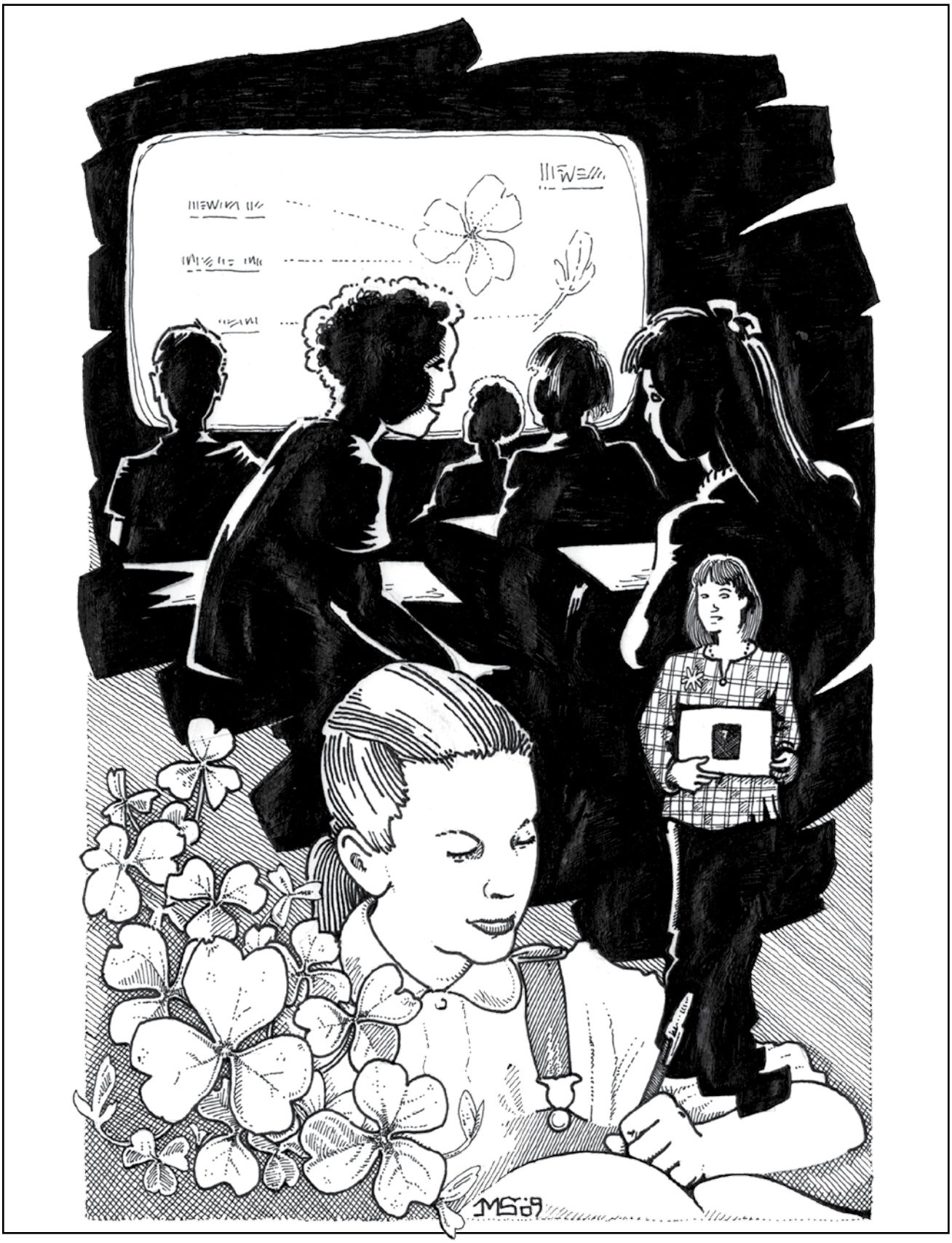
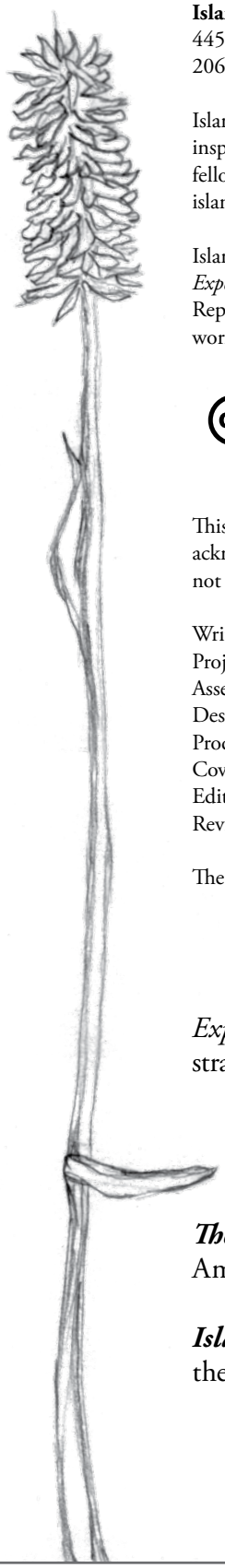
Experiencing Film



: : *Classroom Strategies for Engaging Learners* : :



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IslandWood, a residential outdoor learning center, was created in 2002 to "provide exceptional learning experiences and inspire lifelong environmental and community stewardship." Students at IslandWood learn to love learning, appreciate their fellow students and their surroundings, and become stewards of their world. To learn more about IslandWood visit www.islandwood.org.

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Other Resources in this Series

Experiencing Film: Classroom Strategies for Engaging Learners is one in a series of classroom strategies for engaging learners in the middle grades (4th–8th), including:

Teachings of the Tree People, film and curriculum, connecting learners with the Skokomish (*Twana*) people of Puget Sound's Hood Canal.

The Red Pines, film and curriculum, connecting learners with the struggle of Japanese American immigrants and their legacy today.

Island Roots, film and curriculum, exploring the story of Filipino pioneers who emigrated to the United States in the 1920s and 30s.

You can find these films and guides online at www.islandwood.org

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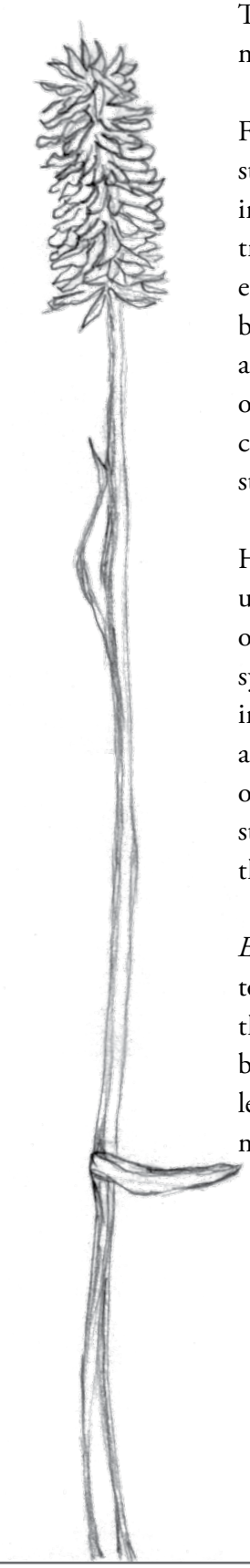
Why Film?



Going Digital

Today's students are digital enthusiasts. They expect learning to come from more than just books. They learn from song, speech, image, and movement.

Film is a unique "hook" that has the opportunity to actively engage students in their learning. Through film, students can be awakened by immersion into a new cultural milieu. They can go on a virtual field trip, forging emotional connections to people and issues they haven't encountered in their own lives. They can share this real-time experience, building a learning community with their peers. The authentic voices and visuals in film provide them with primary learning sources. Yet, too often, traditional passive methods are used when films are viewed in the classroom. This guide offers ideas, suggestions, and activities to give all students the opportunity for *active* engagement.

Have you ever created a new soundtrack for a film, or played charades using characters and concepts from a film? Listened only to the sound of a film without visuals? Or created a visual map of a film using symbols instead of words? *Experiencing Film* builds off students' inherent interest in visual media. The ideas encourage teachers to approach a broad range of content areas through an integrated use of film. Some of the activities introduce the film; others deepen the students' connection to the film during viewing; while others solidify the learning through application experiences after studying the film.

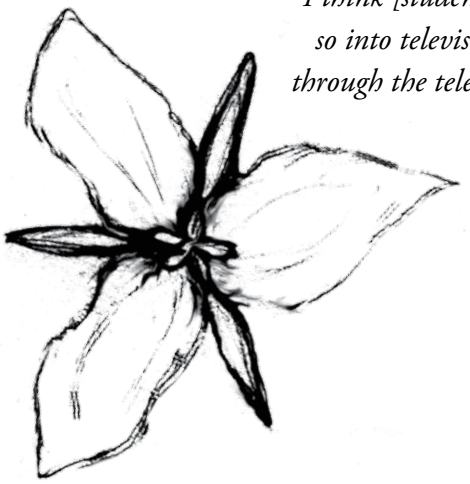
Experiencing Film is a resource for using film in experiential ways to teach content, concepts, and skills, to provide relevance, to meet the learning needs of all students, and to extend the learning process beyond the classroom walls. Teachers say the lessons hook reluctant learners, and students say they're fun. To get started, you can see a few master teachers in action on the short videos included in this package.

Using Film in Active Ways

Finding Relevant Experiences

The use of film to teach specific content and concepts is most effective when the experience is active, engaging students' minds and bodies. Interacting with visual media assures that students will experience deeper learning and retain the information. When students ask questions, make discoveries, experiment with knowledge themselves, and reflect on their experiences, they develop new understandings, skills, and attitudes that connect to their current knowledge and help to sharpen their critical thinking skills.

Relevant Experiences in Action



"I think [students] want to see things. I think since they're so into technology, so into video games, so into television, their brains are trained to see images: images through the computer, images through the television. . .When you have a film and a lesson that is perfectly targeted to hit a certain point there's a lot of learning that [is] involved and probably more than what I could say through words or any type of book."

—Wyoshe Walker, Meany Middle School, Seattle, Washington

Meeting Diverse Learning Styles

Active experiences before, during, and after the showing of a film, help learners of diverse learning styles to fully engage with the film. Activities and lessons which use various strategies—visual, sequential, interpersonal, kinesthetic, holistic, auditory, and intuitive—provide the opportunity for all students to learn from the film.

Diverse Learning Styles in Action

"It is almost painful for James to have to sit still, and he's got a very highly developed artistic and musical intelligence, so the minute music and drumming came on the film, he was hooked."

"Robert is a very strong verbal learner and so the idea of hearing story in a narrative form really speaks to him well."

"I really feel like the kids left this experience this afternoon . . . with a great feeling of success; they learned something new, and they were good at it. They were all good at it in their own special way."

—Lynn Barnicle, Arbor Heights Elementary School, Seattle, Washington

Making Connections

A film can help students develop critical thinking skills by encouraging them to question, explore multiple perspectives, analyze, and organize the information to support their ideas.

Making Connections in Action

"*I think the key to learning is going visual. If you present something in film you can take difficult concepts like perspective, theme, empathy, and instead of front-loading it, saying empathy is this, or theme is this, you can watch a film and ask, 'What struck you?' And nine times out of ten, the kids will construct the real great meanings and insights.*"

—Barry Hoonan, Odyssey Multiage Program, Bainbridge Island, Washington

From Theory to Practice

Experiencing Film promotes the following teaching strategies and practices that are woven throughout the curriculum.

- Reflective Practices
- Inquiry-based Learning
- Cooperative Learning
- The Study of Place as a Framework for Learning
- Project-based Learning

Reflective Practices

Reflection encourages students to make connections among the concepts being learned—to other people, to themselves, and to their own experiences. Reflection deepens the learning experience and refines metacognitive skills by helping students remember and retain new knowledge.

For example. . .

In the lesson *Culture Quest*, students explore the question, "What makes us who we are?" by participating in circle discussions that probe their prior experiences and understanding, kinesthetic activities that connect body and mind to the learning concepts, journaling and journal jumps that allow them to witness growth in their thinking, and research on their own and others' cultural heritage that helps them make connections.

Inquiry-based Learning

With inquiry-based learning, students are encouraged to ask questions, make predictions, investigate, develop new ideas, and reflect on what they learn. They are asked to seek the answers to their own questions through guided experiences and appropriately scaffolded activities.

For example. . .

In the lesson *What Do You Think?* students distill themes out of film, then take content themes, develop an inquiry question, and become documentary filmmakers, videoing community members' responses to their question. Students also decide how they want to share the answers to their inquiry, such as creating a website, making a public display, or writing a screenplay.

Cooperative Learning

Cooperative learning is a set of structured teaching strategies in which students work in small groups or teams in order to learn about a content area. The teams are usually made up of students with varying learning styles and levels, where the students have the opportunity to teach and to learn from one another. Cooperative learning recognizes that each member of the team has something valuable to contribute and encourages students to hold one another accountable for their contribution to the group. Cooperative learning not only focuses on teaching content, but also can enhance students' social, communication, interpersonal, problem solving, and reflection skills.

For example. . .

The lesson *Floating Questions* is an opportunity for groups of students to create questions and teach one another the answers to their own questions in order to facilitate learning related to a film. Groups write their own question and answer others' questions, making predictions before watching the film. Students share their predictions, and then as they watch the film, they can add to, correct, and revise their collective answers. They can see their learning transform together as they watch the film.

The Study of Place as a Framework for Learning

The study of place provides an integrated approach to learning. Students use their surrounding community—both cultural and ecological—to achieve a purposeful blending of educational topics and approaches. This educational strategy animates learning through the development of skills meaningfully connected to students' lives, and through understanding of and action toward their community.

For example. . .

In the lesson *Soundscapes*, students listen to the role of sound in a film and then create their own soundscape—a one-minute audiotape that tells a story through sound effects and/or background sound—that reflects a part of their world they would like to share with others. To collect these sounds students might go around their house, school, skatepark, sports practice, community theatre, or anywhere they spend time. As a culmination, students present their soundscape finished product to the community in a "soundscape slam."

Project-based Learning

Project-based learning engages students in "authentic" (i.e., relevant and transferable) activities that enhance learning.

Projects ask students to tap into their prior knowledge, help them build on their strengths, validate their passions, and express their cultures. Projects are typically long-term, interdisciplinary, and usually result in an end product with practical application. The project may be something that the teacher designs or students choose, and could meet a genuine school or community need, as in the case of a service-learning project. Some examples of these types of projects are: creating a school garden or a nature trail, developing cultural history timelines for the local historical society or trail maps for a local park, construction of community art, building a super mileage car, or investigating paranormal activity at a local haunt.

Project-based learning builds trust between staff and students because students are given a voice and teachers are put in a place of learning right alongside students.

For example. . .

In the lesson *A Line in Time*, students might research, through film and other media, recent immigrants to their community—learning about their history and how they enrich the community. Students then organize the information into a multimedia timeline. Students also create a personal timeline, which gives the lesson relevance to their own lives. The project can culminate with the lesson *Tricks of the Trade*, where students identify, contact, and arrange a visit with a community expert who can teach them a specific cultural skill related to research done in the lesson *A Line in Time*.

Using Film Successfully

How film is introduced to students, positioned during the lesson, and how it is followed up are key to students' making a genuine connection to the film and maximizing the learning. These are a few vetted tips that can foster student enthusiasm, attention, learning, and retention.

Success Strategy #1

An essential strategy for using film successfully is to **help students understand the "why"** of the video and its connection to the big idea, or theme. The more students understand how an activity fits into the goals for their learning, the more success they will have.

This is also the place to be clear with students about what they will be expected to remember during the viewing of the film. For example, are students expected to retain specific information or to get a general sense of place and people? Students' viewing experience will be more focused and comfortable when expectations are set in advance.

Success Strategy #2

A second predictor of success is your **modeling during the film experience.** Your genuine interest in the film shows! When you interact fully with the film, you show students what engagement looks like. Watch the film yourself several times before showing it to students to become familiar with it. Think of the film not as a "standalone," but as a second teacher, mentor, and community expert. Many lessons in this guide ask the teacher to pause the film at intervals to assess understanding and engagement. Reinforcing the Essential Question before and after viewing reminds students that you are on a quest together for the answers.

Success Strategy #3

Like watching your favorite film time and time again, each viewing reveals something new. **Multiple viewings** for students are especially beneficial. Is it necessary for students to view the entire film at one time, or can it be seen in shorter segments? Does the film lend itself to a sequential viewing, or could students watch the middle or end and come back to the beginning at a later time? Think of a film as an onion where each layer, or viewing, draws us closer to the objective center.

Success Strategy #4

An option for students to become more familiar with the film is to have the video available in one area of the room for further exploration. This can be especially beneficial for English language learners and special needs students with spatial disabilities. Giving students **access to the film** empowers further interaction with the medium of film and ownership of their learning experience.

Success Strategy #5

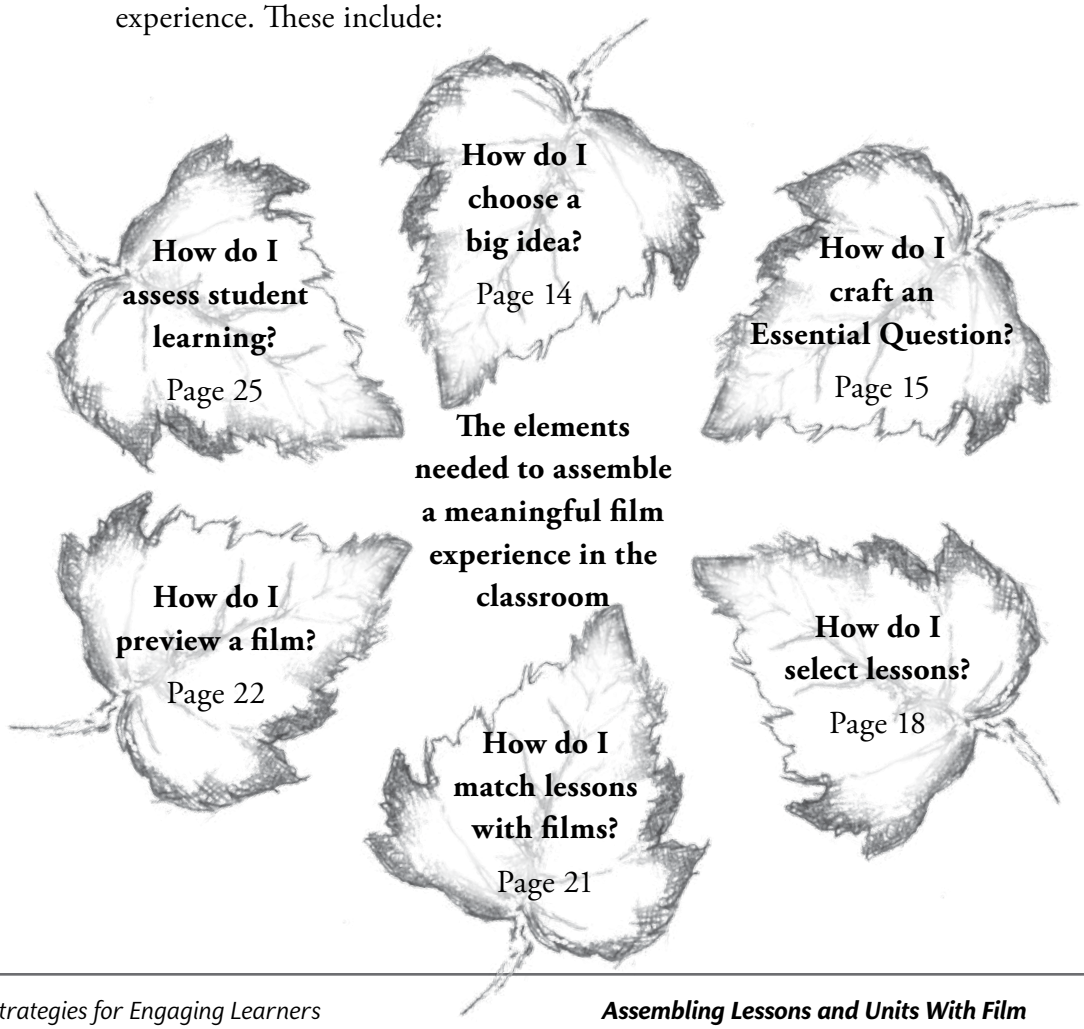
Your **knowledge of student needs** and skills plays a significant part in the film viewing experience. Use specific strategies to prepare students for success with this mode of learning. Have the students prepare a glossary of terms for viewing the video that explains unfamiliar vocabulary. Have students develop word webs or other word study strategies to show the relationships of the words. Some students may need a written guide to all or part of the film, similar to a transcript or synopsis. If you know students' needs in advance you can accommodate them.

Assembling Lessons and Units With Film

Wherever you start, whether with a favorite film that you want to build learning around, or a unit you have designed that needs a dynamic hook to draw students in, *Experiencing Film* will assist you in constructing a solid, engaging film adventure.

So where to begin? The answer: begin where you are. The organizing map below and the graphic organizer on the following page include each of the elements you will need to consider to effectively teach a lesson (or unit) using film in engaging and experiential ways. You may find you have already decided on several of these elements and just need to fill in a few missing pieces. Or you might have a big idea for a unit and now you are ready to match other elements to it to fill out the study. The possibilities are limitless, but we encourage you to include every step to maximize student success and provide cohesion to the experience.

You will find important information on the following pages to give you success strategies for using film in the classroom to develop an engaging experience. These include:



Assembling Lessons and Units With Film—A Graphic Organizer

Big Idea

Lesson Possibilities

Essential Question

Assessments

Lesson Considerations

Aligning Lessons with Standards

Film Criteria/Review

Assessments

How Do I Choose a Big Idea?

A big idea is a focusing concept. A big idea answers the question, "what is that about?" in five words or less. Every topic has more than one possible big idea inside of it; it's your job to pull them out and decide which one most closely aligns with the skills and content you are teaching and propels students' passions and interests.

For example, if students are told that they will spend the next month learning about the American Civil War, each student will have a varying degree of interest in, and prior knowledge of, the topic. They might understand the objective as, "I will be expected to know something about the Civil War." Conversely, if students are told that they will spend the next month exploring the idea of loyalty—*a big idea*—each student has personal experience with the theme and is more readily engaged. "Loyalty," in this case, can be the intersection between content and the lives of your students.

To turn a big idea into an Essential Question, we may tell students they will be spending the next month investigating answers to the following questions: What did loyalty mean during the American Civil War? What does it mean to me? With a big idea and an Essential Question students might understand the objective to be, "I will be expected to know something about the Civil War, how the concept of loyalty ties into the Civil War, and what I think about loyalty."

The first step in choosing a big idea is to consider the content and concepts you are going to teach, grade level expectations (or equivalent) that will shape your decisions, and standards you want your students to meet. These three pieces will help you **map the curriculum** that your students will be experiencing. What do these components have in common? How will you address connections? What will be the first thing to resonate with your students? What skills do your students currently have, and what tools do you need to teach them to be motivated and successful? Does the linear progression of your content allow for understanding of concepts, and, if not, how might you rearrange the material to best suit a more organic integration of concepts?

