INTEGRATED ENGLISH LANGUAGE ARTS UNIT

TEACHER GUIDE

SETTINGS FROM PAGE TO SCREEN

DIGITALMEDIAARTS

dma.edc.org

Education Development Center, Inc.

Carissa Baquiran, Kristen Bjork, Jen Clarke, Jennifer Davis-Kay, Maria D'Souza, Eliza Fabillar, Roser Giné, Ilene Kantrov, Nahia Kassas, Patricia Konarski, Emily McLeod, Kate McQuade, Katie Loesel, Cynthia Orrell, Elena Palanzi, Susan Timberlake, Jason Tranchida, Susan Richmond.

Development Partners

The James Irvine Foundation

Anne Stanton, Rogéair Purnell, Kathryn Furano, Matt Kelemen

ConnectEd: The California Center for College and Career

Gary Hoachlander, Paula Hudis, Pier Sun Ho, Khahn Bui, Dave Yanofsky

Advisors

Industry and Community Advisors

Deborah Brooks
The ACME Network

Milton Chen, PhD
The George Lucas Educational Foundation

Michael Feldman
Independent Sound Editor

Marilyn Friedman
DreamWorks Animation LLC

Pete Galindo
Independent Video Consultant and Educator

Patrick Jensen
DreamWorks Animation LLC

Kate Johnson
EZTV

Melissa Malinowsky
Independent Photo Editor

Erik Mason
Imaginary Forces

Dave Master
The ACME Network

Kathleen Milnes
The Entertainment Economy Institute

Dan Norton
Filament Games

Scot Osterweil
The Education Arcade

John Perry
The ACME Network

Brock Ramirez
Knowledge Adventure

Chris Runde
Bay Area Video Coalition (BAVC)

Jessica Sack
Yale University Art Gallery

John Tarnoff
DreamWorks Animation LLC

Moriah Ulinskas
Bay Area Video Coalition (BAVC)

Eric Zimmerman
Gamelab

Secondary Educators and Pilot Teachers

*We are particularly grateful for the suggestions and guidance of the teachers who pilot tested the curriculum.

George Burdo*
Grant Communications Technology Magnet,
Los Angeles, CA

Joel Buringrud*
Harmony Magnet Academy, Strathmore, CA

Pam Carter
Santa Susana High School, Simi Valley, CA

Deborah Claesgans
Arts Education Branch,
Los Angeles Unified School District

Cathee Cohen
Grover Cleveland High School,
Los Angeles, CA

Virginia Eves
Office of College, Career & Technical
Education, San Diego Unified School District

Soma Mei-Sheng Frazier
Oakland School for the Arts, Oakland, CA

Shivohn Garcia
Paul Cuffee School, Providence, RI

Lorena Guillen*
John Muir High School, Pasadena, CA

John Hammelmann*
Harmony Magnet Academy, Strathmore, CA

Shawn Loescher
Office of College, Career & Technical
Education, San Diego Unified School District

Caroline Lorimer*
Metropolitan High School, Los Angeles, CA

Gail Marshall*
Van Nuys High School, Los Angeles, CA

Matt Maurin*
Edison High School, Stockton, CA

Jack Mitchell
California Department of Education

Frank Poje
History-Social Science Educator

Carlos Robles*
Media Arts Lead Teacher, Los Angeles, CA

Nicholas Rogers
Career Development Unit, DACE,
Los Angeles Unified School District

Mark Rosseau*
Richmond High School, Richmond, CA

Shawn Sullivan
Sheldon High School, Elk Grove, CA

Post-Secondary Educators

Kristine Alexander
The California Arts Project,
California State University

John Avakian
Community College Multi-media
and Entertainment Initiative
College of San Mateo, CA

Brandi Catanese
University of California, Berkeley

Elizabeth Daley
School of Cinematic Arts,
University of Southern California

Amy Gantman
Otis College of Art and Design, CA

Evarist Giné
Professor of Mathematics,
University of Connecticut

Samuel Hoi
Otis College of Art and Design, CA

David Javelosa
Santa Monica Community College, CA

Jack Lew
Center for Emerging Media,
University of Central Florida

Sue Maberry
Otis College of Art and Design, CA

Tara McPherson
University of Southern California

Carol Murota
University of California, Berkeley

Casey Reas
University of California, Los Angeles

Carl Rosendahl
Carnegie Mellon University-
Silicon University Campus

Guy Smith
Santa Barbara City College, CA

Matt Williams
Institute for Multimedia Literacy,
University of Southern California

Holly Willis
Institute for Multimedia Literacy,
University of Southern California

Ellen Winner
Project Zero,
Harvard Graduate School of Education, MA

Contents

Unit Overview

Place is essential to the immersive experience that a story provides, whether in a novel, a film, a television program, or a video game. Nearly every work of literature and media is set in a particular time and place, arising from a particular set of circumstances—and this fictional world must feel authentic and believable to the reader or viewer who enters it. Critical to establishing the reality of this setting are the sensory details we associate with the world around us—sights, sounds, smells, tastes, and textures—many of which are rooted in culture and history.

Setting is integral to every aspect of a story. It establishes a mood or feeling, introduces characters, and sets the action in motion. As author Eudora Welty states, in a quotation that students reflect on later in the unit, "Every story would be another story, and unrecognizable, if it took up its characters and plot and happened somewhere else."

In this unit, students research how authors create settings for literary fiction and how these settings establish and shape the story being told. Students also explore the relationship between creating settings for literature and creating them for visual media, such as movies or television.

Unit Length
10 50-minute sessions

Unit Project Description

For the unit project, students imagine that the literary work they read will be made into a feature film. As part of a Set Design Team, they are responsible for developing the sets for several key settings in the book. Collaborating as they analyze the author's use of setting throughout the book, teams choose several settings that are important to the work and would be interesting to film. Working with details from the book, team members each write a detailed set description, and find or create visuals to illustrate their design ideas. At the end of the unit, each team pitches its set designs to the class, explaining how the chosen settings relate to the story.

In building toward this project, each student also does the following:

  • Keeps a detailed Setting Log of set design ideas
  • Analyzes the opening scene of a movie script

Assessment

Unit activities can serve as formative assessment tools. Use students' work to gather information about their progress and to help identify concepts or skills to reinforce within your instructional practice. The following activities may be particularly useful:

  • Students' Setting Logs, including inspiration pages (Activity 1B.1)
  • Set Design Team Folders (introduced in Activity 1B.3)
  • The sketch of their set design from **Handout 7: The Design Presentation** (Activity 2B)

The project-based nature of the unit allows students to demonstrate their learning through authentic and relevant applications. For this unit, the summative assessment consists of the following:

  • A written set description
  • A summary of the setting's significance to the story
  • A set design presentation, including visuals

The unit's Assessment Checklist provides criteria that can be used to gain an understanding of student learning, and suggests a weight for each criterion. If you wish to use a rubric, work with teachers in your grade level or subject area to develop a tool that is consistent with your school's assessment system.

Framing Questions

- What is *setting*?
- How do writers create settings for works of literature and media?
- How do authentic details of setting help tell a story?

Understandings

- Settings include concrete details of time and place that appeal to all five senses.
- Authentic settings contribute to the believability and immersive experience of creative works.
- Setting helps to establish and develop a story.

Where the Unit Fits In

Settings from Page to Screen is a two-week unit designed to be taught when students are analyzing literature and studying story elements. By emphasizing setting in the study of a literary work, students learn how writers use sensory details of time and place to introduce characters, create a particular mood or atmosphere, and set the plot into motion.

Integration with Foundation Courses

This unit integrates English Language Arts content with career and technical education (CTE) knowledge and skills. It can be taught before, at the same time as, or after the related unit in *Foundations in Visual Arts.*

Foundations in Visual Arts, Unit 4: Make Me A World. Students examine how artists and designers use the elements of art and principles of design to convey the physical settings and emotional tenor of the imaginary worlds in media productions. For their unit projects, students paint original concept art to convey the setting and emotional tone of a TV show, movie, or video game. Discuss with the *Foundations in Visual Arts* teacher how to collaborate around unit project development. In visual arts classes, students could create concept art for the literary work they are reading as part of the process of creating the set description. Classes could also collaborate in developing the set design presentation at the culmination of the unit.

Multi-disciplinary Teams

Use the following integrated units and integration suggestions for a school- or pathway-wide multi-disciplinary project.

Light! Color! Perception! **(Biology).** This unit relates the physiology of color perception to visual arts and media. Students gain a basic understanding of the relationship of light to color and explore the workings of the nervous system, including the physiology of the eye and the brain and how the two interact to perceive color. Finally, they learn how arts and media take advantage of these physiological interactions to produce a range of visual effects. English students could use their knowledge of color effects from the biology unit to choose color in settings and set descriptions. Students in biology classes could analyze set designs for examples of color effects.

World Languages. Classes could use a work in translation or in the original language as the basis for the unit project in this unit. Stories by Guy de Maupassant, Franz Kafka, or Gabriel García Márquez all have settings that are rich in sensual detail.

Adapting the Unit

RESOURCES

Using Alternate Literary Works. This unit uses *The House on Mango Street* by Sandra Cisneros as an example work of literature on which to base the unit project. Students read the entire book to complete unit activities, and the unit's possible answers relate to this work. All activities, however, are suited for use with any descriptive and detail-rich work of short fiction. Other short fiction options include stories from collections by Edwidge Danticat, Nora Zeale Hurston, or Jack London. Refer to *Media & Resources* for a list of recommended texts.

Selecting Literature by Team. You may wish to have each team focus on a different short story in a collection. Alternatively, you might have teams choose their own selections from a recommended reading list.

Creating Stage Sets. Instead of having students focus on movie set design, have them create settings for the stage for their unit projects. Add theatre vocabulary to Vocabulary Used in this Unit, and have teams draw a *floor plan*—a map of the set as seen from above—to accompany their design presentations.

Pacing and Sequencing

The pacing of the unit assumes that students will read *The House on Mango Street* within two weeks. If your students require more or less time, or if you use other literature, review and adjust the pacing suggestions as necessary. For example, if students use a full-length novel or complete story collection, you may wish to have them read the entire work before beginning unit activities.

