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Faculty of humanities, social sciences, and education

## **Harry Potter and the Master Thesis**

A theoretical lesson plan for working with movie adaptations in the ESL-classroom

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**Abstract:**

This thesis was made to explore the possibility of incorporating movie adaptations of novels into the English Second Language classrooms to facilitate learning. The following research question for this thesis was then formed: "How can a teacher work with movie adaptations as texts in the ESL-classroom?". To answer this question, I chose a qualitative research approach, document analysis. I would analyze documents for research on the subject and didactical textbooks to create a lesson plan that would work for a typical 8<sup>th</sup> grade English class in Norwegian schools. The documents analyzed were peer reviewed works from other academics as well as didactical theory, and these sources were chosen to create a solid foundation to build the lesson plan on. This research resulted in a lesson plan that would take about five weeks to complete in a classroom. The lessons include tasks that allow for level differentiation, teamwork, and development of the basic skills in the current curriculum (*LK20*). The planning process was influenced by the backwards planning model and the didactical relationship model, which both brought order and structure to the planning process resulting in a thoroughly planned lesson plan.

**Sammendrag:**

Denne oppgaven ble skrevet for å utforske muligheten ved bruke film adaptasjoner av romaner i engelskundervisningen på norske skoler for å skape læring. Dermed, ble denne problemstillingen formulert: «Hvordan kan en lærer arbeide med film adaptasjoner som tekster i engelskundervisningen?». For å besvare denne problemstillingen valgte jeg en kvalitativ tilnærming til forskningsprosessen, dokumentanalyse. I dette prosjektet ville jeg analysere dokumenter som forsket på temaet, samt didaktiske tekstbøker, dette ble gjort for å lage en undervisningsplan som kan brukes i engelskundervisningen til en åttende klasse i norske skoler. Dokumentene som ble analysert var fagfellevurderte tekster fra andre akademikere, og didaktisk teori. Disse kildene ble valgt for å lage en solid grunnmur jeg kunne basere undervisningsopplegget mitt på. Denne forskningen resulterte i et undervisningsopplegg som ville tatt fem uker å gjennomføre i en klasse. Undervisningstimene inneholder oppgaver som kan nivå-differensieres, fører til samarbeid med andre og utvikling av de grunnleggende ferdighetene i *Kunnskapsløftet 2020*. Planleggingsprosessen ble påvirket av bakvendt planleggingsmodellen og den didaktiske relasjonsmodellen, som begge tilføyde struktur og orden i planleggingsprosessen. Dette førte til en undervisningsplan som er godt gjennomtenkt og nøye planlagt.



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# 1 Introduction:

“I thought the book was better” is probably the most commonly used phrase after watching a movie adaptation of a book. Most people have either heard it or said it themselves. This is in essence what my thesis is trying to address, the act of comparing a movie adaptation to the novel it was adapted from. In this thesis I will be exploring how movie adaptations of novels can be used in the English second language-classroom (ESL-classroom). The current use of movies in ESL-classrooms leaves much to be desired. Through my own experiences as a student, in practice periods and working as a substitute teacher, I have noticed a general attitude towards movies in the classroom. This attitude entails that many teachers use movies as a reward for good behavior or to just fill up time in lessons when the teacher does not have anything planned. However, movies are texts in their own right and are treated as such in the *Kunnskapsløftet 2020 (LK20)* curriculum (Utdanningdirektoratet, n.d.). Throughout my time as a student at the Arctic University of Norway (UiT) we have worked with movies in the English courses. This has revealed many ways a teacher can work effectively with movies in the classroom. We have also worked a considerable amount with written texts like novels, short stories and poems. There were some instances where a movie adaption was compared to its source material. In these lessons the main differences between the two texts were highlighted, which scenes were cut from the novel, different plotlines and the narrative perspective.

Despite the incredible popularity of movie adaptations, there is little didactic theory on using them in the ESL-classroom. Movie adaptations have been some of the highest grossing and well-known movies the last few decades. *The Hunger Games*, *Harry Potter*, *Lord of the Rings & The Hobbit*, and *The Twilight Saga*, these are just some of the most widely known movie franchises that started as books. The Marvel Cinematic Universe is also worth mentioning, as it is the biggest cinematic universe, as it is widely popular within many demographics and has made over 22 Billion US dollars worldwide (Numbers, 2021). I believe that movie adaptations are a huge resource for learning. The widespread popularity of movies based on novels shows an incredible interest in from viewers for these types of movies, and by bringing something from the students’ daily lives into the classroom one creates a new situation where the students might be more encouraged to apply themselves. I want to find a way that a

teacher can work with comparing a novel and its movie adaptation in the ESL-classroom. I began with the following research problem: “How can a teacher work with movie adaptations as texts in the ESL-classroom?”. To answer this question, I decided to create a lesson plan. The tasks in this plan will incorporate viewing movies as texts as well as the novel. To be able to create this theoretical plan I needed to collect data on lesson planning, didactical theories and research on the use of movies or movie adaptations in the ESL-classroom. For this thesis I chose a qualitative approach to data collection and gathered didactical theories from textbooks, articles, documents, dissertations and websites to create my lesson plan. By analyzing the data I collected, I was ready to create a lesson plan that would fulfill my goal and impart knowledge onto the students.

For this thesis I will be using the novel, *Harry Potter and the Philosopher’s Stone* (Rowling, 2014) and the film *Harry Potter and the Philosopher’s Stone* (Columbus, 2001) as an example of the types of texts one can use in the ESL- classroom. The lesson plan will be built around comparing these two texts and how they differ in their storytelling ways and why they are different. I will also be basing the lesson plan on an imagined 8<sup>th</sup> grade class in a typical Norwegian school.

## **1.1 Background:**

My reason for wanting to write this thesis is based on a few factors. Using movies in education is a subject that only recently started to become more acceptable. Movies have previously been underutilized due to the surrounding stigma. Some believe that a teacher who uses movies in the classroom is a lazy teacher, others also believe that movies should only be used as a form of reward to students for exemplary behavior. Throughout my studies at UiT I have gained a better understanding of how movies can be used in ways similar to how literary texts are used, I want to attempt to create a plan where movie adaptations will be used in this manner.

The current curriculum (*LK20*) has five basic skills, writing, oral skills, reading, digital skills and numeracy (Utdanningsdirektoratet, The basic skills, n.d.). The English subject only notes writing, oral skills, reading and digital skills as the basic skills required for the English subject (Utdanningsdirektoratet, The basic skills, n.d.). These skills have to be developed over years

of study and are continuously being developed throughout a student's academic life. The basic skills can be regarded as some of the most important aspects to consider when creating a lesson plan, they are one of the biggest focuses in the curriculum and English lessons should enhance these skills in the students. Therefore, the plan I create will strengthen these skills. These basic skills were also present in the previous curriculum (Utdanningsdirektoratet, Læreplan i engelsk (ENG1-03), n.d.) and will likely be present in future curriculums. The basic skills are not the only important factors in the curriculum, there are also the core aspects.

By using texts that are not created for educational purposes, so called *authentic texts* (Munden & Sandhaug, 2017, p. 289) in the classroom, I will be able to increase one of the core elements, *cultural competence* (Utdanningdirektoratet, n.d.). It is highly likely that the basic skills and core elements will always be a part of the English subject in Norwegian schools. Therefore, a plan that values these skills and elements will be relevant for future curricula. For example, the description of reading as a basic skill mentions that students should be able to understand and reflect on various types of texts. Specifically, texts on paper and on screens. It also explicitly states that students should be able to find implicit and explicit information in multimedia texts (Utdanningsdirektoratet, The basic skills, n.d.). The digital skill also emphasizes that digital media should be used to present the students with authentic texts to facilitate language learning. This is supported by the input hypothesis put forward by Stephen Krashen (1985). This hypothesis stipulates that input of the target language will lead to language acquisition. This will only happen when the affective filter is lowered (Krashen, 1985). The affective filter prevents language learning, it is in place when a learner is unmotivated, anxious or feeling self-conscious about their language skills. The filter is lowered when learners are not aware they are learning.

Movie adaptations of books have become a norm in Hollywood and Western culture. Therefore, they are a great source for authentic texts that are easily digestible by students. Bakken notes the possible compensatory value of movies based on interviews with teachers in Norwegian schools (Bakken, 2016), and this value references to the fact that movies are made for the masses. This means that the story in the movie is designed to be easy to understand so that all audience members understand the story. If a story is confusing the movie might get bad ratings, which could lead to smaller audiences, thus making less money. This can also make

movies ideal to show to students, if you choose a literary text to use in a classroom you are immediately faced with the problems of differences in reading ability and reluctance to read. According to the compensatory value, using movies removes or alleviate these problems, ensuring that all students understand the story. Bakken also notes three other learning values of films. The referential, emotional and language values (Bakken, 2016). These learning values represent a huge learning potential that can be used to teach students important skills. This is part of my reason for wanting to create this lesson plan. These learning values will be expanded upon later, in section 2.2

Due to the globalization of the modern world, it is more important than ever that students develop their intercultural competence. Immersing students into other cultures will allow them to converse with new people, then, their English skills can be used in their lives outside of school. With the globalization of the world, interacting with people from other cultures is something that happens almost daily. People interact both in person and online, teenagers also spend a considerable amount of time online. If they have insight into other cultures, they can use their English skills to connect with other people online and in the rest of the world.

I have myself expressed the opinion that I liked a novel more than the movie adaption. It was only recently that I learned how different movies and books are as storytelling devices and that comparing them is equivalent to comparing apples to oranges. A book and a movie both tell a story in the same way both apples and oranges are eaten. However, the experiences are vastly different. I want to create this lesson plan to show students how the two mediums are different, so that they gain a better understanding of the two text forms. Hopefully the students will be able to differentiate between the two art forms. Ideally, they will take the knowledge they learned and use it in other aspects of their lives.

By being thorough in explaining my choices and show my thought process, the lesson plan can serve as inspiration for future teacher students on how to craft a lesson plan as well as serve as a tool for me and future colleagues. It will show the factors that have to be considered when planning lessons, as well as serve as a concrete example for teaching students. This will increase their awareness of the work required to plan lessons and help their potential teaching career.

This thesis consists of six main chapters. In the introductory chapter I present my background for doing this thesis and explain in short what this thesis will entail. This will be followed by a review of previous research on the subject of movies in the ESL-classroom. I will then present the research method I chose for this thesis project, as well as explaining why I chose this method and how I executed my research. Subsequently, the results of my research will be presented along with the proposed lesson plan. I will then move on to the discussion chapter where I will discuss and analyze my lesson plan in light of the theories presented. Lastly, I will present my conclusion to my thesis.

## **2 Overview of the field:**

This chapter of my thesis will focus on presenting data from other researchers on the subject of movies in the ESL-classroom. Since my thesis question is: “How can a teacher work with movie-adaptations as texts in the ESL-classroom.”, the research must discuss some aspects that overlap with my thesis question. These would be aspects like use of movies as texts, use of movies in ESL-classrooms and the use of movies in Norwegian schools. The use of movies in the ESL-classroom is a subject that has been discussed by some academics throughout the years. Some of these academics and their viewpoints on the subject will be presented below.

### **2.1 Movies in the ESL- Classroom:**

Svenhard (2018) argues that movies possess a great potential for use in teaching, specifically teaching English as a second language in Norwegian schools. She notes that a teacher’s positive attitude towards movies is a good place to start introducing movies into the ESL-classroom on a larger scale. Svenhard also discusses how *LK20* facilitates the use of movies in the ESL classrooms. According to Svenhard there are several competence aims that pertain to movies or can be interpreted to include movies in the classroom (Svenhard, 2018, p. 2). Svenhard notes :“listen to and understand words and expressions in variants of English.” (Utdanningsdirektoratet, Utdanningsdirektoratet, 2020) and “read, interpret and reflect on English-language fiction, including young people’s literature.” (Utdanningsdirektoratet,

Utdanningsdirektoratet, 2020) as competence aims that can be fulfilled by using movies in the classroom (Svenhard, 2018, p. 2). She also discusses possible ways to work with movies as texts in the ESL- classroom. Svenhard explains that students can analyze the characters' appearances to discern things about their personality (Svenhard, 2018, p. 13). This is due to the fact that movies do not have the same time to characterize their characters that novels do. Therefore, movies add characterization in the appearance of characters. There is also emphasis on the point that using movies in the ESL- classroom increases the textual competence the students are required to develop according to the curriculum. The use of movies also gives students authentic texts and cultural expressions from different countries. Due to the amount of time children and teenagers spend watching movies and tv-shows they have a large databank of prior knowledge that can be used in the ESL-classroom by using movies (Svenhard, 2018, p. 15).

I chose to use Svenhard's article for several reasons. Firstly, it focuses on the use of movies in the ESL-classroom. This is the same type of classroom that I will shape my lesson plan around, this makes her research highly relevant for my thesis. Secondly, she focuses on the textual aspect of movies, how they behave as texts and should be studied as such in the classroom. This also connects to my thesis. My lesson plan will be treating the movie as a text and comparing it to the novel. Lastly, Svenhard discusses the competence aims after 4<sup>th</sup> and 7<sup>th</sup> grade. Some of the competence aims for English do not disappear, instead they become deeper and more complex as the students progress. Some of the competence aims she discusses are continued and expanded for 10<sup>th</sup> grade. These are some of the competence aims that I will be working to fulfill in the students with my lesson plan.

Atyia Khan (2015) also discusses the use of movies in ESL-classrooms. She argues the effectiveness of watching movies to improve communication skills in second language learners. She presents tips for teachers to use when deciding on which movies to use. She also suggests some movies that are especially well suited for ESL-classrooms. Khan goes on to present possible pre-, during- and post-reading activities that a teacher can implement in their classrooms whilst watching movies. One of her before-watching activities is to show the students an excerpt from the film, then students are tasked with identifying what the plot of the movie is (Khan, 2015, p. 49). Khan concludes that it is the teacher's responsibility to guide the student's interests in movies in a productive manner, so that the viewing of movies

is not purely for entertainment reasons (Khan, 2015). The teacher will guide the students, with the help of movies to a path that improves their language skills. I chose this article as the title piqued my interest. It also encompassed some of my criteria, specifically, the use of movies in an ESL-classroom. Due to this article fulfilling some of my criteria, I found it prudent to include it in this chapter of my thesis. I found Khan's article to agree with Svenhard's article, although they focus on slightly different aspects. Svenhard focuses more on the cultural aspects of movies in the classroom, whilst Khan focuses more on the language learning possibilities. I find both aspects to be extremely relevant and important to note when considering using movies in the classroom.

