

Facilitation Guide

Screenplay Odell Chapter 7



EXPERIENCE OVERVIEW

After discussing language specific to certain time periods, students will translate the chapter's dialogue into contemporary terminology, in the form of a screenplay or script for the chapter.

Standards

COMMON CORE STATE STANDARDS

- W.11-12.3 - Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well structured event sequences.
- W.11-12.3.b - Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.

MARYLAND STATE ARTS STANDARDS

- I:9-12:1: Demonstrate and explain how media artworks and ideas relate to various contexts, purposes and values in society.
- I:9-12:1: Demonstrate and employ artistic, design, technical, and soft skills in managing and producing media artworks.

Getting Ready

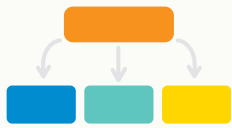
WHEN TO TEACH

- This activity is designed to be used immediately following the students' reading of Chapter 7.

RESOURCES AND MATERIALS

- [Film Techniques Resource Sheet](#)
- [1920's Slang Handout](#)
- Optional Supplemental texts about dialogue
 - [F. Scott Fitzgerald on How to Write a Masterful Dialogue](#)

ARTS INTEGRATION MATERIALS



↓
**CONCEPT
MAP**



🔗
**VIDEO
PLAYLIST**



↓
EXIT TICKET



🔗
MATERIALS
GOOGLE FOLDER

TEACH

Part One

- Start out reviewing the chapter’s summary and key points and perhaps take this opportunity to review any new vocabulary (especially any words encountered in Chapter 7’s rich dialogue)
- As an attention grabbing activity, hand out the 1920’s slang hand out and have them translate some of the statements as best (and appropriately) as they can. What would certain phrases sound like today?
 - Then facilitate a brief class discussion on how language is used differently than in the 1920’s. Is the terminology more complex in one era? Is it more descriptive? Harsher sounding? For extra credit or just for fun, you could encourage them to use some of the phrases (minus the insults) throughout the rest of the duration of the unit.
- Introduce the idea of language and using dialogue to change the meaning of situations.

Part #1) There is a sample activity below, in which they have to translate the connotation or emotional charge of specific quotes, and put them in more direct terms. You may do this as a class or small groups, having the students pick their favorite passages to “Translate” from earlier chapters. Modify it with as much or little prompts or quotes as you feel would be appropriate for your class.



Passage	Feeling or Intention Conveyed
“And so with the sunshine and the great bursts of leaves growing on the trees, just as things grow in fast movies, I had that familiar conviction that life was beginning over again with the summer.”	<i>Example: Renewed hope</i>
“Let us learn to show our friendship for a man when he is alive and not after he is dead.”	<i>Example: Encouragement, Appreciation, Gratitude</i>

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Part Two

Part #2) Then there are some instances where they must come up with an original quote or statement that could be used in dialogue that would convey the feeling or meaning specified. This may be done using stage directions as well or indicated movements

Feeling or Intention Conveyed	Contemporary Dialogue/Quote
Jealousy of Academic Success	Example: "Promise me you won't forget the little people on your way"
Insecurity of one's own looks	Example: "Thanks" She mumbled as she shifted uncomfortably in the 7th skirt she'd tried on before arriving and doubted the sincerity of her friend's "fly'fit" compliment.

Part Three

Part #3) The last chart involves all three components as a progression and this will help build up to the desired objective of creating a contemporary version of the script for specific passages from the chapter. You may even want to use this 3 column chart for all steps and just shade or cross out the boxes that you're not looking for responses in. See below for examples.

	Original Passage	Feeling or Intention Conveyed	Contemporary Dialogue/Quote
Part 1			
Part 2			
Part 3			

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Tips

- The article referenced in the Resources and Materials box is OPTIONAL and could be used in a Socratic format in which students are assigned sections to read and then share out with the class. In either case, you want to touch on key concepts
- Writing Dialogue Tips:
 - **Increase Conflict through Contradiction** (how characters communicate or approach conflict reveals a lot about them and often builds mystery/suspense in connection to the plot)
 - Example: 'What'll we do with ourselves this afternoon,' cried Daisy, 'and the day after that, and the next thirty years?' 'Don't be morbid,' Jordan said. 'Life starts all over again when it gets crisp in the fall.'
 - **Avoid Dialogue that is "On the nose"** (Aka directly stated or obvious)
 - Example: 'Who wants to go to town?' demanded Daisy insistently. Gatsby's eyes floated toward her. 'Ah,' she cried, 'you look so cool.' Their eyes met, and they stared together at each other, alone in space. With an effort she glanced down at the table. 'You always look so cool,' she repeated. She had told him that she loved him, and Tom Buchanan saw. He was astounded.
 - **Hint at the Theme of the story** through shorter statements by characters (and the manner in which they express them)
 - Example: 'She's got an indiscreet voice,' I remarked. 'It's full of —' I hesitated. 'Her voice is full of money,' he said suddenly. That was it. I'd never understood before. It was full of money — that was the inexhaustible charm that rose and fell in it, the jingle of it, the cymbals' song of it...
- Now that the students have what they need to create an original script and convey intended messages, it's their turn to try it out themselves. For the purposes of this assignment, it is recommended that the students complete the activity using the passage in which Tom Buchanan confronts Gatsby about his relationship with Daisy, and it's possibly the easiest to understand and translate.
- Reminder: Because this chapter, especially the recommended confrontation scene, is lengthy, let students know they aren't expected to recreate or rewrite the dialogue line by line, and that they might accomplish the same effect appropriate for their contemporary version by a simple stage direction
 - Example: If the scene was showing a character reacting immaturely to someone's accusations, the writer might have that storm off stage, slam doors, or putting their headphones in, etc.)

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Directions

Now, you'll recreate a script of _____ scene/passage using contemporary language and stage directions.

- Use the resources provided to you as well as the skills you just practiced in today's lessons so far, and reflect the same intentions and connotation without the same language.
- This will help you build towards your final project of creating a contemporary version of The Great Gatsby in a Movie Trailer. Many of the concepts are timeless, but many have evolved in many ways, get creative and make this your own.