

**THE UNIVERSITY OF BRITISH COLUMBIA  
DEPARTMENT OF LANGUAGE AND LITERACY  
WINTER TERM 1**

**LLED 439 (301): PERFORMANCE TEXT & FILM**

**Instructor:** Claire Ahn  
**Room:** PCOH 1003  
**Time:** September 5 – November 10: M/W 1:00PM – 2:30PM  
November 27 – December 8: M/W 1:00PM – 3:00PM  
**E-mail:** [claire.ahn@ubc.ca](mailto:claire.ahn@ubc.ca)  
**Office Hours:** By appointment

**COURSE DESCRIPTION**

The course will have teacher candidates explore performance text, and consider the use of voice, body language, gestures, stage direction, etc. as a way to enhance students' learning and understanding in a secondary English classroom (or any classroom!). Teacher candidates will be introduced to relevant theories and practices, considering approaches and implications of implementing performance text into the classroom. The class will then consider the transition from dramatic text into film ["Film" in the context of this class referring to the moving image, or movies.]. Teacher candidates will explore ways in which film can be implemented as visual text in their classrooms, considering "film as film", and will be introduced to different cinematic techniques, relevant film theories and methods of analysis. The course will be hands-on, and focused on helping teacher candidates to collect resources and develop assignment ideas for their own classrooms.

**COURSE OBJECTIVES**

- Major theories connected to performance text and film, including adaptation theory, fidelity discourse, etc.
- Considering the definition of "drama", "performance" and "film", and the implications these terms have in the 21<sup>st</sup> century classroom.
- Considering the role of the student.
- Considering curricular expectations, exploring various pedagogical approaches to introducing, and teaching performance text and film.
- Considering the students' diverse cultural backgrounds, experiences and learning abilities.
- How to work with multiple literacies/modalities in the classroom.

**ACADEMIC INTEGRITY**

Students are expected to follow the academic integrity guidelines as outlined in the following document:

<http://teach.educ.ubc.ca/students/policies-and-guides/plagiarism-guidelines/>

## GRADING

Pass/Fail. “Pass” is equivalent to at least B+ or 76% according to UBC’s standard marking system. (For more information please see the following document:

<http://teach.educ.ubc.ca/students/policies-and-guides/pass-fail/>)

## ATTENDANCE

Students are expected to arrive on time and attend all classes. Regular attendance is expected of students in all their classes, and no more than 15% of class time is to be missed. Any student who will be significantly late or absent from a class needs to notify the instructor as soon as possible. For **teacher candidates**: students must fill out the Absence Request Form (<http://teach.educ.ubc.ca/students/forms/absence/>) from TEO and should notify the instructor immediately.

## COURSE READINGS

In addition to articles, the following textbooks are required:

- Hart et al. (2017). *Acting it out*. New York: NY: Routledge.
- Giannetti, L. (2008). *Understanding movies*. Upper Saddle River, NJ: Pearson Prentice Hall.

All course readings (articles, and the textbooks above) are available on the class blog.

## SCHEDULE/READINGS

Week 1	
Wednesday September 6	
Topic/theme	<b>Introduction to the course</b> <ul style="list-style-type: none"><li>• Introductions</li><li>• Course outline</li><li>• Considering the performance</li><li>• Assignment #2</li></ul>
Week 2	
Monday September 11	
Topic/theme	<b>Considering Performance &amp; Working with Text</b>
Required Readings	Chapter 1 Bringing Dramatic Literature to Life & Chapter 2 Engaging Students (pp. 1-15): Hart et al. (2017). <i>Acting it out</i> . New York: NY: Routledge.  Warner, L., Crolla, C., Goodwyn, A., Hyder, E., & Richards, B. (2015). Reading aloud in high schools: Students and teachers across the curriculum. <i>Educational Review</i>

