


<h1>Romeo and Juliet</h1>	<p>Year 8 Diploma 1</p>	<p>Module Number X</p>	 <p>English, Media & Drama</p>
<p>AIMS:</p> <ul style="list-style-type: none"> For students to practice advanced editing skills, which will accelerate their learning about moving images and their editing in a range of subjects To develop students' awareness and understanding of Shakespeare, prior to working on their KS3 text in Year 9 To develop students' awareness and understanding of film as a medium 			
<p>ENGLISH & MEDIA OBJECTIVES</p> <ul style="list-style-type: none"> For all students to develop their understanding of moving image grammar, and the way that the syntax of shots in sequence is understood by audiences; for some students to explore some very subtle meanings in a moving image sequence. For all students to learn and control some more technical terms for describing and explaining moving images. For all students to enjoy and appreciate this sophisticated film, understanding some elements of its director's style, of its influential status amongst modern adaptations of Shakespeare, and of its approach to the original text. For all students to develop their ability to think and write analytically about texts. For all students to enjoy producing their own re-edited sequence, rehearsing their understandings from the analytical parts of the course. 	<p>ICT OBJECTIVES</p> <ul style="list-style-type: none"> For all students to enjoy producing their own re-edited sequence, rehearsing their understandings from the analytical parts of the course. For all students to learn to use some functions of Adobe <i>Premiere</i>, and to become familiar with its affordances. For all students to be able to reflect on and evaluate their skills and decision-making when editing. For some students to develop more sophisticated editing skills, and reflect upon them at a high level. <p>TECHNICAL SKILLS</p> <ul style="list-style-type: none"> Opening and saving a project in <i>Premiere</i> Understanding the layout and functions of the desktop windows Assembling clips on the timeline; trimming clips Using audio tracks, including volume and cross-fading Altering the speed of clips Applying transitions Applying transparency 	<p>ICT ISSUES AND PROCESSES</p> <ul style="list-style-type: none"> Making links with other forms of drafting and editing on ICT, eg word processing Considering the importance of organizing work and regularly saving it Reflecting on the process of learning to use software 	<p>COGNITIVE OBJECTIVES</p> <ul style="list-style-type: none"> For all students to develop transferable skills of analysis For students to engage in sophisticated reworking of texts Student engage in close negotiation and cooperative working

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<p>ENGLISH & MEDIA PROGRESSION</p> <ul style="list-style-type: none"> This work will build on work with storyboarding in Year 7, to which reference should be made. Skills and concepts to do with video editing are developed, and will feed into later courses, and into work in other subjects. The Hospital Drama course also draws on concepts to do with analysing moving image sequences. 	<ul style="list-style-type: none"> Applying video effects Zooming the view of the timeline 	<p>COGNITIVE PROGRESSION</p> <ul style="list-style-type: none"> The close relation of analysis and practice will set foundations for media work in Year 9 and beyond
<p>SUBJECT VOCABULARY: ENGLISH & MEDIA</p> <p>director directorial style conventions of moving image grammar (cutaway, POV, reverse angle, etc)</p>	<p>ICT PROGRESSION</p> <ul style="list-style-type: none"> This course moves beyond <i>Movie Maker</i>; to introduce <i>Premiere</i> Because of the rotation system, pupils will come to the editing courses with differing experiences – some will have used <i>Movie Maker</i> in other subjects, for example. Very few will have used <i>Premiere</i>. There should be an emphasis on aesthetic experimentation and sophistication, rather than just 'functional' editing 	<p>ASSOCIATED LEARNING VOCABULARY</p> <p>analysis edit revise experiment</p>
<p>TOPICS / THEMES / KEY QUESTIONS TO BE COVERED (Including reference to National Curriculum Programmes of Study)</p> <ul style="list-style-type: none"> Shakespeare Film language, especially the grammar of moving image sequences 	<p>ASSOCIATED SUBJECT VOCABULARY: ICT</p> <p>timeline / track / trim / etc transition / cross-fade / effect / etc track</p>	<p>ASSOCIATED LEARNING VOCABULARY</p> <p>analysis edit revise experiment</p>
<p>ASSESSED OUTCOMES</p> <ul style="list-style-type: none"> A re-edited sequence from <i>Romeo and Juliet</i>, saved on a laptop as an AVI file – completed in pairs Analytical writing about a sequence from the film, packaged with: Analytical writing about the students' own edited sequences, and reflective writing on the process 	<p>EXAMPLES OF FORMATIVE ASSESSMENT ACTIVITIES</p> <ul style="list-style-type: none"> Text 	<p>DIFFERENTIATION STRATEGIES (including deployment of TA)</p> <ul style="list-style-type: none"> Careful pairing for editing work Bu outcome, in all tasks
<p>LEARNING STYLES (including rationale for seating plans):</p>	<p>SPEAKING AND LISTENING FOCUS (to be addressed on</p>	<p>E-LEARNING</p> <ul style="list-style-type: none"> Homeworks, as below Opportunities for extension editing activities
<p>ELEMENT OF CHOICE:</p>		