The unit focuses broadly on the role of setting in storytelling, but you may wish to use the literary work and/or the unit activities as an opportunity to teach additional story elements, such as characterization, plot, symbolism, metaphor, or any other aspect of literature. Feel free to adjust unit project guidelines and assessment criteria to include these other features of literature.

AME Career Connections

Throughout the unit, students explore how writers, directors, and designers bring settings to life on the page, stage, and screen. Use unit activities and vocabulary to launch discussions about careers in set design for the theater or film.

Ideas for Involvement with Professionals

- Invite an author or screenwriter to your class to share insights about how he or she chooses a setting for a fictional story, creates the fictional world, and sustains its authenticity throughout the work.
- Invite a movie, television, or theater set designer or director to speak about the process of transforming a setting from a literary work or script to stage or screen, or have students view interviews online. (See *Media & Resources* under Activity 2A: Report to the Director for suggestions of online interviews.)
- Have students listen to audio clips or view film or video clips based on their literary work online. (*The House on Mango Street* has inspired plays and many video works, although it has never been made into a movie.) See *Additional Resources for Teachers* under Activity 1B: Setting in Literature and Movies for suggestions.

Table of Activities

Part 1: Ready on the Set (6 sessions)

Students explore the role of setting in movies and literary works and analyze how writers bring settings to life through details of time and place that engage the full range of senses.

Activity 1A: Setting the Stage

1A.1: **Introducing the Unit**	Students are introduced to the elements of setting by viewing a video clip from the opening of a film. They preview the unit and unit project—developing set designs for the movie version of a book they will read—and look over the Assessment Checklist.
(Optional) 1A.2: **Exploring Sense Details**	Students explore their own sense memories, using objects from home or the classroom that appeal to different senses. They participate in a "write around" focusing on the sensory details suggested by these objects.

Activity 1B: Setting in Literature and Movies

1B.1: **Details, Details**	Students are introduced to the literary work and begin their Setting Logs, in which they record the setting details from their reading and gather material for their set descriptions.
1B.2: **What Is a Set Designer?**	Students learn about the role of the set designer, and analyze an excerpt from a movie script to explore how movie set designers expand on the details provided by an author or screenwriter.
1B.3: **What's the Big Idea?**	Students meet in teams to analyze their Setting Log data and brainstorm about how to create detailed settings.

Part 2: Making It Reel (4 sessions)

Students use the setting information they've gathered in their Setting Logs and Set Design Team Folders to complete the unit project—an opening set description and design presentation for a setting from the story.

Activity 2A: Report to the Director

Teams select several settings from the book for which they would like to develop set designs, and explain their choices to the class.

Activity 2B: Developing the Set Design Presentation

Teams write, review, and revise their set descriptions. They prepare and deliver their set design presentations, including summaries of their settings' importance to the book. Students use the Assessment Checklist to evaluate their work, and discuss the unit as a class.

Advance Preparation

- Internet resources, provided as links in *Media & Resources*, are recommended throughout the unit for student or in-class use. These Web sites have been checked for their availability and for advertising and other inappropriate content. However, because Web site policies and content change frequently, we suggest that you preview the sites shortly before using them.

- Address any issues, such as firewalls, related to accessing Web sites or other Internet links at your school.

- Look at **Materials Needed** at the end of the unit, and order or prepare any needed equipment or supplies. For example, a projector, chart paper and markers, or board and writing implements are used throughout the unit.

- Arrange to have copies for each student of the fiction selection(s) you will use in the unit. This unit uses *The House on Mango Street* by Sandra Cisneros as an example work. See *Media & Resources* for alternative literary works.

- Before Activity 1A.1, select and obtain a video clip of an opening sequence of a film in which setting is important to establishing the story and includes a lot of visual and sensory detail. This unit uses the opening of the movie *Stand and Deliver* (1988) as an example, because its setting has some similarities to the neighborhood in *The House on Mango Street.* If you choose a different work of fiction for the unit, you might choose a movie with a setting more similar to your chosen work. See *Media & Resources* for suggestions.

- In Activity 1B.2, Handout 3 presents a script excerpt from the movie *Do the Right Thing* (1989). This movie offers another example of a neighborhood setting that students can compare to the settings in *The House on Mango Street* and *Stand and Deliver*. If you are using a different literary work and movie clip, you may wish to find a script excerpt that is more closely related to your chosen works. See *Media & Resources* for links to online sources for scripts.

  Note: The movie *Do the Right Thing* is rated R, but the script excerpt has been adapted for use in the classroom.

- (Optional) Arrange for a career professional involved with the work of designing or creating sets to visit your classroom. An ideal time for a visit would be before beginning Activity 1B.2: What Is a Set Designer?

Part 1: Ready on the Set

Students begin this two-week unit by exploring the role of setting in movies and literary works and analyzing how writers bring settings to life through details of time and place that engage the full range of senses. They preview the unit and unit project—developing set designs for a movie version of a literary work—and read the book on which their projects are based.

Length
6 50-minute sessions

RESOURCES

Advance Preparation

- Before Activity 1A.1, prepare to show the video clip you selected.

  Note: A number of questions are posed to the students regarding this video clip. Possible answers for the movie *Stand and Deliver* are provided in a Teacher's Note.

- Decide whether to conduct optional Activity 1A.2, designed for students who would benefit from developing their sensory language skills. If you plan to conduct this activity, ask students to bring in an item that suggests a sense other than sight—or bring in your own items for students to work with.
- Decide whether you will provide in-class time for reading the literary work and writing in Setting Logs or have students do much of this work as homework.

  Note: Students can use their journals for Setting Logs.

- If you chose a literary work other than *The House on Mango Street*, before Activity 1B.1, prepare some background information about the author.
- Prepare a blank copy of Handout 2 to display and fill in for Activity 1B.1.
- Before Activity 1B.1, collect magazines and other illustrated materials appropriate to the settings in the book you've chosen, which students can use to create their inspiration pages. The amount of material you'll need to provide depends on whether the modeling activity is done individually or in groups and whether students prepare their Setting Logs as homework or in class.

Activity 1A: Setting the Stage

Sequence

1A.1: *Introducing the Unit*	Students are introduced to the elements of setting by viewing a video clip from the opening of a film. They preview the unit and unit project—developing set designs for the movie version of a book they will read—and look over the Assessment Checklist.
(Optional) 1A.2: *Exploring Sense Details*	Students explore their own sense memories, using objects from home or the classroom that appeal to different senses. They participate in a "write around" focusing on the sensory details suggested by these objects.

Understandings

- Setting comprises the time, place, and circumstances from which a story arises.
- Every story has a setting that establishes and helps shape the action.
- Setting includes sensory details that appeal to sight, hearing, smell, touch, and taste, as well as time of day, year, and historical period.

Materials Needed

- Video clip of the opening shot of a movie (see *Advance Preparation*)
- **Handout 1: Unit Overview**
- **Assessment Checklist: Presenting Set Design**
- (Optional) Items that suggest senses other than sight (for example, a package of ground coffee for smell, a packet of sugar for taste, a bell for sound, a cotton ball for touch)

1A.1: Introducing the Unit

1. Have students analyze the setting of a movie clip.
Tell students that they are beginning a unit on *setting*, an important element in telling stories in any medium—movies, books, TV, or video games. For their unit projects, they will form Set Design Teams to create settings for a movie version of a literary work.

Ask students to imagine that they are moviegoers watching the movie for the first time. Show the video clip and ask students to be prepared to answer the following questions:

- *Where* does the story take place? How do you know?
- *When* does the story take place? How do you know?

If students need to watch a second time to answer the questions, play the clip again.

2. Discuss students' impressions of setting.
Solicit setting details from students by asking questions such as the following:

- *Where* does the story take place? What details tell you that? What else do you know about the location of the story?
- *When* does the story take place? What details give you that information? What else do you know about the *time* of the story?
- What overall *feeling* do you have when watching the movie opening? Are you excited, amused, afraid, or do you feel some other emotion?

As students respond, encourage them to refer to the specific parts of the clip that support their answers.

Teacher's Notes: Setting Analysis for *Stand and Deliver*

Where *does the story take place?*
The story takes place in a school in East Los Angeles. The opening shows a view of a bridge and highways leading into neighborhoods that would be unmistakable to anyone who knows the area.

When *does the story take place?*
The story takes place in the late 20th century. The clothing, cars, and music are clues to the exact time period. The story begins in the morning, which we know because school is just starting.

What overall *feeling* *do you have when watching the movie opening?*
The crowded nature of the school's offices and hallways, loud voices, and presence of a metal detector all contribute to a feeling of chaos and underlying tension.

Discuss aspects of setting that the filmmaker does not reveal—the day of the week or the exact geographical location of the opening scene, for example.

Explain that students might learn more about where and when a story takes place in later scenes of a movie, or they might not. There might be aspects of setting that the filmmaker never reveals. Each filmmaker must decide which aspects of setting are important in telling a particular story. Tell students that this will be their job as they create set designs for a movie version of a story they will read.

3. Preview the unit and introduce the unit project.
Distribute **Handout 1: Unit Overview.** Have students read the handout, and answer any questions they might have. Point out the vocabulary list. Tell students that they can refer to this list throughout the unit whenever they encounter unfamiliar terms.

4. Familiarize students with assessment criteria.
Distribute **Assessment Checklist: Presenting Set Design.** Have students review the assessment criteria. Tell them that these are the criteria on which their unit projects will be assessed, and that they will use these criteria to assess their work as well.

Handout 1:
Unit Overview

Settings from Page to Screen

How many times have you entered the fictional world of a book or a film and felt as though you had stepped into a real place and time? You know that the story may not be true, but you find yourself believing that it could be. How do authors and filmmakers create a mood and achieve that sense of authenticity—that "you are there" feeling? How do they let you know when and where a story takes place? How do they use sensory details—sights, sounds, smells, tastes, and textures—to help shape the stories they tell?