## **2.2 Learning values of movies:**

Bakken (2016) discusses the teaching value of movies that teachers perceive when using movies in the ESL-classroom. Bakken presents these values after interviewing 18 teachers in lower secondary schools in Norway (Bakken, 2016). The reason for her interview was to gain an understanding of how teachers choose and use texts, specifically, how teachers choose and use movies in the classroom. She presents four main values of teaching that can occur via the use of movies, there is the referential, emotional, language and compensating value (Bakken, 2016). The compensatory value has already been presented in section 1.1, therefore I will only present the remaining three learning values below.

The referential aspect is how movies can be used as a tool to refer to something in our real world. Movies can portray historical events like the second World War and the Moon Landing. It can also be used to refer to certain ideas, political beliefs and changes in our society. The emotional aspect deals with how movies make the viewer connect with the characters and the story. They make people feel emotionally involved with the characters, story, and the world (Bakken, 2016).

The language aspect is connected to the language learning that happens when students watch movies. The value connects to Krashen's input hypothesis (Krashen, 1985), that language input will lead to language learning and acquisition (Bakken, 2016). Students are able to learn new vocabulary, phrases and idioms just by watching movies. They also learn how these words are pronounced and they learn them in a specific context. Movies can also teach

students about different types of English, if you have a movie where an American and a British character are speaking. Such a movie would allow the students to experience the differences between the two dialects (Bakken, 2016). This point is also present in Khan's research on movies in ESL-classrooms. She also stresses the language learning effect that comes with exposure to authentic use of one's target language (Khan, 2015).

I chose to present Bakken due to the relevance of her research to my own thesis. Her focus on the use of movies in classrooms in Norway is directly related to my own research. She also presents good and solid arguments for why movies should be used in classrooms. I find Bakken's four categories for learning value of movies to be a very interesting perspective towards movies in the classroom. Bakken shows that these categories are based on the experiences and thoughts of teachers she has interviewed, this gives credibility to the categories she has presented.

### **2.3 Motivational aspects of movies in the ESL-Classroom:**

Motivation is a critical aspect for teachers to create and maintain in their students. It is what drives the students forward and pushes them to learn. Inage, Lawn and Lawn (2013) present their findings from a research project in Japan, they work at the University of Nagasaki. This research is based on student feedback from an ESL- course from Nagasaki University. The lecturers collected student feedback on their lectures where they each lesson showed 10 minutes of *The Chronicles of Narnia: The Lion, the Witch and the Wardrobe* (Adamson, 2005).

Despite the research focusing on university students in Japan, I still consider the data and findings relevant. The research shows that most of the students appreciated watching the movie throughout their lessons, the students found it to be a fun way to learn English. Some students also responded that they were surprised at their own ability to understand the movie. Some students expressed that they were inspired to watch more movies in English to increase their language learning. There were also comments that watching a movie was a fun way to learn, students were looking forward to lessons because they would be able to get the next 10 minutes of the movie. Even the students who did not like learning English found it to be an enjoyable experience (Inage, Lawn , & Lawn , 2013).



The fact that many students, including those who were not fond of the subject found it enjoyable speaks volume about the motivational ability films have in the classroom. The research shows that movies can have an incredible ability to motivate and inspire English language learning. This fact supports the idea that schools should adopt the increased use of movies in their lessons.

## **2.4 Level differentiation with movies:**

Hayati (2009) brings up an important aspect when watching movies in an ESL-classroom, the choices and opportunities pertaining to subtitles. Hayati's article focuses on listening comprehension of students in ESL-classrooms when watching movies. The article discusses how teachers must make a choice when showing a movie to their students. The teacher must evaluate whether to have subtitles on or off. If the teacher decides have subtitles, they then have to decide which language they are going to be in. Should they be in the student's native language or their target language, Hayati points out that the use of subtitles presupposes a high reading proficiency. A student must be able to read the subtitles before they disappear. This means that not only does the students' listening comprehension play a role, but their reading skills does as well. To counteract these problems, Hayati proposes an idea, to use subtitles in the students' native language when the students are young, or their language skills are low. One could also watch a movie that has audio in their native language but has English subtitles. As the students progress, the subtitles and audio will change with them. The fairly proficient students would watch movies with English audio and English subtitles (Hayati, 2009).

Despite the compensatory value that Bakken presents (Bakken, 2016), some students might still struggle with retaining all the information from a movie. Using subtitles can help level the playing field further for certain students. The choice on how to use subtitles is relevant for all learners of English, no matter their age. I find Hayati's focus to be very interesting and that it highlights an additional tool to use when using movies in the classroom. It provides a lot of opportunities for level differentiation which is something teachers should strive to include in their teaching.

## 2.5 What are movie adaptations:

Movie adaptations of novels are not a new phenomenon, these types of adaptations have been around for quite a few years and have recently exploded in popularity. They are a fairly safe bet for movie studios, if they are aware that a large audience already exists in readers, they can be assured that a large number of those people will go to theaters and generate revenue (Hutcheon, 2012, p. 90). However, these movie adaptations often run into the problem of maintain fidelity to the source material and upsetting viewers as they feel disappointed in the adapted work, often using the expression “I thought the book was better”. The problem of fidelity stems from the act of reading itself, and McFarlane (2007) notes that reading is a solitary act, and that this act creates one specific interpretation of the text (McFarlane, 2007). So, when a screenwriter or producer reads a novel, they create version of it in their own minds, they then attempt to translate this version to the movie screen. The problem is that one person will consider something essential to the story, whilst others might not, this difference of opinion is what often creates dissatisfaction from the audience when the movie omits scenes, characters or actions that were present in the novel. This problem of fidelity is impossible to overcome as each reader creates their own version of the novel, and this version can never be the same as the one that is presented in a movie theater.

Robert Stram (2000) goes further into the discussion than McFarlane (2007), Stram notes how the factors that influence the movie production also alter the final product that is shown to audiences. There is the question of who to cast as the characters, where to film, how the sets will be designed, how the costumes will look, lighting and sound. A movie production is an amalgamation of many peoples’ efforts and hard work, all from set designers, assistants, make up artists, actors, screen writers, directors and producers. A novel, however, can be written by one single person in a notebook. The entire process of creating a movie adaptation works to warp the original idea, there is also the matter of how movies tell a story versus how novels do. A movie relies on the act of showing and not telling, emotions have to be portrayed through actions, facial expressions, music and dialogue. In a novel, emotions are often told to the reader, that a character feels a certain way about something or someone. This difference in storytelling is hard to adapt and maintain fidelity towards, therefore Stram proposes that one should instead use the term *translation* instead of *fidelity* (Stram, 2000, p. 62). When one translates from one language to another, some things have to be changed as the languages can

be vastly different, however, the essence of the message is the same even though the exact words are not. This phenomenon is similar to the way stories from a novel are translated to the screen, the story maintains most of its original form, but some things are changed.

Movie adaptations of novels struggle with maintain fidelity to their source material. This is often met with disappointment from the audience, I believe that this reaction is based in a lack of understanding the differences between the two text types and the adaptation process itself. If audiences were aware of these things they might start seeing the adaptation as the wonderful work that it is, and not compare it to a literary work that tells the same story.

## **2.6 Use of movie adaptations in didactic textbooks:**

Looking at academic research is a good way to explore what is being researched and what empirical data academics are gathering. Another way to collect information for this thesis is to look at textbooks on English didactics. This gives me an overview to what student teachers are being taught at universities and colleges. The didactics that student teachers learn are what they will be implementing into their daily practice once they graduate.

*Literature for the English classroom: Theory into practice* (Birketveit & Williams, 2016) has one chapter regarding adaptations. It is mostly focused on comparing the fidelity of the movie to the novel. The authors compare key scenes from the novel to the same scenes in the movie. There is little in way of how to work with movie adaptations in the classroom except for comparing scenes. The chapter does mention briefly that students should be taught that movies and novels are two completely different mediums, this knowledge is imparted onto students by the comparing process mentioned above. It is meant to highlight the differences in the novel and the movie to show that the two mediums are not interchangeable. Thusly, they should not be compared to one another (Gordon, 2016). Except for this chapter the book does not discuss the use of movies in the classroom.

*Teaching and Learning English 2<sup>nd</sup> ed.* (Carlsen, Dypedahl, & Iversen, 2020) does not have any information regarding the use of any type of adaptation in the classroom. The book has one chapter about the use of multimodal texts in the classroom. In this chapter there is a brief mention of movies also being multimodal texts. The chapter focuses more on graphic novels,

wikis and live performances as multimodal texts and gives the readers ways to work with these texts in the classroom (Carlsen, Dypedahl, & Iversen, 2020).

Juliet Munden's book *Engelsk på mellomtrinnet: 2<sup>nd</sup> edition* (2021) discusses many aspects of teaching English to Norwegian students. The book has also focused on the new curriculum (LK20). There are chapters on specifics of language learning, planning, assessment, grammar, writing and culture. Despite her great variety in subjects, there is no mention of movie adaptations in the ESL-classroom. She does have a chapter that focuses on the use of movies in the ESL-classroom. Here she discusses why teachers should use movies in the classroom, which movies are suitable to use and how one can work with them in the classroom. Munden notes that due to the popularity of movies and the amount of time students spend watching movies in their free time, to not use movies in the classroom would be a waste of a great learning resource. She also theorizes that using movies in the classroom for language learning will transfer to students' daily lives. The activities that students complete in the classroom could also possibly help their learning when they watch movies outside of the classroom as well (Munden, *Engelsk på mellomtrinnet: 2nd edition*, 2021).

Rindal and Brevik (2020) wrote a book called *Teaching English in Norwegian classrooms: From research to practice*. This book contains a lot of research-based information regarding English in ESL-classrooms. The focus is on language and technology, intercultural competence, language learning, textual encounters, and communication (Brevik & Rindal, 2020). The book does not mention using adaptations in the ESL-classroom. It briefly mentions the aspect of extramural English in students' lives. Here, TV and movies are used as examples where students learn a great deal of vocabulary, pronunciation and grammar. In short, students learn English from the media they consume in their daily lives (Brevik & Rindal, 2020).

In Wiland's book *Reading and teaching English literature* (Wiland, 2016), she has dedicated a chapter to the use of movie adaptations of novels in the classroom. She exemplifies this by comparing *The Wizard of Oz* (Fleming, 1939) movie to the novel, *The Wonderful Wizard of Oz* (Baum, 1900). She notes how the movie adaptation of a novel is an interpretation of the novel, and that this interpretation is something that every reader creates for themselves when they read a novel. Throughout this chapter Wiland presents a process of comparing the

adaptation to the novel in the classroom. This process shows the distinct characteristics for both mediums (Wiland, 2016). Wiland stresses that one can engage the emotions of students by carefully creating lesson plans and activities that engage multiple intelligences and engage their entire personality. She also notes how students will understand the filmmaker's process better by working with both mediums. It will also give the students the understanding that a movie should be judged on its own merits, not just compared to the book (Wiland, 2016). Wiland presents an interesting strategy and focus for using movie adaptations in the classroom. Her focus seems to mainly deal with the fidelity aspects of movie adaptations, as well as the fact that an adaptation is an interpretation of the original text. I am grateful to see someone work directly with movie adaptations. Her chapter on movie adaptations functions well as a starting point. Her noting that by carefully creating lesson plans one can engage students to a different degree speaks volumes to the learning potential in movie adaptations.

*Fremmedsspårksdidaktikk* (Bjørke, Dypedahl, & Myklevold, 2014) is a didactical textbook focusing on foreign-language didactics in Norwegian schools. This book houses a lot of valuable information regarding language learning. Despite presenting a myriad of chapter authors there is no sole focus on adaptations in classrooms. There is one chapter, *Film som verktøy i språkundervisningen* (Björk, Eschenbach, & Svenhard, 2014) that discusses how movies can be used in lessons. The chapter discusses the benefits of using movies, the vocabulary students can learn through movies, exposure to authentic texts and getting a look into other countries' culture. The chapter also gives examples on how to use movies in both middle schools classes and high school classes in Norway. There is no mention of adaptations or the source material for the film, it is merely working with the film on its own (Björk, Eschenbach, & Svenhard, 2014).

*Teaching English in the 21<sup>st</sup> Century* (Fenner & Skulstad, 2020) is written for the Norwegian market. The book also has chapters written by other academics. The book focuses on, as the title implies, teaching English in a modern setting. The book discusses many aspects of English learning. Some of the subjects discussed in the book are, different competences like cultural and communicative, basic skills, digital technology in classrooms, vocabulary, and grammar. There is also a focus on the new curriculum (*LK20*) throughout the book. The book also has a chapter on multimodal approaches in the English classroom, however, there is no mention of the use of adaptations or films in the book. The book presents a historical

viewpoint of most of the subjects it discusses before it goes on to the modern approaches and practices. This gives the book a strong foundation for its theories and conclusions. I am, however, very surprised to not find any mention of adaptations or even movies, especially so, due to the modern and up to date focus of the book.

The English didactic textbooks largely focus on how movies can be used in the classroom and which movies should be used. What activities can be completed, which movies are suitable for different grades and what the movies can teach students. Movies are often noted as good ways to teach students history and provide immersion into another country's culture. There are also many mentions of how movies are a good resource to use in schools due to the amount of prior knowledge that students now possess regarding movies. This is true due to the number of movies children consume these days. Movies are also mentioned as one of the biggest sources of extramural English that students are exposed to. The use of adaptations in the ESL-classroom is not mentioned in any of the books except for Wiland's (2016). Wiland focuses on movies and novels and how to compare them in a classroom setting. This is a unique approach that is seemingly missing from many textbooks on language didactics.

### **3 Method:**

When researching schools there are two main research methodologies to follow, qualitative and quantitative. There are many different data collecting methods to choose from. You could choose to use interviews, observation, document analysis or data sheets, which are just a few of the methods (Johannessen & Christoffersen, 2012). All these methods must provide validity and reliability to the study. Any weaknesses of the method and study must also be made clear. There are also different legal and ethical responsibilities thrust upon the researcher when they decide on a method. The method chosen is dependent on what you are researching and what your research question is. My research question is, "How can a teacher work with movie adaptations as texts in the ESL-classroom?". This research question could be answered by gathering data from teachers by interviewing them. The interview would then focus on how the teacher has formed their lesson plans and what they include in them, specifically specific tasks, activities and choice of texts. One could also observe lessons in classrooms where movies are used. There is also the option of interviewing the students on

how their teachers use movies in their lessons. However, this would be a time-consuming endeavor which would not necessarily be easy to complete. Given the current Covid-19 pandemic observing classes would be difficult to accomplish as the guidelines discourages mixing cohorts. It would also be difficult to find a lesson plan on movie adaptations in the ESL-classroom on the internet as it is a very specific type of lesson plan. Therefore, it would be easier to create one myself. I also chose this method as it would allow me to create something specific that could be used in classrooms, both by myself and other teachers. This way I can hopefully incite real change and make a difference in some students' lives and help them learn and experience new things.

