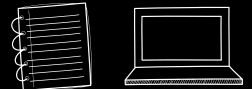


project-based learning

BEYOND THE BOOKSHELF

A DEEP DIVE INTO BOOK-TO-FILM ADAPTATIONS



beyond the bookshelf project based learning unit

This complete Book-to-Film Critique PBL Unit gives students an authentic way to analyze literature and its film adaptation—moving beyond simple “which one was better?” opinions into real comparison, evaluation, and critical review writing. Through scaffolded lessons, guided note-taking, and structured analysis frames, students learn **how to read like critics** and **view films like analysts**, examining how directors adapt plot, characters, tone, and theme from page to screen. Across six sequenced lessons, students evaluate storytelling choices, identify what changed (and why), and write a polished, evidence-based critique that mirrors real arts and culture reviews.

- ✓ **6 fully scaffolded lessons** with teacher pacing guides and teaching slides
- ✓ **Modeled examples of reviews and mentor texts** for comparison writing
- ✓ **Book + film evaluation tools**, note-catchers, comparison charts, and critique checklists
- ✓ **Student organizers** for tracking plot changes, character development, visual choices, and thematic interpretation
- ✓ **Differentiated sentence frames** and review-writing stems to support all learners
- ✓ **Culminating critical review project** where students write a book-to-film analysis
- ✓ **An extension project where students compile a class** digital magazine or website
- ✓ **Answer keys, sample reviews, rubrics, and exemplars** for modeling + quick grading
- ✓ **Digital student notebook** for 1:1 or blended classrooms

✨ Here's what they'll learn:

- **Understanding Book-to-Film Adaptation Choices:** Students explore how directors transform written scenes into visual storytelling, examining how choices in casting, setting, pacing, and cinematography reinterpret the original text.
- **Comparing Text & Film Techniques:** Students analyze techniques unique to each medium—dialogue, narration, camera shots, sound, internal thoughts—and evaluate how these choices impact theme, character development, and tone.
- **Critical Evaluation Skills:** Students learn to judge the *effectiveness* of an adaptation, determine whether creative decisions strengthen or weaken the story, and justify their opinions with evidence from both sources.
- **Analysis Through Note-Taking:** Structured note-catchers guide students through reading the text, watching the film, and capturing meaningful similarities, differences, and artistic choices.
- **Writing a Critical Review:** Students apply literary analysis skills while writing a polished comparison review, using clear thesis statements, specific examples, and commentary explaining *why* the adaptation succeeded or fell short.
- **Optional Creative Extension:** Students turn their reviews into a class magazine or digital feature, contributing articles, visuals, and layout choices to showcase their work.

📖 Why this works:

This PBL mini-unit elevates the classic “book vs. movie” activity into a structured analytical experience. Students aren't just noticing differences—they're *evaluating* artistic decisions across two mediums. Each lesson provides scaffolds, models, and guided practice to help students learn to read like reviewers, watch like critics, and write with purpose and clarity. The project format naturally increases engagement, while the structured organizers and mentor examples ensure rigor without overwhelming students or teachers.

💡 Perfect for:

- Teachers who want a high-engagement PBL that still meets core ELA standards
- Students who thrive with hands-on, authentic tasks rather than formulaic assignments
- Classes comparing any novel/short story with its film adaptation
- Weeks when you need a meaningful, student-driven unit that still builds analysis and writing skills.

TEACHERS LIKE YOU HAVE SAID...



"I absolutely love every resource I buy from Martina. The layout is easy to follow, it correlates with her other resources, and **has everything you need in it. The standards are aligned with every lesson, suggested responses are included, clear procedures, learning objectives, and so much more.**" – Julie N.



"This is an amazing resource and is well worth the price. It is so robust. I started with the text structures and objective summaries lessons, and students were very engaged." – Jill P.



Love this resource! **It has been so great at helping my students understand the skills needed to properly analyze literature and then write about it.** — Sarah H



I'm new to teaching 8th grade and honestly I had no clue what I was doing when I first read that I was supposed to teach Literary Analysis starting that my second week with the kids. **I was feeling overwhelmed and saw that you had posted this resource that same day. Answer to prayer??** Anyhow, it's been a **LIFESAVER** to me as you have been teaching me step by step how to lead my kids through this unit. We've used the lessons in the order that you mentioned, the kids are using the notebook pages as reference, and I'm showing your slides. **They are getting it. Just the bite-sized portion every day that they need.** Thank you so much! they need every day. -Amy J.