The next step is to **identify relevance.** You know your students. Take that information and scour your curriculum map for content that naturally lends itself to a big idea or concept and transform it into an idea transferable to students' lives.

For example:

Ecology	becomes	Changing Relationships
Public Speaking	becomes	Speaking the Truth
Early U.S. History	becomes	Young and Misunderstood

Finally, the big idea or concept must be explored in depth both through the content and through students' personal experiences.

How Do I Craft an Essential Question?

Essential Questions are open-ended questions that help students stay focused on the big idea of a content area. They do not have a single or simple "right" answer. Essential Questions are based on the goals for learning. They are broad and invite students to explore multiple perspectives and ideas, and they can be revisited throughout a unit. Essential Questions are deliberately thought-provoking, promote critical thinking, engage a diverse set of learners, and often lead to further questioning posed by the student.

Experiencing Film focuses on an Essential Question for the unit and guiding questions for each lesson. A guiding question differs from an Essential Question because guiding questions relate more acutely to one topic and have answers that are readily available in a finite amount of time.

Post the Essential Question in a visible place in the classroom and reference it in meaningful ways throughout the unit. Crafting an Essential Question can be challenging at first; below are two ways to get you started.

Begin each of these steps by choosing a big idea.

The 5 Whys

A powerful way to develop an Essential Question for each unit is by first asking "Why?" (What's the point? Why bother? Who cares?). The method is called *The 5 Whys* and is adapted from Peter Senge's *The Fifth Discipline Fieldbook* (1994).

Process: This is best accomplished by working with a colleague. Invite a fellow teacher to help you plan your curriculum. Each person has a writing pad and pencil.

1. Identify the content area and correlating big idea that students will be learning or researching. For example, "the Oregon Trail: luxury versus necessity."

2. One teacher asks the other, "Why is it important for students to learn _____ (theme or topic?)" For example, "Why is it important for students to learn about luxury versus necessity on the Oregon Trail?"

3. The partner responds, "Because _____." For example, "Because students need to know how the West was settled and how pioneers struggled."

4. First participant asks, "Why?" For example, "Why do students need to know how the West was settled and how pioneers struggled?"

5. Partner responds, "Because _____." For example, "Because they need to know what it was like to be a pioneer."

6. Repeat this interchange three more times for a total of 5 Whys.

7. Frame the final response as a question. For example, "What does the Oregon Trail tell me about facing life's challenges?"

8. Review the conversation for key words and ideas, and craft an Essential Question that includes these.

This process is powerful with groups or pairs of teachers who switch roles, if appropriate.

Chalk Talk With Students

Chalk Talk is a silent way to involve students in drafting an Essential Question. Because it is done completely in silence, it encourages thoughtful contemplation. This activity may also be done with colleagues. Chalk Talk was originally developed by Hilton Smith, Foxfire Fund; adapted for the National School Reform Faculty by Marylyn Wentworth.

Process:

1. Explain very briefly that Chalk Talk is a silent activity. No one may talk at all and anyone may add to the Chalk Talk as they please. You can comment on other people's ideas simply by drawing a connecting line to the comment.

2. Write the big idea in a circle on the board.

3. Either hand a piece of chalk or dry erase pen to everyone, or place many pieces of chalk/pens at the board and hand several pieces to students at random.

4. Students write as they feel moved. There are likely to be long silences —that is natural, so allow plenty of wait time before deciding it is over.

(How you choose to interact with the Chalk Talk influences its outcome. You can stand back and let it unfold or expand thinking by circling other interesting ideas, write questions about a student's comment, add your own question, reflection, or idea, and/or connect two interesting ideas/comments together with a line and add a question mark. Interacting invites students to do the same kinds of expansions.)

5. When the Chalk Talk is complete, ask students to help you identify key words and phrases that emerged from the dialogue. Armed with new information concerning what students know and want to know about the big idea, and key words and phrases, you should now be able to craft your Essential Question.

How Do I Select an *Experiencing Film* Lesson?

All of the lessons in *Experiencing Film* are **interchangeable.** This means that you may choose several lessons and weave them into your existing curriculum. You may also choose one standalone lesson to incorporate in one of your classes with a specific film, another to compliment a different course, and so on.

All of the lessons in *Experiencing Film* are **interdisciplinary.** The chart on the following page details the primary discipline each lesson addresses and secondary disciplines that the lesson complements. In many cases, lessons serve several disciplines equally well and your options increase.

The lessons in *Experiencing Film* can also be **integrated** across disciplines among several teachers. For example, imagine a team of four teachers—English/LA, social studies, science, and mathematics —teaching a unit centered around the big idea of *comparing and contrasting*. Their Essential Questions are, "What makes us unique? What do we have in common?" Over the course of a few weeks, the English/LA teacher will introduce the lesson *Character Comparison*, the social studies teacher will teach the lesson *Mapping Migrations*, the science teacher will apply the lesson *What Am I?*, and the mathematics teacher will conduct the lesson *Opposites Attract*. The teachers may choose to use the same film in all subjects, or select a different film for each, but all these lessons have a common thread—comparing and contrasting. These four teachers are providing continuity and conceptual bridges for their students while reinforcing the big idea and Essential Questions.

When you are thinking about your unit learning objectives and reading over the lessons, pay particular attention to the sidebar on the first page of each lesson. There you will find which teaching strategies are used. Each lesson begins with a sample guiding question—which you can customize—and a lesson overview. This overview is another important place to get information that will motivate your decision to use the lesson.

How Do I Select an *Experiencing Film* Lesson?

As you reflect on your student population, note the special considerations section in the sidebar and the setup in the body of the lesson. Ask yourself the following questions:

- Are my students accustomed to the teaching strategies used in this lesson? If not, how will I prepare them?
- Do my students have the skills targeted in this lesson? If not, how do I scaffold them to success?
- Does this lesson meet the diverse learning styles and multiple intelligences of students in my classroom?
- Do I have the resources to carry out this lesson? If not, can I modify it while maintaining the integrity of my learning objectives?

Whether you initially have a film in mind or not, you'll want to consult the section How Do I Match Films With Lessons? on page 21 so you can determine what type of film will work best with which lesson(s).

Lesson/Discipline	English/L.A.	Physical Sci.	History	Soc. Studies Geography	Math	Art	Music
Film Freeze Frame	II	II	II	IV	II	II	
World in a Bag	II	IV	II	II		II	
Character Charades	II	II		VI		II	
Cover Clues	II	II	II	II	II	II	
Cause and Effect	II	II	I	II			
What Am I?		III	II	II	II	II	
Cinquain Expressions	I					II	
The Hunt	II	I	II	II	VI	II	II
Auditory Perceptions		V		II		II	
Floating Questions	II	II	VI	II	IV	II	II
What's My Line?	II	II	II	II		II	II
My Place and Space		II		I			
Concept Map/ Community Web	II	VI	II	II	II	II	II
Soundscapes		II		II			VI
Opposing Views	II	II	II	II	IV	II	II
"I Am From. . ." Poem	I		II	II			
Mapping Migrations			II	III	II	II	
Family Stories/Culture Quest	V		V	V	V		V
Build a Brochure		VI	II	I			
Character Comparison	III		II			II	
What Do You Think?	IV	II	II	II		VI	II
Ask an Object	II	II	II	I		II	
Ask an Elder	I		II	II		II	
A Line in Time	VI		II	I		II	
Tricks of the Trade	II	II	II	II	II	II	II

I Primary Discipline | II Secondary/Supporting Discipline | III Comparing & Contrasting | IV Observations & Predictions | V Developing Empathy | VI Teamwork

How Do I Match Films With Lessons?

Experiencing Film focuses on engaged viewing—the actual viewing of film is an active learning venture. For this reason, the careful selection of a powerful and appropriate film is imperative, as students will not be passive viewers but "in the moment" constructors of knowledge and ideas.

To match a film to a lesson/unit, identify films and select the appropriate viewing activity. Consult the chart on page 24.

Possible resources for your film search:

- Internet search (for a topic and/or big idea)
- School library
- Local library
- College and/or university libraries
- TeacherTube, YouTube, and similar video sites
- Video store
- Bookstore

Once you have identified and collected prospective films, preview your films using the criteria in the next section.

How Do I Develop Criteria for Previewing Film?

As consumers of a vast quantity of media, both adults and adolescents alike tend to be "gut level" viewers of information, possibly stimulating affective learning but not as readily accessing higher-order cognitive processes. For this reason, previewing a film with a set of criteria ensures that close scrutiny is paid to the learning objectives you have set forth for students. The following are samples of criteria:

- The film is matched to students' cognitive and affective development (or capable of graduating them to a new level).
- Students can connect new learning in the film to prior knowledge and/or personal experience.
- Information in the film is accurate and timely.
- The film allows students to make connections between the film and the Essential and guiding questions.
- The film is culturally responsive, accurate, and appropriate.
- The film is "school appropriate."

As much as possible, view the video from the perspective of the student audience. A video that appeals to a knowledgeable teacher may not necessarily reach the uninformed student (Denning, 1991).

How Do I Develop Criteria for Previewing Film?

It may be equally useful to look for areas of concern in a film. Coupled with non-negotiable criteria, these "no-nos" can further narrow your selection.

Cause for concern:

- Excessive use of talking heads
- Unnecessary recitation of facts
- Overdramatization of music and sound track
- Visual does not support narration, narration does not support visual
- Pacing issues (Exceedingly fast pacing may detract from successful interpretation of the educational message, just as slow pacing may lose the audience.)
- Excessive use of still frames or slides
- Poor role-modeling
- Oversimplification
- Lack of relevancy (Videos should have curriculum relevancy, and some relevancy to the lives of the audience.)
- Overuse of special video effects and transitions (Television watchers are accustomed to highly visual transitions and special effects, yet research has shown that fancy transitions have minimal educational value or may even detract from instruction [Denning, 1991].)

After previewing the films using your criteria and concerns, refer again to the chart on page 24 to further refine your ideas of the possibilities for matching lessons with film types.

Lesson/Film Type	Feature-length doc. (non-fiction) Political events Cultural geography Environmental issues	Feature-length film (fiction) Historical dramatization Great works (Shakespeare, etc). Biopic	Short doc. (30 min. reality clip) Motivational (interest-building) Context setting Content, Information intensive	Demonstration Scientific experiment Skill demonstration Step-by-step instruction
Film Freeze Frame	All	Biopic	All	Sci. exp./Skill demo.
World in a Bag			Motiv./Context-setting	Sci. experiment
Character Charades	All	All	Motiv./Context-setting	
Cover Clues	All	All		
Cause and Effect	All	All	Motiv./Context-setting	Sci. exp./Step-by-step
What Am I?	All		Content, info. intensive	
Cinquain Expressions	Cultural geography	Biopic	Motiv./Context-setting	
The Hunt			All	All
Auditory Perceptions	Environmental issues		Motiv./Context-setting	
Floating Questions	All	All		All
What's My Line?		All		
My Place and Space	Cultural geo./Env. issues		Motiv./Context-setting	
Concept Map/ Community Web	All	All	All	All
Soundscapes	All			
Opposing Views	All	Hist. dram./Great works	Content, info. intensive	
"I Am From. . ." Poem	Pol. events/Cultural geo.	Great works/Biopic	Content, info. intensive	
Mapping Migrations	All	Historical dram.	Content, info. intensive	
Family Stories/Culture Quest	Cultural geography	Hist. dram./Biopic		
Build a Brochure	All	All	All	Skill demo./ Step-by-step
Character Comparison	Cultural geography	Great works/Biopic	Motiv./ Cont., info. intens.	
What Do You Think?	All	All	Content, info. intensive	
Ask an Object	Cultural geo./Env. issues		All	Skill demo.
Ask an Elder	All	All		
A Line in Time	All	All	Content, info. intensive	
Tricks of the Trade	Cultural geography	Biopic	All	Skill demo./ Step-by-step

How Do I Assess Student Learning?

Each teacher has assessment practices currently in place in the classroom that meet the needs of students and the requirements of school and district policy. The demands of the latter commonly come in the form of summative assessments—a judgment of learning or of a product. In this section we will give suggestions for assessment that aligns with teaching strategies employed in the *Experiencing Film* lessons. This means we will primarily discuss formative assessment—assessment during and for learning that allows students an opportunity to practice, improve, and interact in their learning process.

But first, a note about standards. The lessons in *Experiencing Film* conform to national academic standards, and these lessons act as a template, of sorts, for you to customize with your content. We have outlined the discipline and film type best suited for each lesson; now you can identify national and state standards and make them work for you—the learning targets should drive the standards. If your state standards are content-specific, or require a specific scope and sequence, you will need to choose a film that fulfills this stipulation and map out your curriculum to plan well in advance for the proper place to use *Experiencing Film* lessons. As you become more familiar with the lessons and more adept at choosing and using film, standards will begin to rise to the surface of your planning and complement your pedagogy.

Formative Assessment Suggestions

The most practical and effective way to map out your formative assessment strategy also happens to be the easiest. Take a look at the first lesson in *Experiencing Film* on page 30. We have pinpointed the five activities in the lesson where you are receiving feedback from the students that you could use to determine their level of understanding in relation to your lesson objectives. Pick another lesson and try your hand at it. You might naturally be drawn to those areas in the lesson where students are expected to submit a product. These are important assessments, but just as important are those more subtle chances to appraise learning through discussion, group interaction, observation, and one-on-one conversation.

How Do I Assess Student Learning?

Once you have found your "assessment points," prepare yourself and your students for the task.

Set clear targets and expectations. Develop a unit or lesson rubric or checklist in student-friendly language and take them through it step by step.

Provide samples of student work. Set the standard for what you want students to achieve and show them what exemplary work looks like. Now that the goal is transparent, the partnership between you and the students serves to ensure they attain their personal best.

Have students assess themselves. At the beginning of the unit or lesson ask students—through journaling, a survey, or one-on-one conversation—to set goals for themselves based on skills and content you will teach. Use the Essential Question as a starting point. As the unit or lesson progresses, ask students to "check in" with themselves about how they are meeting their goals. At the end of the unit or lesson, they can synthesize what they have learned and alter their goals for the next unit of study.

Teaching Techniques Commonly Used in This Guide

Essential and Guiding Questions

Essential Questions are open-ended questions that help students stay focused on the big picture of a content area. They do not have a single or simple "right" answer. Essential Questions are deliberately thought provoking, promote critical thinking, engage a diverse set of learners, and often lead to further questioning posed by the student. For assistance in crafting an Essential Question turn to page 15.

The lessons in *Experiencing Film* have sample guiding questions. A guiding question differs from an Essential Question because guiding questions relate more acutely to one topic and have answers that are readily available in a finite amount of time. Please feel free to customize the guiding questions to best match the content, concepts, and skills you plan to teach.

Circle Discussions

Many lessons in this guide pose questions designed to help students reflect on their experience and new learning. We suggest that this dialogue take place in a circle, with the teacher facilitating the conversation. Circles are the oldest form of social democracy and, when used intentionally, can promote active listening, student ownership, and relationship-building. Circles are also great neutralizers in environments of inequity. Circle discussions are a time to come together and share without pressure or expectation.

Because most classrooms have limited open space, you may want to have students stand at their desks, face one other, and those students in the "middle" can move themselves to the edge of the circle. One successful circle technique is called "fish bowl," in which a designated group of students in an inner circle conducts a discussion while other students in an outer circle are listening only. Gradually, students switch places (from outer to inner circle and vice versa).

Journals and Journal Jumps

Sometimes the best way to engage students is also the most direct way; by asking a question and allowing students the quiet space in which to answer. Each lesson begins with a guiding question. This is a great way to ease into class time with transparency and purpose. Students can keep a journal and spend the first 8-10 minutes of your time together building anticipation and conducting inner dialogue.

You can also use sentence completions as journal prompts to structure response and recall, e.g., "I was surprised by _____," "One lingering question is _____," "I connected to _____."

We recommend that students return to their journal—a 'journal jump'—at the end of class, or the end of the unit, to stimulate metacognition.

A Key to *Experiencing Film*

How long will this lesson take to complete?


Quick (50–70 minutes)


Involved
(three to five 50–70 minute periods)


Extensive
(more than one week of 50–70 minute periods)

Your visual cue when the film should be screened.

Can I see video of teachers in action, teaching lessons?

View the "Pictures of Practice" videos on your DVD or the IslandWood website to watch teachers delivering some of these lessons. The lessons that have "Pictures of Practice" in this guide are *Film Freeze Frame*, *Auditory Perceptions*, *Community Web*, and *"I Am From. . ." Poem*. Each of these lessons have reminders in the sidebar.

How do I know if lessons are paired with each other?

Paired lessons will have the two-flower illustration in the sidebar with the name and page number of the corresponding lesson.

Film Freeze Frame

Time

Materials Needed
- Film clip
- Handout: Film Freeze Frame Worksheet
- Pen/pencil
- Colored pencils/markers

Special Considerations
Choose a TV screen large enough for the entire class to see, or project the screen onto an overhead.

Strategies Used
- Inquiry-based Learning
- Cooperative Learning
- Reflective Practices

Pictures of Practice

Sample Guiding Question
- What information can I get from a picture?

Lesson Overview
This lesson is designed to allow students to observe a single frame of a movie and make predictions as to what the film is about based on their observations. The objective of the lesson is to strengthen students' observation skills and use these skills to gain knowledge and ideas.

Notes:

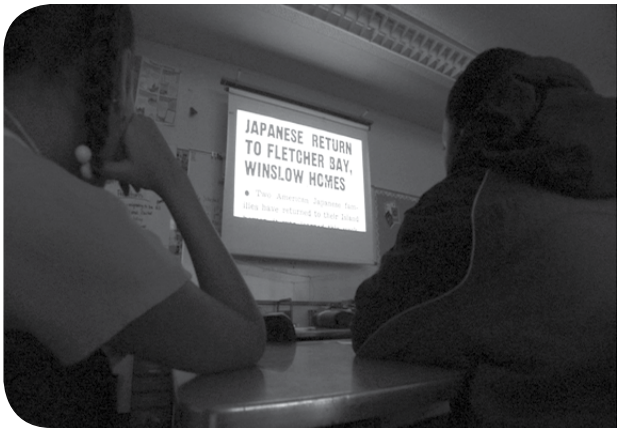


PHOTO: DIANA WILMAR

Film Freeze Frame

Setup

Choose a frame of a film that you would like students to examine closely. Set up the film so it is cued prior to the start of this lesson, but turn the screen away from students until viewing time.

Procedure

1. Ask students to journal on the guiding question. If your students are unfamiliar with journaling, or are reluctant journalers, discuss the question for 5 minutes and then ask them to write for another 5 minutes.

2. Conduct a circle discussion to focus learning based on your objectives. Develop two to four questions you would like students to discuss with one another to prepare for viewing the film and beginning the lesson.

Formative Assessment
Check for prior knowledge and engagement.

3. Explain to the students that they are going to have a chance to strengthen their observation skills and to learn more about gathering information.

4. Tell students that you are going to pause the film and that they will have 30 seconds to write or draw everything they see inside the circle on their worksheet. Encourage students to concentrate and to capture as many things as possible.

Formative Assessment
Check for understanding of the task and visualization. Modify next steps based on your observations.

5. Have students view the screen and write words and draw symbols or images.

6. Once finished, ask the students what they might do next to find out more about this story. Encourage the next step of asking others in their "community" what they saw. Break up students into groups of four and have them share what they saw, encouraging students to add things they did not see in the space outside of the circle.

Formative Assessment
Check for creative thinking and content retention through the use of probing questions. Group inquiry will allow assessment of decision-making and leadership skills.

7. Ask students to think of other ways they might find out more about the story. Suggest that another way to get the "whole picture" is to go directly to the source (the story told by the people who experienced it directly).

Film Freeze Frame—Procedure

8. If appropriate, watch the film in its entirety, or watch part of the film. Prompt students to write or draw more information outside of the circle as they watch the film.

9. After the film, ask students if their observations were "right on," partially correct, or "off base." How did their understanding change as they saw more of the film?

10. Revisit the questions posed in the circle discussion. Ask students, "Has your thinking changed? How?"

Formative Assessment
Students' self-assessment will help you determine if objectives were met and if further reinforcement is needed.

Formative Assessment
Reflection allows you to assess personal growth, new learning, and metacognition.

Film Freeze Frame Worksheet

Name: _____ **Date:** _____

View the film clip for 30 seconds. While you watch, draw or write as many things as you see in the center circle.

Discuss your observations with your group. What did your group members see that you did not?
Draw the things you did not see that others in your group saw in the space outside the circle.

World in a Bag

Time

Materials Needed

- Film
- Paper bags
- Collected items (seen in the chosen film)
- Journals
- Colored pencils/paints
- Art paper

Special Considerations

Be aware of frustration levels when students are trying to identify their object. Allow for struggle yet provide assistance when necessary. Probe them about what they learned through their frustration.

Strategies Used

- Cooperative Learning
- The Study of Place as a Framework for Learning
- Reflective Practices

Sample Guiding Question

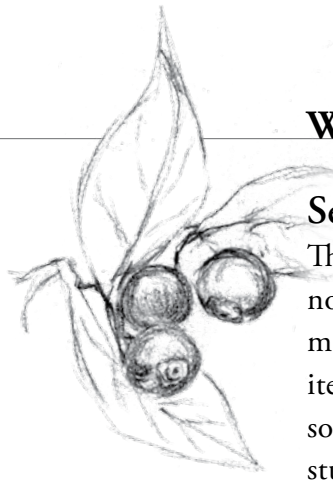
- How can we use our senses to explore something new or unfamiliar?

PHOTO: DIANA WILMAR

Lesson Overview

In this lesson, students make "blind" observations of objects hidden in a bag. After representing observations with words and artwork, students locate "their" object in the film, still without seeing the specimen. Students can then discuss what objects they would put in a mystery bag to tell a story.

Notes:



World in a Bag

Setup

This lesson works best with a film that has a variety of cultural, living, and nonliving materials present. Cultural artifacts, foods, plant life, regional materials and the like may be used. Prepare by viewing the film, selecting items to collect and put into brown paper bags. Place one item in each bag so each student has a bag (several students may have the same item), or students can work in groups. If you feel the objects may be too unfamiliar for students to describe, give them one clue, such as color or origin, to help them with their task.

Procedure

1. Begin by discussing modes of observation as a means to learn more about our place and about one another. Have a circle discussion on the following questions:
   - What senses would you use to get to know a new puppy, a new fruit, or a new home?
   - Would you use more than one sense to draw conclusions?

2. Ask students to journal on the guiding question.

3. Inform students that they will be trying to identify an object by touch—**they won't be able to look at the object.** They are to describe the item using words and sketches.

4. Hand each student a brown paper bag with a mystery item inside. It is a good idea to initially staple or tape the bag so that you can reinforce the need to TOUCH but not LOOK at their item before they open it. They can then break the seal and reach inside the bag. If they keep their eyes closed tightly, they can put their noses close to the bag and smell the object.