<b>Wednesday September 13</b>	
<b>Topic/theme</b>	<b>Drama Workshop #1 with Matt Hume</b>
<b>Week 3</b>	
<b>Monday September 18 Presentation #1</b>	
<b>Topic/theme</b>	<b>Implementing performance into the classroom</b>
<b>Required Readings</b>	Chapter 3 Opening up the Classroom Actor's Toolkit & Chapter 4 "The Play's the Thing": To Read or not to Read Dramatic Literature (pp. 17-29): Hart et al. (2017). <i>Acting it out</i> . New York: NY: Routledge.
<b>Suggested Readings</b>	Fleming, J., Gibson, R., Anderson, M., Martin, A. J., Sudmalis, D. (2016). Cultivating imaginative thinking: Teacher strategies used in high-performing arts education classrooms. <i>Cambridge Journal of Education</i> , 46(4), 435-453.
<b>Wednesday September 20</b>	
<b>Topic/theme</b>	<b>Drama Workshop #2 with Matt Hume</b>
<b>Week 4</b>	
<b>Monday September 25 Presentation #2</b>	
<b>Topic/theme</b>	<b>Making Connections</b>
<b>Required Readings</b>	Chapter 6 Discovering the World of the Play & 7 It's all Connected: Making Interdisciplinary Connections (pp. 61-83): Hart et al. (2017). <i>Acting it out</i> . New York: NY: Routledge.
<b>Wednesday September 27</b>	
<b>Topic/theme</b>	<b>Drama Workshop #3 with Matt Hume</b>
<b>Week 5</b>	
<b>Monday October 2</b>	
<b>Topic/theme</b>	<b>Text Performances</b>
<b>Wednesday October 4</b>	
<b>Topic/theme</b>	<b>Text Performances</b>

<b>Week 6</b>	
<b>Monday October 9 – No Classes – Thanksgiving Day</b>	
<b>Wednesday October 11</b>	
<b>Topic/theme</b>	<b>Film: An Introduction</b>
<b>Week 7</b>	
<b>Monday October 16</b>	
<b>Presentation #3</b>	
<b>Topic/theme</b>	<b>Performance Text to Film</b>
<b>Required Readings</b>	Chapter 7: Drama (pp. 319-364) from Giannetti, L. (2008). <i>Understanding movies</i> . Upper Saddle River, NJ: Pearson Prentice Hall.
<b>Wednesday October 18</b>	
<b>Topic/theme</b>	<b>Film: Cinematic Techniques</b>
<b>Suggested Readings</b>	Chapter 1: Photography (pp. 1-48) from Giannetti, L. (2008). <i>Understanding movies</i> . Upper Saddle River, NJ: Pearson Prentice Hall.
<b>Week 8</b>	
<b>Monday October 23</b>	
<b>Presentation #4</b>	
<b>Topic/theme</b>	<b>Film in the English Language Arts Classroom</b>
<b>Required Readings</b>	<p>Brown, J. E. (2005). Film in the classroom: The non-print connection. <i>The Alan Review</i>, 67-75.</p> <p>Muller, V. (2006). Film as film: Using movies to help students visualize literary theory. <i>The English Journal</i>, 95(3), 32-38.</p> <p>Vetrie, M. (2004). Using film to increase literacy skills. <i>The English Journal</i>, 93(3), 39-45.</p>
<b>Wednesday October 25</b>	
<b>Topic/theme</b>	<b>Mise-en-Scene Analysis</b>
<b>Suggested Readings</b>	<p>Chapter 2: Mise-en-Scene (pp. 49-101) from Giannetti, L. (2008). <i>Understanding movies</i>. Upper Saddle River, NJ: Pearson Prentice Hall.</p> <p>Welsch, T. (1997). Mise-en-scène analysis as a critical tool. <i>Cinema</i></p>