In this unit you'll look at the sensory details in your immediate surroundings, and explore how writers create authentic, believable settings for short stories and films. For the unit project, you will work in teams to design the sets for a movie version of a story you will read. You'll then choose one setting for which you will write a set description and present your design ideas to the class.

Your work in this unit will revolve around the following questions:

- *What is setting?*
- *How do writers create settings for works of literature and media?*
- *How do authentic details of setting help tell a story?*

What You Will Do in This Unit

Explore settings in real life. What are some of the sights, sounds, smells, tastes, and textures of the world around you?

View a fictional world through an author's eyes. Read a literary work rich in details of time and place, and discover how one author brings settings to life.

Analyze set description in a real script. What details do screenwriters include, what do they leave out, and how can a set designer fill in what's missing?

Design your own movie set. Investigate where and when the story you read takes place, describe how you would transform details from the book onto the big screen, and create a set for the story, filled with all the sensory details you'd see in a movie.

Project Discription

For the unit project, your team is responsible for designing settings for a movie version of the story you will read. You will decide how to transform scenes on the page into the magic of stage sets. As a team, you'll choose several scenes to capture in your sets; each team member will then prepare a presentation for one setting.

Your final set design presentation will include the following:

- A written set description for one of the scenes, including time and place, as well as sensory details of sight, sound, taste, touch, and smell
- Visual design ideas that may include sketches, magazine cutouts, or pieces of fabric, and an explanation of how each relates to the story's setting
- An oral summary that describes how your setting establishes the story and how it is important to the action that follows

Vocabulary Used in This Unit

Flashback: The insertion of an earlier event into the chronological sequence of a narrative. Writers often use flashback to provide background information about a situation or a character.

Pitch: A concise verbal and/or visual presentation of an idea for a story to potential directors or producers.

Properties: The objects necessary to the action of a finished work other than scenery, costumes, or fixed furnishings. Umbrellas, suitcases, dishes, flower vases, and children's toys are all examples of properties.

Script: The written text of a movie, TV show, or play. A script has certain features, such as character names followed by colons designating character speeches, and instructions about action and setting given as stage directions.

Sensory: Relating to the senses, including sight, hearing, smell, touch, and taste.

Set designer: The person responsible for all aspects of creating the setting for a film, TV show, or theatrical production, also known as a *production designer.* Set designers choose filming locations, supervise set construction, advise costume designers, and select properties. They also work with lighting and sound.

Setting: The time, place, and circumstances in which a story occurs or develops.

Studio set: A setting for recording a movie or TV show that is constructed on a stage in a soundproof building or room. Filmmakers may use studio sets instead of filming *on location*—in an already-existing place—because a location with the desired features does not exist or because it is easier or less expensive to build the set than to use or modify that location.

Assessment Checklist:
Presenting Set Design

Use this assessment to help you develop your set description and design presentation. Make sure to include all the requirements. Your teacher will use this assessment to evaluate your work.

Requirements	Percentage of Total Grade	Comments	
Written Set Description		Student Comments	Teacher Comments
Accurately describes time and place, including essential locations and properties.	15%		
Includes details from the story that evoke all five senses.	15%		
Includes details that establish or develop the story.	20%		
Design Presentation			
Incorporates the written set description and visuals.	20%		
Summarizes how the setting establishes and/or helps to develop the story.	30%		
Total	100%		

(Optional) 1A.2: Exploring Sense Details

1. Discuss students' sense memories.

Tell students that to create movie sets that feel real, they will need to appeal to all five senses. Often, our first instinct is to describe what something *looks* like. The other four senses, however, can be very powerful in stirring emotions and recalling memories.

Have students share sense memories by asking questions, such as the following:

- What's a sound that you have strong memories of?
- When did or do you hear that sound?
- Can you describe the sound in more detail?
- How does the sound make you feel?
- Why do you think it makes you feel that way?

Repeat the questions for the senses of smell, touch, and taste.

2. Do a write-around with sense items.

Have students form groups of three or four. Display the sense items that you or your students have brought. Explain, then conduct, the "write around" activity:

- Each student chooses a sense item, writes its name at the top of a sheet of paper, and then writes a sentence that describes or refers to that item in terms of sound, touch, taste, or smell. For example, if the item is a package of ground coffee, the first sentence might be, "The strong smell of roasting coffee drifted from the kitchen."

  Note: If students brought sense items from home, have them start their write-around with a sentence about their own item, using sound, smell, taste, or touch.

- At a signal from you, everyone passes his or her paper to the person on the left. The second person reads the first sentence and then describes a different sense for the same item *or* uses sensory language to describe something else in the same setting. Emphasize that each sentence should follow naturally from the one before. Using the coffee example, the second person might write, "I poured myself a cup and almost burned my tongue on the hot, bitter liquid," or, "I could also smell the sugary fresh-baked scent of sweet rolls in the oven."
- The process continues around the group until everyone has his or her original paper back.
- When groups are finished, have them share their sensory descriptions with the class.

Conclude by telling students to be aware of sensory language as they read the story. When they create their movie set designs, they will use descriptions that evoke all five senses.

Activity 1B: Setting in Literature and Movies

Note: Activity 1B is designed to run over five sessions with some sub-activities happening concurrently. Divide class periods between independent reading and team meetings or assign the reading as homework and reserve class time for team meetings.

Sequence

1B.1: *Details, Details*	Students are introduced to the literary work and begin their Setting Logs, in which they record the setting details from their reading and gather material for their set descriptions.
1B.2: *What Is a Set Designer?*	Students learn about the role of the set designer, and analyze an excerpt from a movie script to explore how movie set designers expand on the details provided by an author or screenwriter.
1B.3: *What's the Big Idea?*	Students meet in teams to analyze their Setting Log data and brainstorm about how to create detailed settings.

Understandings

- A set designer is responsible for all aspects of creating the setting for a movie, TV show, video game, or theatrical production.
- A set designer draws from many sources, including the script, the book on which the movie is based, additional research on the topic or time period, and his or her own experiences.
- A movie's set must appeal to all five senses, even though we use only two—sight and hearing—to experience the movie itself.

Materials Needed

- Copies of the literary work
- **Handout 2: Setting Log**
- Blank copy of Handout 2 to display
- Materials for creating inspiration pages: magazines or other illustrated materials, paper, scissors, glue sticks, etc. (see *Advance Preparation*)
- **Handout 3: Sample Script Opening**
- Highlighters (1 per student)
- Optional: Movie clip from Activity 1A
- Folders (1 per team)
- (Optional) **Handout 4: Working in Teams**
- (Optional) Computers with Internet access
- (Optional) Dictionary (1 for each team with a linguist)

1B.1: Details, Details

Note: Setting Logs offer a good opportunity for formative assessment. Check logs daily to monitor students' progress.

1. Present the literary work and Setting Log.

Distribute the literary work that students will read and tell them that this story will serve as the basis for the unit project. Explain that as they read they should think as set designers, envisioning how the story's richly described settings can be translated into vibrant movie sets.

Introduce the work and provide background information about the author.

> **Teacher's Notes:**
> **Background on *The House on Mango Street* and Sandra Cisneros**
>
> *The House on Mango Street* by Sandra Cisneros is the story of a young girl growing up in a Latino neighborhood in a big city. It is told in a series of short chapters, each of which is either a self-contained short story or a portrait of some aspect of the girl's life. The language is rich in sensory imagery and metaphor, verging on poetry, and the chapters cumulatively paint a detailed portrait of a particular place with its own sights, sounds, smells, tastes, and textures.
>
> Once students have read several chapters, they may be interested in discussing whether they think the book is a novel, a short story collection, or some other genre.

Sandra Cisneros was born in Chicago, Illinois, in 1954, and currently lives in San Antonio, Texas. She has been a high school teacher and counselor and has taught at several universities, including the University of California, Berkeley. She has published poetry, novels, children's books, and short story collections. See *Additional Resources for Teachers* for links to her Web site and to movie and drama projects inspired by the book, including some created by students.

2. Model note-taking for a sample setting.

Distribute **Handout 2: Setting Log** and ask students to read about how they will gather information for their movie sets.

Conduct a guided reading of the opening pages of the book to model the use of Setting Logs.

Display the blank copy of Handout 2. Provide time for students to read the first section to themselves, focusing on setting details. Ask:

- What can you say about the setting of this story?

Follow up with prompts, such as "What else?," eliciting as many details as possible. For each detail, ask whether students would categorize it under "Time," "Place," "Sensory Details," or some combination of the three. Fill in the displayed Handout 2 with student responses.

Discuss the number of setting changes within the segment they read and whether the settings take place in the story's present, in a flashback or "flashforward," or in a character's imagination.

Teacher's Notes: Example Setting Log Entry

The teacher's version of Handout 2 provides examples of setting details for the first chapter of *The House on Mango Street* (pp. 3–5). If you discuss this example, help students understand that the chapter contains at least some details from three different settings.

You might wish to discuss with students how a set designer might present these settings. Would he or she include visuals for all three, or would the past or imaginary settings simply be conveyed in dialogue?

---

3. Introduce and model "inspiration pages."

Explain that when set designers create movie sets, they also draw inspiration from their own knowledge and experience. Students will do the same thing with their Setting Logs, collecting ideas for their movie sets from sources other than the book itself, including their imaginations.

Begin a discussion about sense memories by asking questions such as the following:

- What does this setting make you think of, from your own experience?
- Does it call to mind certain images? Colors? Foods or smells?

Tell students that they will now create their own inspiration pages, attaching visuals and other ideas they associate with their settings to blank pages. They can include a variety of materials, such as magazine cutouts, newspaper clippings, pieces of fabric, photographs, quotations, and song lyrics, or create their own sketches from their imagination. Distribute the materials and allow students 10–15 minutes to complete a page. Invite volunteers to present their inspiration pages to the class.