5. Ask students to pair up and describe their object to their partner with as much detail as possible, still without looking inside the bag.

6. Next, students should think of another way to describe their object. They may list what they find, write phrases or a paragraph. Maybe they want to make up a rhyme or haiku about their object.

World in a Bag—Procedure

7. Give students up to 20 minutes of writing and drawing and getting to know their object without seeing it. Then call everyone back together to reflect on the experience.
   - Was this task harder or easier than you thought it would be?
   - What did you find out?
   - What senses were you using to find out about your object?
   - Were there any surprises for you?

8. Inform students that they will be watching a film. Tell them their mystery object can be seen or heard about in the film, and they are to watch and listen intently to pick up this information. When they think they have identified their object in the film they call out the name of the object. Pause the film and allow the student to look inside the bag to confirm that the object has been identified. If, at the end of the film, there are students who have not been able to identify their object in the film, ask them what they think their object is and why. At this point allow students to open their bag, and then ask them where in the film their object appeared. If the film is moving too fast for students to both think about their mystery object and to identify it, replay segments of the film, as needed.

9. At the conclusion of the film, ask the students what all of the items in the film had in common.
   - If they were to look for their mystery item, where might it be found (Wetland? Forest? City? House? Sunlight or shade?)
   - Who might their item be used by, and how?

10. The last task requires students to brainstorm (either as a class or in small groups) a list of items they would collect to tell a story. For example, if the film were about the environment, students could tell the story of their own natural environment. If they live in a dry desert climate they might include cactus, brittlebush, chainfruit cholla, and the shell of an armadillo on their list of items.

11. Ask students to do a journal jump using the prompt, "I used to think. . .Now I think. . ."

Extend the Learning. . .

Once they have completed their brainstorm you may have students:

- Gather the items and do the World in a Bag activity with younger students, or another class who will watch the film.
- Research how the items were/are traditionally used.
- Discuss how the use of these items has changed over time and the factors that led to this change.
- Plan a "discovery day" where students learn more about the items.

ISLANDWOOD

Adapted from a lesson created by Karen Salsbury, IslandWood, (June 2006)

Character Charades

Time

Materials Needed
- Film
- Character list
- Handout: Character Charades Viewing Guide

Special Considerations
Be sure to reiterate safety and boundaries for the charades part of the lesson.

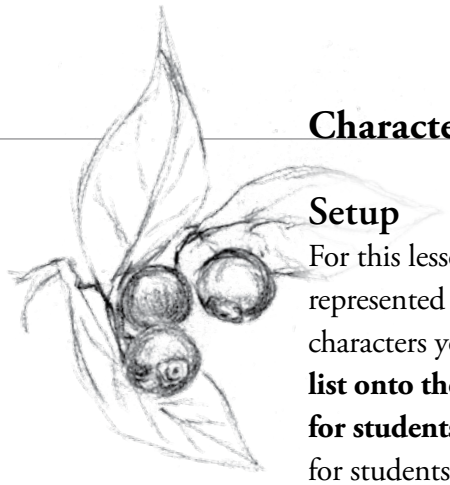
Strategies Used
- Inquiry-based Learning
- Cooperative Learning
- Reflective Practices

Sample Guiding Question
- What can we learn about people, places, and things from their characteristics?

PHOTO: DIANA WILMAR

Lesson Overview
Students will learn about the content of the film by acting out a character portrayed in the film. Students gain understanding of the characters represented in the film and use critical thinking skills to portray and identify characters through a game of charades.

Notes:



Character Charades

Setup

For this lesson the word "character" refers to a person, place, or thing represented in the film. You will want to take the time to think about which characters you would like to assign to your students. **Transcribe this character list onto the *Character Charades Viewing Guide* handout before copying it for students.** Being strategic about this will provide a more positive experience for students who may not be comfortable standing up in front of the class. Review the rules of charades before starting.

Depending on the subject of the film, your character list could look something like this: palm tree, ocean wave, macaw, canopy, howler monkey, jaguar, piranha. Or, like this: skyscraper, stockbroker, artist, taxi driver, subway, pigeon, hip-hop, Ellis Island.

Procedure

1. Begin by having students journal on the guiding question.

2. Conduct a circle discussion on the following questions:
   - What are different ways we express ourselves?
   - How are we unique and how are we similar? to one another? to animals? to plants?
   - How do others learn about us?

3. Prior to showing the film, explain that each student will have the opportunity to act out a character in the film at the end of the viewing. They will not know who or what they are until after the film has finished. Give students the *Character Charades Viewing Guide* and explain their task.

4. Explain that each character has specific traits or qualities that make it unique from other characters in the film and that a character in this lesson can be a person, place, or thing. Ask the students if they are familiar with charades. Review the rules of the game (no writing and no speaking, simply acting out the character they are).

5. View the film. As students watch the film they should fill out the *Character Charades Viewing Guide* as completely as they can.

Character Charades—Procedure

6. Hand out a piece of scrap paper with a character's name written on it to each student or team. Review the rules of the game and give your students approximately 5 to 10 minutes to come up with a plan for how they will act out their character.

7. Have each student/group present their charade. At the end of each performance, allow your class three guesses. If the guesses are incorrect have the group reveal their character.

8. Immediately following each charade, ask the class to share what characteristics are unique about the character. Discuss the following questions with them.
   - What role did the character play in the film?
   - What do you have in common with the character?
   - Are there other characteristics of the character that were not portrayed during the game?

9. Once all groups have presented, discuss the following questions as a class, or ask students to journal on the questions.
   - If you could be any character in the film, who/what would you be?
   - How are the characters similar? How are they different?
   - How does each character contribute to the story/learning in the film?

Extend the Learning. . .

Have students create a silent movement piece to retell the story of the film (or part of the film), working together to combine their charade characters to design an artistic representation.

Character Charades Viewing Guide

Name: _____ Date: _____

Character (Person, place, or thing)	**Characteristics** (What makes this character unique?)	**Similarities** (Can you write a simile comparing yourself to this character?)	**Differences** (How are you different from this character?)

Cover Clues

Time

Materials Needed

- Film
- Color copies of the film cover (to pass around or project)
- Handout: Cover Clues Worksheet

Special Considerations

Be sure to cover up the title of the film prior to giving it to the students.

Strategies Used

- Inquiry-based Learning
- Cooperative Learning

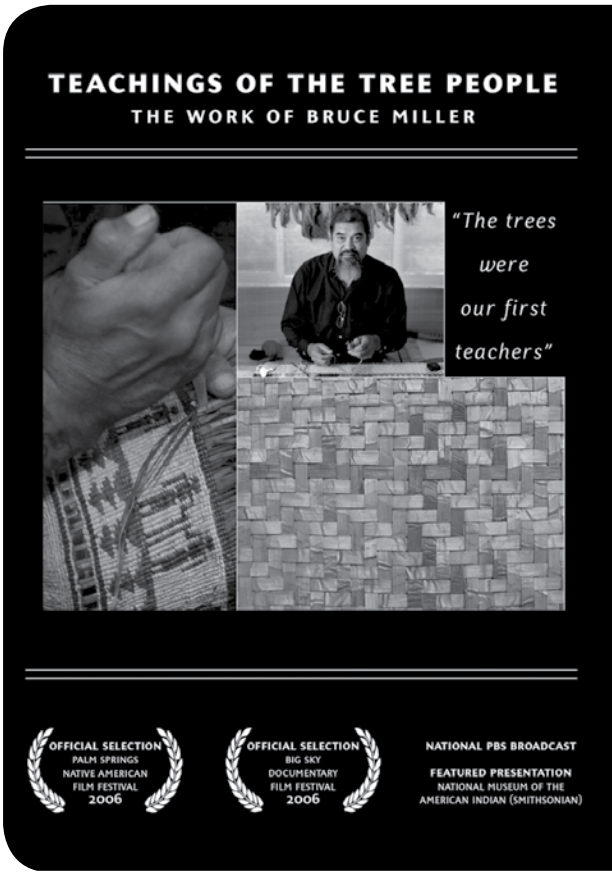
Sample Guiding Question

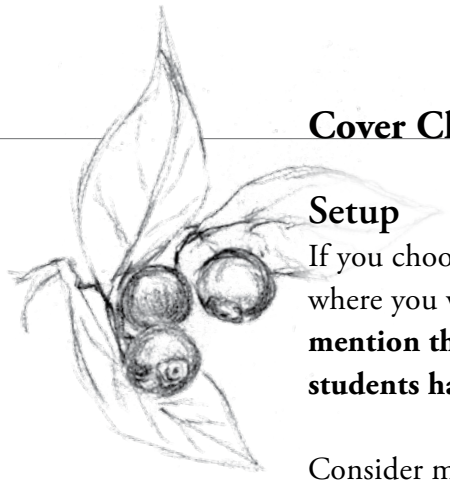
- How does predicting help us get information and make decisions?

Lesson Overview

Cover Clues is designed to hone students' observation skills and encourage them to predict what a film is about by analyzing the cover of the film, and, if appropriate, predicting how the film will end by writing and acting out their own ending.

Notes:





Cover Clues

Setup

If you choose to do steps 7–9, when previewing the film, choose a spot where you will stop and allow students to make predictions. **Do not mention the title of the film until after the film has been viewed so the students have the opportunity to predict what the film is about.**

Consider making several colored copies of the cover to help facilitate the lesson, or use a projector to share the cover (with the title hidden).

Procedure

1. Begin class by having students journal on the guiding question, providing a personal example in their response.

2. Lead a circle discussion on the following questions:
   - When can making predictions be helpful to us? harmful to us?
   - Have the students ever made a prediction that turned out to be right? How did they know?

3. Hand out a copy of the cover of the film with the title blanked out, along with a *Cover Clues Worksheet* to groups or pairs of students. Brainstorm a few observations and write them on the board to provide an example. Have students discuss the questions in their groups or pairs.

4. Once each group is finished, have students share their observations with the class, writing the list on the board.

5. Have the students predict what the film is about. Encourage them to create their own titles and share them with the class. Have them record their observations, predictions, and questions on their *Cover Clues Worksheet*. Set the C*over Clues Worksheet* aside or in a folder; you will want to come back to these.

6. View the film. If appropriate, stop the film somewhere between the climax and falling action. If you choose not to do this part of the activity, move to step 10.

7. Inform students that they are going to continue the work they began by making predictions about how the film will end. Individually or in small groups, students should write a brief synopsis of the ending they predict—no more than a few paragraphs. If time permits, students can act out their ending to the film.

8. Resume play and watch the remainder of the film.

9. Following the viewing of the film, return to the *Cover Clues Worksheet* and develop a class list of all the reasons why they predicted the ending the way they did. Which reasons led to more accurate predictions? What did the students learn about making predictions?

10. To assess learning, have students write two paragraphs (for 4th grade students) or a 1 to 2 page paper (for 5th–8th grade students) on a problem they have faced, the predictions they made about the outcome, how the problem was resolved, and whether they were surprised by, and/or satisfied with the outcome.

Cover Clues Worksheet

Name: _____ Date: _____

Spend some time looking at the cover of the film and talking with your group. What do you notice? What types of things are pictured on the cover? Write or draw your observations in the space below.

1. Based on your observations, where do you think the film takes place?

_____

_____

2. What do you think the film is about?

_____

_____

3. If you were the producer of this film, what would the title be?

_____

_____

4. What questions do you have about the film? What are you curious about? Please write them in the space below. Use the back of this paper if you need more room.

ISLANDWOOD

Cause and Effect

Time

Materials Needed

- Film
- Handout: Cause and Effect Response Log

Strategies Used

- Cooperative Learning
- Inquiry-based Learning

Sample Guiding Question

- Can we predict the order in which events happen?

Lesson Overview

This lesson provides students with a way to record content information and track events in a film by keeping a response log.

PHOTO: DIANA WILMAR

Notes:

Cause and Effect

Setup

Provide examples of cause and effect for younger students before they journal and during the circle discussion. Choose a film that has two to three major events, which not only fit into your content but tie to your Essential Question.

Procedure

1. Begin class by journaling on the guiding question.

2. Conduct a circle discussion on the following questions:
   - Are events always predictable? Ask for examples from students' journaling.
   - Do events which have predictable outcomes fall into any categories, such as "revenge" or "greed" (or "forgetfulness" or "sadness" for younger students)?
   - Do events which have unpredictable outcomes fall into categories, such as "disaster" or "surprise"?

3. Have students watch the film and have them keep a response log, using the template on page 48. Give students one sample event to get them started and ask them to generate at least two other events as they watch the film. To sharpen inference skills, students **make predictions** about what will happen (usually before or at the beginning of the film) and write any questions in their logs. They note **causes** leading up to events, **obstacles** encountered, and **outcomes.** Pause the film as outcomes unfold and allow time for students to record and reflect. Depending on the age of students, one or several event(s) may be recorded.

4. After the film, discuss the cause and effect of the events in the film. Return to the circle discussion questions and ask students if their answers were true for this film. Discuss other elements of their response log and ask them how effective it was as an information-gathering device.

5. Do a journal jump on the guiding question.

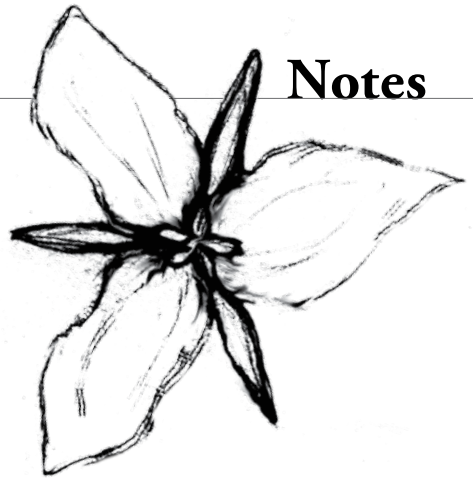
Extend the Learning. . .

Ask students to use the *Cause and Effect Response Log* to record events in their life (or on television, in a book, or in another film) for one week. Once data has been collected, ask students to write a story that reverses the outcome of every event.

Cause and Effect Response Log

Name: _____ Date: _____

Think about the event. *What is happening now?*	**Make predictions.** *What will happen next? How will it end?*	**Note the causes.** *Why did it happen this way?*	**Identify the obstacles.** *What was difficult in this situation? What was overcome?*	**Record the outcomes.** *How did it end?*



Notes

What Am I?

Time

Materials Needed

- Film
- Handout: What Am I? Cards
- Tape, clothespins, or clips

Special Considerations

Be aware of those students who want to solve problems for others and encourage them to help but not solve. Rotate while the game is going on.

Strategies Used

- Inquiry-based Learning
- Cooperative Learning
- Reflective Practices

Sample Guiding Question

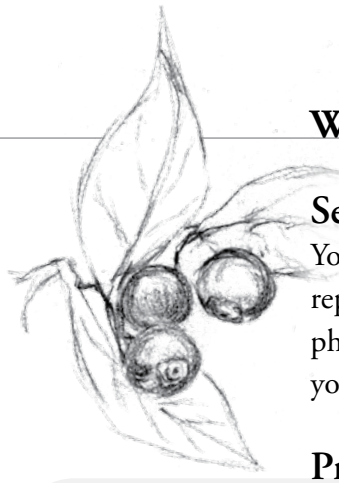
- How do I figure out something I don't know?

Lesson Overview

In this lesson, students will learn about various living, nonliving, and cultural things and their characteristics as represented in the film. Students are assigned a role and asked to guess who or what they represent in the film by asking their classmates "yes" or "no" questions.

Notes:

PHOTO: DIANA WILMAR



What Am I?

Setup

You will need to brainstorm a list of living, nonliving, and cultural things represented in the film. Then prepare a small "What Am I?" Card or photograph for each of the listed items. Be sure to make enough cards for your entire class.

Procedure

1. Begin class by journaling on the guiding question. After 8 to 10 minutes of journaling, explain to students that they will represent some things in the film without knowing what they are. They must pay close attention to the film so they are prepared for the activity.

2. During the film, students will list things that they observe in the film. Encourage them to think about the land, people, habitat, plants, and objects in the film.

3. Explain that each student will receive a card that will be pinned to his/her back. Each student will then **ask other students yes or no questions** in order to figure out who or what they represent in the film. Students must ask one question and move on to another person. A yes or no question is a question that can only be answered "yes" or "no." For example, Jerome may ask Kintea, "Am I alive?," rather than, "Am I alive or dead?" The first question can be answered by a yes or no, whereas the second question requires an answer of "alive" or "dead." These types of questions will help to narrow down the possibilities while helping the students learn characteristics of the things they represent in the film.

4. Attach a What Am I? Card to each student's back. Once everyone has a card, ask the students to begin. Allow at least 15 minutes for this activity as it may take some students more time than others. Students can use the list they brainstormed during the film to guide the yes or no questions they ask.

5. If the students figure out what they are, have them whisper their answer in your ear, or a peer's, to confirm if they are right. Once they have the correct answer, move the *What Am I? Card* to the front of their shirt and encourage them to help others.

What Am I?—Procedure

6. Ask students to share with the class what they learned about the film through this activity.

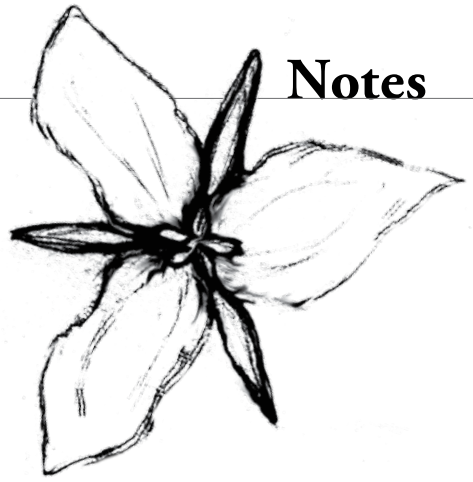
7. Ask students to reflect, in writing or through conversation, on the following questions:

   Content questions:

   • How were the cards different?
   • What did you learn about your card from questions people asked you?
   • What did you learn about other cards by asking/answering questions?

   Process questions:

   • What kinds of questions helped you figure out who you were?
   • What was challenging about finding out your identity?
   • How did you overcome challenges?
   • What strategies helped you?



Notes

Cinquain Expressions

Time

Materials Needed

- Film
- Pens/pencils
- Handout: Cinquain Poem Template—2 per student

Special Considerations

It is important that you provide an example of a cinquain poem and create one as a class to ensure that each student is successful in creating a poem.

Strategies Used

- Cooperative Learning
- Reflective Practices

Sample Guiding Question

- How does language help us express our feelings?

Lesson Overview

In this lesson, students will create cinquain poems to reflect on their life experiences and to capture what they have learned from the film and then "act" them out with a partner.

PHOTO: BRUCE MILLER COLLECTION

Notes:

Cinquain Expressions

Setup

A cinquain is a five-line poem that follows this format:

Line 1	The title (a noun)
Line 2	Two words that describe the title (adjectives)
Line 3	Three action words
Line 4	Four feeling words or one full sentence of four words
Line 5	Synonym for the title

Below is an example of a cinquain.

Elder
Thoughtful, reflective
Questioning, prodding, challenging
Speaks in silent knowledge
Teacher

Procedure

1. Begin by creating a cinquain poem with the whole class to help them practice writing this type of poem. Use the classroom as the content for the poem, or have a student suggest a topic of general interest.
2. Once the poem is complete, read the above cinquain poem out loud to the class as another way of demonstrating.
3. Ask students to share how they think language helped the writer of the cinquain express his or her feelings. How do they express their feelings? Do they ever write them down? Do their feelings show on their faces or in their body language? Take 5 minutes to discuss.
4. Give each student two copies of the *Cinquain Poem Template*.

Cinquain Expressions—Procedure

5. Break students into four groups. Ask them to watch the film and look for words, phrases, or visual clues that tell them something about the people in the film. If appropriate, focus each group on a specific aspect of the film. Inform students that you will pause the film every 5 minutes to ask groups to share their impressions and record their observations. Students should be aware that you may choose any group at any time to share, therefore they should be prepared and watch intently.

6. After the film, ask a student to read the sample poem aloud while they act out the words. These can be overexaggerated, grandiose movements, or more subtle facial expressions and gestures.

7. Students should find a partner (or you can assign one) and create a film poem together. One person in the pair will act out the poem as the other reads aloud.

8. Have a cinquain presentation.

Extend the Learning. . .

Students can write a cinquain poem about a topic of their choosing that expresses an emotion. Remind them of the guiding question.

Prepare a cinquain poetry slam evening and invite family and community members. Music can accompany the cinquain poetry slam, and students can read their poems with an acting partner or alone.

Cinquain Poem Template

Name: _____ Date: _____

Notes from the film

Write a cinquain poem below.

_____
Noun

_____ _____
Two adjectives

_____ _____ _____
Three action words

_____ _____ _____ _____
One sentence with four words

_____
Synonym for noun

ISLANDWOOD

The Hunt

Time

Materials Needed

- Film
- Categories and lists
- Overhead projector

Special Considerations

Stress that students should try to rise to their personal best, and assess them individually based on their engagement with the film (as opposed to the game).

Strategies Used

- Cooperative Learning
- Inquiry-based Learning

Sample Guiding Question

- What is the power of observation?

Lesson Overview

In this lesson students practice becoming more aware of images and messages in a particular film by having a scavenger hunt to identify key content and concepts.

Notes:

PHOTO: DIANA WILMAR

The Hunt

Setup

The Hunt works best with a short film that can be shown several times. The more "rounds" students do, the better able they are to make connections and retain learning. **Watch the film in advance and brainstorm a list of categories into which the key learnings fall.** The number of categories should be the same as the number of times students will watch the film. During your viewing, list things that fall into the categories you identified (e.g., people, animals, objects, places, words, phrases, etc.) for the scavenger hunt.

Procedure

1. Begin class by journaling on the guiding question.

2. Ask students if they have ever played a game where they had to look at an image and identify certain objects in it. Give an example such as *Where's Waldo?* Let students know that they will be watching a film (or parts of a film) and that they will be doing a scavenger hunt. Each time they watch the film they'll be given a different list. One "point" (or whatever you deem appropriate) will be given for each item found and five "points" will be given to each team that correctly guesses what all of the items on the list have in common (the category).

3. Break students into groups of five. Students may not help one another during the film but can combine their answers at the end.

4. Place the first list on an overhead (or pass it out to students). Show the film. At the end of the film, give groups time to compile their answers and tally up the score. Ask students to report their "finds" and to be specific about the scene they located them in. Repeat the viewing procedure for all categories.

5. End class with a journal jump on the guiding question, using the prompt, "I used to think. . .now I think."

Extend the Learning. . .

Have students create a scavenger hunt list of items that they would challenge others to find. For example, if the film were on geography and the categories were habitat, climate, and topography, one group of students might make a list of items related to habitat, another group items related to climate, and so on. Once the lists are complete, challenge another class to take part in the community scavenger hunt.

Auditory Perceptions

Time

Materials Needed
- Film
- Colored pencils
- Handout: Perception Sketches Worksheet

Special Considerations
When selecting a clip, select a clip that has multiple sounds represented by various things in the film. Be sure to plan this lesson prior to showing the film.