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<ul style="list-style-type: none"> • Class discussion • Independent pair work for editing 	<p>assignment cover sheet):</p> <ul style="list-style-type: none"> • Group work and class discussion of moving image grammar • Sustained pair work, when editing 	<ul style="list-style-type: none"> • Some choice of homework tasks
<p>MEDIA LITERACY & ICT</p> <ul style="list-style-type: none"> • Integral 	<p>CITIZENSHIP</p>	<p>X-CURRICULAR / EXTERNAL LINKS</p>
<p>WORK RELATED LEARNING</p> <ul style="list-style-type: none"> • ICT 	<p>SMSC</p>	<p>RISK ASSESSMENT</p>
<p>EVALUATION OF THIS SCHEME OF WORK</p> <ul style="list-style-type: none"> • JD to monitor and team-teach in September, and as passed onto new teachers 		

UNIT & number of lessons	LEARNING OUTCOMES	KEY VOCABULARY	LESSON ACTIVITIES & EXTENDED LEARNING & notes on learning styles	FORMATIVE ASSESSMENT	CROSS-CURRICULAR ELEMENTS	RESOURCES
<p>Watching the film (4 lessons)</p> <p>AGENDA SHARED WITH STUDENTS</p> <p>Going to watch the film quite quickly – not studying the play, but watching the film and then looking very closely at 'bits', before doing some editing of their own</p>	<p>BASIC understand the story of the film, and the concept of the 'director'</p> <p>CORE appreciate the main themes of the film, and begin to explore the idea of 'direction' and 'style'</p> <p>EXTENSION be able to make insightful comments about direction and style</p> <p>FURTHER EXTENSION be able to make comparisons with other films and other styles of direction</p> <p>DIFFERENTIATION; ELEMENTS OF CHOICE</p> <p>By outcome</p> <p>CONTEXT (NC, GCSE)</p> <p>Watching media texts</p> <p>Shakespeare: extending awareness; rehearsing language</p>	<p>SUBJECT</p> <p>direction director style vocabulary of film conventions</p> <p>LEARNING</p> <p>identify note and list discuss watch read</p>	<p>LESSON ACTIVITIES</p> <ul style="list-style-type: none"> Look at the prologue. Quickly: what can groups say about the story from just this and their prior knowledge? Go quickly through the story, using the character sheet. (What do the images of the faces suggest about the characters?) Watch the prologue in the film. <i>Briefly</i> discuss the way this introduces the narrative, and the film itself. How has Luhman played with the stage convention of the prologue? What sort of film is it going to be? What different film, print and television genres does it make reference to? What style of film is it going to be? What mood is created? How? Watch Act 1, Scene 1 (the fight) In groups, make a list of techniques being used to make the film exciting to watch (motion effects; freeze-frames; rapid cutting; music; close-ups; energetic camera movement...) From this scene, how would the students describe Baz Luhrmann's 'style'? Continue to watch the film. Use the subtitle function on the DVD, so that the students can follow the language. Stop, if appropriate, to discuss lines displayed on the screen Homework: write a cinema blurb for the film so far, using the worksheet Watch the rest of the film, pausing to discuss key ideas but without too much interruption. Homework: write about the image from the end of the film, using the differentiated worksheet. <p>EXTENDED LEARNING</p>	<p>Targeted interventions</p> <p>Discuss techniques for effective watching</p>	<p>LINKS WITH OTHER SUBJECTS</p> <p>EXTERNAL LINKS</p> <p>MEDIA LITERACY / ICT</p> <p>SMSC</p> <p>CITIZENSHIP</p> <p>WORK-RELATED LEARNING</p>	<p>Character sheet</p> <p>Flipcharts of characters and prologue</p> <p>DVD</p> <p>RISK ASSESSMENT</p>

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			<p>(including homework, extensions and use of VLE)</p> <ul style="list-style-type: none"> • Homework: write a cinema blurb for the film so far, using the worksheet • Homework: write about the image from the end of the film, using the differentiated worksheet. <p>SUGGESTED ALTERNATIVE APPROACHES</p>			