### **3.1 Qualitative or quantitative:**

For this thesis I chose a qualitative approach to research. The qualitative research focuses on gathering information of the real world through texts (Postholm & Jacobsen, 2018). This lines up perfectly with what I am attempting to do. I will be reading and analyzing texts for information on how lesson plans have been done and on how they should be done. I am gathering information on these subjects to understand today's practice. I will then present a possible plan that can serve as a pointer for how a lesson plan focusing on movie adaptations should be. The quantitative method focuses on discerning reality based on numeric values gathered. For example, finding out the pass and fail rate of a college class. This type of data is of little use to me due to the nature of my research and what I will be trying to accomplish.

### **3.2 Choice of method, why:**

Given a qualitative approach to research, I decided to use document analysis as my research method. This method centers around collecting documents and analyzing them. A document can be almost anything, books, articles, dissertations, blogs, movies, music, photographs, wikis, social media and meeting protocols can all be considered official documents (Johannessen & Christoffersen, 2012). After collecting data from the documents, I will create a theoretical lesson plan in an attempt to answer my thesis question. I chose this method for two reasons. Firstly, it allows me to gather information from a wide variety of sources using different databases and web pages on how movies have previously been used in schools. This gives me a clearer and broad view of previous practices. Secondly, this method gives me a

strong theoretical groundwork for my lesson plan. I can be assured that my lesson plan will be created on a well-established base of peer-reviewed works. If I collect data from teachers on how they use movies in the classroom, I can meet certain problems. The teachers in question all have their own ways of teaching, they have certain experiences that shape their decision making. The data I would collect from them would be subjective, perhaps they have a class at the moment that is particularly challenging in certain aspects, this would alter how they plan their lessons. It is also possible that I could get conflicting data from different teachers. Some teachers would choose a different approach to movies in the classroom than others. It would then be hard to discern which method works best, or perhaps both methods work well due to the classes the methods are used in. This will of course be relevant when implementing the lesson plan into a classroom, but for now, this data is not directly relevant to me.

### **3.3 Planning and execution of the research method:**

To be able to create a lesson plan, I needed specific didactic theories. I needed theories that explain how students learn, what motivates them to learn, and theories on how to structure lessons. My search for these theories was executed using academic databases and reviewing didactical textbooks. I mostly used Oria, the database used by the Arctic University of Tromsø. It is also the database for many universities in Norway. I also used Google scholar and Google to find my sources, if I had the name of an article or book I would often search on ordinary Google to find a site that allowed me to read the text online. I used specific search terms to narrow down the results to only relevant sources. Some of these search terms were: “Book AND move AND adaptations AND comparison” and “Movies AND English classroom AND narrative”. When I found sources that I deemed relevant in the Oria database I used the save search tool so that I could come back to it if need be. A source was deemed relevant when it spoke of the correct subject matter and was peer reviewed. The correct subject matter would be, use of movies in the classroom, how to create lesson plans and didactic theories on how students learn. There were other criteria as well, since my lesson plan will be aimed at 8<sup>th</sup> graders the data collected must correlate to that. The data should discuss teaching middle schoolers or 8<sup>th</sup> graders specifically. Another criterion is that my students will have English as their second language, therefore, the data must deal with learning English as a second language.



I also gathered the books I have accumulated throughout my studies to find data, I was also fortunate enough to borrow some didactic textbooks from my thesis advisor to provide a wider array of possibly relevant data. I perused their table of contents to find relevant chapters and headlines that could be useful to me. I then wrote down the books and relevant chapters in a word document to ensure a structured and methodical review of the theories in the textbooks, this allowed me to read through the possibly relevant chapters in an orderly fashion. The relevant chapters were then placed into a new list, whilst the chapters that were deemed irrelevant were crossed out and discarded from the list. I gathered the most relevant information from all my sources and presented them in two locations of this thesis, in chapter 2 I present theories from didactical textbooks as well as academic research articles. In chapter 4.1 I will present more general and broader didactical theories. The resulting data was used to craft my lesson plan in the best possible way. To be able to craft this plan I also need a thorough understanding of the two texts I was going to have the students work with. To get this understanding, I read *Harry Potter and the Philosopher's Stone* (Rowling, 2014) and watched the movie adaptation (Columbus, 2001) of the novel. Whilst I read the book, I took note of and wrote down scenes, character, character interactions and descriptions in the novel that did not match with the movie adaptation. This was done to create a comprehensive list of major differences between the novel and film so that I would have an easier time later in the process on choosing which differences I would present to the students in the lesson plan and have them work with.

### **3.4 Validity and reliability:**

It is imperative for a researcher to maintain their data's validity and reliability. If the researcher's data is not sufficiently valid and reliable the results of the research can be put into question and the findings might not be considered valid and would be rejected. The result of any research has to be based on solid, irrefutable data so that they can be used in the future. There are actions that a researcher must take to ensure the highest level of validity and reliability in their research, and it is imperative that they do so. Therefore, it is crucial that I do my best to maintain the validity and reliability of my own research so that my findings will not be rejected.

Reliability pertains to the data collected for the research. How accurate the data is, how the data was collected and how the data is processed (Johannessen & Christoffersen, 2012). My research will possess a high degree of reliability due to the choice of my sources. All the data I collect will be from peer reviewed sources. Thus, the data in my sources are well founded and accepted in the academic community.

Validity can be split into two parts, internal and external validity.

The internal validity of a study is dependent on whether the conclusions one has drawn from the research is valid, to gauge the validity of the conclusion the researcher has to be transparent in their thought process by explaining how they think (Johannessen & Christoffersen, 2012). To maintain the internal validity in my study I have to present my thought process and decision making so that the reader can understand why I have drawn the specific conclusions I have.

External validity discusses the transferability of a study. If the results of a study can be taken and used in a different context the study will have a high degree of external validity (Johannessen & Christoffersen, 2012). For my research to have external validity, the lesson plan I create must be suitable for use in different classrooms across the country, as well as other researchers creating similar lesson plans to what I have made based on the specific theories and articles I have read.

### **3.5 Faults and weaknesses of the method:**

All research methods have weaknesses, with the method I have chosen, the biggest weakness is me. While I read documents, books, articles and dissertations, I interpret the texts in a unique way. This interpretation is based on my previous experiences and my thought process. Therefore, my interpretation of a text might be vastly different than that of others. If someone else read the same documents I read, they would not necessarily arrive at the exact same conclusions that I did. By explaining my thought process and choices allows the reader to evaluate whether they agree with me or not.

Another weakness of this method is that I am solely basing my research on previous research done by others. I am not gathering empirical data from the real world myself. This means that I need to evaluate every source on their validity and reliability. I might not be sufficiently

critical of my sources and therefore end up with data that is in actuality invalid. Contrarily, some of my sources will have collected empirical data from the real world. In that way the data I present will be an accurate representation of the real world. Additionally, a weakness of the research is that I will end up with a product that has not yet been tested in the real world, to gauge its learning potential one first has to test it in an actual classroom.

### **3.6 Ethical and legal responsibilities:**

All research must adhere to certain ethical and legal responsibilities, this is to ensure that the research is conducted in a proper manner that does not violate anyone's rights. Since my research method does not include any informants, I have no responsibility to preserve anyone's anonymity, autonomy, or personal life, which is normally a researcher's responsibility to maintain (Johannessen & Christoffersen, 2012). This is to ensure that participating in research will not interfere with your normal life. Researchers that include other people in their research have a larger ethical and legal responsibility. My largest responsibility is referencing my sources correctly and to accurately reproduce the data and information they present. Due to the nature of my research, I do not have to notify the Norwegian center for research data as I am not collecting information, sensitive or otherwise directly from informants. Some of the ethical responsibility for the authors of my sources also transfers to me. For me to remain ethical in my research I must ensure that my sources are ethical as well. If my sources have gathered data in an unethical way, it will still be unethical for me to use that data.

## **4 Didactical theories and Lesson Plan:**

This chapter focuses on the didactical theories I found and utilized to base my lesson on. The first half of the chapter will focus on and present these theories. The latter half will present the lesson plan.

### **4.1 Didactical theories:**

In the sub-chapters below, I will present the didactical theories I deemed relevant and important enough to present. I chose to focus on motivational theories, social cultural theory,

backwards planning and the didactical relationship model. These are the theories that proved instrumental in my creative process and had a great deal of influence.

#### **4.1.1 Motivation:**

Students often question the activities in the classroom, why they have to do them, what value they get out of it, how it will impact their lives after school, etc. Motivation is a crucial aspect of the work process for people, it is what drives people to work harder and longer. Some who need motivation more than others might be students in school. According to Skaalvik and Skaalvik, Hattie found a connection between students' motivation and their academic performances (Skaalvik & Skaalvik, 2015, p. 12). If a student is properly motivated, they will work harder, work longer, focus more, and perform better (Skaalvik & Skaalvik, 2015, p. 13; Inage, Lawn, & Lawn, 2013).

Motivation can be split into two categories, internal and external motivation. Internal motivation is seen as the strongest type of motivation and gives better results than external motivation. Creating internal motivation comes from doing an activity that one finds interesting and fun. The act of doing the activity is reward enough in and of itself to continue doing it (Skaalvik & Skaalvik, 2015, p. 66; Harmer, 2007, pp. 98-104). If a student is internally motivated to work on something they will work harder and longer and perform better than they usually do. This type of motivation is what I will be trying to create in my students by bringing movies into the classroom, something they associate with entertainment and their real life will likely give birth to internal motivation in my students.

In external motivation, the motivation for completing a task comes from an external source, this motivation could be a reward, for students this would be a good grade on their report cards. External motivation can also be divided into autonomous and controlled external motivation. Controlled motivation is when someone feels they have no choice but to work on a task to achieve a reward or to avoid punishment. (Skaalvik & Skaalvik, 2015, pp. 67-68; Harmer, 2007, pp. 98-104). Autonomous external motivation is when someone has internalized the values of an institution or society. Skaalvik & Skaalvik exemplify this with a scenario of a man cleaning his apartment. The man has no joy in washing and cleaning, there is no one that corrects or evaluates his washing, and nothing would happen if he did not clean

his apartment. The man has internalized the values and norms of the society he lives in to keep his personal space clean (Skaalvik & Skaalvik, 2015, pp. 67-68). External motivation is inferior to internal motivation, but it is still present in classrooms and schools everywhere in the form of grades, assessments, punishments for not performing well, etc. My research will not rely heavily on external motivation, but its effect cannot be ignored as it perpetuates throughout the school system.

#### 4.1.2 Socio-cultural learning theory:

The socio-cultural learning theory is based on Vygotskij's theories. It explains how learning occurs by interacting with other people, artifacts and tools in a social, historical, and cultural context. This learning theory notes language as one of the main facilitators for learning (Rossebø, 2010). The best and most frequently used way people communicate, is through language. Socio cultural theory also introduces the zone of proximal development (ZPD). This phenomenon sheds a light on student's abilities (Rossebø, 2010). The phenomenon can be presented in the figure below.

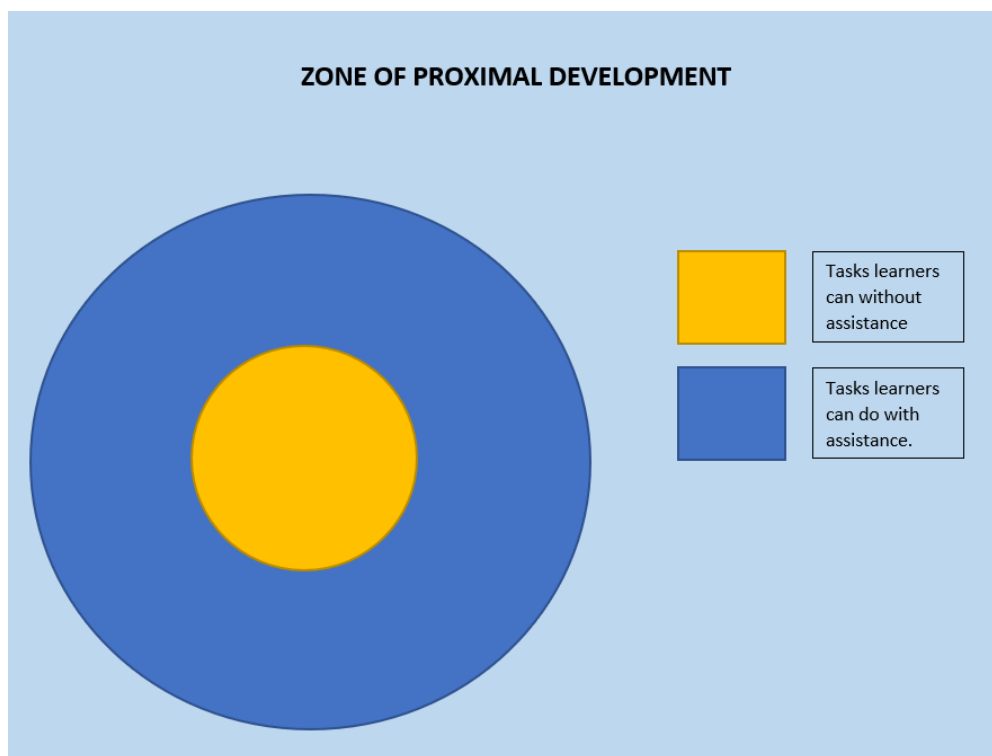


Figure 1: Zone of Proximal Development. Based on Rossebø (2010)

The ZPD shows how students are able to achieve even greater things with a little support and help from someone else, in the context of schools this could be teachers and other students. In this research project the ZPD is an important factor too consider when planning lessons, when the teacher is present the difficulty level of tasks can be increased, if the teacher is not present, for example with homework, the tasks have to be placed within the yellow circle for students to experience mastery (Rossebø, 2010). The socio-cultural aspects are also important for my lesson plan as the focus of movie adaptations connects to a cultural context for the students.

### **4.1.3 Backwards planning:**

The Backwards planning model (BPM) is a way to create lesson plans and curricula for students. This way of planning was created by McTighe and Wiggins to circumvent some problems regarding the traditional way of planning lesson and curriculum. These problems are referred to as *the twin sins of traditional design* (McTighe & Wiggins, 2005, p. 16). These two problems are referred to as *hands-on without being minds-on* and *coverage*.