Strategies Used
- Cooperative Learning
- Inquiry-based Learning
- Reflective Practices

Pictures of Practice

Sample Guiding Question
- What can we learn by listening?

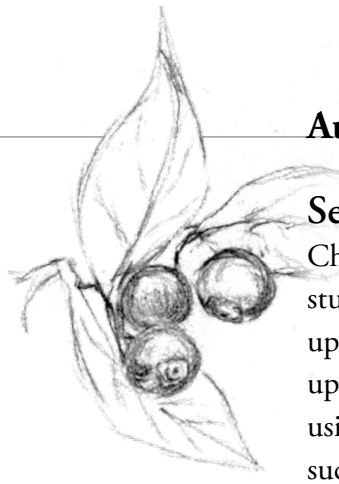
PHOTO: DIANA WILMAR

Lesson Overview
Auditory Perceptions is designed to help students strengthen listening skills, make inferences, and gain knowledge through sound.

In Part I (Perception Sketches) students draw symbols representing what they hear as they listen to a film clip without seeing it. Perception Sketches can be complemented by Perception Connections (Part II) or used as a standalone activity.

Part II (Perception Connections) helps students make connections between various things represented in the film.

Notes:



Auditory Perceptions

Setup

Choose a short clip (1 to 3 minutes) of the film that you would like the students to listen to. Be sure to choose a section that has multiple sounds. Set up the film so the clip is ready to go and cover the screen. Turn the volume up high enough for all to hear. For those students who are more comfortable using words, ask them to try the symbol approach first, and if this is not successful, have them write descriptive words instead.

Procedure

Part I: Perception Sketches

1. Begin class by having students journal on the guiding question.

2. Provide examples of symbols before starting. Here are a few you may want to use:

3. Explain to the students that they are going to screen a clip of the film. For the first screening they will not be able to see the clip, but they will hear it.

4. Encourage students to listen to the words, the emotion in the voices, and the background sounds.

5. Tell students to identify what they hear, drawing as many symbols as they can. Remind them that there is no right or wrong answer.

6. Allow students to position themselves in the classroom so they are comfortable and can hear the clip. Have students listen to the film clip and draw symbols representing what they hear on their *Perception Sketches Worksheet*. You may need to play the clip twice for students to be able to pick up on both the voices and the background sounds.

7. Following the clip, split students up into pairs and have them discuss their drawings, identifying similarities and differences.

Auditory Perceptions—Procedure, Part 1

8. Ask the students to share one thing that they heard and one thing that their partner heard that they didn't hear. Encourage the class to add symbols of sounds that someone else heard that they did not hear to their *Perception Sketches* in a different colored pencil.

9. Play the film in its entirety with both audio and visuals. Have students add labels, words, or new sketches in a different colored pencil while watching the film.

10. After watching the film, journal or discuss the guiding question.

Procedure
Part II: Perception Connections

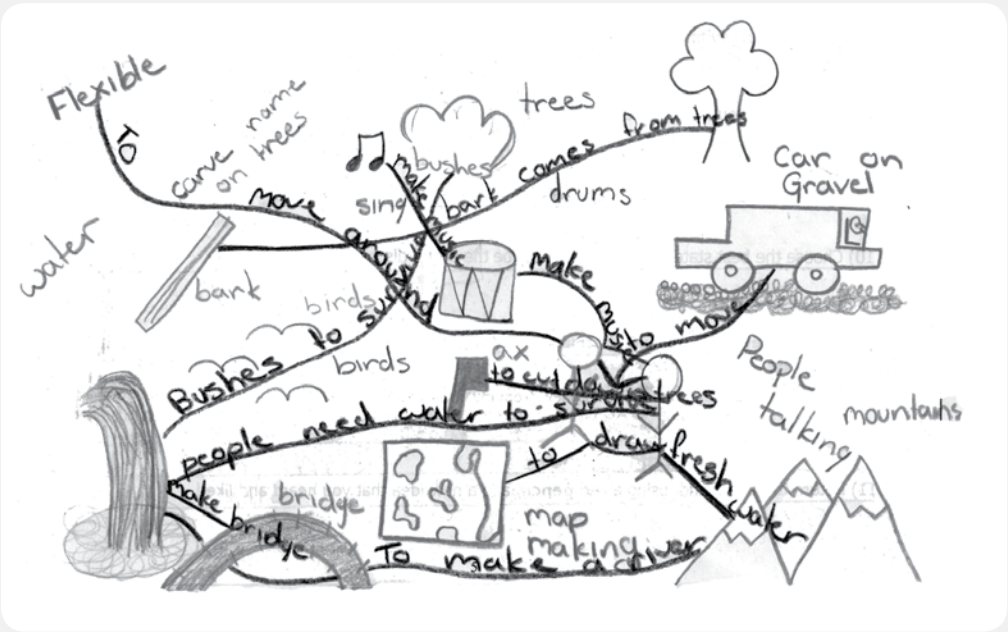
1. Have students share some of their symbols/observations from their *Perception Sketches Worksheets* by drawing them on the board.

2. Once you have four or five ideas on the board, ask the students how the symbols on the board are connected. Have one or more students come up to the board and draw a line from one symbol to another and write a phrase on the line that describes how the two things are connected.

3. Next, have each student draw lines between the symbols on their *Perception Sketches Worksheet* and write a sentence on each line that describes how the symbols are connected in the film. See the example on page 63 demonstrating several connections in the IslandWood film, *Teachings of the Tree People*.

4. Ask the students to share the connections they made. What interrelationships did they notice within the film? How do people depend on one another? on the land? How is the film connected to their own lives?

Auditory Perceptions—Procedure, Part 2



Extend the Learning. . .

Clear a large enough space in the classroom for the following kinesthetic activity, or move outdoors or to a gymnasium. Stand in a circle. Have one student name something in the film, then reach with their right hand to grab another student's left hand. The person whose hand was grabbed should name something that depends on the first thing, needs the first thing to survive, or has some sort of connection to the first thing. The second person then grabs another student's left hand with their right hand. (For example, the first person says "salmon." The next person could say "bear eats the salmon." The next person could say "the scraps left by the bear feed the insects or smaller scavengers" or "mosquitoes feed on the bear…"). This continues until everybody is holding one hand of two different people.

- Can we link the last person to the first?
- What happens if we remove one part of this system and break our circle?
- Does that ever happen in real life?

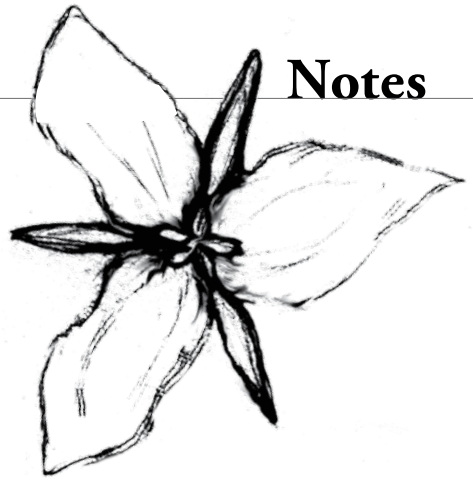
Ask students to work in teams (or individually) to create a symbol/connection map that represents various cultural, living, and nonliving things in their own lives. Ask the students to share the connections they made.

Perception Sketches Worksheet

Name: _____ Date: _____

While listening, use the space below to write or draw symbols. Write down your ideas, draw pictures, or use descriptive words that help capture what you hear.

ISLANDWOOD



Notes

Floating Questions

Time

Materials Needed
- Film
- Butcher paper
- Markers

Special Considerations
Some students may have a hard time making predictions, so your modeling, showing vulnerability and taking a guess, will be critical. Also, when students "correct" their work, make sure the same person isn't doing all of the correcting.

Strategy Used
- Inquiry-based Learning

Sample Guiding Question
- How do I ask good questions?

PHOTO: DIANA WILMAR

Lesson Overview
This lesson is an opportunity for students to create and/or respond to a group of questions in order to facilitate learning related to the film. *Floating Questions* is also a great way to assess students' prior knowledge about a topic area.

This lesson, with minimal modification, can also be used after viewing a film to assess learning and to prepare for future lessons.

Notes:

Floating Questions

Setup

For this lesson students brainstorm a list of questions they would like to research and have other students attempt to answer them. Alternatively, the teacher can create questions related to the film for the students. This lesson is written using the students' questions.

Procedure

1. Introduce the film and topic. Ask students to share any questions they have about the topic and write a few examples on the board.
2. Have a circle discussion on the guiding question. Students should give examples from their own lives and use the examples on the board to facilitate discussion.
3. Split the class into teams of three. Hand out a piece of butcher paper and a pencil or marker to each group.
4. As a group, have the students come up with one question related to the film and the topic they would like to know the answer to and write it on the top of the butcher paper, leaving the rest of the page blank.
5. Ask each group to pass their butcher paper to the group immediately to their left. Give each group approximately 2 minutes to write their responses to the new question. Encourage the students to write their responses even if they think that the answers are wrong. Reassure them that there are no right or wrong answers at this point, as they are just making predictions about the topic area.
6. Repeat step five until each group has had a chance to respond to everyone else's questions. Stop rotating the sheets of butcher paper once each group receives theirs back.
7. Allow at least 5 minutes for each group to read over their classmates' responses. Have them predict the answer to the question based on their classmates' answers.

Floating Questions—Procedure

8. Ask the students to share their predictions and write them on their piece of paper. Help the students hang their predictions up in the classroom for all to see. This will help them gauge their own learning progress throughout the lesson.

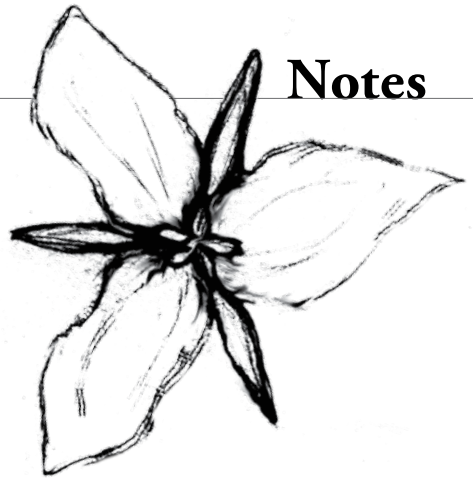
9. As students watch the film, pause at key intervals (several times) and allow students to add to, correct, or cross out items from the paper in a different colored pen. Have them first explain why they are doing this and make sure that the group agrees. They will see their learning transform as they watch the film.

10. Revisit the guiding question by doing a journal jump asking students how their questions changed from before the film, to after the film.

Extend the Learning. . .

Have the students brainstorm ways they can find the answers to their questions that were not answered in the film. Use these suggestions to help guide the rest of your unit plan, keeping in mind the goals of the lesson.

Have students make a vocabulary list to introduce the film to future classes and to reinforce their new learning.



Notes

What's My Line?

Time

Materials Needed
- Film
- Prepared dialogue
- Props and costumes

Special Considerations
Keep in mind that student interpretation of the dialogue may be drastically different from the film.

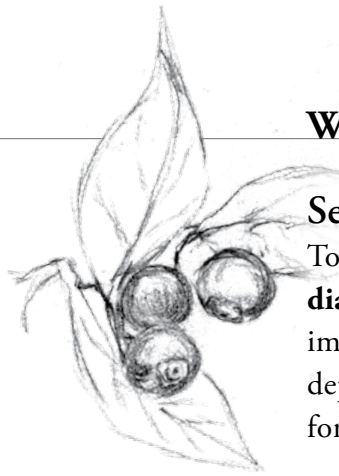
Strategies Used
- Inquiry-based Learning
- Reflective Practices
- Cooperative Learning

Sample Guiding Question
- What makes something memorable to me?

Lesson Overview
In this lesson, students will learn about the power of language by telling a story while they extract key concepts from a film. During the kinesthetic activity (skit), students will interact with one another and with the film topic.

PHOTO: DIANA WILMAR

Notes:



What's My Line?

Setup

To prepare for this lesson, **watch the film and pull out short pieces of dialogue** that are (1) memorable, (2) important to story development, (3) impart key concepts, (4) relate to the guiding question, or (5) require in-depth thinking about the topic. You will need to have a piece of dialogue for each group of three in your class.

To make the activity more engaging and memorable, **collect props and costumes for students to use in their skits.**

Procedure

1. Begin class by instructing students to journal on the guiding question.

2. Have a circle discussion on the following question.
   - How and why do students remember lines from movies, key learning from school, or events in their lives?

   Try to distill common factors in why and how students remember things.

3. Let students know that they will be given a piece of dialogue from a film they will watch and a bag filled with simple props and costumes. They are to use the quote to generate a short skit. How they interpret the quote is up to them. They should also determine how to give the quote meaning and make it memorable for their classmates.

4. Give students time to create their skit. Each group should take turns performing their skit for the class. You may choose to have students judge which skit is the most memorable, and why, based on the common factors discovered in the circle discussion.

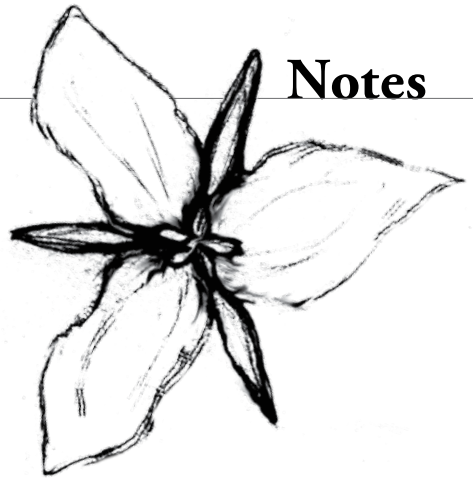
5. View the film in its entirety, paying close attention to the actual meaning of each dialogue, how and by whom it was delivered, and its significance in the film. When students hear their line they can call out, "that's my line!" The film can be paused and that scene can be watched more than once. Students should jot down notes for a discussion after viewing.

What's My Line?—Procedure

6. After the film, lead a circle discussion on the following questions:
   - How was the dialogue used differently in the film, compared to our skit?
   - How well did we interpret the meaning of the dialogue in our skits? What would we keep the same? What would we do differently?
   - Which dialogue will we remember the most—the dialogue we actively participated in (with no context) or the dialogue where we had all of the facts (in context)? Discuss why.

Extend the Learning. . .

To assess learning, have students return to their skit groups and come up with one other way to help their classmates retain their learning from the piece of dialogue, now that they have seen it in the context of the film. For example, they can create a poster or piece of art (such as a collage), write a story or poem about it, draw a diagram, build a model, conduct an experiment, or write and perform a song.



Notes

My Place and Space

Time

Materials Needed

- Film
- Handouts: My Place and Space Questionnaire
- My Place and Space Test —5 per student
- Legal size black construction paper
- Plastic headbands
- Tape or glue

Special Considerations

Reinforce learning by using new vocabulary during the lesson and, if possible, choosing a film that includes new vocabulary.

Strategies Used

- Inquiry-based Learning
- The Study of Place as a Framework for Learning
- Reflective Practices
- Cooperative Learning

Sample Guiding Question

- What do our surroundings—the places we inhabit—mean to us?

PHOTO: AILEEN AGRICOLA

Lesson Overview

This lesson explores how we spatially orient ourselves in different situations and how that can be applied to the study of habitat. On a personal level, students will think about how their spatial orientation gives them clues about their sense of safety, belonging, engagement, autonomy, and connection to place. Film will be the grounding experience in this lesson.

Notes:

My Place and Space

Setup

This lesson works best with a film that focuses on habitat or land use patterns. The film does not necessarily need to be very long. It can be a 5-minute clip of a news story or a full-length feature film.

Procedure

1. Begin class by having students journal on the guiding question.

2. Highlight the lesson vocabulary with the group. Ask the students to take time to work on the *My Place and Space Questionnaire*.

3. As a group, share and have a circle discussion on the following questions:
   - How would you feel if your favorite place or the place you feel the most comfortable was no longer available to you? How would you react?
   - Ask students if they agree with the statement: Our surroundings influence how we feel.

4. Explain to the students that they will be doing some experiments to see how they spatially orient themselves in different situations and places.

5. Hand each student one piece of legal size black construction paper, one plastic headband, and glue or tape. Instruct students to glue the paper to the headband to create a "shield" from ear to ear across the top of their head. They should still be able to see, but their top and side views will be obstructed. Show them a completed sample.

6. Ask the students to sit at their desks, observing the classroom and filling out a copy of the *My Place and Space Test*.

7. For homework, students should complete four different tests using the shield at home and bring back their results the following day. This can also be done at school with additional time and various new locations.

8. When students return, split them into groups of five and have them compile their results using whatever process time permits. As a class, create a list of common characteristics observed and speculate on the data.

My Place and Space—Procedure

9. View the first half of the film while wearing the shields. View the second half of the film without shields.

10. At the conclusion of the film, have an informal conversation about how the students felt wearing the shields and about the content of the film. Tie it back to the guiding question.

11. Lead a circle discussion on the following questions:
    - How would you feel if you were the organism or population whose habitat was being encroached upon? How would you feel if you were displaced?
    - How did this lesson help you understand the film and empathize with the people/animals in the film?
    - What will you do differently as a result of this experience?

Extend the Learning. . .

To assess learning, do one or more of the following:

- Have students write a short story from the perspective of a "character" in the film.
- Design a bumper sticker to communicate the theme/message of the film.
- Make an ad to promote the theme/message of the film.

Post the products outside the classroom to educate the school community about habitat and changing land use patterns.

My Place and Space Questionnaire

Name: _____ Date: _____

Vocabulary:

Habitat the area or environment in which an organism or population normally lives. For example: urban habitat, tropical habitat, marine habitat

Encroach to advance beyond proper or former limits. For example: desert encroaching upon grassland, housing encroaching upon forest

Displace to remove from the usual or proper place; to expel or force to flee from home or habitat

Spatial orientation natural human ability to maintain body orientation and/or posture at rest and during motion in relation to the surrounding environment

Sketch a picture of one of your favorite places in the space below.

Why is this one of your favorite places?

What do you do when you're in a place that is brand new to you? How do you get comfortable with this place?

Where is the most unusual/different place you have ever been?

ISLANDWOOD

My Place and Space Test

Name: _____ Date: _____ Test # _____

Where are you and what are you doing?

Think about how you feel and experience this place as you answer the following questions:

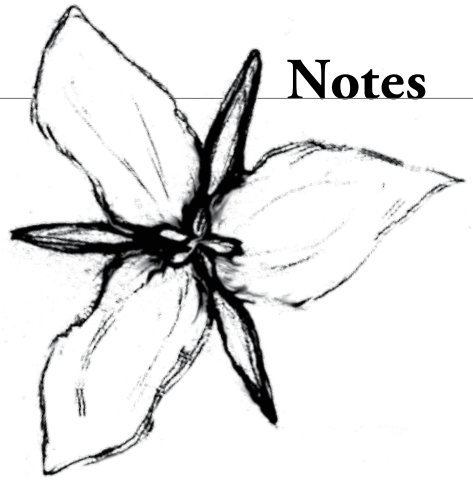
Draw a picture of a person or a face that illustrates how you feel while wearing the shield.

Describe any differences in the way you act or feel when you have the shield on, compared to when you are without the shield.

Think about the differences between how you view the same place with and without the shield. Do your feelings about the space change when the shield encroaches (advances on and limits) your view?
• If your answer is yes, how? • If your answer is no, why do you suppose that is?

How does your spatial orientation (your position or movement in relation to your surroundings) change when you have the shield on?

ISLANDWOOD



Notes

Concept Map

Time

Materials Needed
- Film
- Handout: Concept Map Worksheet

Special Considerations
If you opt to use your own concept map or have students create their own.

Strategies Used
- Inquiry-based Learning
- Reflective Practices
- Cooperative Learning

Community Web (p. 86)

Sample Guiding Question
- How do you organize your thinking and new learning?

Lesson Overview
In this lesson, students will be able to identify, record, organize, and make connections between concepts related to the film by creating concept maps.

PHOTO: DIANA WILMAR

Notes:

Concept Map

Setup

Prior to the start of the lesson, ask the students if they have ever created a concept map before. You want to make sure that each student is familiar with the process. Create one as a class before starting (see #2 below). *Concept Map* can be used to gauge students' prior knowledge, to organize information, or as a reflective activity following the film. The following instructions are for introducing the concept map and for gathering information while viewing the film.

Procedure

1. Begin by having students brainstorm or journal about the guiding question. Ask them if they have used a concept map before. Explain that a concept map is a way in which they can organize ideas or concepts.

2. Prepare a blank concept map for projection and ask students to quickly decide on a topic of interest to them (e.g., basketball, skateboarding, music, etc.). Place the topic in the rectangle in the middle. Then ask them what they feel is necessary to know about their topic, and record these categories in the circles. You may need to finesse the distinction between a category and a detail, making sure students understand that they fill in details as they find out more about their topic. Leave this on the board. You will want to come back to this later on in the lesson.

3. Explain that they will be creating a concept map using the information they will gather while viewing a film.

4. Break the students up into teams of four. Pass out a *Concept Map Worksheet* to each student, or create your own, and assign each group a category they are going to become the classroom experts on. Remind them the rectangle in the middle represents the main theme or title of the film, while the circles represent each of the categories you gave them.

   The example on the next page uses concepts related to the IslandWood film, *Teachings of the Tree People*.

Concept Map—Procedure

5. Explain to the students that you would like each group to collect information related to their category by writing words or symbols near their topic area and ask them to draw an arrow from their topic area to the information while watching the film.

6. View the film, pausing intermittently to ensure that all students understand the task and are collecting information. Ask each group to share one piece of information they have collected. When using shorter films, you may also choose to have the students view the entire film first and then make notes during a second viewing. This helps with the younger students.

7. Following the film, have each student share the information he/she collected with the other members of his/her small group and have everyone add any missing information to their concept maps during the discussion. Ask each group to pick a group representative to present the information the group gathered.

Concept Map—Procedure

8. Have each group representative share the information the group collected about their topic area and add the information to the concept map on butcher paper for all to see. You may have the students add the other groups' information to their concept maps during the presentations or following the presentations. Be sure to leave plenty of blank space on the paper for future additions.

9. Following the presentations, ask the students to share one thing they learned about their category and one thing they learned about another group's category. What questions do you still have? Do you think there is anything missing from your concept maps?