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<p>Capulet and Juliet (2 - 3 lessons)</p> <p>AGENDA SHARED WITH STUDENTS</p> <p>How have different film makers tackled the same drama in different ways? What makes the style of this film distinctive?</p>	<p>BASIC understand that there are constant and important decisions made by directors about camera positioning</p> <p>CORE understand that different films/directors have different styles, and be able to explore this idea in terms of camera decisions</p> <p>EXTENSION be able to articulate this understanding with reference to specific camera techniques</p> <p>FURTHER EXTENSION be able to explore the idea in relation to sound, lighting and acting styles</p> <p>DIFFERENTIATION: ELEMENTS OF CHOICE</p> <p>By task, if using MediaStage: some could tackle more functions, eg changing props to see what effects are created; experimenting with lighting</p> <p>CONTEXT (NC, GCSE)</p> <p>Comparing interpretations</p> <p>Understanding style and craft</p> <p>Film grammar and language</p>	<p>SUBJECT</p> <p>interpretation version shot types camera position</p> <p>LEARNING</p> <p>compare interpret</p>	<p>LESSON ACTIVITIES</p> <p><i>Webcam</i></p> <ul style="list-style-type: none"> Get two students to be Capulet and Juliet, and direct the moment when Capulet says "Hang, beg, starve... etc" at the front of the classroom. Now turn this piece of drama into a piece of moving image, by using the webcam. First try out and discuss different camera angles. Then get one student to hold the camera, and 'capture' the drama, perhaps from more than one angle. Show the example version, done by some Year 7 students. <p><i>Comparing versions</i></p> <ul style="list-style-type: none"> Look at the different versions of the same sequence on the PowerPoint slide. Discuss the differences in style. What makes each distinctive? This could be a quick class discussion, or could be extended into pair/group work, according to how much time is available. <p><i>MediaStage</i></p> <ul style="list-style-type: none"> On the IWB, show the sequence on MediaStage, minus any cameras. This is on <i>Resources</i>. EITHER discuss what different camera positions would be appropriate, and why – CU of Juliet, CU of Capulet, LS of scene, low angles, high angles, POV shots, etc. Try positioning the cameras and then doing an online edit, as a class. How might Baz Luhrman position and cut between cameras? OR after some discussion and modeling, pairs use laptops to position cameras on the set and do an online edit. If these are saved to the network, under a new name, in <i>MediaStage</i> > Year 8 > <i>Saved scenes</i> 	<p>By targeted interventions</p> <p>By discussion of work in progress</p>	<p>LINKS WITH OTHER SUBJECTS</p> <p>EXTERNAL LINKS</p> <p>MEDIA LITERACY / ICT</p> <p>SMSC</p> <p>CITIZENSHIP</p> <p>WORK-RELATED LEARNING</p>	<p>Webcam</p> <p>Example of webcam version, shot by Year 7 students</p> <p>Capulet PowerPoint presentation</p> <p>MediaStage on laptops</p> <p>RISK ASSESSMENT</p>

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			<p>EXTENDED LEARNING (including homework, extensions and use of VLE)</p> <ul style="list-style-type: none"> Homework: there are opportunities for writing out of the discussion of different versions <p>SUGGESTED ALTERNATIVE APPROACHES</p>	Targeted	LINKS WITH	'Editing Decisions'
Investigating	BASIC understand the	SUBJECT	LESSON ACTIVITIES			