The first problem, *hands-on without being minds-on* is that other planning methods may have students complete tasks and activities that merely fill time but not deepening the students' understanding (McTighe & Wiggins, 2005, p. 16). *Coverage* deals with how students are pushed through subjects, books and lessons so that the teacher can tick of a box in the curriculum without a clear goal in mind. For example, a teacher merely lecturing the students on a subject without asking questions or having the students reflect on the subject (McTighe & Wiggins, 2005, p. 16). The backwards planning process is split into three stages which can be seen in the figure below.

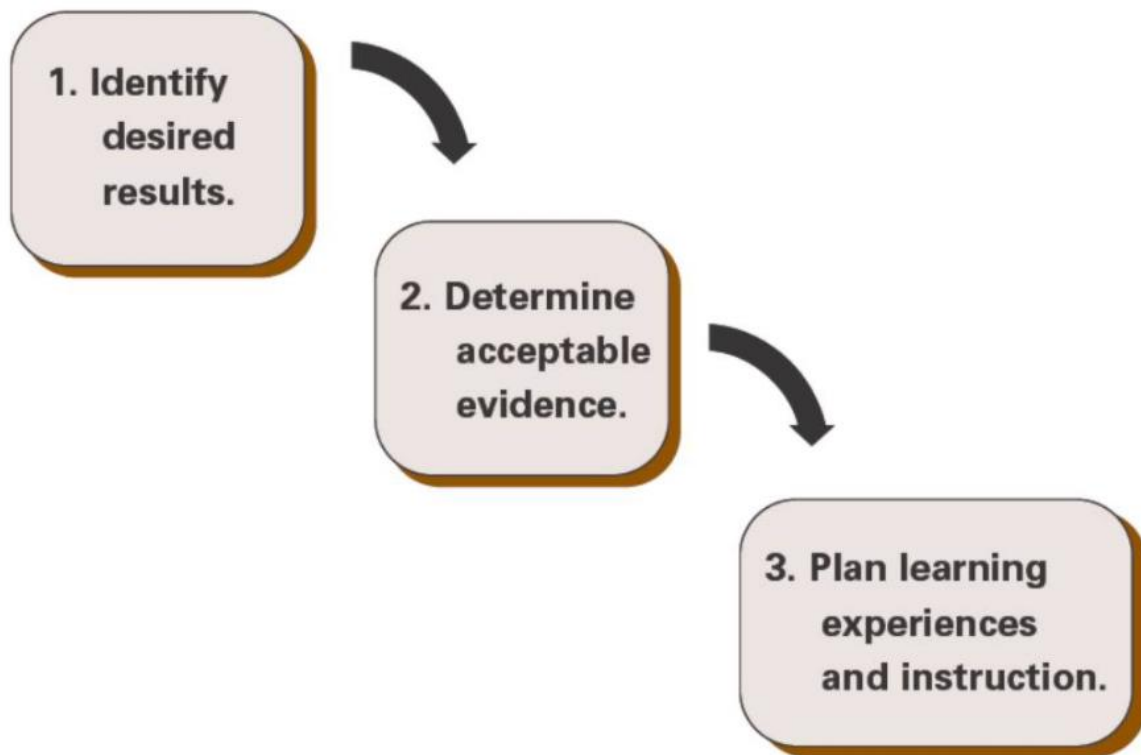


Figure 2: Backwards planning stages from McTighe and Wiggins (2005, p. 18)

**Stage one:**

Here, the teacher must identify which results they want to see in their students. This is done by looking at the curriculum, the values and competences that students are supposed to have after they finish schools. Since it is impossible to create one plan to incorporate everything the teacher must focus on smaller aspects first, teachers will then create a goal for the students to achieve. This goal can be for the students to gain knowledge about a subject, the ability to discern hidden meaning in texts or increase their public speaking skills (McTighe & Wiggins, 2005, pp. 18-19).

**Stage two:**

In this stage the teacher needs to create criteria and determine assessment evidence for the students so that the teacher can evaluate if they have achieved the goal created in stage one. This forces the teacher to decide on criteria and assessment evidence that their own lessons must produce. This way of creating and viewing lesson planning makes teachers create plans so that do not commit the *twin sins*. Since all lessons created this way have a specific goal in

mind, the students will not be given activities that lack purpose and there will be no covering of a subject simply to cover it. The students will have an increased understanding of the subject at the end of the lessons (McTighe & Wiggins, 2005, pp. 18-19).

Stage three:

It is not until this stage the teacher starts creating the specific lessons and activities that the students will experience. These tasks and activities must then create the desired assessment evidence, so that the teacher can evaluate whether the students fulfilled the goals and criteria from stages one and two. When a teacher wants to create good lessons, they must ask themselves which activities, focuses, subjects and processes might help the students in the best way to achieve the goals (McTighe & Wiggins, 2005, pp. 18-19). In stage three specific activities will be planned based on *WHERE TO*, which is a grouping of factors that must be considered when choosing activities. The different factors and their meaning are as follows:

W= Help the students know Where the unit is going, and What is expected? Help the teacher know Where the students are coming from (prior knowledge, interests)?

H= Hook all students and hold their interest?

E= Equip students, help them Experience the key ideas and Explore the issues?

R= Provide opportunities to Rethink and Revise their understandings and work?

E= Allow students to Evaluate their work and its implications?

T= Be Tailored (personalized) to the different needs, interests and abilities of learners?

O= Be Organized to maximize initial and sustained engagement as well as effective learning?

(McTighe & Wiggins, 2005, p. 22)

The backwards planning process can be viewed as planning a hiking trip up a mountain. Here the achievement of hiking to the peak is the desired result. The acceptable evidence would be to hike to the peak of the mountain. The planning of the learning process would be planning the hiking route. There are several different routes to the summit, some of these routes might involve rock climbing, swimming, crossing rivers, going down and up hills. Since the desired result is to hike up the mountain one should choose a route that one can walk from beginning to end. This would be the most efficient route, whilst also being the most relevant as the goal was to hike up the mountain, not climb or wade in water.

#### **4.1.4 Didactical relationship model:**

The didactic relationship model (DRM) shows the interplay between different factors that a teacher must consider when they plan their lessons. It highlights six important factors that



must be carefully evaluated so that their lessons can be completed the best way possible with the best possible learning outcome for their students. The model can be viewed in the figure below.

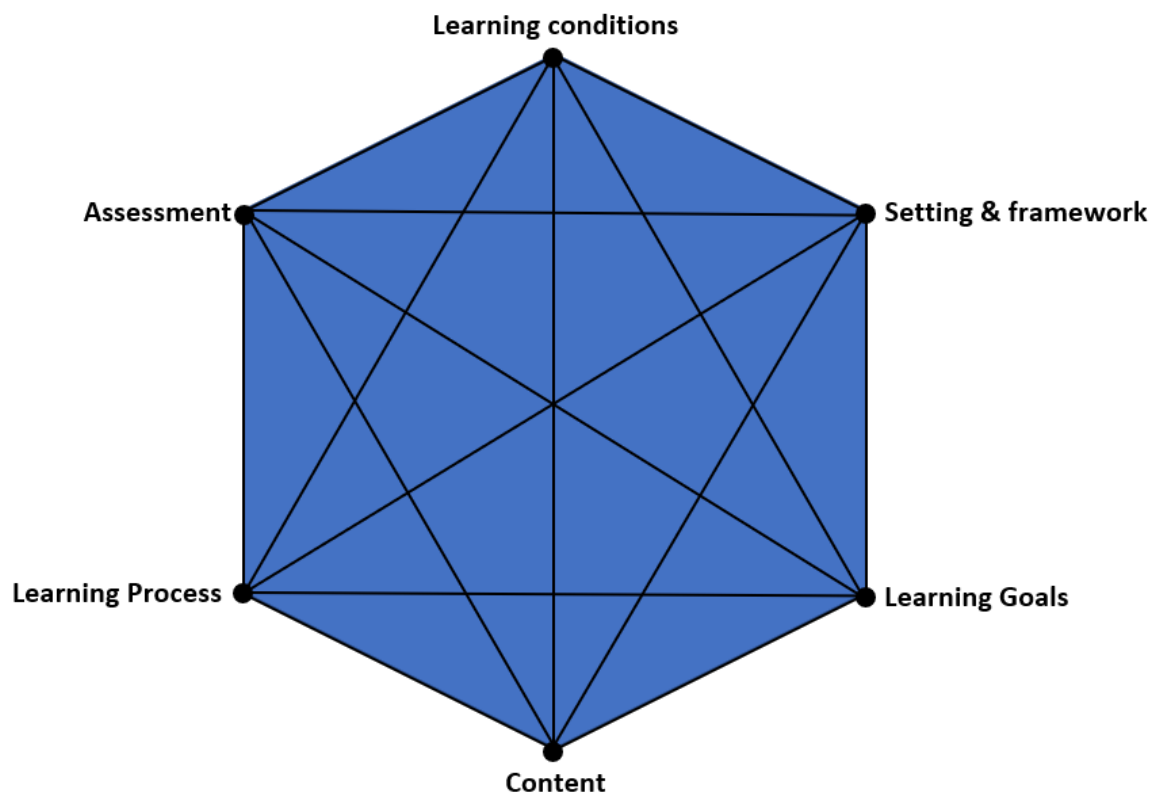


Figure 3: Didactical relationship model. Based on Weitze (2016, p. 8)

As shown, the model is split into six categories: learning conditions, setting and framework, learning goals, content, learning process, and evaluation. The first category, learning conditions is the different conditions that the students have to learn. This pertains to their willingness to learn, their current level and any possible learning disabilities. Setting and framework deal with the physical location and materials available for the teacher to use. If a teacher has iPads, computers and other technological devices their lesson can be constructed differently from a classroom that do not have these resources. Learning goals is the goal the teacher has placed for the students to achieve during the lesson. This goal shapes what the focus for the lesson will be. The content is the specific subject that the teacher will be teaching the students in. If for example the teacher is teaching a class about trees, grass and plant life it might be prudent to take the class outdoors if possible. The learning process dimension is how the students will work and how they will learn, the types of activities they

will have to complete in this lesson. Lastly, the evaluation dimension is how the students will be evaluated by their teacher. The students can be evaluated in many different ways depending on how they have learned and what types of activities they did. If the students produced a text in their lesson the students can not be evaluated on their oral skills, they must be evaluated on their writing skills. All these factors influence how a lesson can be shaped and how it is completed, they also have an effect on each other, a variable in one factor can have implications for another. For example, if a school lacks digital resources, which would fall under the setting and framework factor, would impact the learning process factor as certain activities would not be completable (Imsen, 2017, pp. 302-303; Weitze, 2016, pp. 8-11).

## **4.2 Lesson Plan:**

In this chapter I will be presenting the lesson plan I created in an attempt to answer my thesis question: “How can a teacher work with movie adaptations as texts in the ESL-classroom?”. The chapter will explain some of my choices regarding my lesson plan, the creative process and what theories shaped the creative process. There will also be a presentation of each week’s focus and activities for the five-week lesson plan as well as an example of how the comparison task will be.

### **4.2.1 Backwards design & didactical relationship model:**

The table below was taken from Wiggins and McTighe (2005), this table is used to illustrate how the backwards planning creative process works and show the stages in greater detail than in *Figure 2*. I filled in the table with the goals and evidence that I created for my lesson plan, the specific lessons and activities are presented below the table as it was too much text to place inside the table.

<b>Stage 1-Desired Results</b>	
<b>Established Goal:</b> <ul style="list-style-type: none"> <li>• <b>Understand why movie adaptations are different from the source material.</b></li> </ul>	
<b>Understandings:</b> <i>Students will understand that . . .</i> <ul style="list-style-type: none"> <li>• Movies and books are not the same</li> <li>• Changes have to be made when adapting a story from book to movie</li> </ul>	<b>Essential Questions:</b> <ul style="list-style-type: none"> <li>• Why are changes made to the story when adapting it to a movie?</li> <li>• Are these changes necessary? If so, why?</li> <li>• What are the main differences between books and movies?</li> </ul>
<i>Students will know . . .</i> <ul style="list-style-type: none"> <li>• How the adaptation process happens</li> <li>• Why changes have to be made in the process</li> <li>• How movies and books are different</li> </ul>	<i>Students will be able to ...</i> <ul style="list-style-type: none"> <li>• Explain why changes have to be made</li> <li>• Explain the main differences between movies and books as storytelling devices</li> </ul>
<b>Stage 2-Assessment</b>	
<b>Evidence</b>	
<b>Performance Tasks:</b> <ul style="list-style-type: none"> <li>• Written work</li> <li>• Answers in the pamphlet</li> <li>• Filming a scene from the book</li> </ul>	<b>Other Evidence:</b> <ul style="list-style-type: none"> <li>• Oral participation in class</li> </ul>
<b>Stage 3-Learning Plan</b>	
<b>Learning Activities:</b> What learning experience and instructions will enable students to achieve the desired results? How will the design W= Help the students know Where the unit is going, and What is expected? Help the teacher know Where the students are coming from (prior knowledge, interests)? H= Hook all students and hold their interest? E= Equip students, help them Experience the key ideas and Explore the issues? R= Provide opportunities to Rethink and Revise their understandings and work? E= Allow students to Evaluate their work and its implications? T= Be Tailored (personalized) to the different needs, interests and abilities of learners? O= Be Organized to maximize initial an sustained engagement as well as effective learning?	

Table 1: Backwards planning table, based on (McTighe & Wiggins, 2005, p. 22)

The backwards planning method was implemented due to its nature and the way it shapes the creation of a lesson plan. By focusing on the goal from the beginning it allows me to create a clear path for the students to achieve that goal. By following the table above, I was able to

break the main goal into smaller pieces that I could use as a goal for individual lessons. This allows the students to be given smaller goals that connect to each other and help fulfill the main goal of the project. Breaking the goal down into smaller and more easily attainable goals made my job easier, it also made it easier for me to see clearly, how to help the students achieve the main goal, which also made lesson planning easier. I could now focus on specific small goals for each lesson, this also created a natural progression for the students.

When I started creating my lesson plan, I implemented the didactical relationship model into stage three of the backwards planning model. I did this so that I could ensure that I got the best possible lessons for my students. However, it is difficult to consider setting and learning conditions when I do not have an actual class to plan for. Therefore, I created my lesson plan based on an imaginary class of 8<sup>th</sup> graders. The class would consist of 25 students with a normal variety of English language proficiency. An imagined school will also have to be part of my planning. Most schools in Norway at this time supply middle school students with either iPads or laptops for use in the classroom and at home. This will allow me to plan lessons where the students would have access to computers, software and the internet during classes. This opens up a lot of possibilities for different types of activities for the students. By using both the didactical relationship model and backwards planning in my planning process I became more aware of a more efficient way to create a lesson plan. The combination of the two methods created a unique framework in the planning process. It gave me direction from the start with a clear goal, as well as a good framework for creating specific lessons. I had small attainable goals for each lesson, lessons were then created using the didactical relationship model with the small goal in mind. This way, both the progression of the students and the attainability of the goals was preserved. In addition, each lesson was carefully crafted around the factors presented in the didactical model.