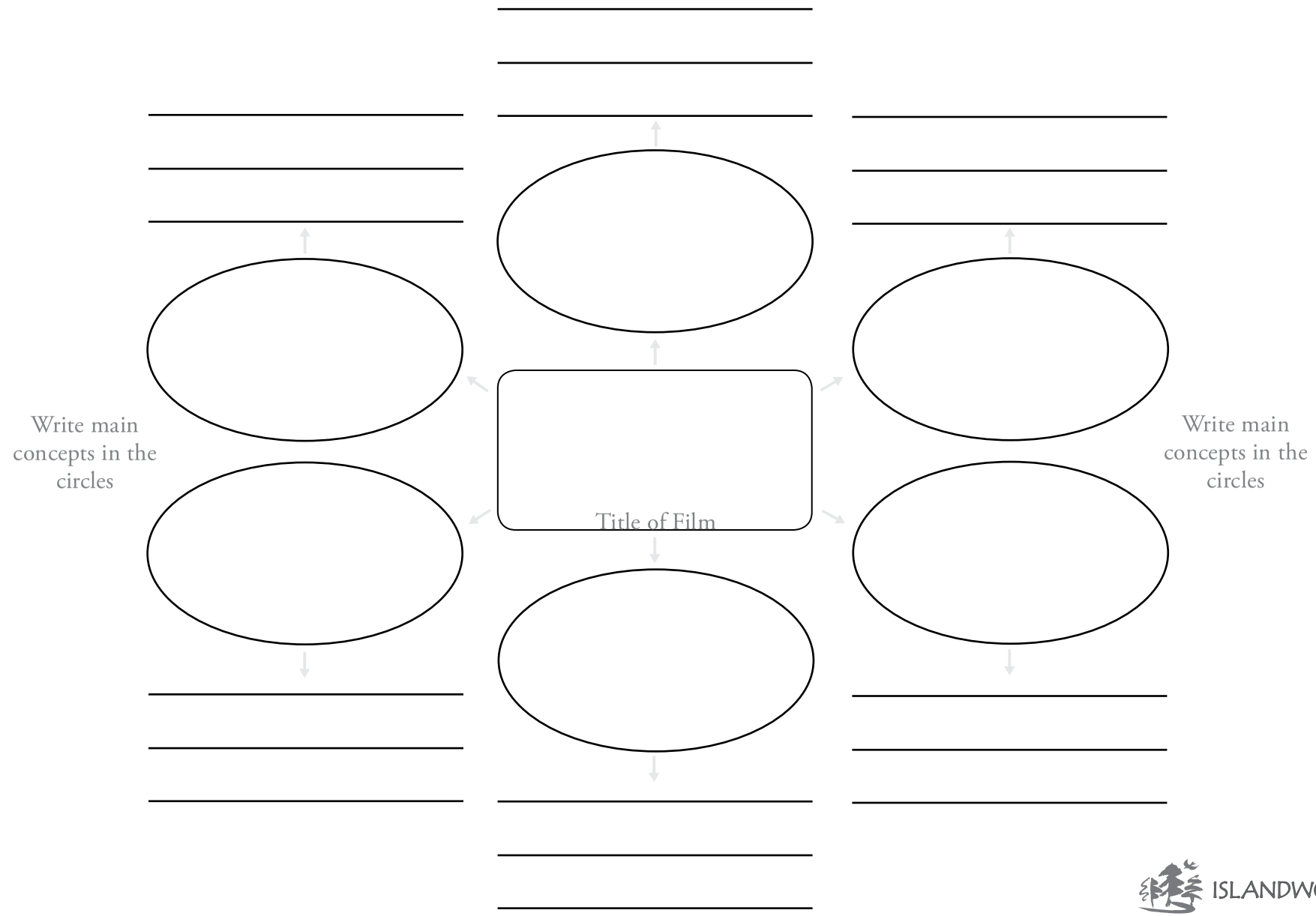
10. Do a journal jump using the prompt, "What did I learn about ways I can organize my thinking?"

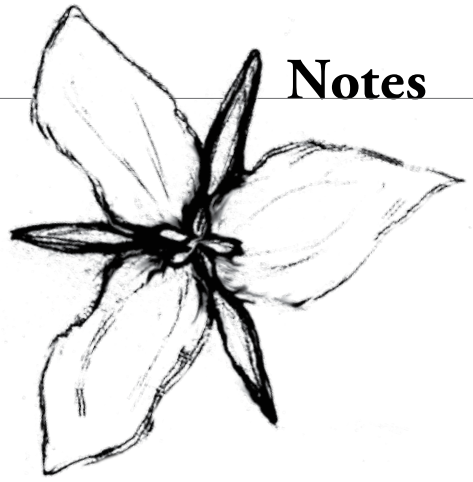
Extend the Learning. . .

Read a story or document related to the film and add details to the class concept map. The information gathered on the concept map may spark an extension project, such as *Ask an Elder* (page 140), or individual student projects.

Concept Map Worksheet

Name: _____ **Date:** _____





Notes

Community Web

Time

Materials Needed

- Film
- Handout: Community Web Worksheet
- Hole punch
- Community Web Cards
- String to tie web cards
- Ball(s) of string

Special Considerations

Prepare a list of "things affected" in case students cannot identify any. Create the same number of student groups as there are categories.

Strategies Used

- Inquiry-based Learning
- Reflective Practices
- Cooperative Learning

Pictures of Practice

Concept Map (p. 80)

Sample Guiding Questions

- What and whom are you connected to? What difference does it make in your life?

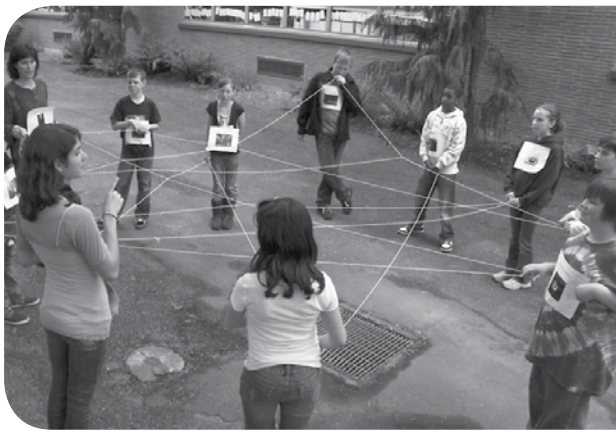
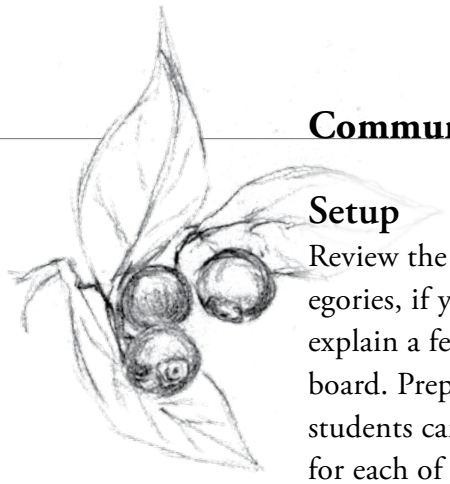


PHOTO: DIANA WILMAR

Lesson Overview

This lesson extends the concept map by having students create a community web that identifies, explains, and acts out relationships between things represented in a film. This lesson is most effective when using a film that deals with cultural or physical geography or earth and environmental sciences.

Notes:



Community Web

Setup

Review the categories represented in students' concept maps (or create categories, if you did not do the *Concept Map* lesson) and ask the students to explain a few connections between the various concepts you outline on the board. Prepare the *Community Web Cards* by attaching string to the cards so students can wear them like a necklace for the lesson. Have enough cards for each of your students and for yourself.

Another option is to break students into groups of six and ask each group to create web cards for another group. They can then be written on address labels or tape. This may work well for students in grades 7–8.

Procedure

1. After you have recorded connections the students made on the concept maps, pass out the *Community Web Cards*. Ask students to wear the cards like a necklace so that the picture is facing other students. Gather six students and demonstrate the activity. The demonstration circle will be in the center and the rest of your class will form an outer circle around them. Remind students to speak loudly and clearly. Save one card for yourself.

2. Hand a ball of string to one member of the group. This person will choose one other person in the group to whom they are connected and toss the ball of string underhand to that person while holding on to the other end of the string. They cannot toss the ball of string to the person standing directly next to them.

3. The first person should share how they are connected to that person immediately after they throw the ball of string. Encourage students to use names of living, nonliving, and cultural objects the two people represent instead of the student's name. For example, "I am a Cedar Mat and I depend on the Cedar Tree to provide the bark that is needed to make me." The second person will repeat the above instructions by choosing someone different to toss the ball of string to.

4. Students should think about both direct and indirect connections. How do they depend on each other? What things might they need to survive? The last person who receives the ball of string has to identify a connection with the first person and toss the ball of string to the first person to close the web.

Community Web—Procedure

5. Once the first student receives the ball of string, have each student in the group take a step back to tighten the web. Reiterate safety and remind students to not pull too tightly and to be careful not to hurt anyone.

6. Next, have students (including those in your demonstration group) form into groups of six. Give each group a ball of string and instruct them to complete the activity.

7. Rotate between groups to check for understanding.

8. Once all groups have a taut web, ask the students to think back to the film. Was there a time when something changed or was affected? Who in the group is affected because of this change? Ask the person who represents the affected "thing" to drop the string. Then, ask the students who represented something directly connected to that person to drop the string. (This should only be two people; the person who tossed them the string and the person to whom they tossed the string.) Repeat until each student has dropped the string.

   For example: In the IslandWood film Teachings of the Tree People*, the main character, Bruce Miller, describes the loss of the cedar trees due to deforestation and development. The person who represented the cedar tree may be asked to drop the string, representing the decline of cedar trees. Then the two people who had connections with the cedar tree should drop the string, too.*

9. Ask students to explain why the entire group ended up dropping the string. Who was affected? Why? How did these changes affect the people in the film? What did the people in the film do as a result of these changes? Are there changes happening in your community? How have these changes affected you?

10. Following the discussion, have the students reflect and write a sentence or two about the questions on the *Community Web Worksheet*.

Extend the Learning. . .

Have students write a story, draw a web, or create a piece of art that explains their personal web, using the guiding question to direct their work. Ask students to share their work with the class.

Community Web Worksheet

Name: _____ Date: _____

1) What did you represent in the film for the Community Web lesson?

_____

_____

2) Choose 3 things that you were connected to during the activity and write a sentence about how you were connected to those things. (You may write on the back of this paper if you need more space.)

_____

_____

_____

_____

_____

_____

ISLANDWOOD

Soundscapes

Time

Materials Needed
- Film
- Sample soundscapes
- Tape recorders (for Extend the Learning)

Special Considerations
Students may need help getting and using a tape recorder. We suggest that you have a high quality speaker for the playback of students' soundscapes.

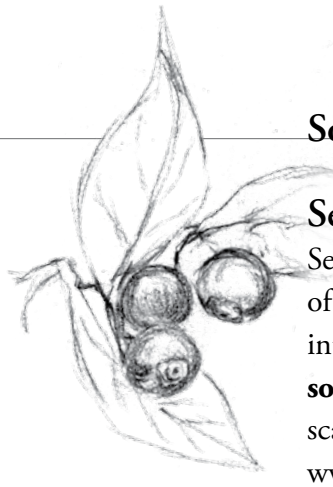
Strategies Used
- Inquiry-based Learning
- Reflective Practices
- Cooperative Learning
- The Study of Place as a Framework for Learning

Sample Guiding Question
- How does listening to the sounds around us add to our view of a place?

PHOTO: DIANA WILMAR

Lesson Overview
The audio track in a film helps us connect emotionally, orients us to a place, provides transition, and piques our interest. In this lesson students will have the opportunity to focus on the role of sound in a film and then, if appropriate, create their own soundscape—a one-minute audiotape that tells a story through sound effects and/or background sound that reflects a part of their world they would like to share with others.

Notes:



Soundscapes

Setup

Select a film that has rich and extended audio. The film could have the sounds of a city, factory, rainforest, outdoor market, etc., as long as the sound is not interrupted by excessive narrative or soundtrack music. **Identify at least three soundscapes in the film to facilitate this lesson.** Choose sample soundscapes to play for the class. The Quiet American at www.quietamerican.org/vacation.html has a variety of samples.

Procedure

1. With pencils and paper, take the class into a school hallway, cafeteria, or outside, and ask them to close their eyes and listen, trying to identify as many distinct sounds as they can in one minute. When students open their eyes have them write down everything they heard. Return to the classroom and have students share. Explain that if they were to record what they heard it would be called a "soundscape."

2. Inform students that they will be listening to soundscapes. When you reach predetermined points in the film, pause, and ask students to close their eyes. Play the clip and then pause the film, having students write:
   - What they heard
   - What they felt
   - What they saw in their mind (imagined)

3. At the conclusion of the film, conduct a circle discussion.
   - How did the sound in the film help us connect to the people and place?
   - What stories did the sound tell OR what information did the sound give?

4. Ask students to spend 5 minutes journaling on the guiding question.

Extend the Learning. . .

Have students create soundscapes in groups. They should brainstorm locations to collect their soundscapes. Students might go around their house, school, or community, or borrow sound effects from recordings. Once soundscapes have been captured, give each student the choice of writing a story or poem, creating a piece of art or music, or writing a documentary-style narrative to share what their soundscape means to them. This assessment should be done individually. Have students present their finished soundscape to one another, or invite the community to a soundscape slam.

Opposing Views

Time

Materials Needed
- Film
- Butcher paper (optional)
- Newspapers
- Magazines
- Construction paper
- Art supplies

Special Considerations
If the film has controversial subject matter, you may need to build in time to have a structured conversation about issues/ideas/beliefs that might arise.

Strategies Used
- Cooperative Learning
- Inquiry-based Learning
- Reflective Practices

Sample Guiding Question
- How do we form opinions about contrasting ideas/ concepts?

PHOTO: DIANA WILMAR

Lesson Overview
In this lesson, students will examine contrasting views on a topic in a film and develop their own opinions on the topic. They will also learn to recognize bias and understand the importance of consulting multiple sources before reaching a conclusion.

Notes:

Opposing Views

Setup

Select a film with varying (or opposing) views on a topic. Examples include love versus hate, deforestation versus agriculture, rural versus urban, individual versus collective, bravery versus cowardice. Once a film is chosen, **prepare a guiding question that speaks to the topic.** *Opposing Views* is flexible for any subject matter from a documentary on natural resource depletion to a Civil War drama. It is the careful selection of opposing views that will shape the quality of student learning.

Procedure

1. Begin class by journaling on the guiding question.

2. Ask students to turn to their neighbor and list as many opposites as they can think of in one minute (time them). Encourage students to share examples with the class. Ask the whole class who has the most creative opposite, the funniest, and the most interesting. Have a circle discussion on the following questions:
   - How do we form opinions about ideas/concepts that are opposites?
   - Do we rely on one opinion?
   - Do we search for information to verify what we already know?

3. Separate the class into two groups and assign half one view of a topic and half the other view. Inform them that they will be watching a film and should record evidence that supports their assigned view on the topic. Encourage them to pay close attention to images, words, tone of voice, and how often their view is mentioned as they watch the film. This would be a good time to tell them that they will be writing the front page article of a newspaper on their view, so the more evidence they have, the better. You may opt to have one large piece of butcher paper for each group to take notes on or have them do their note-taking individually.

4. Watch the film.

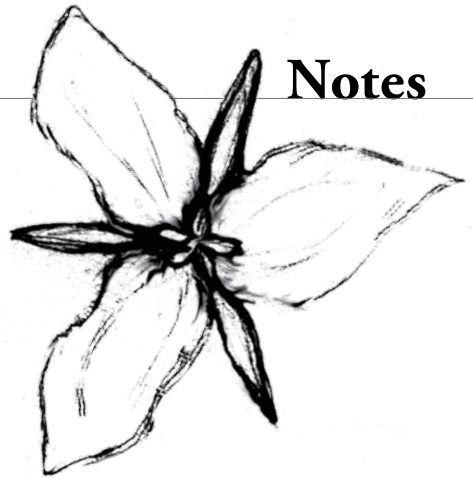
5. After the film, take a third of the students from both groups and form a third group. Assign each group their task: to write the front page article of a newspaper from their view. The newly formed group will write from both views, compiling their evidence to create an impartial article. Provide samples of newspapers, editorial cartoons, and magazines to clip pictures from, paper, and art supplies

Opposing Views—Procedure

6. Allow students ample time to design their newspaper articles. Once they are finished, trade newspaper articles between groups (and between classes, if time permits).

7. Lead a circle discussion on the following questions:
   - How did you feel about writing the newspaper article from your assigned view? Did it influence your opinion?
   - What process did you use to write your newspaper article?
   - Which newspaper would you prefer to read? Discuss why.
   - What if we only had one newspaper in the whole country? Which would you want it to be and why?

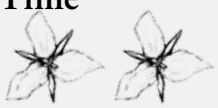
8. Display the newspaper articles in the classroom. Ask students to do a journal jump on the prompt, "I used to think. . .Now I think. . ."



Notes

"I Am From. . ." Poem

Time



Materials Needed

- Film
- Handout: Sample "I Am From. . ." poem, copies for students
- Placeholder paper

Special Considerations

Encourage safety during the kinesthetic activity, reminding students not to push or run, and to stay inside the circle.

Strategies Used

- Reflective Practices
- Cooperative Learning

Pictures of Practice

Sample Guiding Question

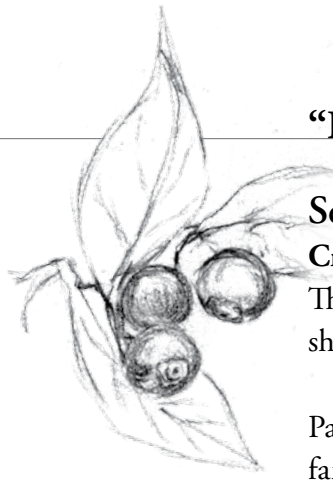
- How does reflecting on our own lives help us empathize with others?

PHOTO: DIANA WILMAR

Lesson Overview

In Part I of this lesson, students will play a game that highlights the similarities between them and their classmates. In Part II, students will create a poem based on their lives, cultures, and personal experiences. *"I Am From. . ." Poem* will continue with the opportunity for the students to connect to and empathize with a person from a film as they relate the poem activity to this character.

Notes:



"I Am From. . ." Poem

Setup

Create your own "I Am From. . ." poem to use as a model for the class. This lesson works best in a classroom where the students feel comfortable sharing their lives with others.

Part I is intended to help students reflect on their lives, hobbies, interests, families, traditions, languages, and cultural backgrounds in order to prepare them for writing their poem. Part II allows students to focus on the lives of people represented in a film as a way to compare the students' lives to those of the people in the film. For Part II, find a clip in a film that has rich audio and conveys a character's emotion. The clip should be approximately 2 to 3 minutes in length.

Procedure

Part I: I appreciate my classmates who. . .

1. Have the students stand in a circle facing one another. Hand a piece of paper to each student and have him or her set it down on the floor directly behind them; this piece of paper represents their placeholder. (It may be useful to print "I appreciate my classmates who. . ." on the placeholders as a reminder to students.) Stand in the middle of the circle without a placeholder. As a variation, you can also do this activity with chairs in a circle (one less chair than the number of students).

2. Explain that the person in the middle does not have a placeholder. That person is going to think of a favorite food, hobby, or interest and say the following sentence out loud to the rest of the circle: "I appreciate my classmates who…" and then say something he or she likes to do. For example, if the teacher likes to play a musical instrument then the teacher standing in the middle of the circle would say, "I appreciate my classmates who like to play musical instruments." If others in the circle like to play a musical instrument, too, they will need to move from their placeholder and find a new placeholder to stand in front of.

"I Am From. . ." Poem—Procedure: Part I

3. Explain that the object of the game is similar to musical chairs and that a person cannot move to the placeholders directly to their left or right or return to the same placeholder once they move. If there are not any placeholders left, that person is the new person in the middle of the circle. The new person standing in the middle should think of something to share and repeat, "I appreciate my classmates who…" and then try to find a placeholder to stand in front of.

4. Repeat this activity until each student has had a chance to stand in the middle and share something. Limit the number of times a person can be in the middle by asking them to choose someone who has not had a chance.

5. Gather students and ask them to share one new thing that they learned about someone else in the class. Emphasize the concept of empathy to tie back to the guiding question and prior learning.

Procedure
Part II: "I Am From. . ." Poem

1. Begin Part II by asking the students if the last game helped them to think about themselves and others. Have a few students share with the class to help spark the others' memories.

2. Tell students that they will be writing a poem that focuses on themselves as the main character. Explain that this poem follows a special pattern with each of the lines starting with "I Am from." The remainder of each line is something that recalls a memory, a hobby, a phrase, or an experience related to their life.

3. Provide the class with an example of an "I Am From. . ." Poem (one is provided on the next page).

"I Am From. . ." Poem—Procedure: Part II

I am from a household of females caring, daring, and stubborn.
Three thickheaded women "don't you steal my thunder."

I am from sun tea, canned peas, macaroni and cheese,
Sunday morning pancakes; "pass the syrup please."

I am from every other weekend away, packed my bags for an adventurous stay.
I always treasured my Dad's-weekend-away.

I am from music, dancing, and Saturday cartoons.
From swimming, softball, soccer, and the occasional macaroon.

I am from homemade dresses and plenty of messes.
Sewing, singing, and windows made of stained glasses.

I am from Ukrainian foods, cheap shoes and pants already used.
A loving grandma who always kept me amused.

I am from female strength and words of wisdom, family foes and
"you better get an education."

—Janelle Shafer '07

4. As a beginning step in creating their own poems ask the students to list items found in their homes, sayings they often hear from family members, names of foods or dishes, types of music and languages that they hear at home, names of relatives, and their favorite pastimes. Have a few students share their list with the class to help other students think of their own lives.

5. Once they are finished with their lists, explain that each student will write an "I Am From…" poem about himself or herself. Encourage them to be creative with their words. Musical students may create a song, using their poem as lyrics.

6. Once the students are finished, return to the circle and share the poems.

7. Tell students that they are now going to watch a film and focus on the story of a particular character in the film. Everyone has a story, just as they do.

"I Am From. . ." Poem—Procedure: Part II

8. Cue the film clip. Turn the television away from students so they are only able to hear the clip, but not see it. Ask them to listen to the words, sounds, and tone of voice, and to jot down everything they hear. After the clip, give students a few minutes to finish their notes and focus their thoughts. Ask students how their impression of the film and character(s) is based on what they heard. How do we connect to a film and character(s)? With our eyes, ears, other senses? You will most likely need to play the clip twice, as students are probably unfamiliar with this type of listening. Depending on the film, you could pre-assign characters.

9. Ask the students to watch the film in its entirety (both audio and video) and list things such as personal items belonging to the character, things he/she says to others, living and nonliving things in his/her natural environment, skills he/she possesses, types of music and languages that they hear, names of relatives and mentors, and his/her favorite pastimes.

10. Break students into pairs or groups of four (or retain groups from the viewing) and provide a sample "I Am From. . ." poem. Encourage them to be creative and put themselves in the place of the character(s) in the film. What would the character want to tell people? Who is this character? What is important to them? They may refer to their first impressions from the audio clip. Share the objective of this exercise, which is instilling the habit of empathy. Reinforce what empathy means.

11. After students are finished writing a draft of their poem, have a representative from each group read their poem to the class. Encourage the students to listen to each group's poem and identify phrases or strategies which they used in their own personal poems.

