



EXPEDITIONARY
LEARNING

Grade 8: Module 2A: Unit 2: Lesson 2

Text to Film Comparison: Taking a Stand at the Jailhouse (Chapters 14-15)



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Text to Film Comparison:
Taking a Stand at the Jailhouse (Chapters 14-15)

Long-Term Targets Addressed (Based on NYSP12 ELA CCLS)

- I can analyze how difference in points of view between characters and audience create effects in writing. (RL.8.6)
- I can analyze the extent to which a filmed or live production follows the text or script of the same literary text. (RL.8.7)
- I can evaluate the choices made by the director or actors in presenting an interpretation of a script. (RL.8.7)

Supporting Learning Targets

- I can analyze how the reader’s perspective is different from Scout’s in Chapter 15 and creates an effect for the reader.
- I can evaluate the similarities and differences between the novel and the film version of *To Kill a Mockingbird*.

Ongoing Assessment

- Structured notes for Chapters 14 and 15 (from homework)
- Analyzing Scout’s and the Reader’s Perspective Note-catcher
- Text to Film Comparison Note-catcher



Text to Film Comparison:
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Agenda	Teaching Notes
<p>1. Opening</p> <p>A. Engaging the Reader and Reviewing Learning Targets: Taking a Stand in Chapter 15 (5 minutes)</p> <p>2. Work Time</p> <p>A. Analyzing Perspective: Scout and the Reader in Chapter 15 (15 minutes)</p> <p>B. Text to Film Comparison: Taking a Stand at the Jailhouse (20 minutes)</p> <p>3. Closing and Assessment</p> <p>A. Debrief and Preview Homework: Add to Atticus Note-catcher (5 minutes)</p> <p>4. Homework</p> <p>A. Complete a first read of the Chapter 16 summary and pages 162–166 (beginning with “The Maycomb County courthouse was faintly reminiscent of Arlington in some respects”). Read Chapter 17 with structured notes.</p>	<ul style="list-style-type: none">• In Unit 1, students analyzed Scout’s changing perspective about Boo. In this lesson, they will analyze the perspectives of a character—Scout—and the reader and the effect this creates for the reader.• This lesson also features the last text to film comparison before the mid-unit assessment. Use information from the first two text to film comparisons to focus any instruction or reteaching needed.• For a sample completed version of the Atticus Note-catcher, see the supporting materials in Unit 2, Lesson 10.• Post: Taking a Stand anchor chart; learning targets.• Review: To Kill a Mockingbird DVD (beginning at 1:02:15 and ending at 1:07:00).



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Lesson Vocabulary	Materials
<p>perspective; antagonize (137), infallible (140), ominous (146), acquiescence, impassive (154)</p>	<ul style="list-style-type: none">• <i>To Kill a Mockingbird</i> (book; one per student)• Taking a Stand anchor chart (begun in Unit 1, Lesson 11)• Analyzing Scout's and the Reader's Perspectives Note-catcher (one per student and one for display)• Document camera• Text to Film Comparison: Taking a Stand at the Jailhouse Note-catcher (one per student and one for display)• DVD of <i>To Kill a Mockingbird</i> film (beginning at 1:02:15 and ending at 1:07:00)• Atticus Note-catcher (begun in Unit 1, Lesson 9)• Equipment needed to watch film scene• <i>To Kill a Mockingbird</i> Structured Notes graphic organizer, Chapters 16 and 17 (one per student)• <i>To Kill a Mockingbird</i> Supported Structured Notes graphic organizer, Chapters 16 and 17 (optional; for students needing additional support)



Opening	Meeting Students' Needs
<p>A. Engaging the Reader and Reviewing Learning Targets: Taking a Stand in Chapter 15 (5 minutes)</p> <ul style="list-style-type: none">• 14 and 15 (from homework) and their copies of <i>To Kill a Mockingbird</i>. Invite students to share their answers to the focus question:<ul style="list-style-type: none">* “In Chapter 15, who takes a stand? Why? Use the strongest evidence from the novel in your answer.”• Cold call pairs to share their ideas. Add to the Taking a Stand anchor chart.• Cold call a student to read the learning targets. Ask students to briefly turn and talk with a partner about when they have worked on similar targets before.	