#### **4.2.2 Lesson Plan:**

In the sections below I will be presenting the tasks, goals and focuses of each week of my lesson plan. They will give a short and succinct overview of what the students will be working with and experiencing throughout the project and why the focus of the lessons are what they are. The students will be given a pamphlet which will be with them for the duration

of the project. In the pamphlet, will be a schedule for the full five weeks, complete with goals and activities for each lesson. Also included will be all the tasks and homework assignments for the students for the entire project. This pamphlet can be viewed in the appendix section. The table below will present the contents of the first week of lessons.

<b>Week 1: Startup of project and starting movie</b>
Lesson 1: Introduce the project, explain, set goals, hand out papers etc., show trailer Goal for the lesson: I understand that there are differences between a movie and a book.
Lesson 2: Start watching movie, students will be doing during reading activities, taking notes of important moments, moments they enjoyed particularly. Revelations they were surprised by Goal for the lesson: I can identify key events/characters in a movie.

*Table 2: Week 1*

It is important that the students are aware of what they are expected to do in the following weeks, this is why the first lesson deals with introducing the project and preparing the students for the next five weeks. This prepares them for the process and reduces the chances of students suddenly feeling overwhelmed and struggling to start their work. If the students also know what tasks they have to accomplish beforehand they can start making possible solutions on how to solve them in advance. This will make it easier for them to accomplish the tasks when they are expected to do them. A thorough introduction and check of students' competence is also paramount to a good learning outcome. The wizarding world will most likely be known by at least a fair share of the student body. Many students will also probably have read all the books or watched all the movies. If I, as the teacher can get a better view of the degree to which students are familiar with Harry Potter my job will be easier. I know that I can expect more from those students than those who are not familiar with it at all. They can also be useful resources in helping other students later. The familiarized students will also likely be more motivated to work with this project as they already have an interest in the subject (Skaalvik & Skaalvik, 2015).

<b>Week 2: Watching and finishing the movie</b>
<p>Lesson 3: Continue watching the movie, students will be doing <i>during reading activities</i>, taking notes of important moments, moments they enjoyed particularly. Revelations they were surprised by</p> <p>Goal for the lesson: I can identify key events/characters in a movie.</p>
<p>Lesson 4: Finish watching the movie students will be doing <i>during reading activities</i>, taking notes of important moments, moments they enjoyed particularly and revelations they were surprised by.</p> <p>Goal for the lesson: I can identify key events/characters in a movie.</p>

Table 3: Week 2

This week will only focus on watching the movie. The student's job will be to absorb as much information as possible from the story. In their pamphlets there are tasks that they must complete whilst watching the movie (pamphlet pages 8-10). This makes them analyze the movie, and to recognize which actions, characters, words and decisions are important to the story. There are many things in Harry Potter that might seem trivial at first, but are revealed to be important later. For example, Ron beating Harry at Wizard's chess and proving that he is a very good player. This might just seem like a fun version of chess meant to entertain the audience, but it comes back into play when the trio are going through the trials and Ron has to play the across the chessboard so they can get to the Philosopher's stone.

<b>Week 3: Main summary of the story, favorite parts. Start comparing the stories</b>
Lesson 5: Main summary of the story. Students share their favorite parts of the story Goal for the lesson: I can notice changes made in the adaption
Lesson 6: Compare text excerpts of important parts and the students' favorite parts. Talk about the differences, ask students why they think they are different. Create a discussion. Goal for the lesson: I can think of reasons for why changes are made when adapting a story.

*Table 4: Week 3*

This week will focus on the main story and some of the differences and similarities that are notable between the book and the movie. The students will be summarizing the story and deciding on what are the most important parts of the story. The first lesson is more focused on the essence of the plot. I want the students to bring as much of the plot they have seen with them, to think back and connect everything. Here we will look at some examples from the text and compare them to the same parts in the movie. For example, we will look at the red herring in the narrative, Professor Snape, throughout the book and the movie, the audience is to believe that Professor Snape is trying to steal the Philosopher's stone. One specific example is the first potion lesson where Snape is portrayed as a cruel and vindictive character. Below I will present an example of how I would work with comparing the movie adaption to the novel it was based on. Here, I will be focusing on Snape's first potion lesson. In the movie this scene is placed at 49:14-51:07, in the novel this scene is in chapter 8 "The Potions Master". I chose this scene as it introduces one of the most important characters in the novel, and the series, Professor Snape. This scene is the first time the reader or viewer can get a clearer picture of Snape, and who he is as a character. The scene also contains many instances where the differences in how a movie builds a character and how people perceive them versus how a novel does it. In both the film and the novel, Snape shows clear disdain for Harry by questioning him on potion ingredients.



*Figure 4: Professor Snape, runtime: 50:30, from Columbus (2001)*

In the shot shown above, Snape is clad as usual, in all black. Due to the camera being placed at an upwards angle Snape appears as a larger and more threatening character. He is also obscuring the only source of light in the dungeon. With his attire and demeanor this is used to show that Snape is a bad character who blocks light in the students' world. This all creates negative connotations towards Snape, creating a faux villain, the red herring. In the novel, Snape's dark personality and demeanor is not portrayed as blatantly as it is in the movie. Snape's black clothing is not mentioned until page 148 (Rowling, 2014) "He swept around in his big black cloak.". The novel does however mention that Snape has cold and empty black eyes that made one think of dark tunnels (Rowling, 2014, p. 146). This focus on the character's eyes and comparing them to dark tunnels is used to create a soulless image of Snape, as the eyes are often considered the windows to the soul.

Snape's favoritism shows when he says "... for those select few who possess the predisposition..." (Columbus, 2001) and looks to Malfoy as the camera immediately, cuts to Malfoy. This brief exchange shows how Snape values Malfoy and Slytherins above Harry and Gryffindor. In the novel Snape takes points from Harry for things that are clearly not Harry's fault, like Neville ruining a cauldron. Snape's favoritism also shows in his actions and opinions of others in the novel "...criticizing almost everyone except for Malfoy, whom he



seemed to like. He was just telling everyone to look at the perfect way Malfoy had stewed his horned slugs...” (Rowling, 2014, p. 148) . In the novel, the favoritism is shown through thoughts of characters as well as the actions, whilst the movie must adhere to the *show, don't tell* technique.

When bringing this scene into the classroom, the students would be given text excerpts of page 145-149. They would then be asked to read the excerpt before the class moved on. Then the class would view the scene from the movie. The students would then identify the major differences between the two texts, this could be accomplished first individually, then the students would share with their seating partners, eventually the class would share together the differences found. As the teacher, I would also use the lesson to show students some minor differences in how movies shape characters through visual aids, whilst books use literary ones. I would show the picture shown above and ask students how the picture makes them feel about the character, I would then go on to explain how the framing of Snape creates and ominous presence. After this, I would show in their text excerpts how some of the same characterization is done through actions, dialogue, and Harry’s thoughts.

<p><b>Week 4: Going through differences between books in movies in general, why they are different as story-telling devices</b></p>
<p>Lesson 7: Go through how books tell a story, narrative devices, and how narrative devices are used in movies. Goal for the lesson: I understand how some narrative devices in movies and books work.</p>
<p>Lesson 8: Students make a video on their phones recreating a scene based on the text excerpt. Video is handed in for evaluation. Grading is based on use of visual aides, how it adheres to or differs from the source material. Any deviation or adherence will have to be argued by the students. Why did they choose to do things this way, etc. The students will be given the choice of choosing a part of the story that was not in the movie and one that was. The groups (groups of 4) will decide together. Will be filmed on their phones or school ipads. Goal for the lesson: I can create a short movie adaption of a text</p>

Table 5: Week 4

This week focuses on how both movies and books tell a story. The similarities and differences between them. This is to make the students understand in part, why movie adaptations are different from the source material. The task of the second lesson is extremely vital for students to achieve this understanding. Having the students adapt a small part of the story, the students will get a small taste of how a full-scale adaptation is created. They will notice what parts are translatable (Stram, 2000) from the book to the screen and what things are not. They must then compensate for the things that are not translatable in other ways, for example, narration to compensate for thoughts characters have in the excerpt. They have to think of ways to present the same information in the book in a different manner on the screen. By experiencing the adaption process themselves, the students will gain knowledge about the literary basis that movie adaptors must have, and how movies should be appreciated as their own thing (Wiland, 2016, p. 216). The students will be able to choose between three excerpts. The first excerpt is partially present in the movie. There are some circumstances around the main event of the excerpt that is different in the book than in the movie. This allows the students to draw some inspiration from the movie as well as having some creative room. The second excerpt is almost identical to what happens in the movie. The same characters are there and the settings are almost identical. This allows the students to draw a lot of inspiration from the movie but also gives them the opportunity to put their own spin on it. The last excerpt is not present in the movie. The circumstances are completely different in the movie. This allows students to create something new and entirely their own. Without the movie adaptation to draw inspiration from they have to create everything themselves. I chose to use these three excerpts with varying degrees of representation in the movie deliberately. By doing this I allow the student to challenge themselves at their own level. This ensures that all students are able to reach the goal of the lesson without the weaker students falling behind and the stronger students feeling bored and unchallenged.

<b>Week 5: Reviewing own movies and summary</b>
Lesson 9: Looking at each other's movies. Seeing the differences. Go through the creative process of the groups. Analyze their choices. Goal for the lesson: I can analyze the adaption process
Lesson 10: Sum up what has been done these weeks. Goal for the lesson: Understand why movie adaptations are different from the source material

Table 6: Week 5

In lesson nine I have the students compare their adapted movies to show how some groups might have adapted the same excerpt but with a completely different result. In doing so, I will show the students how everyone interprets a text differently and that the adaption process shows this extremely well (McFarlane, 2007). It was a deliberate choice to use the last week to sum up what the students have accomplished. This way the students are reminded of all the work they have done and their own accomplishments. This reinforces the learning that they have done, they are able to see the bigger picture of the entire project and how they built upon their own knowledge and improved themselves.

### 4.2.3 Homework:

I decided to use the homework as a way to keep the subject matter in the minds of the students, by using homework this way the students do not leave the classroom and forget everything. The homework will not be used as part of the evaluation for the level of achievement, it is there to keep the student's focus on the theme, (Utdanningsdirektoratet, Lekser-hva bør skolen tenke på?, 2021). If a student does not complete their homework assignment it will be a dot on their record. Homework should also not go beyond what the students have learned in the classroom. The work conducted at home should only be a repetition of what was done at school (Utdanningsdirektoratet, Lekser-hva bør skolen tenke på?, 2021). Younger students are not required to teach themselves new things, that is the responsibility of the teacher. Therefore, the homework tasks are created to be within the

first circle in *Figure 1*, where students can complete the tasks without outside help. The homework for the first week is also more fun than educational, I chose to do this deliberately. It gives the students a deeper immersion into the world of Harry Potter, it also gives them something to connect to in the books, the Hogwarts houses, they can view the story whilst also be a part of it. Sorting the students into houses can also be useful for other endeavors, given that the groups are somewhat equal in numbers. In physical education you could have a house cup, for example. When dividing the class into groups for other projects it is a quick and easy way to divide the student body. The homework assigned to the students for the entire project can be seen in the table below.

<b>Week 1:</b>	Go on <a href="https://www.wizardingworld.com/">https://www.wizardingworld.com/</a> and get sorted into your Hogwarts house  Find your wand and Patronus charm. Write it down in your pamphlet
<b>Week 2:</b>	Watch the trailer for the movie again. What important parts of the movie did the trailer not mention? Did it spoil any important moments?
<b>Week 3:</b>	Compare character descriptions from the book to the cast.
<b>Week 4:</b>	Find a difference between the book and the movie/find a difference between a book/comic book and movie/tv show that you've watched.

*Table 7: Homework assignments*

To keep the students focused on the theme, the homework tasks are centered around the main focus of adaptations. The first week is merely a deeper dive into the world of Harry Potter. The second week focuses on the movie aspects of the story. The trailer is made to entice potential audiences to come watch the movie in theaters. The task asks the students to identify the important parts of the story they have recently finished watching. They must also recognize them in the trailer if they are present there. The homework for the third week asks the students to compare the cast of the movie to their characters descriptions in the book. The casting of a character in an adaptation is somewhat of a tricky process. Many people already have a visualization of the character in their head. The actor portraying the character might not be compatible with the visualization of the viewer. It is very nearly impossible to find an actor that can be 100% accurate compared to the character described in the text. Asking the students to make this comparison and analyze it will be an important lesson for them. I

believe this use of homework is more beneficiary to the students as it is not more heavy work for the students to spend hours and hours upon at home. By keeping the tasks simple I also avoid the problem of some students having parents who can help them in their studies and some who do not. If I gave homework that the students needed help with, the academic differences in the student body would increase as some would have help, whilst others would be left to themselves and eventually fall behind.

## **5 Discussion:**

In this chapter I will be discussing my lesson plan, how it connects to the current curriculum and possible future ones, how the BPM and DRM influenced my planning process, as well as strengths and weaknesses of the resulting lesson plan. I will then discuss my choice of text and why I chose to use *Harry Potter*. Lastly, I will present some considerations for the future of my lesson plan and possible future research that can be done on the subject.

### **5.1 Connection to *LK20* and other curricula:**

All lesson plans must be connected in some way to the current curriculum. The lesson plan I have presented is directly connected to the *LK20* curriculum as the plan will explore and work with some of the competence aims for after 10<sup>th</sup> grade. The list of relevant competence is as follows:

- Use a variety of strategies for language learning, text creation and communication.
- Use different digital resources and other aids in language learning, text creation and interaction.
- Listen to and understand words and expressions in variants of English.
- Follow rules for spelling, word inflection, syntax and text structure.
- Read, discuss and present content from various types of texts, including self-chosen texts.
- Read, interpret and reflect on English-language fiction, including young people's literature.

- Write formal and informal texts, including multimedia texts with structure and coherence that describe, narrate and reflect, and are adapted to the purpose, receiver and situation.