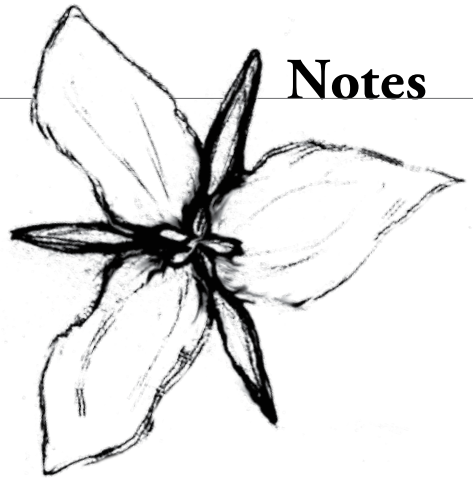
12. Have students do a journal jump on the guiding question.

Extend the Learning. . .

Display each student's poem in the classroom to celebrate their work and their lives! Integrate art by having students incorporate a 3-D poster, diorama, photography, or drawing with their poetry.

ISLANDWOOD

Adapted and modified from Linda Christensen: Where I'm From: Inviting Students' Lives into the Classroom, Rethinking Our Classrooms*, Volume 2, pages 6–9.*



Notes

Mapping Migrations

Time

Materials Needed

- Film
- Handout: Mapping Migrations Template
- Pencils and rulers
- Maps of the areas represented in the film and a world map
- Resources based on topic

Special Considerations

This lesson requires sensitivity and awareness as there may be students in class that have experienced forced migration. We suggest an acknowledgement of these migrations (not a singling out of the students), along with personal, confidential check-ins with the student(s).

Strategies Used

- Inquiry-based Learning
- Reflective Practices
- Cooperative Learning
- The Study of Place as a Framework for Learning

Family Stories (p. 108)

Sample Guiding Question

- Why do people move from one place to another?

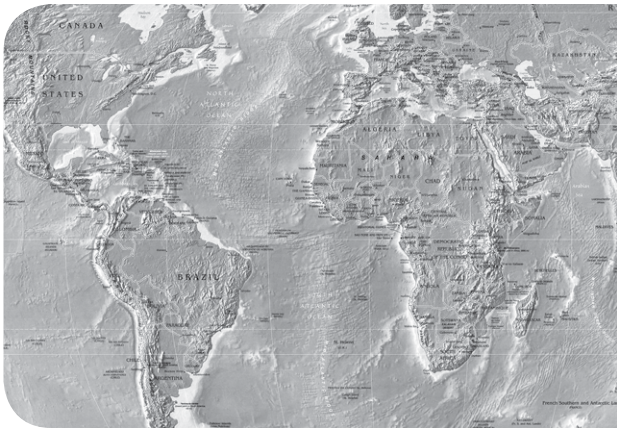


PHOTO: REFERENCE IMAGE ATTRIBUTED TO GOOGLE MAPS

Lesson Overview

Students will explore and calculate how far different cultural groups in a film traveled to get to where they live today. Students will learn how to read maps, understand scale, and recreate the routes traveled by those represented in a film.

Notes:

Mapping Migrations

Setup

This activity assumes that students have had some prior experience working with maps and calculating distance. Obtain a general map of the areas represented in the film and a world map.

Procedure

1. Begin by journaling on the guiding question, or discuss the question for 5 minutes and ask students to write for 5 minutes.

2. Ask the students to share some responses to the guiding question and to individually brainstorm a list of all the places they have lived in their lives. What was the farthest move? Why did they move? Did they have a say in where they moved? How did they feel about it? This may be a sensitive subject for some students so sharing should be voluntary.

3. To test student's knowledge of geography and get them communicating effectively with one another ask students to form a horseshoe shape where one end of the horseshoe is the person who has lived the farthest away and the other end of the horseshoe is the person who has lived the closest (for the longest amount of time, or at a specific period, e.g., "first grade"). Draw a horseshoe shape on the board and ask them to think for a moment, and then move into their chosen spot on the horseshoe. Once they have found their spot, ask the "ends" and the "middle" to share their stories. You may use this exercise with a few different prompts such as *who lives farthest and who lives closest to the school*, if time permits.

4. Inform students that they will be spending time mapping migrations in the film they see, and exploring the motivations behind why people move.

5. Ask students to take out a piece of paper, turn it horizontally, and draw a line across the center of the page. Model this on the board or overhead. As students watch the film they should mark a dot on their line every time they hear someone mention a move from one place to another. Under their dot they can write who moved, where they moved, and why.

Mapping Migrations—Procedure

6. When viewing the film, pause intermittently to ensure students are collecting evidence.

7. Allow students to compare notes with their neighbor to get the "whole picture" of migrations in the film. Have an informal conversation, asking students, "Did anything make you think, 'wow'?" "What are you wondering about?"

8. Inform students that they will use their "migration line" to help them with the next part of the activity.

9. Ask students how far they think the people in the film had to travel from their place of origin in order to get to where they live today. You may need to explain the term *place of origin*.

10. Go over how to use the scale on a map. Explain that the scale is used to determine the distance between two points on a map.

11. Split the class up into groups and assign each a cultural group, or if the film focuses on one cultural group, split the class into three groups and assign groups as *place of origin*, *immigration/migration*, and *place of settlement*. In this case, you will need to modify the directions below and have groups research their topic more thoroughly. Hand out a copy of each of the area maps, a world map, and a *Mapping Migrations Template* to each student.

12. Have students circle their cultural group's place of origin on the map and where they traveled to on their journey.

13. Have each group draw a line or retrace their cultural group's migrations (on the world map) between their place of origin, the place they were either forced to migrate to or migrated to by choice, and their present location. Number them in sequential order.

14. Ask the students to measure the distance traveled between each point on the map using a ruler and the scale. Have them label the distance on the line representing each migration and record their findings on the *Mapping Migrations Template*.

15. Have each group present their findings. Ask the following questions:
    - Where did their cultural group travel or move to throughout the film? Why did they move?
    - How long did it take to get from one place to the other? Did they have any challenges?
    - What is the longest distance you ever had to travel? What mode of transportation did you use? How long did it take for you to get there?

Mapping Migrations Template

Name: _____ **Date:** _____

Use the map to calculate how far your assigned cultural group traveled in order to get to where they live today and write your answers below.

Draw the route on the map and briefly describe the route below.
Which countries, continents, oceans, rivers, states, or cities would they have to cross?

Measure the shortest distance they had to travel using the map key and a ruler.
Write the locations and distance traveled.

Measure the longest distance they had to travel using the map key and a ruler.
Write the location and distance traveled.

What challenges did they have to face while traveling?
Draw symbols on your map representing the challenges in the area that corresponds with those challenges.

Draw the symbols below and write a sentence about each challenge.
1.

2.

3.

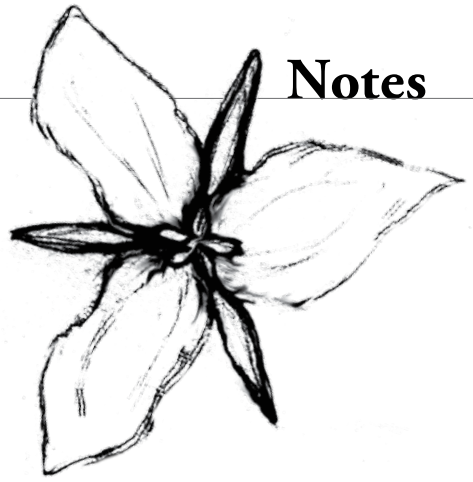
4.

5.

Make an educated guess about why these people traveled from their place of origin.
Was it a choice or were they forced to migrate?

Did they have more than one migration? Why? How were their migrations different?

ISLANDWOOD



Notes

Family Stories

Time

Materials Needed

- Film
- Several copies of maps of the areas represented in the film and a world map
- Handouts: Family Stories Film Questionnaire
- Family Stories Relative/ Ancestor Questionnaire

Special Considerations

Studying family history may be hard for some students. If issues arise, adapt and modify the activities accordingly. Assess students' needs and backgrounds in order to make this a positive experience for all.

Strategies Used

- Cooperative Learning
- The Study of Place as a Framework for Learning
- Reflective Practices
- Inquiry-based Learning

Mapping Migrations (p. 102)

Sample Guiding Question

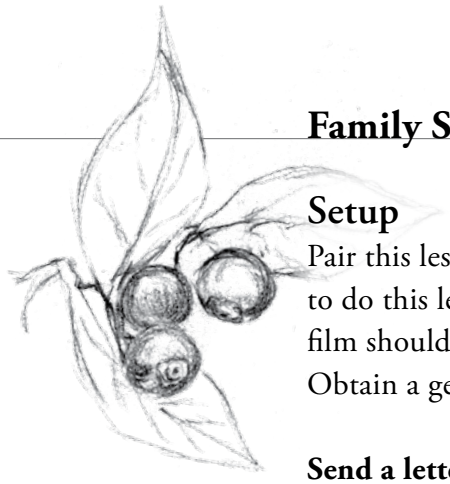
- What has been my family's journey?

Lesson Overview

This lesson asks students to research their family history, learning how and why thier family settled where they are today.

PHOTO: MUSEUM OF HISTORY AND INDUSTRY (MOHAI)

Notes:



Family Stories

Setup

Pair this lesson with *Mapping Migrations* and use the same film, or choose to do this lesson independently and choose another film. The theme of the film should be related to migration, immigration, and/or family settlement. Obtain a general map of the areas represented in the film and a world map.

Send a letter home to parents/guardians explaining the lesson plan. A sample letter is provided at the end of this lesson.

Procedure

1. Begin by having students journal on the guiding question.
2. Explain to the students that they are going to learn about how people create community in a new place. They'll do this by viewing a film and then working with their family or guardians to help them find out more about themselves and their history.
3. The first step is to watch a film about migration/immigration/settlement and get the enriching perspective of others. As students watch the film, ask them to choose a character and answer the questions on the *Family Stories Film Questionnaire*. Pause the film after most of the characters have been introduced to ensure that students have chosen a character. With some films, you will want to provide a list of characters.

4. Have the students share discoveries at the film's conclusion.
5. Hand out a *Family Stories Relative/Ancestor Questionnaire* to each student and have him or her take it home. Explain that they will need to talk with their parents or guardians about an ancestor or relative who immigrated to America or migrated within it. If a student is without family, modify the lesson to allow the student to administer the questionnaire to a community member, close friend, or teacher.
6. Have the students draw a picture of their relative/ancestor if they can or find a photo.

Family Stories—Procedure

7. Ask each student to bring their completed questionnaire into class. Hand a note card to each student and ask them to write their name, their relative's name, and where their relative emigrated/migrated from on the note card. If some students did not complete the task, ask them to write down information on a character from the film.

8. A large world map should be hanging in the classroom for all to see. Have each student share information about their relative/ancestor and pin the note card on the map in the location where their relative/ancestor is **from**. Attach a string to the pin or tack and tack the other end of the string to the location their relative/ancestor emigrated/migrated **to**.

9. Once each student has had a chance to present, have a circle discussion on the following questions:
   - What do you know about where your relative/ancestor came from?
   - Which countries, states, or cities are represented in our classroom?
   - How many live in your country? How many live on a different continent than yours?
   - How far do you think your relative/ancestor traveled to get a new home?

Extend the Learning. . .

Ask students to write a character sketch of their relative/ancestor. Depending on the age of your students, you may opt to do this as a class or in small groups. For a guide to writing character sketches go to: www.engl.niu.edu/wac/char_sk.html.

Sample Parent/Guardian Letter

Dear Parent or Guardian Date: _____

The students of class _____ are learning about our ancestors, relatives, major cities, and the seven continents. To help us learn, we would like each student to work with his/her family or guardians and research a relative or ancestor who emigrated to America or migrated within it. This may be a relative who lives/has lived in a different state, another country, or even on another continent. Please help your child fill out the enclosed survey and have him or her return it by_____. *If you feel that this would create a sensitive or uncomfortable situation for your child, please communicate this concern directly with me.*

Thank you for your time and for helping us begin our quest!

Sincerely,

Family Stories Film Questionnaire

Name: _____ Date: _____

We are going to learn about why people migrate and how people create community in a new place, by exploring a film about this topic. Choose a character from the film and answer the following questions as you watch:

1. What character did you choose? Write his/her name below.

_____

_____

2. Where did this person emigrate/migrate from? Where did he/she emigrate/migrate to?

_____

_____

3. Why did this person emigrate/migrate? Was it a migration of choice or a forced migration?

_____

_____

4. What continent did/does this person live on?

_____

_____

5. What languages did/does this person speak?

_____

_____

6. What is a memorable story about this person?

_____

_____

Emigrate Leave one's own country to settle permanently in another.
Migrate Move from one area of a country to another.

ISLANDWOOD

Family Stories Relative/Ancestor Questionnaire

Name: _____ Date: _____

We are going to continue to learn about why people migrate and how people create community in a new place, by exploring your family history. We are going to learn about where you come from and the seven continents. To help us learn about you, work with your parent or guardian in order to answer the following questions:

1. Think of one relative who emigrated to, or migrated within, the United States. Write his or her name below.

_____

_____

2. Where did this person emigrate/migrate from? Where did he/she emigrate/migrate to?

_____

_____

3. Why did this person emigrate/migrate? How did this person feel about his/her move?

_____

_____

4. What continent did/does this person live on? What is it like where he/she lives/lived (e.g., climate, topography, foods, etc.)?

_____

_____

5. What languages did/does this person speak?

_____

_____

6. What is a memorable story about this relative?

_____

_____

Emigrate Leave one's own country to settle permanently in another.
Migrate Move from one area of a country to another.

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Draw a picture of your relative or ancestor or attach a photo.

Name: _____ Date: _____

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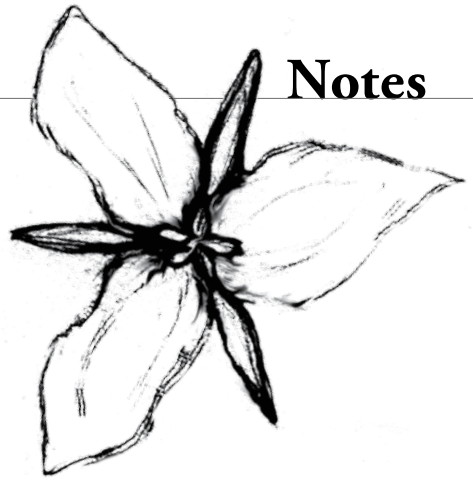

Notes

Culture Quest

Time

Materials Needed

- Film
- World map
- Tacks or stick pins
- Handout: Venn Diagram Culture Quest Worksheet
- Music from your culture

Special Considerations

Adapt the lesson to students' needs and backgrounds in order to make this a positive learning experience for all.

Strategies Used

- Inquiry-based Learning
- Reflective Practices
- The Study of Place as a Framework for Learning
- Project-based Learning

Sample Guiding Question

- What makes us who we are?

Lesson Overview

This lesson is intended to help students exchange information with one another about their cultural histories and to relate it to cultures represented in a film.

Notes:

PHOTO: BRUCE MILLER COLLECTION

Culture Quest

Setup

Before beginning, you may need to explain the concept of "culture" in the context of a classroom. Gradually broaden students' frame of reference until they are comfortable talking about this subject.

Select a 2–4 minute clip from the film that portrays a cultural activity. Since students will be watching the clip without audio, be sure to select a clip that can visually pique interest and spark discussion.

Prior to watching the entire film, describe and provide an example of a Venn diagram or have a student draw one on the board. Ask students to note similarities and differences between two topics you choose, in order to walk them through an example of how to organize information on a Venn diagram. Explain that they will be creating a similar diagram comparing their lives to the lives represented by the culture in the film.

Procedure

1. Ask the students to journal on the guiding question for 5 minutes and then encourage the class to discuss their thoughts on the subject.

2. Cue the film clip. Turn the sound down on the television so the students are able to see the clip, but not hear it. Ask them to identify objects and activities. Discuss: What are the people in the clip doing? Why do you think they do this? What action would you demonstrate to give someone insight into who you are?

3. Hand out the *Venn Diagram Culture Quest Worksheet*. Instruct the students to take notes on the culture in the film (in the right circle). Let them know that culture is defined as a system of beliefs, values, and assumptions about life that guides our behaviors. These include customs, language, and relationships with people and the land. It may be helpful to label some examples of cultures on the board, such as *youth culture*, *teacher culture*, *"American" culture*, etc.

4. View the film in its entirety with both audio and visuals.

5. Following the film, facilitate a circle discussion on these questions: How are the lives of the people represented in the film similar to or different from yours? How does where they live affect their lives? Do you think everyone lives their life the same? Why or why not? What makes us who we are?

6. Allow students time to complete the rest of their diagram, especially to think through how their lives compare to those in the film. Instruct them to note the similarities and differences they see in their own lives to those of the people and community in the film and to fill their *Venn Diagram Culture Quest Worksheet* accordingly.

7. The final step in the student's culture quest is to share cultural knowledge with others. Give the students the following directions:
   - You have 10 minutes to complete the final step of your quest.
   - I am going to play music from my culture to share with you.
   - When the music begins you must walk about the room.
   - When the music stops you must find the person nearest to you and share one piece of cultural information about yourself from your *Venn Diagram Culture Quest Worksheet*, and your partner will do the same.
   - When the music starts up again you need to keep moving and repeat the process again.
   - You cannot share with the same person twice.

8. Have a circle discussion and ask each person to share one thing they learned about the culture of another.

Extend the Learning. . .

Give students the choice to either create an alternative soundtrack for the film they just watched or to create a personal soundtrack that would tell someone something about their life and culture. The soundtrack should be approximately three songs.

Venn Diagram Culture Quest Worksheet

Name: _____ **Date:** _____

Consider these questions below as you watch the film and place the answers on your Venn diagram.

What do the people in the film do for work? What kinds of homes do the people in the film live in?
What customs, ceremonies, celebrations, and/or holidays are important to the people in the film?
What foods do the people in the film eat?
What language(s) do the people in the film speak?
What hardships did the people in the film face and how did they adapt to, or overcome, those hardships?

Glossary

Culture A system of beliefs, values, and assumptions about life that guides our behaviors. These include customs, language, and relationships with people and the land.

Heritage Culture passed down through many generations.

Generation The average time, generally about twenty-five years, in which a person is born, grows up, becomes an adult, and has children of his/her own.

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Build a Brochure

Time

Materials Needed

- Film
- Sample brochures
- Resources on the topic
- Community organization contacts
- Paper, markers, tape, and glue

Special Considerations

This lesson hinges upon students' access to information. To ensure success, prior research on your part is necessary. Establish a process for assessment of group work.

Strategies Used

- Cooperative Learning
- Reflective Practices
- The Study of Place as a Framework for Learning
- Project-based Learning

Sample Guiding Question

- How can we share our knowledge with others?

PHOTO: DIANA WILMAR

Lesson Overview

In this lesson, students will create a brochure informing the community about a topic related to a film of your choosing. The brochure may include maps, photographs, history, data, and any other content students deem necessary. Students will exercise skills in brochure layout and design and will work with a community organization to distribute their brochure.

Notes:

Build a Brochure

Setup

Consider having each group research and design a specific content area for the brochure, which will require organization and coaching of research teams. Customize the research template on page 123. **Collect various brochures from your community for the students to use as a reference.**

Procedure

1. Introduce the lesson by asking the students to journal about a time when they taught another person something. This could be anything—teaching a friend a new dance or even teaching a sibling to read. How did they get the idea to pass on their knowledge? How did they do it? How did sharing make them feel?

2. When they have finished writing, ask students to share their story with a partner and then voluntarily with the class.

3. Split your class up into teams of five. Hand each group three or four different types of brochures. Have each group look through the brochures and determine what they like about each brochure and what they would change about each one.

4. Explain that there are different purposes for brochures. The students will create an informational brochure to teach people in their community about the topic of the film they are going to watch.

5. As students watch the film, ask them to brainstorm a list of things to include in their brochures based on what they liked and the type of brochure needed. When the film has concluded, share and write the list on the board.

6. Have a student-led discussion on organizing the list into categories. Next, assign each group a category to work on. For example, if students were creating a brochure on plants in their biome, possible categories may be: a map of the biome with distinguishing features, plants and their current uses, history of plants and their traditional uses, recipes using native plants, how to identify plants.

Build a Brochure—Procedure

7. Remind the class of the different types of reference materials available to them, in addition to the film, to help them with their research. Allow ample time for research.

8. Once finished, begin the design process. Demonstrate the fold of the paper, modeling the type of brochure to create. Explain the amount of room each group has for their information. You may want to pre-cut paper that is the same size as their part of the layout and give it to each group. This will help students adjust and organize information accordingly.

9. Stress the importance of editing, checking for spelling, placement, and making things neat so it is easier for people to read.

10. Consider having each group look at the other groups' work to provide feedback on design and information. Facilitate this carefully, making sure the students are providing positive and constructive feedback in a respectful way.

11. Once each group is finished with the final layout of their information, help to place each group's information in the appropriate spaces on the final brochure template. Make multiple colored copies of the brochure and give one to each of your students.

12. Have a circle discussion and reflect on the following questions: What did you learn about _____ (topic) by making the brochure? What was it like to work together in a group to collect information?

13. Ask students to do a journal jump on the guiding question.

Extend the Learning. . .

Have students brainstorm a list of organizations that might be interested in displaying their brochures. Have them vote on which organization they would like to donate their brochure to and schedule a time for students to talk with the organization. Consider the local historical society, Chamber of Commerce, local schools, parks, libraries, and community centers.

Discuss with the students these and related questions: How did you feel about sharing the information you collected with others? What is the most interesting thing you learned?

Build a Brochure Research Guide

Name: _____ **Date:** _____ **Topic of brochure:** _____

As you complete each phase of your research, record a sentence about your learning in the space below.

Brainstorm Read the guiding question; think about your task, and brainstorm a list of questions that you need answers to in order to successfully complete your section of the brochure.	
Assign tasks To accomplish your goal, you'll need to break the research into chunks and assign each person or team of people a task. Who will do what? Consider your team members' strengths and struggles.	
Collect evidence All new learning pertaining to your section of the brochure is evidence that must be collected and brought back to the group. This may include photographs, drawings, notes on readings, diagrams, maps, art, and cultural objects. Who will look for what information?	
Synthesize information As a group, look over all the information you have collected and answer the following questions: • How do we know what we know? What's the evidence and how reliable is it? • How is this evidence connected to the other parts of the brochure? How does the evidence fit together? • What's new and what's old? Have we run across this idea before? • So what? Why does it matter? Why do people in our community need to know this?	
Create a product Now you're ready to take your new learning and display it for all to see. Gather with your group and decide how you would like to display your section of the brochure. Take notes in this space.	

Character Comparison

Time

Materials Needed

- Film
- Handout:
  Character Identity
  Viewing Diagram
- Butcher paper
- Markers/crayons
- Sample life-size identity form

Special Considerations

If students are uncomfortable talking about their identity in the circle discussion, allow them to express themselves in writing. Reiterate class norms so no teasing or singling out occurs.