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Work Time	Meeting Students' Needs
<p>A. Analyzing Perspective: Scout and the Reader in Chapter 15 (15 minutes)</p> <ul style="list-style-type: none"> • Ask students to turn to page 150 in Chapter 15. Invite them to read along silently in their heads as you read aloud, beginning with “The Maycomb jail was the most venerable and hideous of the county’s buildings,” through the end of the chapter. • Distribute Analyzing Scout’s and the Reader’s Perspectives Note-catcher and display a copy on the document camera. • Cold call a student to provide a definition for the term perspective. Explain that because this novel is told from Scout’s point of view as a child, sometimes the reader understands things that Scout does not. Harper Lee uses this disconnect between the character’s perspective and the reader’s to create effects. Explain that the class will look at the first example from this scene together, and then students will have an opportunity to work with their partners. • Cold call a student to read the first excerpt. Ask: <ul style="list-style-type: none"> * “What does Scout think is happening?” • Invite students to turn and talk with their partner. Cold call pairs to share their thinking. Listen for students to provide answers such as: “Scout thinks that her father is going to show people how they are wrong or have underestimated him” or “Scout does not realize her father is in danger.” If necessary, probe by asking students about Scout’s explanation the first time she hears her father ask that question, “Do you really think so?”, in Chapter 15. Model completing the Note-catcher with a strong student explanation. • Ask: <ul style="list-style-type: none"> * “What does the reader understand is happening?” • Invite students to turn and talk with their partner. Cold call pairs to share their thinking. Listen for them to explain that the reader understands that Atticus is in a dangerous situation—far more dangerous than a checker game. • If necessary, probe by asking: <ul style="list-style-type: none"> * “What does the reader understand about why the men are outside the jailhouse that Scout doesn’t seem to?” • Model completing the Note-catcher with a strong student explanation. • Invite students to complete the Note-catcher with their partner, including the last multiple-choice question. Circulate as students are working and ask probing questions as necessary. When students are done, cold call pairs to share their thinking about each part of the scene. Then ask students to hold up one finger if they chose A, two fingers if they chose B, three fingers if they chose C, and four fingers if they chose D for the multiple choice. Cold call a student who answered correctly to explain his or her thinking about the effect created for the reader. 	<ul style="list-style-type: none"> • Text-dependent questions can be answered only by referring explicitly back to the text being read. This encourages students to reread the text for further analysis and allows for a deeper understanding.



Text to Film Comparison:
Taking a Stand at the Jailhouse (Chapters 14-15)

Work Time (continued)	Meeting Students' Needs
<p>B. Text to Film Comparison: Taking a Stand at the Jailhouse (20 minutes)</p> <ul style="list-style-type: none"> • Distribute and display the Text to Film Comparison: Taking a Stand at the Jailhouse Note-catcher. • Remind students that the second learning target was about comparing and contrasting the text with the film. Remind them that they have already worked with this Note-catcher. Students will watch the film version of the scene they just read, looking for how the film stays faithful and departs from the text. Remind them that they should also pay attention to choices the director or actors make and how they affect the scene or the viewer. These can include camera angles, lighting, body language, tone, etc. • Show the DVD of <i>To Kill a Mockingbird</i> film beginning at 1:02:15 and ending at 1:07:00. • When the clip ends, have students jot down their answers in the first two columns of the Note-catcher. Invite them to turn and talk with their Discussion Appointment partner. Then cold call students to share details. • On the displayed Note-catcher, model adding these notes to the Note-catcher in the Same column. Details include: “It takes place at night,” “The men get out of their cars in twos and threes,” “Atticus looks scared when the kids show up,” “Jem and Scout get into a scuffle with the men,” “Scout recognizes Mr. Cunningham,” “Scout talks about Walter,” etc. • Call on students for details to add to the Different column on the teacher model. Details include: “The men do not have guns in the text”; “Atticus is wearing a hat in the novel”; “The viewer can see the men’s faces—we know Walter Cunningham is there”; “Atticus does not pose his question, ‘Do you really think so?’”; “Jem actually says, ‘No, sir’ the second time Atticus tells him to go home”; when Scout says, ‘Hey’ to Mr. Cunningham, he puts his head down”; and “The viewer really sees Mr. Cunningham from Scout’s perspective.” • Remind students that when we read, we often get an idea in our minds of what characters look like or how they are supposed to act. We imagine scenes and settings. Directors, actors, and even the screenwriter make decisions about how a novel is going to be portrayed onscreen, including changing things dramatically on occasion. • After identifying what is the same and different, students now will evaluate the choices made by the director or actors and the impact those choices have on the viewer or the scene. Ask: <ul style="list-style-type: none"> * “Do the choices effectively convey the central message of the text? Why or why not?” 	<ul style="list-style-type: none"> • Graphic organizers and recording forms engage students more actively and provide scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning..