> **Note:** From earlier *Foundations in Visual Arts* units, students may already be familiar with creating "inspiration boards," using posterboard or corkboard. For this activity, they'll use pages in their Setting Logs— hence, inspiration *pages* rather than inspiration *boards*.
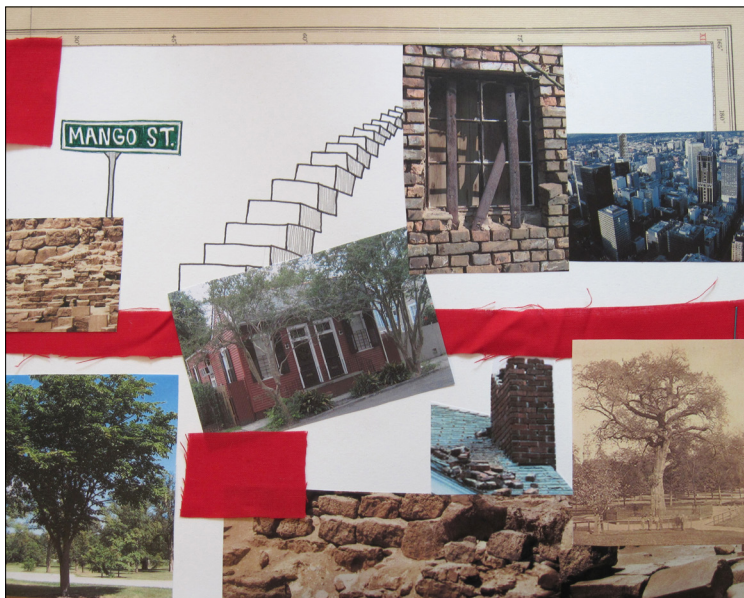
Inspiration page for a setting from *The House on Mango Street*

Tell students that they will create inspiration pages for settings throughout the book and attach the pages to their Setting Logs.

Note: As an alternative, have students create their sample inspiration pages in groups.

4. Provide reading instructions.

Tell students to work on their own to read the rest of the book, log the setting details, and create inspiration pages. Explain that they should be prepared to discuss their Setting Log research when they form Set Design Teams in the next activity.

Handout 2:
Setting Log

Use your Setting Log to collect notes and visuals for each new setting or story segment. Dig out all the information you can find in the story to help create or enhance your movie sets. Use the format below to record what you find. Add inspiration pages to show how you imagine the sets.

Chapter and Pages *Sample setting log from the first chapter of* **The House on Mango Street.**

Time
(What time of day, day of the week, season, or year is it? What's the date? Where are we in relation to the narrator's life—the past, present, or future?)

Setting 1: An imaginary time, in the character's imagination

Setting 2: In the present, after the family has moved many times, most recently from a flat on Loomis Street

Setting 3: in the recent past, right before the family moved to Mango Street

Place
(Inside or outside? What kind of building, room, street, neighborhood, school? What city, town, or country?)

Setting 1: White house with running water

Setting 2: Small, red house on Mango Street

Setting 3: Loomis Street house

Sensory Details
(What sights, sounds, tastes, textures, and smells are evoked by this setting?)

Setting 1:

- *Sights: House has stairs inside, a basement, three washrooms. Trees are around the house with a big yard, grass, and a fence.*

Setting 2:

- *Sights: Front steps, small windows, crumbling bricks, and a swollen front door. No front yard, four elms by the curb, and a garage in back with a small yard. The house has one washroom and one bedroom. Six people live there.*
- *Textures: Crumbling brick, swollen door that you have to push hard.*

Setting 3:

- *Sights: Boarded-up Laundromat downstairs with a sign on the storefront that says, "YES WE'RE OPEN." Third floor window has wooden bars nailed across and peeling paint. Broken water pipes.*
- *Sounds: Nun's voice, broom banging on the ceiling, sloshing of water in empty milk gallons, sounds of climbing stairs.*

1B.2: What Is a Set Designer?

1. Introduce the activity.

Tell students that in this activity they will explore how a set designer works. Explain that set designers, also known as *production designers*, are responsible for all aspects of a film's setting, from choosing the location or constructing a studio set to supervising costumes and properties. Ask:

- Have any of you ever worked with properties in a skit or play? What are *properties?*

If students are unfamiliar with the term, explain that properties are the objects needed to tell a story. For example, if a character is seated in a chair in the story, the chair is a property that must be part of the story's setting. Ask:

- What might become properties in the movie version of the story you are reading?

Point out to students that as set designers they must be aware of all needed properties, such as tables and chairs, as well as the larger features of setting, such as buildings and streets.

Ask:

- What do you think a set designer uses to help imagine a scene?

  Possible answers: The script, the book on which a movie is based, sense memories, other research

Explain that one of the first things a set designer does is read the entire movie script and take notes on any details related to setting. If the screenplay is adapted from a literary work, the set designer would want to read and take notes on the book as well. Remind students that that's what they're doing when they record setting details in their Setting Logs.

2. Have students identify set descriptions in a movie script.

Tell students that they will now explore how a set designer uses and expands on the details provided in a script. Distribute **Handout 3: Sample Script Opening** and a highlighter to each student. Tell students that the script excerpt is the opening of the movie *Do the Right Thing*, written and directed by Spike Lee.

Ask students to read Handout 3 to themselves and to consider the following question:

- What setting features and properties would the set designer have to include in order for a movie to be made of this scene?

Tell students to highlight all the setting details they find in the script. When students are finished, elicit setting features and properties from students or have students read aloud the passages that contain setting details. Project or display the setting details students name.

3. Discuss setting details that are not in the script.

Ask:

- How would the movie set look if it included only those details referred to in the script?

Explain that set designers must create a complete world that includes *everything* seen by the camera, and therefore by the viewer. The script offers guidance, but it's just a starting point for the designer.

For example, in *Do the Right Thing*, the screenwriter writes that the radio station is located in a storefront. Ask:

- What questions might the designer ask about the storefront's appearance in order to create it for the set?

  Possible answers: What color is the paint on the inside and outside walls? Is the paint fresh or peeling? Is there a sign on the window or door? Is the window clean or dirty? Is the inside of the storefront crammed with furniture and equipment or almost empty?

- What other details of setting will the set designer have to fill in?

  Possible answers: The set designer will have to decide what the buildings and the apartments look like, both their exteriors and interiors. The set designer will also have to decide what is on the street: What kinds of cars? Will there be bicycles, motorcycles, skateboards? Will the streets be empty or crowded with people? What other storefronts will there be? What will people wear? What colors will cars, clothing, and buildings be?

- What sources might a set designer use to help make these choices?

  Possible answers: The set designer could go to a neighborhood in Brooklyn, or a similar area, and study a street there. The set designer could research historical books, movies, exhibits, or other materials from the time period.

4. Discuss sensory details.

Tell students that another source that set designers can use to create realistic settings is their own senses and sense memories.

Remind students of the setting in the movie clip they viewed at the beginning of the unit. Point out that the movie set seemed like a real place, complete with all the sensory details of the real world.

> **Note:** You may wish to show students the movie clip again to refresh their memories.

Ask:

- What senses do you use when you experience a movie?

  Answer: Sight and hearing

- What did you see and hear in this movie clip?
- If you were really in the scene, what might you smell or taste or touch? Why do you think that?
- How can a set designer appeal to the senses of smell, taste, and touch? Can you think of examples from other movies you've seen?

  Possible answers: Scenes showing food evoke the sense of taste; new-mown grass, flowers, and smoke suggest smells; the fur of an animal, a jagged piece of glass, and someone splashing in a swimming pool all suggest touch.

Suggest to students that one of the set designer's challenges is creating a world with details that appeal to all five senses but that can be experienced using only two.

Note: At the conclusion of the activity, you may wish to have students take roles and read the script excerpt aloud.

Handout 3:
Sample Script Opening

Adapted from the screenplay of Do the Right Thing by Spike Lee

TITLES: White on Black

<div align="center">

PLACE
Brooklyn, New York

</div>

CUT TO:

<div align="center">

TIME
Present

</div>

CUT TO:

<div align="center">

WEATHER
Hot!

</div>

CUT TO:

INT: WE LOVE RADIO STATION STOREFRONT—DAY

EXTREME CLOSE UP

WE SEE only big white teeth and big lips.

> MISTER SEÑOR LOVE DADDY
> Waaaake up!
> Wake up! Wake up! Wake up!
> Up ya wake! Up ya wake! Up ya wake!

CAMERA MOVES BACK SLOWLY TO REVEAL MISTER SEÑOR LOVE DADDY,
a DJ, a radio personality, behind a microphone.

> MISTER SEÑOR LOVE DADDY
> This is Mister Señor Love Daddy.
> Your voice of choice. The world's
> only twelve-hour strongman, here on
> WE LOVE radio, 108 FM. The last on
> your dial, but the first in ya
> hearts, and that's the truth, Ruth!

The CAMERA, which is STILL PULLING BACK, shows that Mister
Señor Love Daddy is actually sitting in a storefront window.
The control booth looks directly out onto the street. This
is WE LOVE RADIO, a modest station with a loyal following,
right in the heart of the neighborhood. The OPENING SHOT
will be a TRICK SHOT—the CAMERA PULLING BACK through the
storefront window.

> MISTER SEÑOR LOVE DADDY
>> Here I am. Am I here? Y'know it.
>> It ya know. This is Mister Señor
>> Love Daddy. I'se
>> play only da platters dat matter,
>> da matters dat platter and that's
>> the truth, Ruth.

He hits the cart machine and we hear a station jingle.

> VO
>> L-O-V-E RADIO.

> MISTER SEÑOR LOVE DADDY
>> Doing da ying and yang da flip and
>> flop da hippy and hoppy
>>> (he yodels)
>> Yo da lay he hoo. I have today's
>> forecast.
>>> (he screams)
>> HOT!

He laughs like a madman.

INT: DA MAYOR'S BEDROOM—DAY

An old, grizzled man stirs in the bed, his sheets are soaked
with sweat. He flings them off his wet body.

> DA MAYOR
>> Damn, it's hot.

INT: JADE'S APARTMENT—DAY

CAMERA MOVES IN ON a young man sitting at the edge of a sofa
bed.