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<p>moving image grammar (1 - 2 lessons)</p> <p>AGENDA SHARED WITH STUDENTS</p> <p>Looking very closely at directing decisions, by looking at how shots can be chosen to follow other shots</p>	<p>concept of an editing decision</p> <p>CORE understand some examples of how editing decisions affect meaning in subtle ways</p> <p>EXTENSION be able to articulate some subtle reasons for editing decisions, with relation to the play</p> <p>FURTHER EXTENSION be able to relate editing decisions to different kinds of tension in drama</p> <p>DIFFERENTIATION: ELEMENTS OF CHOICE</p> <p>By outcome</p> <p>CONTEXT (NC, GCSE)</p> <p>Understanding how choices affect meaning</p>	<p>sequence</p> <p>shot vocabulary</p> <p>cutaway</p> <p>reverse angle</p> <p>two-shot</p> <p>single</p> <p>reaction shot</p> <p>POV shot</p> <p>LEARNING</p> <p>sort</p> <p>identify</p> <p>explain</p> <p>analyse</p> <p>deconstruct</p> <p>reconstruct</p>	<ul style="list-style-type: none"> In this and the next section of the course, students study a very short sequence from the film, reading it closely to understand the 'grammar' of the way the shots are sequenced. The emphasis is on (a) basic shot types and their function, and (b) the actual subtleties of editing decisions. Open the 'Editing Decisions' flipchart Show the images of Juliet and Romeo looking through the fish tank. Note the symmetry and balance in the identical framing and mise-en-scene. How does this reflect the 'meaning' of this part of the play? How are their situations mirrored? This is a simple switching of viewpoint, between two protagonists. Show the pair of images on the staircase. How is this different? Here the viewpoint remains with Juliet. Note the shift of angle and distance. How does this fit with the way the scene goes - towards tension and conflict? Use the 'Choosing the next shot' PowerPoint presentation. Show the slide with one shot (Tybalt's challenge to Romeo) and ask students what sort of shot might follow it. Then show them the next slide, with a number of shots to choose from. Hand out the cards, with the shots on. Students experiment with different choices, and finally select one that they think makes sense, given what they know of the narrative. (It might be worth discussing this moment again - what is happening, dramatically?) On the next slide of the PPT are the six different choices, as moving images. Play these one after the other, and ask who chose each. Can they explain their choice? How does each one tell a different story of this moment? How does each one include or exclude a character? What does each one suggest? (The original is the CU of Romeo slightly to the right of the image. How does this tell a different story to the one where 	<p>questioning</p>	<p>OTHER SUBJECTS</p> <p>EXTERNAL LINKS</p> <p>MEDIA LITERACY / ICT</p> <p>SMSC</p> <p>CITIZENSHIP</p> <p>WORK-RELATED LEARNING</p>	<p>flipchart</p> <p>'Choosing the next shot'</p> <p>PowerPoint presentation</p> <p>Shot cards</p> <p>RISK ASSESSMENT</p>

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			<p>he is central? How is the 'tension' different/ Why?</p> <ul style="list-style-type: none"> The emphasis here can be on the subtlety of editing decisions, and their importance in conveying the subtleties of the text. What is Mercutio's role? What can be implied about his relationship with Romeo, and with the 'moment'? Explore the decisions in terms of tension (between different characters; in terms of the developing drama; in terms of confrontation; in terms of reluctance, etc) Write about the choices made, in 'journal' form <p>EXTENDED LEARNING (including homework, extensions and use of VLE)</p> <ul style="list-style-type: none"> Homework: if it is useful, some writing about this could be set as homework <p>SUGGESTED ALTERNATIVE APPROACHES</p>	Targeted	LINKS WITH	PowerPoint
'Turn and	BASIC understand that	SUBJECT	LESSON ACTIVITIES	Targeted	LINKS WITH	PowerPoint

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<p>draw!" (1 - 3 lessons)</p> <p>AGENDA SHARED WITH STUDENTS How is a longer series of shots sequenced to tell story in an effective way?</p>	<p>different shots are sequenced carefully to tell story</p> <p>CORE understand some key concepts of film grammar / syntax</p> <p>EXTENSION be able easily to generalize from the sequence to make comments on directorial style</p> <p>FURTHER EXTENSION make some subtle references to characterization and dramatic tension</p> <p>DIFFERENTIATION; ELEMENTS OF CHOICE By outcome By targeted questions Least able students should be given their own writing frame for the writing task, created using one of the generic 'Toolkit' sheets.</p> <p>CONTEXT (NC, GCSE) Analysing film grammar</p>	<p>Timeline</p> <p>LEARNING Words</p>	<ul style="list-style-type: none"> Students now study a very short sequence from the film. ("Turn and draw!") Use the PowerPoint presentation to play the sound only from the sequence, a few times. Give each group a set of camera shot cards. In groups, arrange the shots in order, so that the sequence makes sense. Pause to discuss techniques that are using. Use big cards (on board) or IWB flipchart of cards to elicit / illustrate key concepts that students might use: <ul style="list-style-type: none"> avoiding jump-cuts reaction shots; reverse angle shots POV shots One approach to this is to ask students to find relationships between shots (eg. reverse angles.) It is also productive to ask why certain shots re unlikely to go together. In groups, try to label the shots using the technical term cards. This works well to reinforce metalanguage, and to get students working out that language for themselves. Show the sequence on the PowerPoint presentation. Using the A3 sheet and the IWB, describe and explain the shots, as 'editing decisions'. Do a couple of the shots as a whole group, to model the process. All fill in shots on A3 sheet; assign other shots to groups. Report back. (NB. Use this opportunity to teach technical terms to describe the shots.) Compare with parallel extracts from animated and Zefirelli versions (if time, watch the whole scene from the Zefirelli – how is the whole approach different?) <p>EXTENDED LEARNING</p>	<p>questioning Interventions in groups/pairs</p>	<p>OTHER SUBJECTS</p> <p>EXTERNAL LINKS</p> <p>MEDIA LITERACY / ICT</p> <p>SMSC</p> <p>CITIZENSHIP</p> <p>WORK-RELATED LEARNING</p>	<p>presentation Shot cards Shot labels A3 sheet for students to fill in Worksheet for homework</p> <p>RISK ASSESSMENT</p>