	<i>Journal</i> , 36(2), 101-106.
<b>Week 9</b>	
<b>Monday October 30</b> <b>Presentation #5</b>	
<b>Topic/theme</b>	<b>Storytelling (in Film &amp; Performance)</b>
<b>Required Readings</b>	Chapter 8: Story (pp. 365-405) from Giannetti, L. (2008). <i>Understanding movies</i> . Upper Saddle River, NJ: Pearson Prentice Hall.
<b>Wednesday November 1</b>	
<b>Topic/theme</b>	<b>Kuleshov Effect &amp; Montage Theory</b>
<b>Suggested Readings</b>	Ingster, B. (1951). Serge Eisenstein. <i>Hollywood Quarterly</i> , 5(4), 380-388.  Kovacs, S. (1976). Kuleshov's aesthetics. <i>Film Quarterly</i> , 29(3), 34-40.
<b>Week 10</b>	
<b>Monday November 6</b> <b>Presentation #6</b>	
<b>Topic/theme</b>	<b>Adaptation Theory &amp; Implications for the English Classroom</b>
<b>Required Readings</b>	McKinnon, J. (2011). Creative copying? The pedagogy of adaptation. <i>Canadian Theatre Review</i> , 147, 55-60.  Venuti, L. (2007). Adaptation, translation, critique. <i>Journal of Visual Culture</i> , 6(25).
<b>Wednesday November 8</b>	
<b>Topic/theme</b>	<b>Mise-en-Scene Analysis Work Period</b>
<b>SCHOOL-BASED PRACTICUM – November 13 – 24</b>	
<b>Week 11 **CLASS TIME SWITCH: 1:00-3:00PM</b>	
<b>Monday November 27</b>	
<b>Topic/theme</b>	<b>Practicum de-brief</b> <b>Mise-en-Scene Work Period</b>

<b>Wednesday November 29</b>	
<b>Topic/theme</b>	<b>Mise-en-Scene Analysis Presentations</b>
<b>Week 12</b>	
<b>Monday December 4</b>	
<b>Topic/theme</b>	<b>Mise-en-Scene Analysis Presentations</b>
<b>Wednesday December 6</b>	
<b>Topic/theme</b>	<b>Mise-en-Scene Analysis Presentations Wrap-up</b>

## ASSIGNMENTS

**\*\* Late Assignment Policy:** In fairness to those who submit assignments on time, late submissions will be marked down 5% per day (weekends and holidays included), up to three days after which the assignment will not be accepted. This policy may be waived in extenuating circumstances at the instructor's discretion. To obtain an extension, you must contact the instructor and, if applicable, provide supporting documentation (i.e., a doctor's note) well in advance of the deadline.

### 1. Presentations 30%

Working in groups of four to five, provide a 45 to 60-minute presentation. The presentations will be based on the required reading(s) for the day. Presentations must include the following aspects:

1. A brief overview of the reading (about 10 minutes).
2. Provide a discussion on at least 2 strengths about the article/reading, and 2 critiques (about 10 – 15 minutes).
3. Engage the class in an activity (or a few short activities) that reflect the ideas demonstrated in the reading and/or puts the strategies provided in the reading into practice. This part should be the bulk of your presentation. The activity (or activities) should engage the class in meaningful communication on the main idea(s) you have presented. An effective interactive class activity addresses, exemplifies, and/or builds on the key ideas from the required reading (about 20-25 minutes).
4. Provide time at the end of the presentation for opportunities for the class to provide feedback, comments on the activities, etc. (about 5 minutes).
5. Post any relevant material (i.e. links used during the presentation, the PPT presentation or PDF version, etc.) onto the class blog by the following day.

6. Consider the organization/structure of your presentation, as it does not have to be presented in the order listed above. The above are the requirements for the presentations. Think about ways in which you could engage the class (and hence your students) into thinking about the topic(s)/readings, etc.