CLOSE UP—HIS SMALL HANDS

WE SEE him counting his money. This isn't any ordinary counting of money, he's straightening out all the corners of the bills, arranging them so the bills—actually the "dead presidents"—are facing the same way. This is MOOKIE. Once he's finished with that task, counting his money, he sneaks into his sister's bedroom.

INT: JADE'S BEDROOM—DAY

CLOSE UP—JADE

JADE, Mookie's sister, is fast asleep. Mookie's fingers ENTER THE FRAME and start to play with her lips. Jade pushes his hands away. Mookie waits several beats and he continues. Jade wakes up—mad.

      JADE

           Don't you have enough sense not to
           bother people when they're sleeping?

      MOOKIE

           Wake up!

      JADE

           Wake up? Saturday is the lone day
           I get to sleep late.

      MOOKIE

           It's gonna be hot today.

      JADE

           Good! Leave me alone when I'm
           sleeping. I'm gonna get a lock on
           my door, to keep ya ass outta here.

      MOOKIE

           Don't ya love ya brother Mookie
           anymore? I loves ya, Jade.

      JADE

           Do me a favor. Go to work.

      MOOKIE

           Later. Gotta get paid.

He plants a big fat juicy on his sister's forehead.

EXT: SAL'S FAMOUS PIZZERIA—DAY

A 1975 El Dorado pulls up in front of the neighborhood
pizzeria—Sal's Famous Pizzeria.

From out of the car comes the owner, SAL, a slightly
overweight man in his early fifties, and his two sons, PINO,
22, and VITO, 20. It's time for them to go to work at Sal's
Famous Pizzeria in the heart of Black Brooklyn. Sal's sits
on the corner of The Block. The Block being where this film
on the hottest day of the summer takes place.

Pino kicks a beer can in his path into the gutter.

1B.3: What's the Big Idea?

1. Introduce Set Design Teams.

Explain to students that the second part of their research as set designers involves meeting in teams to analyze the information they've gathered in their Setting Logs and to brainstorm about how to transform it into movie sets.

Have students form Set Design Teams of three or four, and assign roles. Provide each team with a folder for keeping notes and other information related to the team's discussions about set design.

> **Note:** If students need additional guidance regarding team roles, distribute and discuss **Handout 4: Working in Teams**.

2. Have teams brainstorm details of their set designs.

Ask students what they recall about how set designers work with setting information in movie scripts. Explain that they will use the setting details in their book in much the same way. The book includes all the setting details that are essential to the story, but it will not describe everything about how a realistic movie set would look. In designing their sets, students need to answer the same questions that the set designer answers when working from a script.

Have students meet in their Set Design Teams to brainstorm answers to the following questions for each of their settings:

- What setting information does the story include that we need to include in our set designs?
- What details didn't the writer include that we need to fill in?
- What details can we provide using our own experiences, sense memories, and imaginations? Where else could we go for information?

If teams decide to do further research, such as checking out a Web site or going to the library, have them make a plan and assign tasks.

> **Note:** Ideally, students will meet two to five times over the course of their reading, depending on the length of the literary work. Consider allowing teams to use computers during meeting time for Internet research and transcribing their notes.

Tell teams to keep notes from each discussion session in their Set Design Team Folders. Team members may also wish to record the results of team discussions in their Setting Logs.

> **Note:** The Set Design Team Folder offers a good opportunity for formative assessment. You may wish to check these folders periodically.

Gil's Furniture Bought & Sold (pp. 19–20)

Setting information we need to include:
Small, dark room
Dirty windows
Tables with feet upside down
Refrigerators
Dusty couches
Broken TV's
Wood music box
Skinny aisles

What details didn't the writer include?
What walls are made of - concrete, wood, plaster?
What characters are wearing
How big is the window?
Other junk to fill in and make the store seem crowded

Details from our experiences, other sources:
Photos of antique, furniture, and junk shops
        in books or online
Neighborhood second-hand shop
Kesia's parents' antique store

Example page of notes from a Set Design Team Folder

Handout 4:
Working in Teams

You are a member of a Set Design Team assigned to create several different set designs for a movie version of the book you are reading. For each setting, your team will consider the following questions:

- What setting information does the story include that we need to include in our set designs?
- What details didn't the writer include that we need to fill in?
- What details can we provide using our own experiences, sense memories, and imaginations? Where else could we go for information?

For every task in the design development process, each team member will have a role to play. These roles may change slightly with different tasks. It is the team's responsibility to make sure that each member makes a productive contribution to the team's efforts.

Below are some possible roles:

1. *Reader*—reads relevant passages or instructions aloud to the team.
2. *Scribe*—records notes from team discussions and responses to questions for the Set Design Team Folder.
3. *Facilitator*—guides team discussions, and ensures that all team members understand the tasks and have an opportunity to participate.
4. *Reporter*—shares the team's findings and decisions in class discussions.
5. *Linguist*—keeps a dictionary handy for looking up and recording definitions of new vocabulary from the story.
6. *Ilustrator*—draws pictures or diagrams presenting important information or ideas. For example, the illustrator could sketch setting features or properties, or draw simple maps of the setting location.

Depending on the number of people on your team, you may wish to double up on certain roles or leave others out.

Part 2: Making It Reel

In Part 2, students use the setting information they've gathered in their Setting Logs and Set Design Team Folders to complete the unit project—an opening set description and a design presentation for a setting from the story.

Set Design Teams explore movie set direction and choose several scenes from the book to use as the basis for their movie sets. Each member writes a set description for one of the settings and summarizes the setting's significance. Teams present their set designs—including set descriptions, summaries, and visuals—to the class.

Advance Preparation

- Before Activity 2A, prepare the Robert Mallet-Stevens quote to be displayed.
- Identify examples of set designs and/or interviews with set designers from books, the Internet, or other media. See *Media & Resources* for examples.
- Before Activity 2B, prepare the Eudora Welty quote to be displayed.

Length
4 50-minute sessions

Activity 2A: Report to the Director

Teams select several scenes from the book in which the setting is integral to the story, and then present and explain their choices to the class.

Understandings

- A setting establishes and reinforces all aspects of story, including character and action.
- A set designer must transform a screenwriter or author's words into a three-dimensional world, complete with historically and culturally authentic structures and objects, natural features, colors, and sounds.

Materials Needed

- **Handout 5: Elements of Set Design**
- **Handout 6: Choosing Settings** (1 per team)

1. Discuss how settings "present" a story's characters and action.
Display the following quote from a set designer:

> A film set, in order to be a good set, must act. Whether realistic or expressionistic, modern or ancient, it must play its part. The set must present the character before he has even appeared. It must indicate his social position, his tastes, his habits, his lifestyle, his personality. The sets must be intimately linked with the action.
>
> —Robert Mallet-Stevens

Ask:

- What do you think this set designer means when he says the film set must "act"? Using your Setting Log research, give an example of how a setting from the novel might "act" in a movie version of the story.
- How do the settings of the story you read "present" the characters? Give an example of some information that one of the settings communicates about a character or characters from the novel.
- How is setting "intimately linked with the action" of your story? Give examples of links between your setting and the novel's action.

> ### Teacher's Notes: How Setting Presents Characters and Action in *The House on Mango Street*
>
> *What do you think this set designer means when he says the film set must "act"?*
> The setting is a busy neighborhood with shops and multi-level houses crowded very close together. This setting suggests that, like the buildings on the street, the characters' lives are intertwined—everyone knows everyone else's business because they live and work in such close proximity. In this sense, the setting is almost like one of the characters.
>
> *How do the settings of the story you read "present" the characters?*
> The setting presents the characters as poor through the old, run-down look of many of the buildings, the cracks in the sidewalk, the overgrown gardens, and the condition of people's clothing and children's toys.
>
> *How is setting "intimately linked with the action" of your story?*
> The action of the book arises out of the setting in which the characters live. They meet one another on the street, play together with secondhand toys they purchase or are given, experience the struggles of one another's families to stay together and earn a living, and learn empathy because of the interconnectedness of their lives.

Tell teams that in this activity they will choose several scenes from the book that they would like to develop into movie sets. At the conclusion, they will present their choices to the class as though they were reporting to the director of the movie.

> **Note:** Have teams choose the same number of scenes as there are team members, so that each member can design one of the chosen settings.

2. Consider elements of set design.
Distribute **Handout 5: Elements of Set Design.** Ask students to read the list of elements that a set designer must consider, and discuss anything on the list that students have questions about.

> **Teacher's Notes: Discussing Handout 5: Elements of Set Design**
>
> The following points may generate interesting discussion:
>
> 4. ***Set in Time or Timeless.*** Suggest that some writers may strive for a "timeless" feel but are still influenced by attitudes and events from the time in which they live.
>
> 5. ***Cultural and/or Economic Details.*** Brainstorm about the kinds of setting details that might distinguish economic background (middle class, wealthy, working class, poor) or cultural background (the heritage or place of origin of the characters or characters' families). Talk about how teams could perform background research to flesh out these details. For example, Esperanza in *The House on Mango Street* is Mexican American and living in Chicago. Students could search the Internet for photographs, oral histories, or other information about Mexican American families that might inform their choices about color or other elements of setting. They could also research movies, books, or the Internet to find images of neighborhoods in Chicago or other big cities where people live close together in lower income housing.

Tell students that they should keep these elements in mind as they select scenes and write their set descriptions. Remind them that the research they have done in their Setting Logs and team discussions should provide the information they need to address these set design elements.

> **Note:** Refer students to examples of set designs or interviews with set designers in books or on the Internet. They may also find images of sets from regional productions in local media. See *Media & Resources* for suggestions.

3. Have teams identify settings in the story.
Distribute **Handout 6: Choosing Settings**. Have teams list on the handout all the settings in the book for which they have recorded information. If you wish, have students share their scenes with the class, and create a master list.

4. Have teams select the scenes for their set designs.

Have teams use the questions on Handout 6 to help them select the scenes from their list for which they would like to develop set designs.

5. Have students share their team decisions.

Have reporters from each Set Design Team present the settings they have chosen to design, and briefly summarize how their team arrived at its decision.