(Utdanningsdirektoratet, Utdanningsdirektoratet, 2020)

These competence aims are the ones students will interact with by following the lesson plan. Since both the novel and film employ British English as the written and spoken language, this will expose students to variants off English. The texts chosen for this lesson plan are in addition to being fictional texts, are also what is considered young people's literature. The use of the film will incorporate the competence aim of using digital resources and other aids into their language learning. By having the students create their own short movies adapted from text excerpts the student will be creating their own multimedia texts. Throughout the entire process presented in the lesson plan the students will also be tasked with following the rules of the English language pertaining to spelling, word inflection, syntax and text structure. This will be present whenever they answer a question in their pamphlets. The students will also read, discuss and present content from the two texts both to each other and to the teacher. For example, the task on page 11 of the pamphlet, here the students are tasked with writing down the five most important events in the movie. This makes the students read, discuss, and present content from texts, as well as read, interpret, and reflect on fiction texts. All the activities in the lesson plan that the students will have to complete encourages the students to use a great variety of strategies for their own language learning, how to create texts and how to communicate.

A lesson plan should also be applicable to future versions of the curriculum. The English subject in Norwegian schools will for the foreseeable future retain some facets that will not see great change. The *LK20* curriculum has three core elements: communication, language learning and working with texts in English (Utdanningdirektoratet, n.d.). Aspects such as these will most likely always be present in the English curriculum. These represent the core elements of the English language that is taught in schools. Therefore, they were an important aspect to focus on when creating the lesson plan. The current English curriculum also contains the previously mentioned, four basic skills that must be used and practiced in the subject: oral skills, writing, reading, and digital skills (Utdanningsdirektoratet, Basic skills, n.d.). These skills are some of the most basic of skills that students must master to their best

ability in order to become functioning members of society. The lesson plan was created to utilize and develop these basic skills as much as possible. This was done deliberately so that the lesson plan does not become immediately outdated when a new curriculum is created.

## **5.2 How the planning models affected the planning:**

The backwards planning process had a tremendously positive effect on the creation and forming of the lesson plan. By using the backwards planning model (McTighe & Wiggins, 2005), I was able to focalize my thought process towards creating a goal for the lesson plan before I began the work of planning lessons. This was a change compared to how I would usually plan lessons. Previously, my planning process started with finding a suitable subject to teach about. Having decided on a subject I would then find or create tasks that would fit into the subject as well as maintaining relevance to the *LK20* curriculum. Lastly, I would tailor the lesson and activities to the learning prerequisites of the class I was to teach. This process would leave my lessons without context, they would for the most part be individual lessons focusing on a single subject that would not be followed up in the following lessons. By using backwards planning, I was able to create a series of lessons that worked towards the same goal. This granted the lessons context, and a connectedness that students need. By experiencing several lessons focused on one subject, one goal, along with sub-goals and one theme the students are more likely to remember more of the entire experience. This connects to the aspect of deep learning in the new *LK20* curriculum (Utdanningsdirektoratet, Dybdeløring, 2019). One lesson focusing on movies in a sea of other lessons will not be particularly significant in their minds. A larger project centered around this subject matter, however, will give the students something larger and more specific to latch onto and remember.

The three stages of backwards planning were very effective in creating a good starting point for my planning. In stage one (McTighe & Wiggins, 2005, p. 18), I was tasked with creating a goal for the students. In this stage I created a goal for the students to achieve: “Understand why movie adaptations are different from the source material”. Upon achieving said goal, the students would have acquired new knowledge and experience pertaining to movie adaptations. The first stage also made me create invaluable questions that would work as a guide for the students. By answering these questions, the students will be able to achieve the

main goal. By completing stage one of the backwards planning model, I had a different starting point for the rest of my planning than I previously had. This new starting point made the goal clear to me and allowed me something to focus on while planning the lessons themselves. With this focus, all the lessons I created were made with the same goal in mind. Thus, all lessons worked to make the students achieve the main goal.

Upon entering the second stage (McTighe & Wiggins, 2005, p. 18), I had to create criteria and decide what was suitable proof for goal attainment for the students. The act of deciding on criteria and suitable proof before deciding on specific activities was a new experience for me. The process in the second stage was somewhat similar to the entire backwards planning model. By knowing what the end goal would be (the assessment criteria), it would be easier for me to create the rest of the plan. Through this process I was able to think about which activities yield which type of proof of learning. If I wanted written texts as assessment material, I would choose writing exercises. However, merely deciding on writing exercises would leave me with a plethora of different exercises to choose from, at this point no specific activities for the students had been planned. The backwards planning model allowed me to choose assessment material that would be best suited to measure goal achievement of the goal I created in stage one. In stage two I decided on oral participation in class, written work in their pamphlets and a short adaptation as assessment material. This meant that the tasks I would create needed to produce these materials so that I could evaluate the students' learning. This makes the assessment tailored towards the goal and creates a connection between the products of the students and the goal they are meant to achieve.

When I began the third stage (McTighe & Wiggins, 2005, p. 18) of the planning process the groundwork was already laid, my main job at this point was to create lessons that would produce the desired assessment materials. By narrowing down the desired assessment materials in stage two, the pool from which I could choose tasks from had diminished. This made the selection of activities easier since some type of activities would not yield the desired product. Using backwards planning, choosing which activities to use in the classroom proved to be a much easier endeavor compared to how I had previously worked. The goal was clear, the assessment materials were decided, I only had to select the activities that were suited to create the desired assessment material, worked with basic skills, could differentiate, and had a



focus on movie adaptations. It is at this point the didactical relationship model became relevant to my planning.

The didactical relationship model (Weitze, 2016) provides invaluable structure and insight into how some of the most important factors for learning affect each other. The model also proved crucial in completing stage three of the backwards planning cycle. By using the didactical relationship model, I was reminded of how the factors affect each other and that they are all equally important. These factors also shape which types of activities one can do in the classroom. If a school does not have iPads or computers any activity that requires students to go online would be either impossible or extremely difficult to complete. Naturally, the model works best when you have an actual class to plan for. I had to create an imagined 8<sup>th</sup> grade class. This group of students would be an approximation of how a typical 8<sup>th</sup> grade class in a Norwegian school is. This approximation would be based on my previous experiences and the statistics regarding number of students per teacher in Norway and the amount of resources allotted to schools. By using the model and my imagined class I was able to fill in the different factors in the model and see how they interplayed with each other. This meant creating tasks that both weaker and stronger students were able to complete and feel challenged by.

The backwards planning model and didactical relationship model might seem different on the surface; however, this is far from true, the BPM simply gives the DRM order and structure. When using the BPM, the first stage is to create a clear goal for the students, this is the same goal that is created in the goal section of the DRM, so the goal of the DRM connects to stage one of the BPM. The goal of DRM also connects to the W of stage three in the BPM, by having a clear goal for the students, they can see where the current project is headed.

The second stage of BPM deals with assessment evidence, and this connects to the assessment aspect of the DRM. They both deal with how to assess the students, how can the teacher see that the student has learned, and to evaluate to what degree the student has achieved the preset goal. The assessment factor also connects to the “E” part in stage three, as this part also deals with assessment. The learning process aspect of the DRM is present in the entirety of the third stage of the BPM, the third stage is the lesson plan, this includes all of the different ways students will have to work to learn and achieve the goal set in stage one. When it comes to the

learning conditions aspects of the DRM, this facet discusses the same things that W, T and O pertains to, and it is all about what conditions the students have that impact their way of learning. These conditions are important for the teacher to know so that they can accurately plan a lesson that students can learn from, and so it needs to be tailored to their needs and where they come from. The setting and framework of the DRM is comparable to the H, T and O aspects of stage three. These two factors both deal with organizational matters, how the lessons are structured, the resources available to the teacher and what they can do in their classrooms. Lastly, the content aspect and H, T and O. This factor coincides with the same parts of stage three that setting, and framework does, only in a different way. Content is focused on what is being taught, the content needs to be chosen to hook the students and hold their interests, as well as be tailored to their needs, abilities and interests, the content also needs to be organized in an effective manner.

By using the DRM in stage three of the BPM when creating each lesson, one is able to incorporate stage one and two to a higher degree into the third stage. This would not necessarily be the case if one did not use the DRM.

In the DRM all the different factors are considered equal and presented in a non-linear fashion and one is able to see the interplay between them and how they influence each other. The model makes a teacher see some of the most important factors when planning lessons in a different and more cohesive way. The BPM focuses on the same factors, however, they are labeled differently and presented linearly where some are given more priority and focus than others. By separating the factors in different stages, the two most important factors for the BPM is the goal, assessment and learning process as these factors have entire stages devoted to them. Organizing the factors and giving them an order to plan with makes the process easier, as one is more certain as to where to start the planning process and one has a blueprint to follow throughout the entire process. Through this thesis project I was able to combine these two models to create my lesson plan, due to the models' similar focus on important factors that impact lessons. In the figure below, I present where I find that the DRM connects with the BPM.

Backwards Planning Model	Didactical Relationship Model
Stage 1-Desired results & W	Goal
Stage 2- Assessment evidence & E	Assessment
Stage 3- Learning Plan	Learning Process
W, T & O	Learning conditions
H, T & O	Setting & Framework
H, T & O	Content

Figure 5: Comparing BPM and DRM. Self-constructed

By using these two models in combination, I was able to see the planning process from multiple angles which gave me new perspectives into the planning process.

### 5.3 Choice of text:

Throughout this thesis-writing-process I have had to make several decisions, some of which were larger and had a big impact on my thesis, whilst other choices were less significant. In the following paragraphs I will be discussing some of my major choices in light of the theory I have previously presented. I am doing so to show my thought process when I was creating my lesson plan, why specific texts were chosen and why.

The greatest choices pertain to the choice of texts and how I chose to approach working with them in the classroom. In the *LK209* curriculum, texts are noted as a way to facilitate language learning, increase the students' knowledge and deepens their cultural competence (Utdanningdirektoratet, n.d.). When I was deciding on which texts to use for my lesson plan, I made criteria for myself. The criteria were as follows: the texts need to be age appropriate for an 8<sup>th</sup> grade classroom, the texts need to be understandable for the average 8<sup>th</sup> grader, the subject matter has to be interesting to students, and the text has to either be the first in a series or a standalone text. These criteria were created to ensure that the students would be able to

read, understand and be able to work with the text. If the text was too complicated some students would most likely feel lost and not understand everything that was going on in the story. If for example, one took a text that was the conclusion of a series, the students would have a hard time understanding everything that was happening, as well as not understanding the significance of the things happening.

When looking for age-appropriate texts I looked through textbooks and online databases to find suggestions for texts to use in English classrooms. One of the most frequent suggestions was the *Harry Potter* books. This fact made the *Harry Potter* books one of the strongest candidates for my choice of text, very quickly. After reading through several lists and evaluating books according to my criteria I was left with two options, *Harry Potter and the Philosopher's Stone* (Rowling, 2014) and *Warm Bodies* (Marion, 2010), these were the novels that filled my criteria, they were also frequently mentioned in lists of suitable texts to use in classrooms. *Warm Bodies* became a strong contender due to its story, and smaller status, the story is a reinterpretation of *Rome and Juliet* (Shakespeare, 1597) but with a zombie twist. This could captivate a wide range of students due to the mix in genre, there is action, romance, gore and comedy. *Warm Bodies* is also a lesser-known movie and novel, this lessens the chance for students to have read the texts before, if I used *Warm Bodies*, I would have a higher chance of exposing the students to something brand new, thus capturing their interests. To decide between these two texts, I read both novels and watched both movies. Having completed my reading of the four texts I decided to use *Harry Potter* for my thesis due to a few deciding factors. The most deciding factor was that *Harry Potter* is much more widely known, it has been recommended for use in classrooms many times over and there are examples from many different parts of the world of use in the classroom to draw inspiration from. This would help me greatly in my own planning process, by being able to read what other teachers have done with the story of *Harry Potter* would make my planning process easier, and I would be able to include activities and tasks that I might not necessarily have thought of myself. Due to its popularity, many students are likely to have some prior knowledge of the series. This will give me as a teacher an advantage, students might be more interested in the subject matter, their motivation would increase thus increasing their effort in the classroom and willingness to learn (Harmer, 2007, pp. 98-104). By increasing the efforts of my students through internal motivation their learning outcomes would be considerably better than if the students only had external motivation (Skaalvik & Skaalvik, 2015).

A second reason for choosing *Harry Potter* over *Warm Bodies* is the subject matter. *Warm Bodies* is a young adult zombie-romance story. There are some graphic scenes of zombies killing and eating humans. These scenes could be difficult for some students to watch, these scenes could be a direct hindrance towards their learning as they would be more focused on what transpired on the screen rather than the narrative of the story. *Harry Potter's* subject matter also proved to be more suitable for the students. *Warm Bodies'* subject matter became, in my opinion too complex for middle schools students, it would probably fit better in high school classrooms. *Warm Bodies* explores the theme of what it means to be alive and how one's state of mind influences their lives and what happens to society when everyone is to a degree dead inside. The story of *Harry Potter* is more straightforward with clearer antagonists and challenges, this makes the story easier to follow, more understandable, with a more straightforward story, as the teacher, I can be more assured that most, if not all students will be able to follow the events that transpire.

Another factor that helped in solidifying my choice of text is that *Harry Potter* is more relatable for 8<sup>th</sup> grade students. Both Harry and 8<sup>th</sup> graders enter a whole new world, Harry goes to Hogwarts and joins the magical world, whilst 8<sup>th</sup> graders start middle school and enter their teenage years. This makes the story more parallel to their real lives, thus, they connect to the material in a different and stronger way. The feelings and questions students and Harry face are to a degree similar. They would both be unsure of how things worked and what rules applied. There is also the fact that Harry meets a new school with new teachers, this mirrors what 8<sup>th</sup> grade students experience. As with Harry, students meet new teachers, some of whom might be perceived as scary, unfair, kind, strict but fair and useless. For example, Snape might be the unfair, strict teacher who plays favorites with the students, whereas McGonagall would be the strict but fair teacher that students rarely bear ill will towards. This shared experience will allow students to connect more with Harry than they could with R (the protagonist of *Warm Bodies*). If students feel connected to the characters in a text, they will be more invested and focus more on the subject. To get the students engaged in the characters they are studying is a great way to ensure students stay on task and work diligently with the subject matter and tasks they are given. This connection to the characters and the story can awaken internal motivation in the students as they see the material something fun and interesting to work with (Harmer, 2007, pp. 98-104).

The final factor that solidified my choice is the reading level required for the texts. *Harry Potter* is more easily read than *Warm Bodies*. *Harry Potter and the Philosopher's Stone* is suitable for children with English as their first language who are seven- to eight-year-old (media, 2019). *Warm Bodies* is aimed at an older audience, 15 years and older (Eisenheart, 2019). This will make the choosing of text excerpts for tasks easier. By choosing a text that is more easily read I can ensure that more of my students are able to read and understand what is written in a timely manner so that they do not get left behind by other students. The movie adaptation and novel versions of *Harry Potter* are also easier to compare than the two version of *Warm Bodies*. The changes made to *Warm Bodies* are oftentimes more subtle and are not always that easy to recognize. This would make it harder for students to recognize and work with comparing the two texts, which would impede their learning process as they would struggle with the simple act of identifying differences when their real task is to reflect around the differences and why the changes occurred. *Harry Potter*, however, has clearer differences and specific actions that do not fill up a lot of text or movie runtime. This makes it easier to compile a larger set of examples of differences to show students. Some differences however are more subtle or only partially different from the novel version. This allows for differentiating the task for students. The students who are academically stronger than other students can work with the subtle differences whilst the typical students work with differences that are a bit easier to spot, whilst the weakest students work with the most obvious differences. This ensures that all students do the same task and achieve the same goal and experience mastery and satisfaction.