### Group Presentation Schedule

Date	Group	Reading(s)
Mon. Sept. 18	Group #1	Chapter 3 Opening up the Classroom Actor's Toolkit & Chapter 4 "The Play's the Thing": To Read or not to Read Dramatic Literature (pp. 17-29): Hart et al. (2017). <i>Acting it out</i> . New York: NY: Routledge.
Mon. Sept. 25	Group #2	Chapter 6 Discovering the World of the Play & Chapter 7 It's all Connected: Making Interdisciplinary Connections (pp. 61-83): Hart et al. (2017). <i>Acting it out</i> . New York: NY: Routledge.
Mon. Oct. 16	Group #3	Chapter 7: Drama (pp. 319-364) from Giannetti, L. (2008). <i>Understanding movies</i> . Upper Saddle River, NJ: Pearson Prentice Hall.
Mon. Oct. 23	Group #4	Brown, J. E. (2005). Film in the classroom: The non-print connection. <i>The Alan Review</i> , 67-75.  Muller, V. (2006). Film as film: Using movies to help students visualize literary theory. <i>The English Journal</i> , 95(3), 32-38.  Vetrie, M. (2004). Using film to increase literacy skills. <i>The English Journal</i> , 93(3), 39-45.
Mon. Oct. 30	Group #5	Chapter 8: Story (pp. 365-405) from Giannetti, L. (2008). <i>Understanding movies</i> . Upper Saddle River, NJ: Pearson Prentice Hall.
Mon. Nov. 6	Group #6	McKinnon, J. (2011). Creative copying? The pedagogy of adaptation. <i>Canadian Theatre Review</i> , 147, 55-60.  Venuti, L. (2007). Adaptation, translation, critique. <i>Journal of Visual Culture</i> , 6(25).

In addition to the UBC Grading Criteria Description, Presentations will be assessed on the following aspects:

- Addressing the required elements.
- All group members lead an equal part of the presentation.

- Timeliness.
- Clarity and completeness of the description.
- Sophistication of the critique, which should go beyond simple description.
- Insightfulness of the connections between the key concepts in the required reading, your own ideas, and other resources related to the topic.
- Level of engagement and meaningfulness of the interactive class activity.

## **2. Performance Text Presentation 30%**

### **Monday October 2 & Wednesday October 4**

You are to select a short piece of text (excerpt from prose, short monologue, a poem, etc.) and provide a dramatic performance.

Choose an excerpt from a piece of text that will enable you to incorporate and demonstrate theatrical techniques *suitable* to your chosen text such as voice, tone, intonation, gestures, facial expressions, use of space, etc. that help to enhance the meaning and understanding of the text. E.g. consider the difference between spoken word performances versus a monologue expressing a character's emotions versus a lecture-style of reading aloud. Take this opportunity to challenge yourself, to try something new in a safe, secure learning environment!

Do not choose text you have seen performed from a movie, television show, etc. Costumes/props are not required. You are also not required to memorize the text (although encouraged to try!), but do avoid reading off of cue cards, paper, etc.

The presentation should be about 2-3 minutes, and should include the following aspects:

1. Introduce the piece of text.
2. Briefly, state why you chose the piece of text.
3. Dramatic performance that demonstrates a variety of different techniques.

In addition to the UBC Grading Criteria Description, the Performance Presentation will be assessed on the following aspects:

- Communicating verbally and nonverbally in an effective and engaging manner.
- Communicating with meaning and understanding, that is plausible/suitable to the character/text/events, etc.
  - Verbal – tone, clarity (even when whispering), etc.
  - Non-verbal – are the facial expressions, gestures, etc. clear?
- Variety of techniques demonstrated that help to enhance the performance of the text. (I.e. not including every technique possible).
- Memorization or not reading off a paper.
- Maintaining appropriate time frame.



### 3. Mise-en-Scene Analysis – 30%

**November 29, December 4, December 6**

**\*\* Adapted from an assignment created by Brad Smilanich.**

Working individually select a **two to three-minute** scene from a film of your choice (please consider something you can use in a high school classroom) and offer a thorough film analysis using the terminology learned in class. \*Be careful to select a scene that is rich in technique; a scene from a movie that offers little in the way of artistic merit will leave you with little to talk about.

Consider the scene's importance to the entire film, why is it important to the overall theme of the film? What is the director attempting to achieve with this particular scene? What techniques does he or she employ to achieve the artistic unity of this scene?

Two days before your presentations, post the following information to the class blog:

- Title of the film.
- Year.
- Director.
- Brief synopsis of the plot, characters, etc. that is relevant for the class to understand your analysis. Please do not provide a link to IMDB or other plot synopsis sites, unless it is to complement your write-up.
- The reason(s) you chose this film/scene.