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			<p>(including homework, extensions and use of VLE)</p> <ul style="list-style-type: none"> Homework: students write about the sequence, using the worksheet <p>SUGGESTED ALTERNATIVE APPROACHES</p>			
Editing-a	BASIC be able to use the	SUBJECT	LESSON ACTIVITIES	Take	LINKS WITH	Laptops, with

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<p>sequence on <i>Premiere</i> (5 lessons)</p> <p>AGENDA SHARED WITH STUDENTS</p> <p>How can these principles be applied in an editing exercise?</p> <p>How can a sequence from the film be re-edited, to create different effects?</p>	<p>functions of <i>Premiere</i> at a basic level; have ideas for making the sequence original</p> <p>CORE be able to use <i>Premiere</i> at a basic level, and use some effects; be able to apply some of the principles of film grammar discussed</p> <p>EXTENSION be able to apply conventions of film grammar, in original and aesthetically effective ways</p> <p>FURTHER EXTENSION explore ways in which a longer sequence can be structured to create complex emotional effects</p> <p>DIFFERENTIATION; ELEMENTS OF CHOICE</p> <p>By outcome</p> <p>By targeted interventions and suggestions</p> <p>CONTEXT (NC, GCSE)</p> <p>Creating media texts</p>	<p>edit</p> <p>assemble trim</p> <p>copy / cut / paste</p> <p>timeline</p> <p>zoom</p> <p>transition</p> <p>audio track</p> <p>LEARNING</p> <p>revise</p> <p>review</p> <p>refine</p> <p>provisional</p>	<ul style="list-style-type: none"> Explain that the students are going to re-edit another sequence from the film. This will be the sequence in which Romeo is pursued by the police as he rushes to see Juliet's body. Students will have, on Adobe Premiere: <ul style="list-style-type: none"> the camera shots from this sequence some other camera shots from the film, which they could edit into the sequence the actual sound track from this sequence other music tracks, that they can use instead, for different moods On the IWB, demonstrate the techniques that the students will be using, including how to open and save their files. Show how to lay down a music track, and how to start to assemble clips on top of it. Also, demonstrate how they can alter the mood of the sequence by using motion, transition and audio effects. There are laminated help sheets in the folder. (The project they should open first is called 'R and J edit' However, they should then save their work as 'R and J edit [initials]', so that the original file remains intact) On the laptops, the students work in pairs to create their own versions of the sequence. Students should log on to 'This computer': user name 'Year8media', password 'Year8media'. It is important that all students take turns at editing, and demonstrate their learning for assessment. They should aim to make one new version, but may have time to make two very different versions. For example, one could be fast and exciting; one could be slow and sad, with dissolves and slow motion. There are different music tracks in the bin, which they can choose from. They should begin by exploring the camera shots in 	<p>opportunities to show and review examples of work in progress, and set specific and general targets</p>	<p>OTHER SUBJECTS</p> <p>EXTERNAL LINKS</p> <p>MEDIA LITERACY / ICT</p> <p>SMSC</p> <p>CITIZENSHIP</p> <p>WORK-RELATED LEARNING</p> <p>ICT</p>	<p>Premiere</p> <p>Helpsheets</p> <p>Worksheets for homework</p> <p>RISK ASSESSMENT</p>

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			<p>the bins, and the different audio tracks. They should then choose an audio track, lay it down, and then start to assemble camera shots on the timeline. As they become more confident, they can experiment with trimming the shots, speeding them up and slowing them down, and adding in transitions other than straight cuts. These can then be saved to tape, and played back in the classroom.</p> <p>EXTENDED LEARNING (including homework, extensions and use of VLE)</p> <ul style="list-style-type: none"> • Assignment: write about their own sequence, using the worksheet. A good enhancement of this is to print out the timeline, to annotate. <p>SUGGESTED ALTERNATIVE APPROACHES</p>			