> **Note:** If time and resources allow, encourage teams to develop illustrated slides or a multimedia presentation to share their decisions with the class.

Write the chosen settings on the board as teams present their decisions.

After all teams have presented, ask:

- Did teams chose a variety of scenes for their set descriptions, or did the majority chose the same or similar scenes?
- What does this say about the author's use of setting in the story?

Handout 5:
Elements of Set Design

1. *Interior or Exterior.* Is the setting inside (interior) or outside (exterior)? If exterior, what is the role of nature in establishing mood, characterization, or theme?

2. *Realistic or Fantasy.* Is the setting in a realistic style, or is it imagined or dream-like? If realistic, does it represent a specific historical period or architectural style?

3. *Studio Set or Real-Life Location.* Could the movie be filmed in an actual location, or do you think parts would need to be built because they don't exist in the real world (for example, for a science fiction setting in the future)? If you choose a location, how does that location help establish or develop the story?

4. *Set in Time or Timeless.* Does the setting represent a specific date or time, or does it seem timeless? What details will you include to establish the date or time, or the feeling of timelessness?

5. *Cultural and/or Economic Details.* What cultural and/or economic background does your setting represent? What details will you include to establish the cultural and/or economic background of your characters?

6. *Structures and Properties Necessary to the Action.* What objects, furnishings, structures, etc. must you include in your set in order for the story's action to take place there?

7. *Mood.* What overall mood or atmosphere do you want your set to establish? What details will you use to convey that mood or atmosphere?

8. *Color, Texture, or Sound.* What colors, textures, or sounds will dominate the set in order to support this mood? Could you imagine a musical soundtrack for this setting? What would it sound like?

Handout 6:
Choosing Settings

Refer to your Setting Logs to list below *all* of the settings for which you have recorded information (using the back of the handout if necessary):

Use the following questions to help you choose the settings from your list that your team will develop into set designs:

- Is there enough information to develop this scene into a detailed set description?
- Has the author provided strong sensory details?
- Can our team fill any gaps in setting detail through our own experiences, sense memories, imaginations, or research?
- How is this setting important to the story?
- Why would this setting be interesting to film?

Remember, each team member will develop a set design, so choose the same number of settings as there are team members.

List the settings you have chosen below:

Activity 2B:
Developing the Set Design Presentation

Understandings

- Set designers use a combination of words and visuals to present their ideas.
- Setting is a key element in establishing and developing a story.

Materials Needed

- **Handout 7: The Design Presentation**
- **Handout 8: Setting Detail Round-Up**
- Index cards (4–5 per team member)
- Students' copies of **Handout 6: Choosing Settings**
- Students' copies of **Handout 5: Elements of Set Design**
- Students' copies of **Assessment Checklist: Presenting Set Design**

Teacher's Notes: Collaborating with Visual Arts Classes

If you are working with visual arts classes, coordinate Activity 2B with *Foundations in Visual Arts* teachers. Students can create concept art for the literary works in visual arts classes, focusing on landscape and an overall look, using details gathered in English classes. In English classes, students can incorporate concept art ideas and images into their detailed set descriptions. You may wish to adapt the questions in Step 3 of **Handout 4: Unit Project Description** from *Foundations in Visual Arts, Unit 4: Make Me a World* to use with this collaborative activity (included in this unit as **Appendix A**).

---

1. Introduce students to writing their set descriptions and preparing for their presentations.
Distribute **Handout 7: The Design Presentation, Handout 8: Setting Detail Round-Up,** and four or five index cards to each student. Point out to students that Handout 7 has two parts: *Writing the Set Description* and *Preparing Your Presentation*. Have students read over both handouts, and answer any questions they have.

> **Note:** The sketch of their set design that students create in Step 3 of Handout 7 offers a good opportunity for formative assessment.

2. Have students follow the steps on the handout to complete the activity.
Provide class time for students to work together in their Set Design Teams, following the steps on Handout 7 as they write, review, and revise their set descriptions and prepare their design presentations. Circulate to assist with team or peer review interactions as necessary. The teacher version of Handout 8 includes sample answers, for your reference.

> **Note:** You may wish to have students turn in drafts of their set descriptions for your feedback before they prepare the final version for their presentations.

3. Provide class time for presentations.
Arrange the classroom so that teams can present. As students listen to one another's presentations, ask them to pretend that they are movie directors who will use each team's design ideas.

After the presentations, discuss how teams chose and presented their settings. Ask:

- What were you impressed with?
- What more would you have liked to see?

4. Complete the unit project assessment.
Have students fill out the Student Comments section of the Assessment Checklist. Have students turn in their checklists and their set design projects for you to evaluate.

Display the following quote from author Eudora Welty:

> Every story would be another story, and unrecognizable, if it took up its characters and plot and happened somewhere else.
>
> —Eudora Welty

Ask:

- Considering your work in this unit, how would you respond to this statement? Do you agree or disagree? Why?

Have students evaluate the process of developing their set designs by asking the following questions:

- How did exploring the settings help you better understand the story?
- What kinds of details did you notice by keeping a Setting Log that you might otherwise have overlooked? Give examples.
- How is the role of the set designer different from the role of the author in presenting information about setting?
- What did you get from your team discussions that you might not have gotten on your own?

- What kinds of challenges did your team face in completing the unit project? Do you have any suggestions for how to meet similar challenges in future projects?

> **Teacher's Notes: Working with Visual Arts Classes**
>
> If you collaborated with visual arts classes doing *Foundations in Visual Arts, Unit 4*, add a question or two about the collaboration, such as:
>
> - How did understanding concept art inform your set descriptions and design presentations?
> - How did working with both written and visual elements help you better understand the process of designing movie sets?

Handout 7:
The Design Presentation

You're now ready to write your movie set description and prepare your design presentation!

Writing the Set Description

Step 1. Assign scenes for set descriptions.
Decide which set description each member will write, from those you selected on Handout 6: Choosing Settings. Decide if all of your settings will share certain characteristics, such as color scheme.

- In what ways will the settings be related, and in what ways will each be distinct?

Step 2. Gather team information for each setting.
With your teams, complete **Handout 8: Setting Detail Round-Up** for each setting. By the end of this information-sharing session, you should have done two things:

- Received all Setting Log details developed by your team for your setting
- Shared all relevant information from your Setting Log with your team members

Step 3. Create a rough sketch of your set.
Before beginning to write, sketch and label your set, including all the details and elements you decided on as a team. Use the following sources:

- Your Setting Log
- Your Set Design Team Folder
- **Handout 8: Setting Detail Round-Up**

As you begin your sketch, imagine that you are behind a camera:

- What about the setting would you notice first?
- What other details would then come into focus?
- What colors, shapes, or patterns would you notice?

This sketch is a working "map" of your set description. Make sure that you have included everything, including properties, necessary to tell the story in your scene.

Step 4. Write your draft description.
Using your sketch as a guide, write a one- to two-page set description. Remember to use precise, descriptive language. Organize your description in one of the ways that you saw settings presented in the movie clip or script:

- Start with the wide camera shot that gives you a "big picture" view of the entire setting, then move inward to focus on close-up details.
- Start with a close-up detail shot, then move outward to show the entire setting in a wider view.

Step 5. Have your description peer-reviewed.
Exchange your set description with another team member, and answer the following questions about your partner's description:

- Which details establish the significant aspects of time for the story? Are any missing? If so, which ones?
- Which details establish the significant aspects of place? Are any missing? If so, which ones?
- Which properties are presented? Are any missing? If so, which ones?
- Which details relate to each of the five senses: sight, smell, hearing, touch, taste? What suggestions do you have for other sensory details?
- How is the description organized? Is information clear? Any suggestions for improvement?
- How does the setting help to establish or develop the story?

Step 6. Revise your set description.
Revise your set description based on your reviewer's comments.

Preparing Your Presentation

You and your teammates will present your set designs together. You are responsible for three things related to your own setting:

- A written set description
- One or two visuals that support the design ideas in your set description
- A short talk summarizing the importance of your setting to the story

Step 1. Decide how you will present your set description.
You may read your set description aloud or describe it to the class. Whichever you choose, practice your delivery with your team members. Be sure to speak clearly and to cover all the information in your description.

Step 2. Identify visuals to support your design ideas.
Choose one or two visuals (or more) that best illustrate your design ideas. These can include your sketch or anything from your team's inspiration pages. Prepare to display your visuals and explain how each fits into your design. For example, you might show a picture of a storefront and explain that it would be a model for a store in a street scene.

You might want to create a poster that includes both a written set description and visuals.

Step 3. Summarize the importance of your setting to the story.
Using information from your Setting Log, team discussions, and peer review notes, identify at least four ways that your setting helps establish or develop the story:

- How does the setting help to introduce the action of the story?
- How does the setting help to introduce characters?
- How does the setting establish mood or general feeling, and what is that feeling?

For example, storm clouds could show that action will take place in bad weather, toys on a front porch could show a character's age, or colorful flowers could set a cheerful mood.

Share ideas with team members and solicit their ideas. Record on index cards the ways that your setting establishes or develops the story. Be specific in explaining how each example affects character, action, mood, or other story elements.

Step 4. Organize your team's presentation.
Meet in your team to decide the order that you'll each present and how you'll coordinate the overall presentation. Here are some ideas:

- Team members present scenes in order of appearance in the book or movie.
- Each member presents his or her written set description and summary, then the whole team presents the visuals together.
- Each team member presents his or her set description and visuals. The team then holds a Q&A, in which team members present their summaries by answering questions from their teammates about how their settings relate to the story.
- Teams create slide shows to present each setting's visuals, and display bullet points during each member's summary presentation.

Step 5. Rehearse.
Rehearse your portion of the presentation with your team, and provide feedback to other team members. Make sure that each presentation is complete (containing all three components that presenters are responsible for) and that presenters are clear and engaging. Suggest to team members ways to make presentations more interesting or entertaining.

Step 6. Ready, set, pitch!
When writers or designers present their ideas to a film director, it's known as a *pitch*. You're now ready to pitch your set designs to the class.