"This was one of the first products of yours that I have purchased, and I'm SO beyond glad that I did. **I love everything about it-- ESPECIALLY** how you've included the lesson plans, and examples of completed work. I've **never been more pleased with a TPT purchase in my life. Thank you!**"
- Insightfully Designed Academics



"I love these units! **They are so easy to use in the classroom and making planning and teaching an absolute breeze.**"
— Carley L.

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PAGE	DESCRIPTION
3	Dear ELA Teacher. Thank you for downloading Beyond the Bookshelf: A Deep Dive into Book-to-Film Adaptations! This project-based learning unit is designed for grades 4-8 and helps students compare a text to its film adaptation, analyze the choices made by directors and actors, and craft their own critical reviews. Whether you use it after a whole-class novel, with lit-circle texts, or as a culminating project, this unit offers a flexible, ready-to-use plan for your classroom.

What's Included

- Detailed lesson plans with pacing options and teaching notes
- Student note-catchers for reading and viewing (print + digital)
- Critique analysis worksheets and sample review texts
- Class Critical Evaluation Form examples and templates
- Editable student workbooks
- Extension activities

Tips for Success

- Preview the unit before using it to decide on the best pacing for your class.
- Plan to use the unit as a whole-class activity or in small groups.

Digital Versions

DIRECTIONS FOR USING AND MAKING A COPY OF THE STUDENT PAGES:

- Click on the links below.
- Sign into your Google account.
- Go to the link.
- Select "Make a copy".
- Name it.
- Use the link to share with students.

MIDDLE SCHOOL COMMON CORE READING STANDARDS

MIDDLE SCHOOL COMMON CORE WRITING STANDARDS

SIXTH GRADE WRITING STANDARDS

- 6.W.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- 6.W.5** With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.
- 6.W.6** Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.
- 6.W.10** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

SEVENTH GRADE WRITING STANDARDS

- 7.W.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- 7.W.5** With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.
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- 7.W.10** Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

EIGHTH GRADE WRITING STANDARDS

- 8.W.4** Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- 8.W.5** With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.
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STEP-BY-STEP TEACHER LESSON PLANS

Includes lesson plans, lesson materials, full-size reference materials, and graphic organizers.

INTRODUCTION TO MOVIE ADAPTATIONS OF TEXTS

COMMON CORE STANDARDS	SIXTH GRADE	SEVENTH GRADE	EIGHTH GRADE
LITERATURE: 7 Writing: 4, 5, 6, 10	LITERATURE: 7 Writing: 4, 5, 6, 10	LITERATURE: 7 Writing: 4, 5, 6, 10	LITERATURE: 7 Writing: 4, 5, 6, 10
LEARNING TARGETS	1. I can analyze the extent to which a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.	1. I can analyze the extent to which a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.	1. I can analyze the extent to which a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.
PREPARATION	1. Download Lesson Four Slides presentation 2. Make copies of the Note-Catcher	1. Download Lesson Four Slides presentation 2. Make copies of the Note-Catcher	1. Download Lesson Four Slides presentation 2. Make copies of the Note-Catcher

GROUP FORMATION AND PROJECT

COMMON CORE STANDARDS	SIXTH GRADE	SEVENTH GRADE	EIGHTH GRADE
LITERATURE: 7 Writing: 4, 5, 6, 10	LITERATURE: 7 Writing: 4, 5, 6, 10	LITERATURE: 7 Writing: 4, 5, 6, 10	LITERATURE: 7 Writing: 4, 5, 6, 10
LEARNING TARGETS	1. I can analyze the extent to which a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.	1. I can analyze the extent to which a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.	1. I can analyze the extent to which a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.