Strategies Used

- Cooperative Learning
- Reflective Practices

Sample Guiding Questions

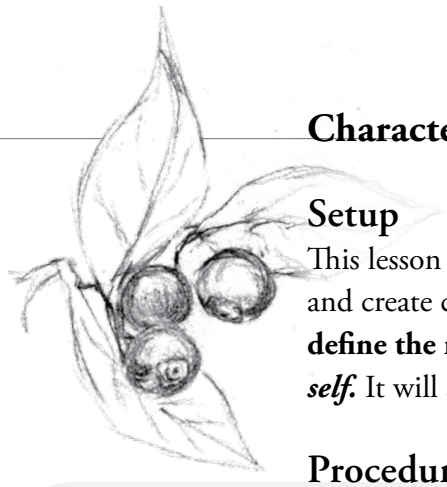
- How do others see me?
  How do I see myself?
  Why does it matter?

PHOTO: DIANA WILMAR

Lesson Overview

In this lesson, students examine the identity of a chosen character in the film. Students will deepen their understanding of the film by exploring their own and a character's identity, organizing information gained by observation and collaboration with other students.

Notes:



Character Comparison

Setup

This lesson is a great way for students to get to know one another, build trust, and create community. **It requires an initial conversation with students to define the meaning and implication of *inner self, social self,* and *societal self.*** It will also require students to develop presentation skills.

Procedure

1. Begin class by asking students to journal on either the first or second guiding question.

2. Guide a circle discussion on the following questions:
   - How do you think strangers on the street see you? For example, young, small, shy, loud, etc. Indicate that this is societal self.
   - How do you think your friends and family see you? For example, funny, musical, athletic, studious, etc. Indicate that this is social self.
   - How do you see yourself? Examples could include, nervous, creative, happy-go-lucky, etc. Indicate that this is inner self.

3. Prior to starting the film, explain that each student will have the opportunity to explore the identity of a character in the film. Shortly after the film begins the students should choose a character that they relate to and pay attention to their character's identity as they watch the film, recording their thoughts, ideas, and evidence on the *Character Identity Viewing Diagram*.

4. View the film, pausing once most characters have been introduced to ensure that students have selected a character and are recording evidence.

5. Following the film, give students a few minutes to share with each other what they discovered about their characters.

6. Next, break students into groups based on the character they chose to examine. Hand out to each group a piece of butcher paper about 3 feet in length. Have them draw a human form, using the *Character Identity Viewing Diagram* as a guide, or one person can lie down and another student can trace their outline. Provide each group with colored markers, pencils, or crayons for the remainder of this lesson.

Character Comparison—Procedure

7. Ask the groups to embellish the outline so it looks like their character.

8. Explain that you would like them to compile their work and place words, symbols, or phrases on the form, representing their character's *inner self*, *social self*, and *societal self*. Encourage them to be creative.

9. The final step asks students to reflect, independently, on their own identity. Hand each student another *Character Identity Viewing Diagram* and spend 10 minutes completing it, just as they did with a character during the viewing, about themselves. Ensure them that this is a reflective process and they will not be expected to share their work. **You may want to create a sample form using your own identity to illustrate the process.**

10. Journal on the last guiding question, "Why does it matter?"

Extend the Learning. . .

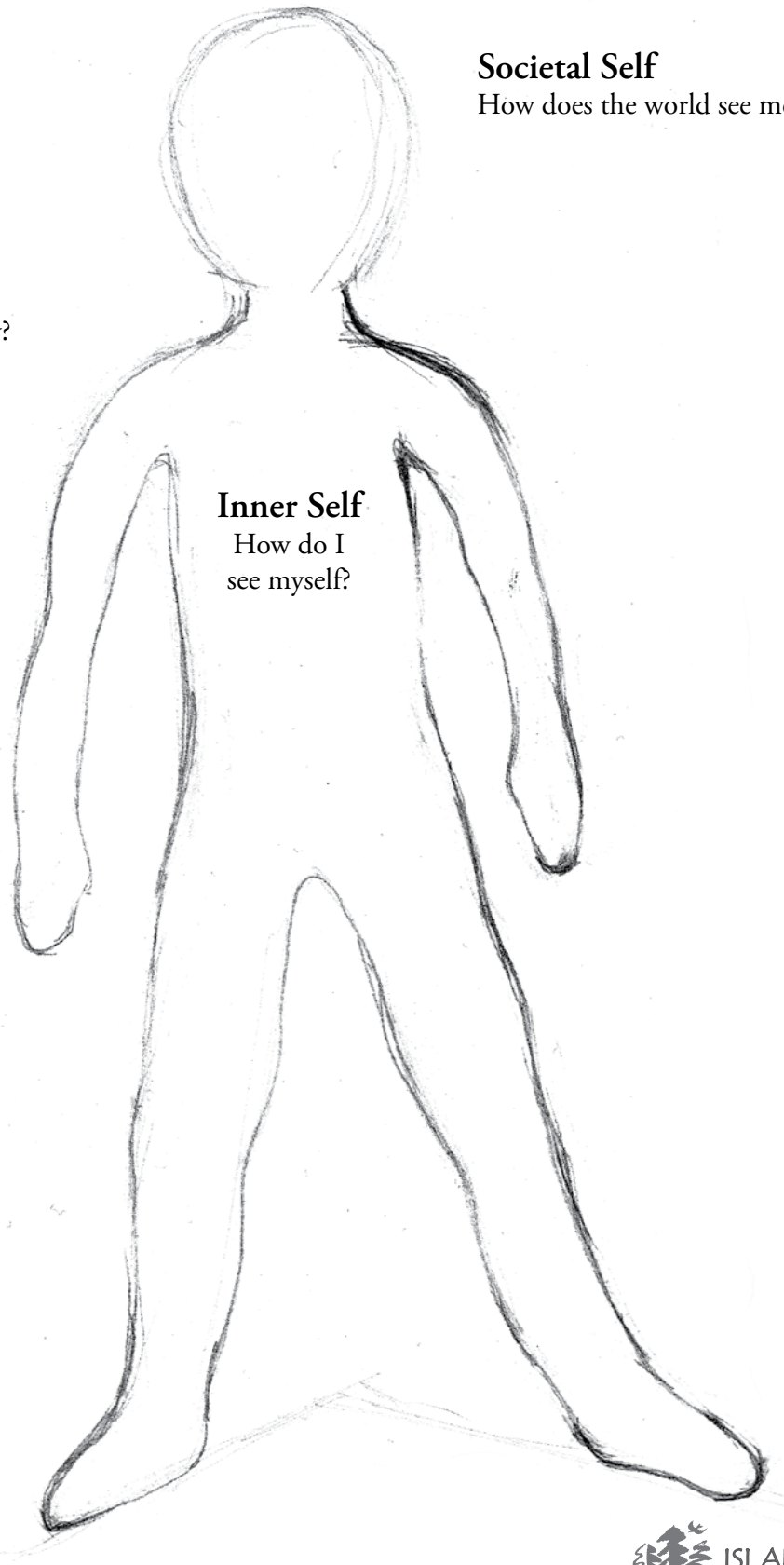
Ask student groups to prepare a 5-minute presentation on their character identity form. They should include the following in their presentation:

- A description of their character's *inner self*, *social self*, and *societal self*.
- A comparison between the character from the film and themselves. How are they alike?
- A contrast between the character from the film and themselves. How are they different?
- One thing that they learned about another person or themselves through this lesson.
- An answer to the question, "Why does it matter?"

Hang their forms up in the classroom for all to see.

Character Identity Viewing Diagram

Name: _____ **Date:** _____



Societal Self
How does the world see me?

Social Self
Who are my friends and family?

Inner Self
How do I see myself?

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What Do You Think?

Time

Materials Needed

- Film
- Video cameras (or alternative)

Special Considerations

It might be a good idea to inform parents of this lesson, which will be necessary if you take students off school grounds in a group. A sample parent letter can be found on page 111. It will need to be modified for this lesson.

Strategies Used

- Cooperative Learning
- Inquiry-based Learning
- Project-based Learning
- The Study of Place as a Framework for Learning

Sample Guiding Questions

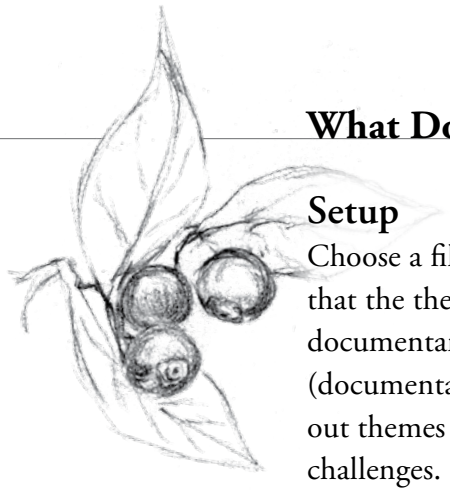
- What is a theme?
- What would be the theme for our class?
- What would be the theme for our school?

Lesson Overview

This lesson helps students distill themes using film as text. Students can then take content themes and become documentary filmmakers, videotaping community members' or other students' responses to a student-designed question.

Notes:

PHOTO: DIANA WILMAR



What Do You Think?

Setup

Choose a film that has two to three strong embedded themes. It is important that the themes are compelling enough for students to create their own documentaries. As an example, if you use the film *An Inconvenient Truth* (documentary on global climate change by Al Gore) students may pull out themes such as community action, climate change, and environmental challenges. From those themes you can guide them as they shape their question for the community. Their question might be, "Do you think it is urgent for us to take action against climate change to save our environment?" As another example, if you use the film *Lord of the Flies* students may pull out themes like independence, loyalty, and greed. Their question for the community might be, "What do you think it means to be loyal?"

Arrange for students to go into the community in a public area, such as a shopping mall or business district. If a trip off school grounds is not possible, arrange to conduct interviews with other students and educators during lunch or several passing periods.

It is ideal to use video cameras to capture community responses to the question, but there are many other options. Students can use audio recorders and transcribe answers, or even use a cell phone equipped with short video capabilities. The objective is to gather a rich and varied sampling.

Procedure

1. Begin by having students journal on the guiding questions.
2. Conduct a circle discussion on the guiding questions. Encourage students to use examples from their lives, or from popular culture, to draw out themes. For example, tell a quick version of a story from the last presidential race, and ask students to identify themes such as "hope," "change," or "experience." Move on to the film once students have a grounded understanding of what a theme is and how to identify themes.
3. Inform students of the lesson objectives, tasks, and assessment.

4. View the film and ask students to record emerging themes. Give them one to get them started, if necessary. Pause the film as events unfold and ask students to share possible themes.

5. After the film, compile a student-generated list of themes on the board. Try to narrow down the most compelling themes to two or three and ask students for examples to support their themes.

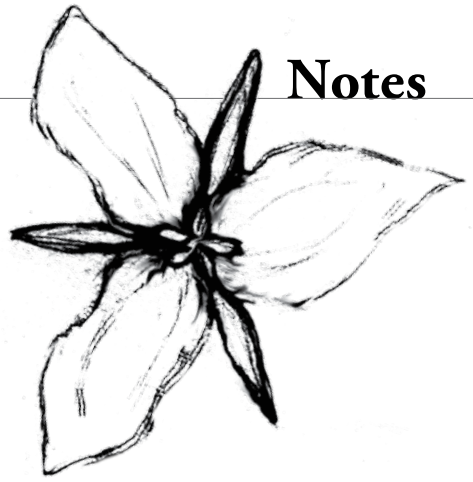
6. Once groups have decided on themes, instruct them to design a question to ask the community, based on a theme or combination of themes. Provide examples.

7. At this point, students should collect as many responses as they can. Each student should collect a minimum of two responses. If they will be videotaping, create as many groups as you have cameras and be sure each student is allowed to ask at least two people the question.

8. After your collection day, have a "theme party." Review all of the responses and have a circle discussion on the following questions:
   - Did the community respond the way you thought they would? How so?
   - What did the responses tell you about the way people feel about _____?
   - How did this activity help us learn about _____ (content to be learned)?
   - How do we want to share our work?

Extend the Learning. . .

Depending on students' answers to the final circle discussion question, you may assess learning by doing any number of things with your data—creating a website, making a public display, writing a screenplay. The possibilities are as endless as students' imaginations.



Notes

Ask an Object

Time

Materials Needed

- Film
- Objects related to the film
- Handouts:
  Ask an Object Worksheet
  Ask an Object Viewing Guide
  Ask an Object Wrap-Up

Special Considerations

Before handling the objects, explain to the students the best way to handle objects properly to ensure they are not damaged. Students can wash hands, touch gently, and leave objects in the middle of the table for all to see.

Strategies Used

- Cooperative Learning
- Inquiry-based Learning
- Reflective Practices

Sample Guiding Questions

- How do we make predictions? What can objects tell us about ourselves/others/history/science/etc.?

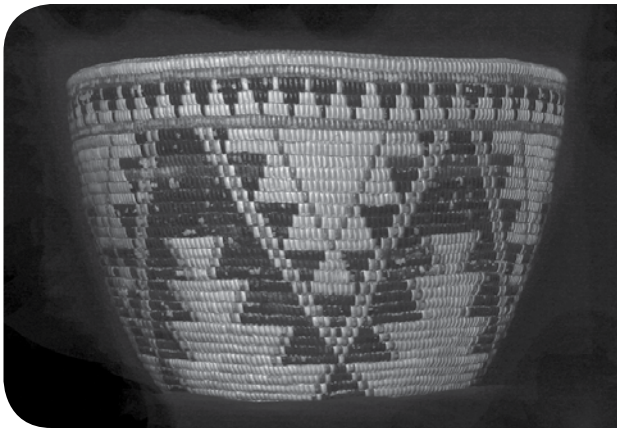
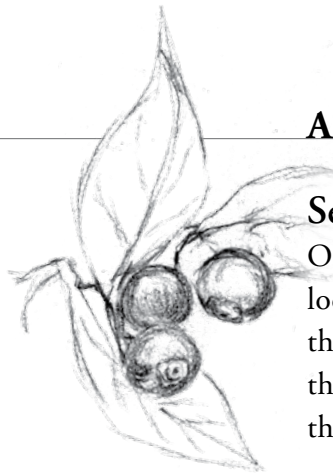


PHOTO: KELLI BREETON-FAIRALL PHOTOGRAPHY

Lesson Overview

This lesson is designed to provide students with an understanding of what can be learned from a cultural object, by introducing students to various objects related to the content of the film. Students are encouraged to sketch their object, ask and answer questions about the object, and predict how it is related to the film. The lesson culminates with students identifying a cultural object from their own lives and telling its story.

Notes:



Ask an Object

Setup

Obtain objects related to the content of the film (from places such as your local historical society, cultural groups, parents or volunteers who possess them). Place the objects on a table where your students will be able to see them. Cover the objects with a piece of cloth or a tablecloth. It is best to set this up before the students enter the room to spark their curiosity.

Procedure

Part I: Predicting the Story of an Object

1. Have students begin class by journaling on the first guiding question.

2. Explain to students that they are going to become investigators and help you figure out what the film is about **(do not mention the title of the film or say anything about the content prior to this lesson)**.

3. Explain that students will be given a set of clues throughout the lesson that will help them with their investigations. The first clue is underneath the piece of cloth. Uncover the objects for them to see.

4. Separate the class into groups of five and have each student sketch the object in front of him or her using the *Ask an Object Worksheet*.

5. After the sketches are complete have the students make predictions about the object by responding to questions two–four on page two of the *Ask an Object Worksheet*.

6. View the film. As they watch the film they will use the *Ask an Object Viewing Guide* to identify people, places, situations, objects, and experiences that they can either relate to ("I've felt that exact same way!"), understand ("I haven't used that object before but my friend has, and I know how it works"), or imagine ("that place is brand new to me, and I would guess it is really different from my home").

7. Informally share the connections students made on the viewing guide. Complete the *Ask an Object Worksheet* and discuss whether the students' predictions about the objects were accurate.

Ask an Object—Procedure: Part I

8. In their groups, discuss with students that culture consists of the customary beliefs, social forms, language, and material traits of an ethnic, religious, or social group. Have students compare and contrast their observations and come up with at least five ways that their objects were used in the film. Ask them to phrase these similarities and differences as *I can relate*, *I can understand*, *I can imagine*. Answer any questions that may arise.

9. Have students work on the *Ask an Object Wrap-Up*.

10. Ask students to bring a cultural object to class with them the following day. Give examples such as a grandfather's pocket watch, an embroidered dishtowel, a rock or sand from their homeland, a toy from their childhood, etc. *Remind students to get permission from their parent/guardian before taking the object from home and make it clear that weapons are not permitted on school grounds*.

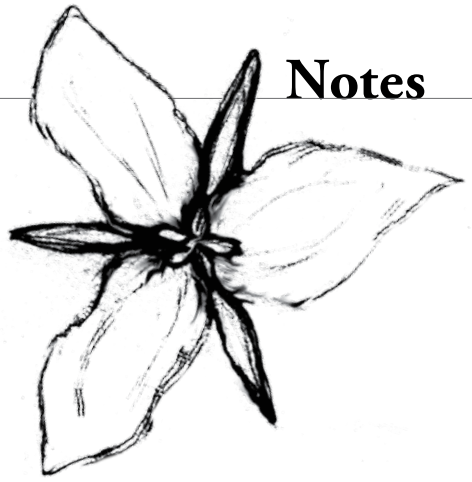
11. Have students think about the story they would like to tell about their cultural object and ask them to formulate their story before class the following day. If time permits, allow them to brainstorm on their story for the remainder of class.

Procedure
Part II: The Story of Your Object

1. Depending on how many students bring objects, form groups so that each student with an object has an "audience." Have students complete pages one and two on a fresh copy of the *Ask an Object Worksheet*. The logistics of this segment will be dependent on how many students bring an object. You may be able to pair students or you may have larger groups with one student presenting his/her object.

2. After pages one and two of the *Ask an Object Worksheet* have been completed, have students share the story of their cultural object with their "audience." Repeat until all students have shared.

3. Journal or have a circle discussion on the second guiding question.



Notes

Ask an Object Worksheet

Name:_____ Date: _____

1) Without talking to your group members, draw a picture of the object on display in the space below.

Add labels to describe what you notice.

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Ask an Object Worksheet (Page 2)

2) Answer the questions below to make your **predictions** about the object.

Where do you think the object comes from? _____

_____

What do you think the object is made out of? _____

_____

What do you think the object is used for? _____

_____

Who do you think uses/used this object? _____

_____

3) What questions do you have about your object?

Question 1 _____

_____

Question 2 _____

_____

Question 3 _____

_____

4) Why do you think this object is important to the person who uses it?

_____

_____

_____

_____

_____

_____

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Ask an Object Viewing Guide

Name: _____ Date: _____

I can relate. . . *"I've had experience with this"*	**I can understand. . .** *"I haven't had direct experience with this, but I know what it is and how it works"*	**I can imagine. . .** *"This is brand new to me, so I guess it might be . . ."*

Ask an Object Wrap-Up

Name: _____ Date: _____

What is the name of the object you observed? _____

Where did the object come from? _____

What is the object made out of? _____

What is the object used for? _____

Who is/was the object used by? _____

Return to the questions you wrote about your object.

Do you now know the answers to all of your questions?

Write down answers to your questions here:

_____

_____

_____

_____

_____

What did your classmate's story teach you about the object?

_____

_____

_____

_____

_____

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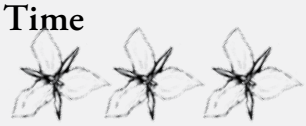
Ask an Elder

Time



Materials Needed

- Film
- Letter to parents/ guardians
- Permission slips
- Tape recorders, video cameras (optional)
- Sample interview questions
- Handout: Nonlinear Plot Viewing Guide ***or*** Freytag's Pyramid Viewing Guide

Special Considerations

Arrange groups based on the age of the students and on the availability of elders in the community. It may be possible to arrange for all interviews to be done at the same time in a central location, such as a senior center, tribal center, or VFW hall.

Strategies Used

- Cooperative Learning
- Inquiry-based Learning
- Reflective Practices
- Project-based Learning
- The Study of Place as a Framework for Learning

Sample Guiding Question

- How do we pass information from one generation to the next?

Lesson Overview

In this lesson, students will gain knowledge of plot structure by viewing a film using either a nonlinear structure or Freytag's Pyramid and will gain experience in interviewing techniques and observation as they spend time with an elder.

Notes:

PHOTO: VI HILBERT COLLECTION

Ask an Elder

Setup

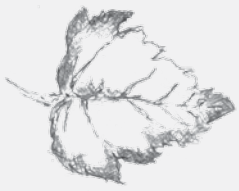
Spending time with elders is a time-honored tradition in many cultures as a means to gain wisdom, share knowledge, and nurture oral tradition by patiently listening as elders share personal stories.

Setting up interviews with elders takes some planning and preparation on both the students' and the teacher's part. You will need to take some time to help students select appropriate interviewees and to learn interviewing techniques. By contacting local tribal centers, cultural centers and museums, there may be an opportunity to share time in person with an elder. The timing of this lesson is left open because it is dependent on your class situation and the student population.

Determine what content area or subject you would like to focus on to help guide this lesson. **Send a letter home to parents/guardians explaining the lesson plan. A sample letter is provided at the end of this lesson.**

Procedure

1. Explain that there are many ways to tell a story (called a "plot structure") and that the students are going to examine one way a story is told through film. Introduce the film and give students a copy of either the *Nonlinear Plot Viewing Guide* or *Freytag's Pyramid Viewing Guide* and talk them through it. Decide which guide is most appropriate for the film you are watching. It may be helpful for students to know that Indigenous cultures around the world traditionally use the nonlinear structure. Gustav Freytag was a nineteenth-century German novelist who saw common patterns in the plots of Greek- and Latin-based stories and novels and developed a diagram to analyze them.



2. During the viewing, students will be expected to record information for each part of the plot structure.

3. Following the film, lead students in a discussion of how to tell a story. How would they tell their life story and how might that differ from their parents' or grandparents' stories?

Ask an Elder—Procedure

4. Ask the students to think about the ways the film producers may have gathered their information to make the film. Explain that sometimes information is written in books or magazines, but other times it is found in people's personal experiences and passed down from generation to generation through storytelling.

5. Ask the students to share with a partner a short story or experience that is relevant to the content area. Challenge them to use either the nonlinear plot structure or Freytag's Pyramid to guide their storytelling. Allow the students approximately 10 minutes to share. For example, if the film was about immigration or migration, you might ask students to think about a time when they had to move or found themselves in a new situation. Ask them, how did they feel, what did they bring with them, how was the experience different from what they were used to? Have them share their thoughts with their partner.

6. Explain that everyone has a story to tell, and they are going to have the opportunity to interview an elder in their community to help learn more about themes from the film.

7. Ask the students if they are familiar with interviews or interviewing. What does it mean to interview someone? What do you have to do in order to prepare for an interview? What tools do you need? Prepare a list of things to do as a class in order to set up an interview with an elder in the community. Write this list on the board and be sure to keep it as a reference for your students.