Handout 8:
Setting Detail Round-Up

Imagine a movie version of your story that relies entirely on visual settings and sounds:

- What if the story had to be told entirely without dialogue—characters silently moving amidst a backdrop of sights and sounds? What role would the setting play?
- How would you design a set to provide as much information about the story as possible?

Make this your challenge as you complete the following steps with your team:

1. Fill in the Set Design Table below with details from your team's Setting Logs, including story details and inspiration page ideas, and your Set Design Team Folder. (Remember, you can use details from any scenes in the book, as long as they have similar settings to the one you chose for your set description.)
2. Refer to **Handout 5: Elements of Set Design** to make sure that you've covered all the elements a set designer needs to consider.
3. Look over your Set Design Table for any important details that might be missing. For example, do you know the time of day but not the weather, the style of the houses but not their color? Brainstorm with your team to fill in any details appropriate to your setting, given the information the author has provided.

Set Design Table

Setting: *The Monkey Garden*		Pages: *94–98*
	Details from Setting Log and Set Design Team Folder	**Details from Team Brainstorm**
Time (for example, time of day, season, day of the week, date)	*Summertime, when everything is overgrown (sweet peach trees, pears, sunflowers, thorn roses, roots of soggy flowers); dizzy bees, fruit flies*	*Late afternoon, time to go home at the end of the day, shadows falling*
Place (for example, country, region, city, address, weather, geography, architecture, inside, outside)	*Garden on Mango Street in the city. Next to the street, sidewalk curb. Empty lot filled with abandoned cars, blue pickup truck, brick paths, hibiscus tree, sandy soil, rocks with spiders and worms underneath.*	*Sketch where the stone wall is located, and where the brick paths wind between plantings. More trees in the "jungle part," decide what kind of trees, maybe Ailanthus?*

Sensory Details

Sight	*Empty lot filled with abandoned cars, blue pickup truck, brick paths, hibiscus tree, rocks with spiders and worms underneath. "Sunflowers big as flowers on Mars," stone wall, morning glories, blue-skinned beetles, ants, ladybugs.*	*Need to define the boundary between the garden and the sidewalk and street. Garden grows right to the sidewalk; empty lot fits between two yards with houses.*
Smell	*Smell of rotting wood, damp earth, perfume of hollyhocks*	*Overripe fruit*
Sound	*Humming of bees and fruit flies, Sally and the boys talking*	*Sounds of cars going by, music on a distant stereo, dogs barking*
Taste	*The taste of Sally's kisses*	
Touch	*Weeds that make your ankles itch, the feel of a stick used to poke the soil, kisses, Esperanza's face feeling hot*	*The cold, metallic feel of Sally's keys*

Appendix A: Excerpt from Unit 4, Unit Project Description

Adapt the questions below, excerpted from *Foundations in Visual Arts, Unit 4: Make Me a World*, for use with Set Design Teams.

Step 3: Write Your Concept Art Ideas

As a team, answer the following questions about your story. Because each member will paint a different scene from the story, use your answers to these questions to decide which scene each team member will paint:

- What is the general plot of the story on which you will base your concept art?
- Why do you think this will be an interesting story for your team to work on?
- Is this a story for a TV show, a movie, or a video game?
- What is the tone of the story? Is it humorous, adventurous, thrilling, sad?
- Who will the audience be for the end product (for example, teenage boys, adult women, sports fans)?
- When does each scene in the story take place? The present? The recent or distant past? The future?
- Where does each scene take place?
- What is the weather like in the different scenes? Is it sunny, rainy, hot, humid, cold, snowy, clear?
- What are the main visual components of the scenes that team members will paint? Will the paintings be landscapes (such as a body of water or a forest) or something else? If something else, what?
- Will the scenes take place in the real world or in an imaginary world?
- What are the characteristics of the environment being depicted in the scenes? Is the environment mysterious, peaceful, solitary, awe-inspiring, gloomy, lush, dangerous, welcoming, romantic, comical, treacherous, lively?

Materials Needed

Throughout the Unit

- Digital projector and screen for displaying movie clips
- Equipment to display or project quotations and student responses to activity prompts and questions (blackboard or whiteboard, chart paper, overhead projector, or computer, and chalk or markers), as well as optional slide shows in final presentations

Part 1: Ready on the Set

Materials

- (Optional) Items that suggest senses other than sight (for example, a package of ground coffee for smell, a packet of sugar for taste, a bell for sound, a cotton ball for touch)
- Materials for creating inspiration pages: magazines or other illustrated materials, paper, scissors, glue sticks, etc. (see *Advance Preparation*)
- Blank copy of Handout 2 to display
- Highlighters (1 per student)
- Folders (1 per team)
- (Optional) Computers with Internet access
- (Optional) Dictionary (1 for each team with a linguist)

Handouts

- **Handout 1: Unit Overview**
- **Assessment Checklist: Presenting Set Design**
- **Handout 2: Setting Log**
- **Handout 3: Sample Script Opening**
- (Optional) **Handout 4: Working in Teams**

Examples of Arts, Media, and Entertainment

- Video clip of the opening shot of a movie (see *Advance Preparation*)
- Copies of the literary work (1 per student)
- Optional: Movie clip from Activity 1A

Items Students Need to Bring

- (Optional) Items that suggest senses other than sight (for example, a package of ground coffee for smell, a packet of sugar for taste, a bell for sound, a cotton ball for touch)

Advance Preparation

- Prepare the video clip you selected for viewing in Activity 1A.1.
- Decide whether to conduct optional Activity 1A.2, designed for students who would benefit from developing their sensory language skills. If you plan to conduct this activity, ask students to each bring in an item that suggests a sense other than sight—or bring in your own items for students to work with.
- Decide whether you will provide in-class time for reading the literary work and writing in Setting Logs or have students do much of this work as homework.
- If you chose a literary work other than *The House on Mango Street*, before Activity 1B.1, prepare some background information about the author.
- Before Activity 1B.1, collect magazines and other illustrated materials appropriate to the settings in the book you've chosen, which students can use to create their inspiration pages. The amount of material you'll need to provide depends on whether the modeling activity is done individually or in groups, and whether students prepare their Setting Logs as homework or in class.

Part 2: Making It Reel

Materials

- Index cards (4–5 per team member)

Handouts

- **Handout 5: Elements of Set Design**
- **Handout 6: Choosing Settings** (1 per team)
- **Handout 7: The Design Presentation**
- **Handout 8: Setting Detail Round-Up**

Items Students Need to Bring

- Students' copies of **Handout 6: Choosing Settings**
- Students' copies of **Handout 5: Elements of Set Design**
- Students' copies of **Assessment Checklist: Presenting Set Design**

Advance Preparation

- Before Activity 2A, prepare the Robert Mallet-Stevens quote to be displayed.
- Identify examples of set designs and/or interviews with set designers from books, the Internet, or other media. See *Media & Resources* for examples.
- Before Activity 2B, prepare the Eudora Welty quote to be displayed.

Media & Resources

These recommended Web sites have been checked for availability and for advertising and other inappropriate content. However, because Web site policies and content change frequently, we suggest that you preview the sites shortly before using them.

Media & Resources are also available at http://dma.edc.org and at http://dmamediaandresources.pbworks.com, a Wiki that allows users to add and edit content.

Where the Unit Fits In

Alternative Literary Works

This unit uses *The House on Mango Street* (1991) as an example of a literary work on which to base the unit project. Other works, which can be found on the California Department of Education Recommended List for Literature for Reading and Language Arts (www.cde.ca.gov/ci/rl/ll/ap/litsearch.asp), are listed below.

Alverez, Julia, *How the Garcia Girls Lost Their Accent* (1991)

Cofer, Judith Ortiz, *The Year of Our Revolution: New and Selected Stories* (1998)

Danticat, Edwidge, *Krik? Krak!* (1995)

De Maupassant, Guy, *Best Short Stories* (1996, stories originally published in 1800s)

Gogol, Nikolai Vasilevitch, *Diary of a Madman and Other Stories* (1976)

Hurston, Nora Zeale, *Spunk: The Collected Stories of Nora Zeale Hurston* (1942)

Joyce, James, *Dubliners* (1914)

London, Jack, *To Build a Fire and Other Stories* (1986)

Marquez, Gabriel Garcia, *Strange Pilgrims* (Latin American, mature content) (1993)

O'Brien, Tim, *The Things They Carried* (1990)

Wiesel, Elie, *Night* (1982; original copyright, 1958)

Wittlinger, Ellen, *What's In a Name* (challenging, controversial themes) (2000)

Part 1: Ready on the Set

Activity 1A: Setting the Stage

Movie Clip Scene Suggestions

This unit uses the opening scene of the movie *Stand and Deliver* (1988) as an example, because its setting is similar to the neighborhood in *The House on Mango Street*. If you choose a different work of fiction for the unit, you might choose a movie with a setting more similar to your chosen work. Some movies developed from books are suggested below. You might also consult the Oxford County Library's *Books Made Into Movies*, available at www.ocl.net/bookinfo/if/movies.shtml.

A Lesson Before Dying (opening scene of boy walking down a road in the rural South, getting into a car, and driving to a general store; rated PG-13). Adapted from *A Lesson Before Dying* by Ernest Gaines.

Beloved (opening scene moving through cemetery to the exterior and then interior of a small house; rated R). Adapted from *Beloved* by Toni Morrison.

Blade Runner (opening futuristic setting; rated PG-13). Adapted from the story *Do Androids Dream of Electric Sheep?* by Philip K. Dick.

Harry Potter and the Sorcerer's Stone (opening scene). Adapted from *Harry Potter and the Sorcerer's Stone* by J.K. Rowling.

The Namesake (opening scene at the train station and on the train; rated PG-13). Adapted from *The Namesake* by Jumpha Lahiri.

Slumdog Millionaire (chase scene through the Mumbai slums; rated R, though nothing inappropriate for students appears in this scene). Adapted from *Q & A* by Vikas Swarup.