Text to Film Comparison:
Taking a Stand at the Jailhouse (Chapters 14-15)

Work Time (continued)	Meeting Students' Needs
<ul style="list-style-type: none">• Ask the class to pay particular attention to the types of shots or camera angles in this scene. The director makes use of the “medium shot,” in which an actor’s whole body is seen. He also makes use of close-ups, which have already been discussed as representing “intimacy” or “closeness.” In this scene, the camera angles are often “pan up,” with the camera looking up, or “pan down,” with the camera looking down.• Watch the clip again, paying attention to how the scene conveys the central message of the text. Remind students that choices directors or actors make can be positive (they help the viewer understand the scene), negative (they make the scene less clear than in the text), or neutral (they are neither better nor worse). Ask students to respond to the evaluative question on their Note-catcher. Then have them share with their partner.• Circulate around the room and probe for evaluation:<ul style="list-style-type: none">* “Why is the camera often panning up, particularly on Atticus?” (The angle represents the children’s view.)* “Why does the camera pan down on the mob?” (The angle represents Atticus’s view of the scene and his authority.)* “How is a medium shot different from a close-up? What might it represent?” (personal relationships or connections, particularly when the children are standing with their father)• Cold call students to garner a number of different answers about the effectiveness of the changes.• Direct students to the short response. Ask them to pick one choice of the director or actor(s) and explain whether it effectively conveys the central message of the text. Answers will vary, but they must be logical and based on the film and text.	<ul style="list-style-type: none">• Graphic organizers and recording forms engage students more actively and provide scaffolding that is especially critical for learners with lower levels of language proficiency and/or learning.



Text to Film Comparison:
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Closing and Assessment	Meeting Students' Needs
<p>A. Debrief and Preview Homework: Add to Atticus Note-catcher (5 minutes)</p> <ul style="list-style-type: none"> • Direct students to get out their Atticus Note-catcher and work with a partner to add information from Chapter 15. Circulate and provide support to pairs as needed. Listen for students to identify that Atticus takes a stand for Tom Robinson by sitting outside the jail, but he doesn't even have a weapon to protect himself or Tom. This reveals that he believes he can talk to people to make them see reason, rather than relying on a weapon to make people do what he wants them to do. He is also incredibly polite to men who could potentially harm him—always a gentleman. Atticus also puts Jem and Scout in danger by not telling them what he is doing at the jailhouse or what he fears. • Cold call pairs to share their ideas. • Distribute the <i>To Kill a Mockingbird</i> Structured Notes, Chapters 16 and 17 or <i>To Kill a Mockingbird</i> Supported Structured Notes, Chapters 16 and 17. Preview the homework. 	
Homework	Meeting Students' Needs
<p>A. Complete a first read of the Chapter 16 summary and pages 162–166 (beginning with “The Maycomb County courthouse was faintly reminiscent of Arlington in some respects”). Read Chapter 17 with structured notes. Answer the focus question:</p> <p>* “On page 163, Scout learns that her father was appointed to defend Tom Robinson. She observes, ‘The court appointed Atticus to defend him. Atticus aimed to defend him. That’s what they didn’t like about it. It was confusing.’ What does the reader understand about why the townspeople are upset that Scout doesn’t? Use the strongest evidence from the novel in your answer.”</p>	<ul style="list-style-type: none"> • Provide struggling learners with the supported structured notes for additional scaffolding as they read the novel.



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Supporting Materials



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Analyzing Scout's and the Reader's Perspectives Note-catcher:

Name: _____

Date: _____

Excerpt	Scout's Perspective What does Scout think is happening?	Reader's Perspective? What does the reader understand is happening?
<p>“Do you really think so?”</p> <p>This was the second time I heard Atticus ask that question in two days, and it meant somebody’s man would get jumped. This was too good to miss. I broke away from Jem and ran as fast as I could to Atticus” (152).</p>		
<p>“I sought once more for a familiar face, and at the center of the semicircle I found one.</p> <p>‘Hey, Mr. Cunningham.’</p> <p>The man did not hear me, it seemed.</p> <p>‘Hey, Mr. Cunningham. How’s your entailment gettin’ along?’ (153)”</p>		
<p>“‘Entailments are bad,’ I was advising him, when I slowly awoke to the fact that I was addressing the entire aggregation. The men were all looking at me, some had their mouths half-open. Atticus had stopped poking at Jem: they were standing together beside Dill. Their attention amounted to fascination. Atticus’s mouth, even, was half-open, an attitude he had once described as uncouth. Our eyes met and he shut it” (154).</p>		