8. Break up the class up into groups of four and have each group brainstorm a list of questions that they think will be important to ask in the interview. After 10 minutes of brainstorming, have each group share their questions and write them on the board. Discuss which questions are important to ask and mention questions that did not come up in the discussion. Can they see a storyline in their questions? How can questions be arranged into a plot structure? Decide on a master list of questions for your students to use during their interviews. Some possible questions are listed at the end of this lesson plan.

Ask an Elder—Procedure

9. Help the class decide on the elders they would like to interview for their project. Have students think of elders outside their culture group. Who has a story to tell that they don't already know?

10. Allow students time to contact the interviewees and set up a meeting. Discuss area agencies, community centers, and elder services organizations that may be a resource. Depending on the group, it may be important for you to make the initial formal contact.

11. Prior to the interviews, have students practice interviewing each other using their interview questions. This will help them become familiar with the questions, feel more comfortable during the interview, and will answer any questions they have about the interview process. The idea is to be respectful, flexible, and, above all, good listeners.

12. Encourage the students to make a list of things they will need to bring and brainstorm ways they will collect the information during the interview. With prior permission of the interviewee, the students may want to bring a tape recorder or a video camera as well as a notepad to capture the stories told by the elder (allow extra time for setup on the day of the interviews). With permission from the interviewees, ask your students to copy or collect written stories, letters, poems, photographs, or other materials that will help with their research.

13. Students should be presented with the opportunity to debrief after the interview.

14. Discuss with the students how they might best thank the elders who were part of the project.

15. Each of the groups should review their interviews by listening to their recordings, reading their notes, and/or watching the videos. Have the students create a transcript or a two-page summary of the information they gained during their interview.

Ask an Elder—Procedure

16. Decide how you would like your students to organize the information they gathered during their interviews. Some options include a website, book of stories, painting, classroom display, or a Celebrate Our Elders evening where students invite the elders and share the stories related to the content of the film.

Possible interview questions:

What is your date and place of birth?
Where were your parents born?
What languages did/do you speak?
How has your background or culture influenced who you are today?
What foods do you like? What foods do you cook?
What would you like to tell others about yourself?
Where did you live as a child?
What kind of music did you listen to or play as a child?
What kind of foods did you eat when you were younger?
What kind of clothes did you often wear growing up?
Describe the place where you lived when you were my age.
What kinds of things did you do for entertainment when you were younger?
What kinds of celebrations, holidays, or events did you/your family celebrate?
What events, issues, or experiences do you remember from your childhood?
Describe a person you looked up to. How do you stay healthy?
Describe a challenging time in your life.
How have you changed as you've aged?
Describe one of your favorite life experiences.
What are some of the societal changes you've seen?
What events in history have helped shape the attitudes and beliefs that your family share?
Tell me about your family or the people closest to you.

Freytag's Pyramid Viewing Guide

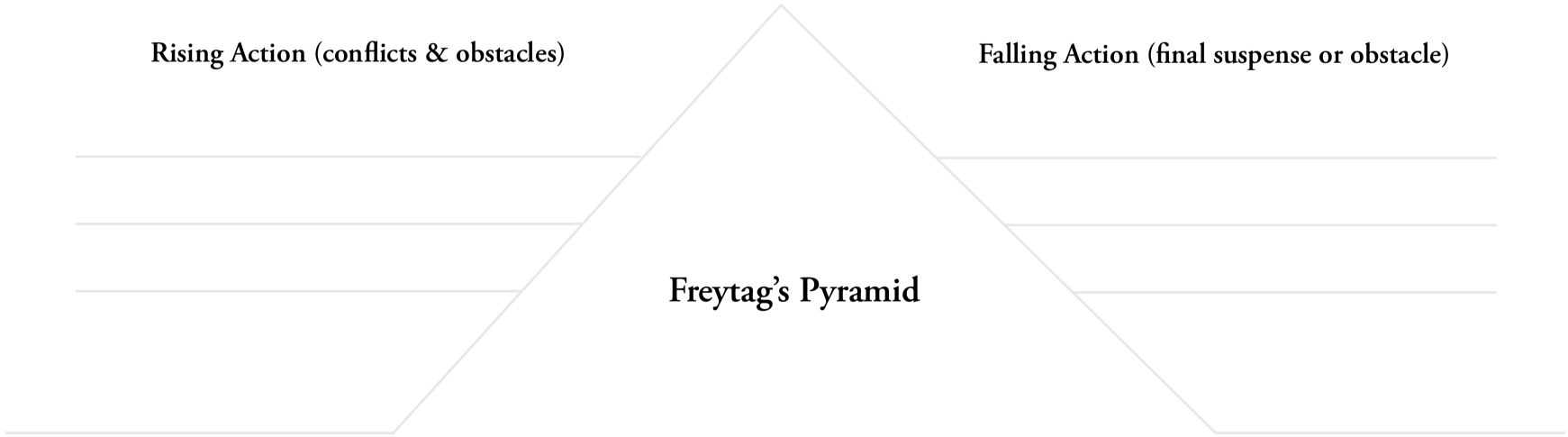
Name: _____ Date: _____

ISLANDWOOD

Climax (change)

Rising Action (conflicts & obstacles)

Falling Action (final suspense or obstacle)

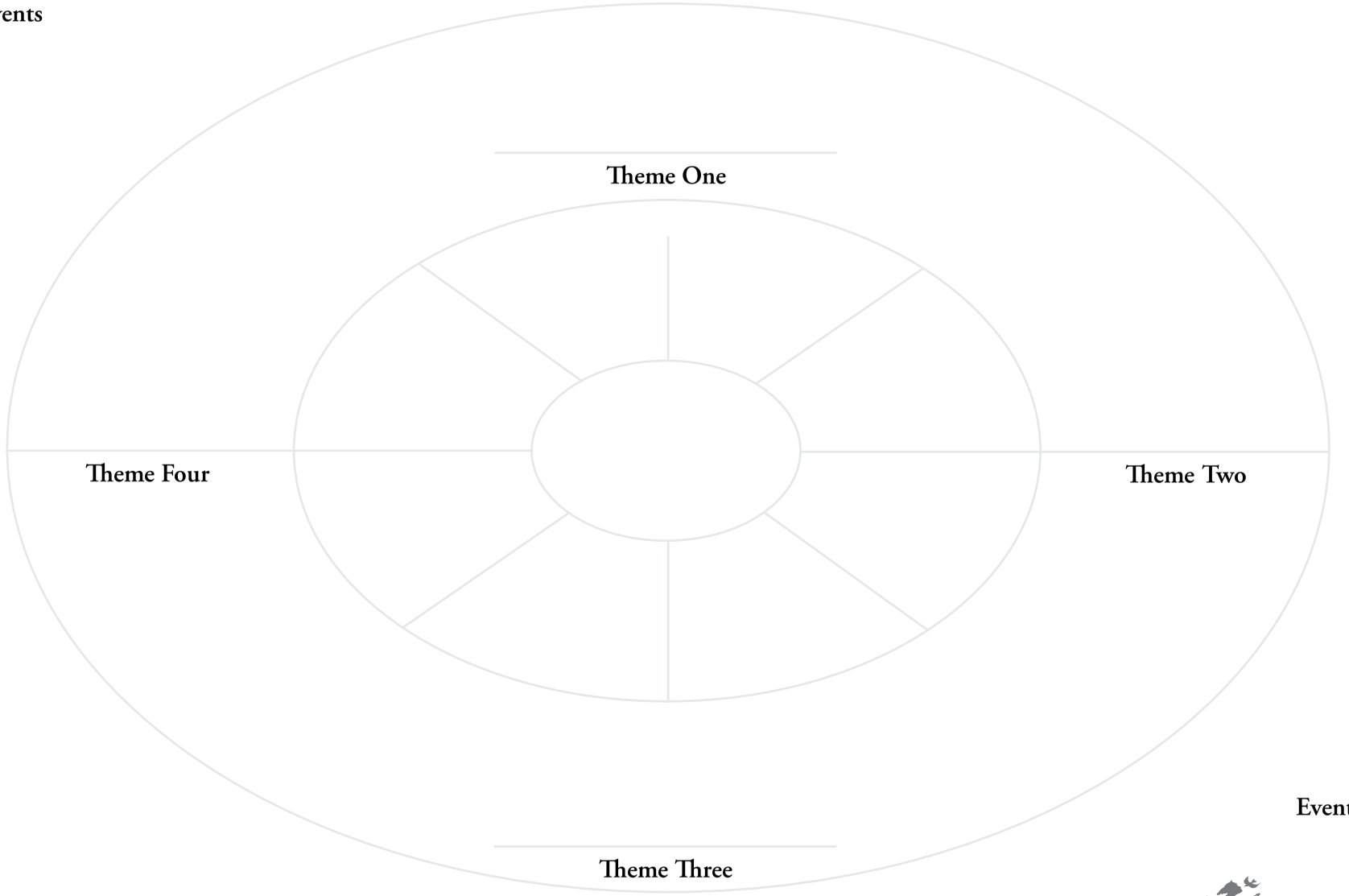


Exposition (background information)

Denouement (conclusion or resolution)

Nonlinear Plot Structure Viewing Guide

Name: _____ Date: _____



Sample Parent/Guardian Letter

Dear Parent/Guardian of _____ Date: _____

The students of class___ are embarking on a quest to gather information about _____(your topic area).
To help them with their studies we are asking that each student conduct an interview with an elder in their community.

This is a wonderful opportunity for the students to learn and to get to know their fellow community members. To ensure the success of the project, we are asking that the parents/guardians accompany their children and help them record information discussed during the interview. Please sign below indicating your permission for your child to conduct an interview with a community elder.

Thank you for your support and interest in your child's learning.

Sincerely,

Please check the appropriate box below.

☐ I give my child permission to interview a community elder. Please sign below.

☐ I do not give my child permission to interview a community elder.

I, hereby, give my child permission to conduct an interview with a community member.

_____ _____

(Parent or Guardian Signature) (Date)

ISLANDWOOD

A Line in Time

Time

Materials Needed

- Film
- Handouts:
  A Line in Time Viewing Worksheet, A Line in Time Research Guide

Special Considerations

Use guiding questions to encourage students to discover the "why" behind the events they are researching so students can develop informed opinions.

Strategies Used

- Cooperative Learning
- Inquiry-based Learning
- Reflective Practices
- Project-based Learning
- The Study of Place as a Framework for Learning

Tricks of the Trade (p. 154)

Sample Guiding Question

- How do we create a visual, chronological representation of events?

Lesson Overview

During this lesson, students will cooperatively research and organize information into a dynamic, chronological timeline. They will base this knowledge on the creation of a personal timeline, which will engage and provide relevance, and of a timeline related to the film to be viewed.

Notes:

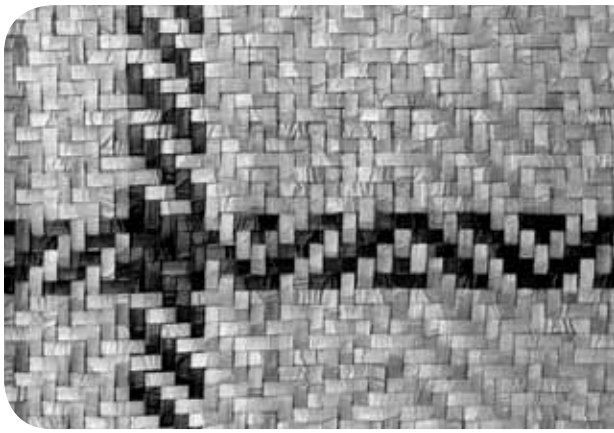
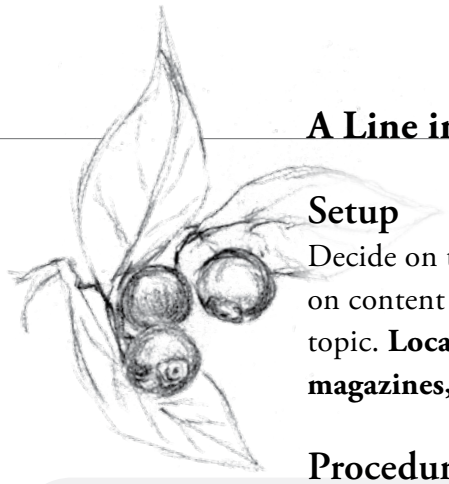


PHOTO: KATIE JENNINGS



A Line in Time

Setup

Decide on the time periods you would like students to focus on, based on content to be covered and availability of information on the film topic. **Locate and acquire various books, websites, pamphlets, maps, magazines, and newspaper articles on the film topic.**

Procedure

1. Facilitate a short class discussion about milestones. What is a milestone? What are students' milestones? What is one way to display milestones? Are milestones only happy events? Have each student take 10 minutes to brainstorm a list of their own milestones and assure them that they will not be expected to share their list. Provide an example of a timeline (as a way to display milestones). You may want to use your own life or the life of a public figure as an example. Ask them to spend 10 minutes displaying their list of milestones on a chronological timeline. It doesn't have to be fancy; it's just for them.

2. Talk about the big categories that emerge from their timeline. These might be people, places, events, objects, etc.

3. Inform students that they will have a chance to learn about a topic through film and to represent the information they gather on a timeline.

4. While they watch the film, have students complete *Line in Time Viewing Worksheet* to help them organize information in the film into the categories they pulled out of their personal timelines.

5. At the conclusion of the film, as a class, take 20 minutes to develop a timeline (on an overhead or white board) for the events and concepts portrayed in the film. An active alternative would be to create a physical timeline by giving students a card with a key event or concept from the film and having them line up in the correct order. Are there events or information missing that they think is important to include in a timeline, based on what they learned by watching the film? Refine the list of categories.

A Line in Time—Procedure

6. Split your class up into groups and assign each group a category. Remind students of the guiding question as a focus for their timelines. Explain that each group will need to do further research in order to collect enough information to include on the timeline. Ask them to use the *A Line in Time Research Guide* to facilitate their research.

7. Encourage students to use the various books, newspaper articles, magazines, maps, and the Internet (depending on your school's Internet policy) to find information about their category. Reiterate the importance of using visual aids in the timeline such as photographs, drawings, poems, and newspaper articles. Allow one full class period for research.

8. Inform students that they will be taking their group's draft timeline and creating one big class timeline with all categories represented. Once research is complete, have the class decide how big to make their timeline and in what order the groups will post their information.

9. Have the groups record their information on the class timeline along with their visual aids.

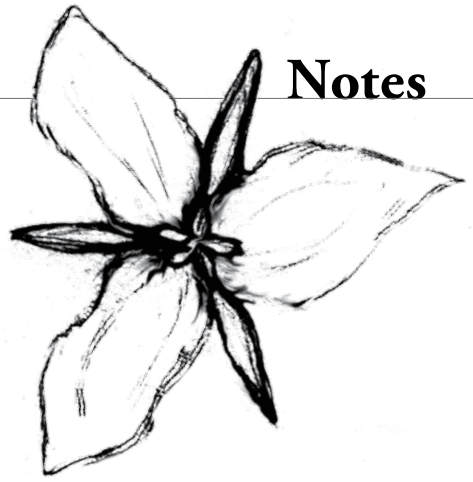
10. Lay the timeline out on the classroom floor or hang it on a wall.

11. As a class, decorate the timeline using various art media.

12. Provide time for students to look at one another's work, ask questions of one another, and make observations and connections. Have each group share some "wows" and "wonders" of their research.

13. Facilitate a circle discussion on the following questions:
    - What did you find interesting about the category you studied?
    - Once you had all put your research on the timeline, what did you notice? Were there patterns that emerged?

14. Ask students to journal on the prompt, "I used to think. . . Now I think. . ." using the guiding question to direct their writing.



Notes

A Line in Time Viewing Worksheet

Name: _____ **Date:** _____

Use this sheet to record evidence as you watch the film. Put the categories (places, people, events) from your personal timeline in the boxes on the left. There is room for additional categories if you hear information that doesn't fit into one of your boxes.

Category	Evidence

A Line in Time Research Guide

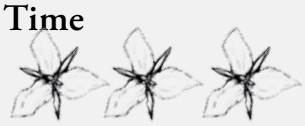
Name: _____ **Date:** _____

As you complete each phase of your research, record a sentence about your learning in the space below.

Brainstorm Read the guiding question; think about your task and brainstorm a list of questions that you need answers to in order to successfully complete your section of the timeline.	
Assign tasks To accomplish your goal, you'll need to break the research into chunks and assign each person or team of people a task. Who will do what? Consider your team members' strengths and struggles.	
Collect evidence All new learning pertaining to your section of the timeline is evidence that must be collected and brought back to the group. This may include photographs, drawings, notes on readings, newspaper articles, poems, diagrams, maps, art, and cultural objects.	
Synthesize information As a group, look over all the information you have collected and answer the following questions: • From whose viewpoint are we seeing or reading or hearing? From what angle or perspective? • How do we know what we know? What's the evidence and how reliable is it? • How are things, events, or people connected to each other? What is the cause and what is the effect? How do they fit together? • What's new and what's old? Have we run across this idea before? • So what? Why does it matter? What does it all mean? *Cathleen Cushman, Coalition of Essential Schools (2002)*	
Create a product Now you're ready to take your new learning and display it for all to see. Gather with your group and decide on how you would like to display your section of the timeline.	

Tricks of the Trade

Time



Materials Needed

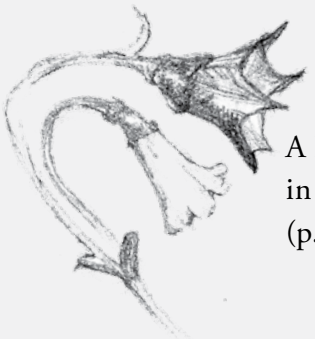
- Film
- Community member
- Community contact information
- Sample request letter
- Envelopes and postage

Special Considerations

Depending on your students' experience working in groups, you may want to assign them roles so that each student is productive and successful.

Strategies Used

- Cooperative Learning
- Inquiry-based Learning
- Project-based Learning
- The Study of Place as a Framework for Learning



A Line in Time (p. 148)

Sample Guiding Questions

- How do we learn a new skill?
- How does someone become an "expert"?

Lesson Overview

In this lesson, students will have the opportunity to identify, contact, and arrange a visit with a community expert who can teach them (or tell them about) a specific skill featured in the film to be viewed.

Notes:

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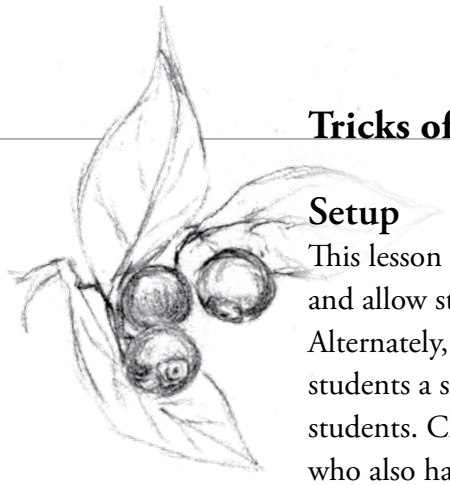


Tricks of the Trade

Setup

This lesson requires self-direction from your students. Provide the setup and allow students to make decisions, mistakes, and substantial choices. Alternately, you may identify and invite a community expert who can teach students a specific skill and is willing to work on the project with your students. Choose a community member who is not only knowledgeable, but who also has the ability to work effectively with students.

Regardless of the level of choice, voice, and autonomy you give your students, **assemble contact information for community experts in your region**, and research specific knowledge and skills they are known for so you are prepared to guide students toward a successful project.

Procedure

1. Spend the first 5 minutes journaling on the guiding question.
2. As a class, look up the definitions for the words "skill" and "expert" in the dictionary. Discuss the dictionary definition and what the words mean to the students. Ask students what experts they know and what skills they possess.

3. As students watch the film ask them to make a list of all the skills they observe and note who in the film would be considered an expert. Pause the film at various times and ask students to share out to check for understanding.
4. At the conclusion of the film ask students to brainstorm, using a concept map or "Know, Want to know, Learned" chart, some of the knowledge and skills that people in their region possess. You can keep this brainstorm focused on the content of the film and/or unit of study, or you can open it up and see where students take it.
5. Ask them to identify three skills from their brainstorm that they would like to learn more about. Tell them it is their responsibility to come to a consensus on these three things, and then remove yourself from the process.
6. After they have selected their three skills, split them into three groups and assign each group a skill.

Tricks of the Trade—Procedure

7. Provide a sample request letter to each group and ask them to write a letter to inquire about the possibility of a community member visiting their school to teach them this skill. While a few students are drafting the letter, others can be researching more about the skill and who possesses this skill, or reviewing the film to better personalize the letter (if applicable).

8. Once the letter has been written, teacher- and peer-edited, and addressed, inform students that if they haven't received a response to their letter in a few weeks, they will be making phone calls. Inform students that they may only be able to arrange for one community expert to visit the class, but mailing out more than one letter is increasing their odds for success. Mail the letters.

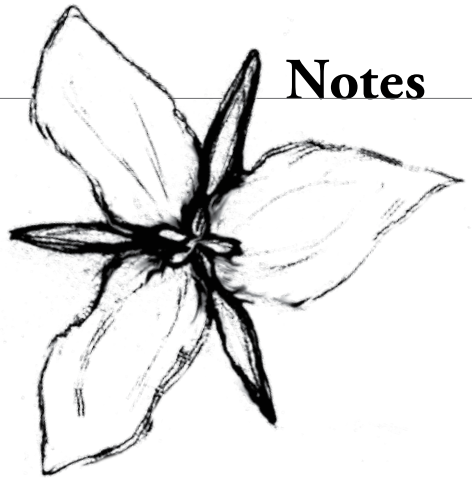
9. In the interim, it would be relevant to develop lessons that remain focused on the guiding question, to build anticipation, and to set expectations for a visit from a community expert.

10. If phone calls are necessary to arrange a visit, ask students to select a class representative to be the caller. Spend time scripting and practicing the phone call as a class or in a small group. You will need to speak to the community expert to solidify specific details.

11. On the day of the visit, remember to give the students genuine leadership roles.

12. Following the visit, have a circle discussion on the following questions: What did we learn from this experience? What went well? What would we do differently next time? What is reciprocity? How can we show reciprocity to our community expert?

13. Ask the students to do a journal jump on the prompt, "What did we learn about ourselves through this lesson? What did we learn about our community member?"



Notes

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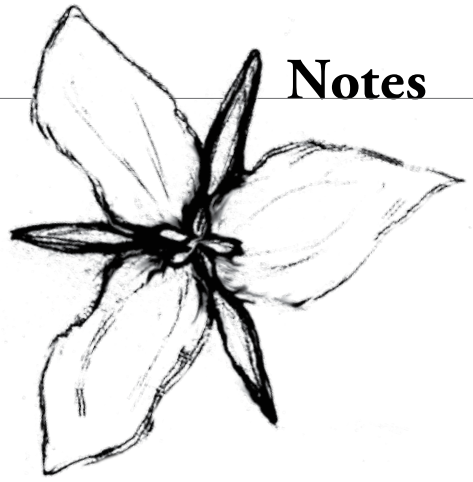

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