Original Screenplays

This unit presents a script excerpt from the movie *Do the Right Thing* (1989), which offers another example of a neighborhood setting that students can compare to the settings in *The House on Mango Street* and *Stand and Deliver*. If you are using a different literary work and movie clip, you may wish to find a script excerpt that is more closely related to your chosen works. Some possibilities for movie clip and/or scripts are suggested below.

Do the Right Thing (scene after the opening credits, radio station, exterior street scene, and interior apartment; rated R, though nothing inappropriate for students appears in this scene)
www.script-o-rama.com/movie_scripts/d/do-the-right-thing-script.html

In America (opening scene driving through a U.S. border crossing, and then into New York City; rated PG-13)
www.script-o-rama.com/movie_scripts/i/in-america-script-transcript.html

Quinceaneara (opening scene at a quinceanara and in the limo; rated R, but
nothing inappropriate for students appears in this scene)

Stand and Deliver (opening scene driving into Los Angeles through various
neighborhoods to the school)

Wall-E (opening scene of animated post-Apocalyptic Earth and introduction of
Wall-E's character)
www.imsdb.com/scripts/Wall-E.html

Activity 1B.2: What Is a Set Designer?

Online Sources for Scripts

Drew's Script-O-Rama
www.script-o-rama.com/

The Internet Movie Script Database
www.imsdb.com/

SimplyScripts—Movie Scripts and Screenplays
www.simplyscripts.com/

Part 2: Making It Reel

Activity 2A: Report to the Director

Set Designs: Images

Barker, Marissa. 10 On-Location Movie Sets Around the World:
http://matadortrips.com/10-on-location-movie-sets-around-the-world

Flickr
www.flickr.com/groups/64597010@N00/

Gammon Gulch. Old West Town and Mining Camp—Movie Set Museum
www.gammonsgulch.com/

Giannetti, Louis. (2008). *Understanding Movies* (11th ed.). Upper Saddle River,
NJ: Pearson, Prentice Hall.

Movieset
www.movieset.com/

The Noguchi Museum. Life and Work: Dance and Theater Sets
www.noguchi.org/dance_&_thea.html

Set design by Ruth Neeman
www.setbyruthneeman.com/

Slideshare. Theater Sets
www.slideshare.net/carolh/theater-sets

Universal Studios Hollywood
http://www.thestudiotour.com/ush/index.shtml

Set Designers: Interviews

A Day in the Life of a Set Designer. *The Princeton Review*.
www.princetonreview.com/Careers.aspx?cid=225

Knott, Frederick. Wait Until Dark Interview with Set Designer Rick Vale:
www.youtube.com/watch?v=iddlqGWlHx8

Making of—Insider interviews: Production designers. Interviews with film
industry people, including production designers.
www.makingof.com/insiders/department/production-designer/45

Rowse, Darrent. Digital Photography School. An interview with Set Designer
Raffy Tesoro:
http://digital-photography-school.com/an-interview-with-set-designer-
raffy-tesoro

Sommer, Elyse. A Curtainup Interview with Set Designer Derek McLane:
www.curtainup.com/mclane.html

Wurster, Steffi. All My Sons—Interview with Set Designer:
www.youtube.com/watch?v=eHKmioKFsNg

Additional Resources for Teachers

Part 1: Ready on the Set

Activity 1A: Setting the Stage

Background About Setting

Berg, E. (1999). *Escaping into the Open: The Art of Writing True*. New York: Harper Collins.

Burroway, J., & Stuckey-French, E. (2006). *Writing Fiction: A Guide to Narrative Craft* (7th ed.). New York: Pearson Longman.

Dera, D. (August 19, 2007). *The Importance of Setting in Children's Literature*. Retrieved October 2, 2009, from www.associatedcontent.com/article/347060/the_importance_of_setting_in_childrens.html.

Lights Film School. (n.d.). *Filmmaking: Establishing shot*. Retrieved October 7, 2009, from www.lightsfilmschool.com/articles/establishing_shot/index.html.

Setting and Description. (n.d.). Retrieved October 7, 2009, from www.autocrit.com/websitepublisher/categories/The-Craft-of-Writing/Setting-&-Description/.

Setting and Meaning [Succinct summary of elements of setting, including four kinds of time: clock time, calendar time, seasonal time, year or historical time period]. (2000). Retrieved October 2, 2009, from Scott Foll, http://aliscot.com/ensenanza/1302/setting.htm. All rights reserved.

Vivante, A. (1980). *Writing fiction: A stimulating and perceptive guide to writing quality short stories and novels*. Boston: The Writer, Inc.

Activity 1B: Setting in Literature and Movies

Resources For Teaching *The House on Mango Street*

Film inspired by *The House on Mango Street*

> www.archive.org/details/TheHouseOnMangoStreetImovieAssignment

Sandra Cisneros's Web site

> www.sandracisneros.com/index.php

Teaching strategies from the Novelinks Web site, copyright 1999, Sirpa Grierson

> http://english.byu.edu/novelinks/Novel%20pages/The%20House%20on%20Mango%20Street.htm

Video collage based on *The House on Mango Street* chapter "Hairs"

> www.youtube.com/watch?v=gPEyF3bCYc8&feature=related

Part 2: Making It Reel

American Association of Community Theatre. (n.d.). *Set Designer* [Job description]. Retrieved October 2, 2009, from
www.aact.org/people/setdesigner.html

How to Write a Set Description. Retrieved October 2, 2009, from
www.ehow.com/video_4984120_write-set-description.html

Seger, Linda, & Whetmore, Edwards J. (2004). *From Script to Screen: The Collaborative Art of Filmmaking*. Hollywood, CA: Lone Eagle Publishing.

Travis, Mark W. (1982). *The Director's Journey: The Creative Collaboration Between Directors, Writers and Actors*. Studio City, CA: Michael Wiese Productions.

Standards

This unit was developed to meet the following standards.

California Academic Content Standards for English, Grades 9–10

Reading

Generate relevant questions about readings on issues that can be researched.

3.2 Compare and contrast the presentation of a similar theme or topic across genres to explain how the selection of genre shapes the theme or topic.
3.6 Analyze and trace an author's development of time and sequence, including the use of complex literary devices (e.g., foreshadowing, flashbacks).
3.10 Identify and describe the function of dialogue, scene designs, soliloquies, asides, and character foils in dramatic literature.
3.12 Analyze the way in which a work of literature is related to the themes and issues of its historical period.

Writing

1.2 Use precise language, action verbs, sensory details, appropriate modifiers, and the active rather than the passive voice.
1.3 Use clear research questions and suitable research methods to elicit and present evidence from primary and secondary sources.
2.1b Locate scenes and incidents in specific places.
2.1c Describe with concrete sensory details the sights, sounds, and smells of a scene and the specific actions, movements, gestures, and feelings of the characters.
2.1e Make effective use of descriptions of appearance, images, shifting perspectives, and sensory details.
2.2a Demonstrate a comprehensive grasp of the significant ideas of literary works.
2.2b Support important ideas and viewpoints through accurate and detailed references to the text or to other works.
2.2c Demonstrate awareness of the author's use of stylistic devices and an appreciation of the effects created.

Writing and Speaking Applications (Genres and Their Characteristics)

2.1b Locate scenes and incidents in specific places.
2.1c Describe with concrete sensory details the sights, sounds, and smells of a scene and the specific actions, movements, gestures, and feelings of the characters.
2.1d Pace the presentation of actions to accommodate changes in time and mood.
2.1e Make effective use of descriptions of appearance, images, shifting

perspectives, and sensory details.

2.2a Demonstrate a comprehensive grasp of the significant ideas of literary works.

2.2c Demonstrate awareness of the author's use of stylistic devices and an appreciation of the effects created.

California Career and Technical Education: Arts, Media, and Entertainment Industry Sector Foundation Standards

1.4 VISUAL AND PERFORMING ARTS

> **(5.3)** Communicate creative, design, and directorial choices to ensemble members, using leadership skills, aesthetic judgment, or problem-solving skills.

4.0 TECHNOLOGY

Students know how to use contemporary and emerging technological resources in diverse and changing personal, community, and workplace environments:

> **4.6** Know how technology and the arts are interrelated in the development of presentations and productions.

5.0 PROBLEM SOLVING AND CRITICAL THINKING

Students understand how to create alternative solutions by using critical and creative thinking skills, such as logical reasoning, analytical thinking, and problem-solving techniques:

> **5.5** Understand the application of research and analysis skills to the creation of content.

9.0 LEADERSHIP AND TEAMWORK

Students understand effective leadership styles, key concepts of group dynamics, team and individual decision making, the benefits of workforce diversity, and conflict resolution:

> **9.3** Understand how to organize and structure work individually and in teams for effective performance and attainment of goals.

10.0 TECHNICAL KNOWLEDGE AND SKILLS

Students understand the essential knowledge and skills common to all pathways in the Arts, Media, and Entertainment sector:

> **10.4** Compare and contrast the roles of creators, performers, and others involved in the production and presentation of the arts.
> **10.11** Know the ways in which literature builds an understanding of the many dimensions (e.g., intellectual and philosophical, moral and ethical, aesthetic) of human experience.

11.0 DEMONSTRATION AND APPLICATION

Students demonstrate and apply the concepts contained in the foundation and pathway standards.

California CTE: Arts, Media, and Entertainment Industry Sector Media and Design Arts Pathway Standards

A2.0 Technical Requirements

> **(A2.1)** Analyze the way in which technical design (e.g., color theory, lighting, graphics, typography, posters, sound, costumes, makeup) contributes to a performance or presentation
> **(A2.2)** Know the component steps and skills required to design, edit, and produce a production for audio, video, electronic, or printed presentation
> **(A2.5)** Know the writing processes, formats, and conventions for various media

Bibliography

Giannetti, L. (2008). *Understanding Movies* (11th ed.). Upper Saddle River, NJ: Pearson, Prentice Hall.

> **Note:** The Robert Mallet-Stevens quote appears on page 350 of *Understanding Movies*. **Handout 5: Elements of Set Design** is adapted from page 352.

Welty, E. (2002). *On Writing*. New York: Modern Library.