Analyzing Scout's and the Reader's Perspectives Note-catcher:

Name: _____

Date: _____

Excerpt	Scout's Perspective What does Scout think is happening?	Reader's Perspective? What does the reader understand is happening?
<p>"I looked around and up at Mr. Cunningham, whose face was equally impassive. Then he did a peculiar thing. He squatted down and took me by both shoulders.</p> <p>'I'll tell him you said hey, little lady,' he said.</p> <p>Then he straightened up and waved a big paw. 'Let's clear out,' he called. 'Let's get going, boys'" (154).</p>		

What effect does Scout's misunderstanding create for he reader?

- a. It increases the tension in a suspenseful scene.
- b. It causes the reader to doubt the intentions of the group of men who have arrived at the jailhouse.
- c. It relieves the tension in an otherwise serious scene.
- d. It creates a feeling of confusion around Atticus playing checkers at night in front of the jailhouse.

**Text to Film Comparison:
Taking a Stand at the Jailhouse**

Name: _____

Date: _____

Chapter 15 text 151–155	What's the same? How does the film version stay faithful to the novel?	What's different? How does the film version depart from the novel?	Evaluation: Do the choices of the director or actors effectively convey the central message of the text? Why or why not?
Page 151- 152			
Page 153- 154			
Page 155			
<p>Pick one choice of the director or actors in this scene. Does it effectively convey the central message of the text? Why or why not?</p>			



To Kill a Mockingbird Structured Notes:

Chapter 16 & 17

Name: _____

Date: _____

Chapter 16 Summary (155-162)

The next morning, Saturday, the whole county begins to file into town to watch Tom Robinson’s trial. Jem and Scout run a constant commentary for Dill, explaining the backgrounds and tendencies of everyone that passes. After lunch they head into town themselves to watch the trial.

What is the gist of the end of Chapter 16 and of Chapter 17?

Focus Question: On page 163, Scout learns that her father was appointed to defend Tom Robinson. She observes, “The court appointed Atticus to defend him. Atticus aimed to defend him. That’s what they didn’t like about it. It was confusing.” What does the reader understand about why the townspeople are upset that Scout doesn’t? Use the strongest evidence from the novel in your answer.

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
Formidable (159)		
Amiably (169)		
Acrimonious (171)		
Benignly (172)		
Genially (175)		



To Kill a Mockingbird Supported Structured Notes:

Chapter 16 & 17

Chapter 16 Summary

The next morning, Saturday, the whole county begins to file into town to watch Tom Robinson's trial. Jem and Scout run a constant commentary for Dill, explaining the backgrounds and tendencies of everyone that passes. After lunch they head into town themselves to watch the trial. Due to the immense crowd, there's no room downstairs, but Reverend Sykes, the black preacher from Calpurnia's church, gives them seats in the colored section upstairs. When they get up there and sit down, they see the first witness is Mr. Heck Tate.

Chapter 17 Summary

As Atticus begins to question the sheriff, who was the one who saw Mayella immediately after she was raped, he begins to find holes in his testimony that prove there is no way Tom Robinson could have beaten and raped the girl, although at this time the jury and crowd don't really know where he's going with his questioning. All that is apparent is that Mayella's right eye was blackened and that all around her throat was bruised, as if two strong hands had tried to strangle her.

The next witness to take the stand is Mayella's father, Bob Ewell, who is poor, uneducated, and downright mean-spirited. As Atticus begins to question him, it becomes apparent to Jem where he's going. He suddenly sees that there is no doubt that it was Bob Ewell who beat up Mayella, then pointed the finger at Tom. Scout still doesn't see it; however, and thinks Jem is counting his chickens before they're hatched. As she looks at the back of Tom Robinson, who is big and strong, she thinks he easily could have hurt Mayella.

Focus Question: On page 163, Scout learns that her father was appointed to defend Tom Robinson. She observes, "The court appointed Atticus to defend him. Atticus aimed to defend him. That's what they didn't like about it. It was confusing." What does the reader understand about why the townspeople are upset that Scout doesn't? Use the strongest evidence from the novel in your answer.



To Kill a Mockingbird Supported Structured Notes:
Chapter 16 & 17

Vocabulary

Word	Definition	Context clues: How did you figure out this word?
formidable (159)	arousing fear	
amiably (169)	agreeably	
acrimonious (171)	bitter and sharp in tone	
benignly (172)	kindly	
genially (175)	nicely	