#### **5.4 Weaknesses and strengths:**

All lesson plans have strengths and weaknesses, and it is up to the teacher to balance these to the best of their ability. As such, my proposed lesson plan also has several strengths as well as a few weaknesses, which will be discussed below. One major strength of this lesson plan is arguably that I was given adequate time to gather information to make informed choices. With such a long creative process the choices that were made were well founded and based in didactical theories. For example, the choice of text was carefully considered, both the novel version and film version of the story were read and watched. They were then evaluated according to how well they would fit in the classroom based on criteria from didactical theories, for example, that texts must be age appropriate, readable by the students and

relatable. The lesson plan was created using planning strategies like the didactic relationship model and backwards planning which are well documented and regarded as excellent ways to plan lessons (McTighe & Wiggins, 2005; Weitze, 2016). This use of accredited strategies adds credibility to the structure of the lesson plan and reinforces its standing as a good lesson plan. Another aspect that lends strength to the lesson plan is the incorporation for aspects of students' daily lives and their interests. The *Harry Potter* books and movies are a huge part of popular culture despite the final book being published in 2007 and the final movie that was centered around Harry came out in 2010. The two texts chosen also contains representation of some experiences that the students themselves are experiencing, new school, new teachers, and new students. By tapping into parts of student's daily life, the plan activates their inner motivation to a higher degree. By increasing the internal motivation, the students are more likely to work harder, stay focused for longer and perform better in the lessons (Skaalvik & Skaalvik, 2015; Harmer, 2007).

Another strength to this lesson plan is that it includes a variation of tasks, and tasks that allow for differentiation. For example, in the task where students must create their own adaption, there is room for differentiation based on the students' academic levels. There are three texts excerpts to adapt, one excerpt is also adapted very accurately in the movie, whereas the next excerpt is less present in the movie whilst the third excerpt is not included in the movie at all. The writing tasks are created in such a way that level differentiation will be possible. The students will not be expected to write the same amount or as well as everyone else. As the teacher, one needs to have an understanding of each students' academic level, this allows the teacher to evaluate based on students' levels. The students are also activated in many different ways throughout the project. Students will be watching, listening, reading, talking, discussing, using the internet, creating short films and adapting texts. In this project there are few moments where the students will be doing repetitive tasks that could become tedious at length. Throughout the entire project the end goal is clear to the students, additionally, all tasks and activities are created to impact the knowledge and competence necessary for goal attainment. The goal is also attainable to different degrees, so that level differentiation of goal achievement can be used. In this way weaker students can experience mastery and have a positive experience as well as academically stronger students who will fulfill the criteria of the goal to a higher degree. By implementing easy homework tasks that all students will be able to complete I can ensure that students are reminded and can maintain their focus during

the weeks. Doing so makes it easier for students to engage with the material if the student has a sense of continuity of the subject. Having the students focus on the subject in between lessons they will be able to maintain focus, doing so prevents the subject and previous lessons from being forgotten. Using homework in this way circumvents the problem of using valuable time to get students into the correct headspace to work in lessons. By implementing this lesson plan, teacher and student will work with several competence aims of the *LK20* curriculum, they will also be working with aspects of learning that will be relevant for future curricula, like reading, writing and oral skill. This makes the lesson plan a relevant and worthwhile contribution to classrooms. It is by working with and fulfilling competence aims that the students eventually develop into functioning members of society. The connection to the *LK20* curriculum will be elaborated upon later.

Lastly, the plan was not created to suit one specific group of students and their prerequisites for learning. It is created around the general 8<sup>th</sup> grader. This makes it so that the plan can be slightly altered and adapted to many different classrooms across the country. By creating the plan in this manner allows for other teachers to use the lesson plan by making minor alterations to it, doing so increases the options to work with adaptations in the classroom for many teachers throughout Norway.

Despite the many strengths of the lesson plan, there may also be certain weak points present. For this lesson plan, one of the main weaknesses is that it has yet to be implemented into an actual classroom and tested. It is difficult to say whether this lesson plan is a success without testing it. However, this is a weakness that can easily be rectified, simply by implementing it in a classroom. Some of the lessons might also be a bit similar for the students. Specifically, the ones in week two where the students will be watching the movie. Maintaining their focus for so long will be a bit of challenge for some students. One way to counteract this problem can be to divide the watching of the movie into shorter sessions. This might increase the time needed to complete the entire project. One must also consider that some students might not like the film, some might find it too childish, and some will likely have seen it before, these factors could cause students to lose concentration. If this problem arises, the teacher could try to re-center the student's focus around certain questions and tasks that they will need to watch the film to be able to successfully answer. The tasks on pages 8-10 in the students' pamphlets contain several questions that can be made the main focus of some students if they find the



movie boring. For example, noting down important events, to answer this question they still have to pay attention to the movie. However, their focus has been directed to what qualifies as an important event. Lastly, the project presupposes a certain level of understanding towards how movies and novels tell a story. The students' understanding of this must be evaluated before implementing the lesson plan. If the class does not possess an adequate understanding, they must first be taught about movies and novels individually. If the students are not knowledgeable enough about how movies and novels tell stories, the learning potential from this project might be lessened, if you do not fully understand two things, it is difficult to compare them and see how they are different.

## **5.5 Considerations for the future:**

In this section I will present future possibilities both for my lesson plan and for other researchers. By implementing the lesson plan into an actual classroom many new possibilities might be revealed. In the future, the lesson plan must be adapted and tailored towards an actual class and their prerequisites. By doing this, one can test the lesson plan and possibly discover new unforeseen problems that need solving. Then, the lesson plan must be altered again to compensate for any weaknesses that might arise. There are undoubtedly, many things that can be done differently regarding this lesson plan. It all depends on the teacher, students, and what resources the schools have at their disposition. There are many aspects that can be considered important facets of the texts to focus on. One could look at the difference in how internal monologue and thoughts are easier to portray in a novel, whilst in a movie this would normally result in a narrative voice over by the actors, which to a degree counteracts the *show, don't tell* focus of movies. Films and novels are both accomplished and well-respected genres for storytelling, they are also some of the most popular ways that modern society experience new stories, fantastic places and interesting characters. The students themselves might have valuable insight and ideas as to how they best learn. It is the teacher's responsibility to adapt the lessons to the students' needs. In the future one might connect this lesson plan with other similar projects. If one first has a project regarding movies, and how movies employ the use of narrative devices, following that, one could introduce a project pertaining to how written texts make use of narrative devices. These two projects would then be followed by the lesson plan created for this thesis, by sequencing the projects in such a manner, the students will be able to see a larger picture. They will have a deep understanding

of how both movies and written works function as texts. They are then allowed to use that same knowledge in a project that compares the two text types. By doing so, the students' learning experience will be cohesive, and they will experience a deeper type of learning.

Future research could focus on the learning outcomes in a class that implemented the lesson plan I created, they might discover possible weaknesses and strengths to the plan that I have not seen. There could also be research into other ways to work with movie adaptations in the classroom as there are many focus areas one can choose from. Someone could create a lesson plan based on movies adapted from comic books, for example the MARVEL movies. There is also the option of looking at the adaptation process from the other side, for example, all *Star Wars* movies have a novelization version of the same story, one could create lessons based on viewing the adaptation process from movie to novel.

## 6 Conclusion:

In this thesis I have provided one possible answer to the question: “How can a teacher work with movie adaptations as texts in the ESL-classroom?”. My lesson plan encourages the students to treat both the novel and film as a text. I chose to operationalize this lesson plan by using the film adaptation and novel of *Harry Potter and the Philosopher’s Stone* (Columbus, 2001; Rowling, 2014) The students are then asked to compare the two texts and understand parts of the creative process of adapting a novel into a film. There is, of course a myriad of different approaches and teaching resources that can be made to utilize the fantastic resource that movie adaptations are in the classroom. In my lesson plan there are also facets that can be implemented in other lesson plan that only focus on either movies or novels. Through my research on the use of movie adaptations in the classroom, it is clear that there is little didactic theory pertaining to this specific subject and this is why I decided on creating a theoretical lesson plan. I was only able to find one source that explored this subject (Wiland, 2016), who’s theory focused more on the fact that an adaptation is an interpretation of the source material.

I believe that there should be conducted further research into how one can use movie adaptations in the classroom. By working with movie adaptations in the classroom one can bridge the gap between movies and novels. The students who are exposed to this type of focus in their lessons will be able to appreciate movie adaptations and their source material in a new way. They would also be more able to appreciate the two texts independently of each other, instead of comparing them to one another. Movie adaptations are also a vastly underused resource for learning in the English classroom, they provide a great opportunity to work with the basic skills and core elements of the subject. It carries great potential for internal motivation in the students as the movies are often popular and connects to their real lives and interest. The lesson plan I created delves deeper into the narrative aspects of both type of texts. After completing the lesson plan the students would be left with skills that they can use in their daily lives whenever they watch a movie adaptation of a novel. Students will be able to recognize some of the types of changes that happen, and they will learn to appreciate the adaptation process, the work, the care and the effort put into making a movie adaptation.

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## Appendix:

### Harry Potter and The Philosopher's Stone

#### Book and Movie project



From: <https://www.pinterest.com/pin/19210735887828551/>

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### **What, when & how:**

This will be a five-week project where we will watch the movie *Harry Potter and the Philosopher's Stone* and read parts of the book the movie is based on. We will be looking at the differences between the book and the movie. We will also be discussing about why the movie is different from the book.

This pamphlet (Norsk: brosjyre) will be important these five weeks. There are exercises, tasks and homework for the next 5 weeks in this. At the end of the five weeks, you will hand it in to me for evaluation (Norsk: Vurdering). You will then get it back along with my evaluation of your work.

**The goal of this project is: Understand why movie adaptations are different from the source material**

Dette kommer til å være et 5 ukers prosjekt. I løpet av disse ukene skal vi se filmen *Harry Potter and the Philosopher's Stone* og lese utdrag fra boken filmen er basert på. Vi kommer til å se på forskjeller mellom boken og filmen. Vi blir også å diskutere hvorfor det er forskjeller mellom boken og filmen. Denne brosjyren kommer til å være viktig I disse 5 ukene. I denne er det oppgaver, problemer og lekser til deg. Når de 5 ukene har gått levers den inn til meg til vurdering. Deretter vil du få den tilbake sammen med vurdering av arbeidet ditt.

**Målet med dette prosjektet: Forstå hvorfor filmadapsjoner er annerledes fra kildematerialet.**

## **Timetable:**

Below is the timetable for the next 5 weeks. What we are going to do and when it will be done.

### **Week 1: Start up and starting the movie**

Lesson 1: Introduce the project, explain, set goals, hand out papers etc., show trailer

Beginning: Introduction of the project, present goal of project and lesson, goal for lesson: I understand that there are differences between a movie and a book.

Middle: Give out pamphlets to students. Go through the pamphlet, show the timetable, show students what will be done the following weeks, explain what a movie adaptation is,

End: Summarize the lesson, explain what we will be doing next lesson which is starting the movie. Look at the goal of the lesson again, evaluate with the class whether it has been accomplished or not.

Lesson 2: Start watching movie

Beginning: Present goal for the lesson, "I can identify key events/characters in a movie", show students the tasks they have to do in their pamphlet this lesson, show example of how to do them.

Middle: Watch 50 minutes of the movie. Students note down important incidents, characters, etc.

End: Talk about the main parts of the story students have noted down thus far. look at the goal of the lesson again, evaluate with the class whether it has been accomplished or not. Remind them of the homework for this week in their pamphlet.

### **Week 2: watching and finishing the movie**

Lesson 3: Continue movie

Beginning: Present goal for the lesson, "I can identify key events/characters in a movie",

Middle: Watch 50 minutes of the movie. Students note down important incidents, characters, etc.

End: Talk about the main parts of the story students have noted down thus far. Look at the goal of the lesson again, evaluate with the class whether it has been accomplished or not.

Remind them of the homework for this week in their pamphlet.

Lesson 4: Finish movie

Beginning: Present goal for the lesson, “I can identify key events/characters in a movie”,

Middle: Watch 50 minutes of the movie. Students note down important incidents, characters, etc.

End: Talk about the story, what the students thought about it, did they like it?. Remind students of this weeks homework. look at the goal of the lesson again, evaluate with the class whether it has been accomplished or not. Briefly explain what the next week will focus on.

### **Week 3: Discuss the movie, important parts, favorite parts**

Lesson 5: Summary of the story, what was important, what did you like

Beginning: Present goal for the lesson: “I can notice changes made in the adaption”. Explain what we will be focusing on this lesson.

Middle: Get the students to talk amongst themselves about the story. Summarize it in 5 sentences, note down their favorite parts. Make the class agree on 5 important happenings in the story

End: Summarize what we’ve discussed, look at the goal of the lesson again, evaluate with the class whether it has been accomplished or not.

Lesson 6: Comparing parts of text to parts of the movie

Beginning: Present the goal to the class “I can think of reasons for why changes are made in an adaption”. Explain what we will be doing this lesson.

Middle: Look at text excerpts from the book and compare them to the scenes in the movies. Make students discuss with each other why they think the scenes are different

End: Summarize what we have discussed this lesson. Look at the goal of the lesson again, evaluate with the class whether it has been accomplished or not. Briefly explain what will be done next week. Remind the students of this week’s homework,

### **Week 4: Differences between books and movies when telling a story**

Lesson 7: How movies and books tell stories, literary and visual aides

Beginning: Present the goal of the lesson: “I understand how some narrative devices work in books and movies”. Explain to the students what we will be doing for this lesson.

Middle: Explain to the students what narrative devices are, how they work, give examples of

some narrative devices. Let the students try to think of some narrative devices themselves from the book

End: Revisit the goal of the lesson, evaluate with the class whether it has been achieved. Briefly explain what they will be doing next lesson.

Lesson 8: Adapting a text excerpt

Beginning: Present goal of the lesson:” I can create a short movie adaptation of a text”.

Explain the task to the students, give them the knowledge they need to create their film.