The presentation of your scene should be no more than 10-12 minutes (including the first viewing of your scene), and should focus on the analysis. For your presentation:

1. State the title of the movie.
2. *Briefly* provide any necessary background information.
3. Show the scene (chosen 2-3 minutes) in its entirety.
4. Provide a mise-en-scene analysis of the scene cognizant of the following: camera movement and placement, proxemics, camera angles, transitions between scenes, lighting, music, framing, etc. \*\* For the sake of time, perhaps choose only one or two cinematic techniques to focus on for your analysis OR choose one or two points in your scene to discuss.
5. You may choose to re-play the scene while discussing, pausing at relevant points or skip to and pause on a particular scene you feel complements your analysis the best. Keep a note of the timestamps of where you would like to discuss certain aspects you feel are significant.

In addition to the UBC Grading Criteria Description, the Mise-en-Scene assignment will be assessed on the following aspects:

- Background information has been posted to the blog two-days prior.
- The analysis demonstrates an understanding of different cinematic techniques that are insightful and/or critical and/or analytical than just providing a plot summary of the scene.
- The presentation is clear, coherent, thoughtful and engaging that covers the outlined areas in the time allotted.

#### 4. Participation 10% - Ongoing

- Class discussions, participation in workshops, other activities, etc. are a significant aspect and value to this course. The mark for participation is based on daily in-class participation and engagement.
- The nature of the UBC Teacher Education Program is participatory. Thus students are expected to fully participate in all classes. Full participation involves coming prepared for class (completing readings and assignments/activities), being attentive during discussions, etc., and demonstrating a high level of engagement in classroom activities and discussions. A positive, respectful attitude is also expected.
- Attendance: Please arrive to class on time. Students missing more than one entire class period may need to make up the lost time with extra course-work

#### STATEMENT OF RESPECT AND INCLUSION

The Faculty of Education is committed to creating a respectful workplace and learning environment that supports inclusion based on the principles of equity, diversity, and social justice in order to create an educational and employment environment that supports our community members' full participation. The Faculty of Education is committed to providing accessible, usable, and welcoming spaces for faculty, staff, students, and visitors with disabilities, members of racialized communities, Indigenous people, trans, two-spirit and gender-diverse people, regardless of their age, sexual orientation, social status, religion, ethno- linguistic, nationality and citizenship status.

Faculty of Education courses occur in learning environments that are inclusive of gender identity, gender expression, sex, race, ethnicity, class, sexual orientation, ability, age, etc. Students, instructors, visitors, and readings/media in Education courses may raise controversial issues. Learners and educators expect to be treated respectfully at all times and in all interactions. Non-sexist, non-racist, non-homophobic, non-transphobic and non-heterosexist language is expected in Faculty of Education class discussions and course assignments.

Please feel welcome to email your instructor with your name and pronoun and how you would like these to be used.

#### UBC GRADING CRITERIA

Grade Categories Operational Definitions
<b>Work of outstanding quality:</b> Exemplary work that demonstrates excellent comprehension of the subject, exceptional thoughtfulness and an inquiring mind. Consistently applies a high level of critical scrutiny to texts and discussions, with a willingness to explore ideas beyond what has been presented, to question and evaluate critically one's own thinking and learning processes. Shows a high degree of personal engagement with the topic and makes connections that are deep and insightful. Frequently articulates innovative ideas based on a broad background; is creative and thought provoking. Consistently integrates broad orientations towards language and learning.

**Work of good quality with no major weaknesses:** Strong work that demonstrates in-depth comprehension of the subject. Frequently articulates original, critical insights. Thoughtful use of existing knowledge in the subject. Reveals a willingness to engage actively in the learning experiences of the course and to make personal and meaningful connections. Evidence of critical reflection, questioning and creativity.

**Adequate work:** Satisfactory work; no major weaknesses in comprehension of the subject are evident. Shows few original, critical insights. Background knowledge is adequate. Evidence of personal involvement in the learning experiences of the course and the making of connections. Meets all course objectives and requirements. Needs further development in the areas of critical reflection, inquiry and creativity.

**Minimally adequate work:** Some flaws or deficits in understanding. Unable to integrate broad orientations towards language and learning.

**Failing work:** Inadequate for successful completion of the course or submitted beyond the final date of acceptance. Reveals an inadequate or lack of engagement with learning experiences in the course and an unwillingness or inability to participate appropriately.