Middle: Students work in groups of 4 to create their short adaptation. I help them as best I can during their process

End: Summarize what the students have accomplished, revisit the goal, evaluate if the students have achieved it. Remind students about the homework for this week.

### **Week 5: Summing up, repetition**

Lesson 9: Show movies they made

Beginning: Present goal for the lesson. “I can analyze the adaptation process”

Middle: Have each group show the rest of the class the movie they created. Then as a group the movie is compared to the text excerpt they chose. Given that there are 3 excerpts to choose and the class is about 24 students there will be some groups who adapted the same excerpt. These movies can be compared to each other. This way I can show to the students how different adaptations can tell the same story but still be different from other adaptations.

End: Look at the goal for the lesson again, evaluate the level of attainment the students have done. Briefly explain what will be done the next and final lesson.

Lesson 10: Summary, bring it all together

Beginning: Present goal for the lesson “I understand why movie adaptations are different from the book”. Present what the students will be doing today.

Middle: Go over the entire process these past 5 weeks. Ask students what the focus has been. Make them think backwards on what we’ve done, what they’ve learned.

End: Thank the students for a herculean effort these past 5 weeks. Ask them what worked well, what they liked about the project, what they didn’t like so that I may improve my teaching in the future.

**Week 1: Start up and watching movie**

**Lesson 1: Introducing the project**

We will go through the project, what the main goal is, some of the tasks you will have to do in the following weeks. We will also go through what we will be doing in each lesson

What do you know about Harry potter from earlier?:

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What do you think the movie is about after watching the trailer?:

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Why do you think Harry Potter is considered famous by the wizards?:

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**Lesson 4: Finishing the movie**

Note down important events and characters:

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What did you think of the ending?:

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**Week 3: Main summary of story**

**Lesson 5: Main summary**

Sum up the movie in 5 sentences.

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What was your favorite part of the movie? And why?

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Write down the 5 important instances the class agreed on:

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- 2.
- 3.
- 4.
- 5.

**Lesson 6: Comparing text excerpts to movie**

What does Hagrid sound like:

Do you think the way he talks match up with his dialogue in the book (seen below)? :

“An’ anyway, yeh couldn’ work any of them curses yet, yeh’ll need a lote more study before yeh get ter that level.”

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Write down some differences between the troll scene in the movie and the text excerpt below (keep in mind, the troll is mentioned to be over 3 meters tall earlier in the book):

Harry then did something that was both very brave and very stupid: He took a great running jump and managed to fasten his arms around the troll's neck from behind. The troll couldn't feel Harry hanging there, but even a troll will notice if you stick a long bit of wood up its nose, and Harry's wand had still been in his hand when he'd jumped - it had gone straight up one of the troll's nostrils.

Howling with pain, the troll twisted and flailed its club, with Harry clinging on for dear life; any second, the troll was going to rip him off or catch him a terrible blow with the club.

Hermione had sunk to the floor in fright; Ron pulled out his own wand -- not knowing what he was going to do he heard himself cry the first spell that came into his head: "Wingardium Leviosa!"

The club flew suddenly out of the troll's hand, rose high, high up into the air, turned slowly over -- and dropped, with a sickening crack, onto its owner's head. The troll swayed on the spot and then fell flat on its face, with a thud that made the whole room tremble.

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Why do you think Harry grabbed the club in the movie instead of jumping?:

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In the book there are two rooms after the chess room. One with a troll that has been knocked out and one with a logical potion puzzle. Why do you think these rooms were not part of the movie?:

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**Week 4: Movies vs Books**

**Lesson 7: How books and movies tell stories**

How is the audience led to believe that Snape is the villain? Name 3 instances from the movie that makes Harry believe Snape is the villain:

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How does the movie make Snape look like a bad guy in his first lesson (camera- angles, clothes, language, etc)?

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How does the book make Snape look like a bad guy in his first lesson? (character descriptions, thoughts of other characters, etc)?

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### **Lesson 8: Making an adaptation**

For this lesson you are going to be using one of your phones to film a short scene. You will choose one of the text excerpts below and create the scene in any way you want to. You can make it funny, scary, sad, frustrating etc. The requirement is that the main story of the scene is the same. The finished clip should be 1-3 minutes in length. When you have decided on an excerpt. You will discuss and decide on what the essential story is in the excerpt. What parts can be removed and which parts can not be removed.

Your group number:

1<sup>st</sup> excerpt: Discovery of Nicholas Flamel

Malfoy has bullied Neville before he walks into the Gryffindor common room. Neville is upset. The excerpt starts from here:

"You've got to stand up to him, Neville!" said Ron. "He's used to walking all over people, but that's no reason to lie down in front of him and make it easier."

"There's no need to tell me I'm not brave enough to be in Gryffindor, Malfoy's already done that," Neville choked out.

Harry felt in the pocket of his robes and pulled out a Chocolate Frog, the very last one from the box Hermione had given him for Christmas. He gave it to Neville, who looked as though he might cry.

"You're worth twelve of Malfoy," Harry said. "The Sorting Hat chose you for Gryffindor, didn't it? And where's Malfoy? In stinking Slytherin."

Neville's lips twitched in a weak smile as he unwrapped the frog.

"Thanks, Harry... I think I'll go to bed... D'you want the card, you collect them, don't you?"

As Neville walked away, Harry looked at the Famous Wizard card.

"Dumbledore again," he said, "He was the first one I ever--"

He gasped. He stared at the back of the card. Then he looked up at Ron and Hermione.

"I've found him!" he whispered. "I've found Flamel! I told you I'd read the name somewhere before, I read it on the train coming here -- listen to this: 'Dumbledore is particularly famous for his defeat of the dark wizard Grindelwald in 1945, for the discovery of the twelve uses of dragon's blood, and his work on alchemy with his partner, Nicolas Flamel!'"

Page 234-235 in the book. Adapted scene in movie at 1 hour 33 minutes- 1 hour 34 minutes.

2<sup>nd</sup> excerpt: Freezing Neville

"We'd better put the cloak on here, and make sure it covers all three of us - if Filch spots one of our feet wandering along on its own--"

"What are you doing?" said a voice from the corner of the room. Neville appeared from behind an armchair, clutching Trevor the toad, who looked as though he'd been making another bid for freed

"Nothing, Neville, nothing," said Harry, hurriedly putting the cloak behind his back.

Neville stared at their guilty faces.

"You're going out again," he said.

"No, no, no," said Hermione. "No, we're not. Why don't you go to bed, Neville?"

Harry looked at the grandfather clock by the door. They couldn't afford to waste any more time, Snape might even now be playing Fluffy to sleep.

"You can't go out," said Neville, "you'll be caught again. Gryffindor will be in even more trouble."

"You don't understand," said Harry, "this is important."

But Neville was clearly steeling himself to do something desperate.

"I won't let you do it," he said, hurrying to stand in front of the portrait hole. "I'll -- I'll fight you!"

"Neville, Ron exploded, "get away from that hole and don't be an idiot--"

"Don't you call me an idiot!" said Neville. "I don't think you should be breaking any more rules! And you were the one who told me to stand up to people!"

"Yes, but not to us," said Ron in exasperation. "Neville, you don't know what you're doing."

He took a step forward and Neville dropped Trevor the toad, who leapt out of sight.

"Go on then, try and hit me!" said Neville, raising his fists. "I'm ready!"

Harry turned to Hermione.

"Do something," he said desperately

Hermione stepped forward.

"Neville," she said, "I'm really, really sorry about this."

She raised her wand.

"Petrificus Totalus!" she cried, pointing it at Neville.

Neville's arms snapped to his sides. His legs sprang together. His whole body rigid, he swayed where he stood and then fell flat on his face, stiff as a board.

page 292-293 in the book. 1 hour 48 minutes in the movie.

3<sup>rd</sup> excerpt: Smuggling Norbert

This excerpt is not present in the movie. Harry and Hermione smuggle Norbert under the invisibility cloak. They will deliver him to friends of Ron's brother Charlie, who works with dragons.

Then a sudden movement ahead of them made them almost drop the crate. Forgetting that they were already invisible, they shrank into the shadows, staring at the dark outlines of two people grappling with each other ten feet away. A lamp flared.

Professor McGonagall, in a tartan bathrobe and a hair net, had Malfoy by the ear.

"Detention!" she shouted. "And twenty points from Slytherin! Wandering around in the middle of the night, how dare you--"

"You don't understand, Professor. Harry Potter's coming -- he's got a dragon!"

"What utter rubbish! How dare you tell such lies! Come on -- I shall see Professor Snape about you, Malfoy!"

The steep spiral staircase up to the top of the tower seemed the easiest thing in the world after that. Not until they'd stepped out into the cold night air did they throw off the cloak, glad to be able to breathe properly again. Hermione did a sort of jig.

"Malfoy's got detention! I could sing!"

"Don't," Harry advised her.

Chuckling about Malfoy, they waited, Norbert thrashing about in his crate. About ten minutes later, four broomsticks came swooping down out of the darkness.

Charlie's friends were a cheery lot. They showed Harry and Hermione the harness they'd rigged up, so they could suspend Norbert between them. They all helped buckle Norbert safely into it and then Harry and Hermione shook hands with the others and thanked them very much.



At last, Norbert was going... going... gone.

They slipped back down the spiral staircase, their hearts as light as their hands, now that Norbert was off them. No more dragon -- Malfoy in detention -- what could spoil their happiness?

The answer to that was waiting at the foot of the stairs. As they stepped into the corridor, Filch's face loomed suddenly out of the darkness.

"Well, well, well," he whispered, "we are in trouble."

They'd left the invisibility cloak on top of the tower.

**Week 5: Summing up**

**Lesson 9: Analyzing each other's adaptations**

How are the adaptations of the same excerpt different from each other?

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What would you change about your own adaptation?

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How did you as a group decide on what the essential parts to keep were?

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**Lesson 10: Ending the project**

This lesson will be focused on summarizing all the things we've learned these past weeks.

What is something you remember particularly well from these past 5 weeks?

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What is something you learned that surprised you?

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What parts of this project did you like?

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What parts did you dislike?

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Is there something you wish would have been done differently?

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Would you like to do similar projects again?

Yes

No

## Homework:

The homework assignments have to be completed by Monday morning of the week following. So, the homework assigned to week 1 has to be completed by Monday morning in week 2. The homework for week 2 has to be completed by Monday in week 3, and so on.

### Week 1:

Go on <https://www.wizardingworld.com/> and get sorted into your Hogwarts house

Find your wand and Patronus charm. Write it down in your pamphlet if you feel your house accurately represents you.

My Hogwarts House is:



From:

[https://www.reddit.com/r/harrypotter/comments/7b9juo/hogwarts\\_houses\\_logos\\_i\\_made/](https://www.reddit.com/r/harrypotter/comments/7b9juo/hogwarts_houses_logos_i_made/)

Do you think this house fits you? Why/Why not?:

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Describe your wand (Length, type of wood, magical core, is it pliable (bøyelig) or rigid (stiv):

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What is your Patronus? Why do you like it/dislike it?:

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**Week 2:**

Watch the trailer for the movie again on Youtube after we've finished watching the movie. What important parts of the story did the trailer not mention? Did the trailer spoil any important parts?

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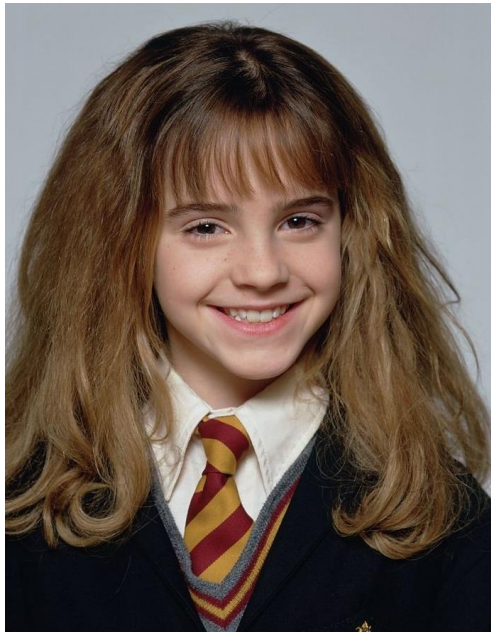
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**Week 3:**

Look at description of characters and the movie cast and see if there are something that does not add up. Do you agree that the character is similar to the book version? Are there actors you think would be better to cast as the character? What makes those actors better to cast?

Hermione Granger:



Book description:

She had a bossy sort of voice, lots of bushy brown hair, and rather large front teeth. Played by Emma Watson

Does the movie version match up with the description? Did you imagine her differently? If possible, what actor do you think would be better?

From: <https://www.pinterest.com/pin/591871576004616613/>

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Ronald Weasley:



Book description:  
He was tall, thin, gangling, with freckles, big hands and feet, flaming red hair and a long nose. Played by Rupert Grint

Does the movie version match up with the description? Did you imagine him differently? If possible, what actor do you think would be better?

From: <https://www.bustle.com/articles/132262-9-reasons-ron-weasley-was-the-best-harry-potter-character>

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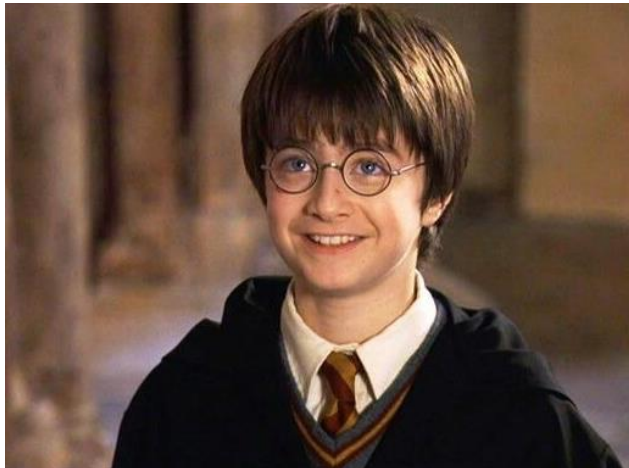
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Harry James Potter:



Book description:

He had always been small and skinny. Harry had a thin face, knobbly knees, black hair and bright green eyes. He had a scar shaped like a lightning bolt on his forehead. Harry has green eyes, like his mother. Played by Daniel Radcliffe

From: <https://www.insider.com/photos-harry-potter-movie-cast-then-and-now#daniel-radcliffe-starred-as-harry-potter-1>

Does the movie version match up with the description? Did you imagine him differently? If possible, what actor do you think would be better?

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**Week 4:**

If your adaption of an excerpt is not completed this will also be your homework for this week. Find a difference (a character removed/added, scene removed/added, something that differs from the book, comic, text in the movie) in a movie and text of your choosing. Write down the name of the movie and book and the difference below. Also write why you think this change was made:

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