READING TEXTS AND TAKING NOTES

COMMON CORE STANDARDS	SIXTH GRADE	SEVENTH GRADE	EIGHTH GRADE
LITERATURE: 7 Writing: 4, 5, 6, 10	LITERATURE: 7 Writing: 4, 5, 6, 10	LITERATURE: 7 Writing: 4, 5, 6, 10	LITERATURE: 7 Writing: 4, 5, 6, 10
LEARNING TARGETS	1. I can analyze the extent to which a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.	1. I can analyze the extent to which a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.	1. I can analyze the extent to which a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.
PREPARATION	1. Download Lesson Four Slides presentation 2. Make copies of the Note-Catcher	1. Download Lesson Four Slides presentation 2. Make copies of the Note-Catcher	1. Download Lesson Four Slides presentation 2. Make copies of the Note-Catcher

WRITING PARAGRAPHS PRACTICE

COMMON CORE STANDARDS	SIXTH GRADE	SEVENTH GRADE	EIGHTH GRADE
LITERATURE: 7 Writing: 4, 5, 6, 10	LITERATURE: 7 Writing: 4, 5, 6, 10	LITERATURE: 7 Writing: 4, 5, 6, 10	LITERATURE: 7 Writing: 4, 5, 6, 10
LEARNING TARGETS	1. I can analyze the extent to which a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.	1. I can analyze the extent to which a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.	1. I can analyze the extent to which a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.
PREPARATION	1. Download Lesson Four Slides presentation 2. Make copies of the Note-Catcher	1. Download Lesson Four Slides presentation 2. Make copies of the Note-Catcher	1. Download Lesson Four Slides presentation 2. Make copies of the Note-Catcher
DIGITAL PREP	1. Assign digital version of the unit and completing each day.	1. Assign digital version of the unit and completing each day.	1. Assign digital version of the unit and completing each day.
LEARNING PERIOD	1. Explain to students that the evaluation forms the official critical review. 2. Hand out the Critical Review forms to students. 3. Display the Lesson Four Slides presentation and discuss the choices made by the director or actors.	1. Explain to students that the evaluation forms the official critical review. 2. Hand out the Critical Review forms to students. 3. Display the Lesson Four Slides presentation and discuss the choices made by the director or actors.	1. Explain to students that the evaluation forms the official critical review. 2. Hand out the Critical Review forms to students. 3. Display the Lesson Four Slides presentation and discuss the choices made by the director or actors.

CREATING A CLASS MAGAZINE OR WEBSITE

COMMON CORE STANDARDS	SIXTH GRADE	SEVENTH GRADE	EIGHTH GRADE
LITERATURE: 7 Writing: 4, 5, 6, 10	LITERATURE: 7 Writing: 4, 5, 6, 10	LITERATURE: 7 Writing: 4, 5, 6, 10	LITERATURE: 7 Writing: 4, 5, 6, 10
LEARNING TARGETS	1. I can analyze the extent to which a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.	1. I can analyze the extent to which a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.	1. I can analyze the extent to which a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.
PREPARATION	1. Download Lesson Six Slides presentation 2. Choose how you're going to compile Student Critical Reviews (This is very open-ended and up to you!)	1. Download Lesson Six Slides presentation 2. Choose how you're going to compile Student Critical Reviews (This is very open-ended and up to you!)	1. Download Lesson Six Slides presentation 2. Choose how you're going to compile Student Critical Reviews (This is very open-ended and up to you!)
DIGITAL PREP	1. Assign digital versions to students in Google Classroom. The digital version is all one file, so you'll just need to assign it once at the start of the unit and instruct students on which lesson they'll be completing each day.	1. Assign digital versions to students in Google Classroom. The digital version is all one file, so you'll just need to assign it once at the start of the unit and instruct students on which lesson they'll be completing each day.	1. Assign digital versions to students in Google Classroom. The digital version is all one file, so you'll just need to assign it once at the start of the unit and instruct students on which lesson they'll be completing each day.
TEACHER NOTE	This lesson is only for those who have had students read different texts. If you read a whole group text, this lesson may not be as appealing, and I recommend skipping it. If you have a lot of fun with this activity, you could have a lot of fun with this activity in your classroom, in the future.	This lesson is only for those who have had students read different texts. If you read a whole group text, this lesson may not be as appealing, and I recommend skipping it. If you have a lot of fun with this activity, you could have a lot of fun with this activity in your classroom, in the future.	This lesson is only for those who have had students read different texts. If you read a whole group text, this lesson may not be as appealing, and I recommend skipping it. If you have a lot of fun with this activity, you could have a lot of fun with this activity in your classroom, in the future.
LEARNING PERIOD	1. Explain to students that they will be creating a class magazine or presentation. 2. Decide how you'd like to compile Student Critical Reviews. • Option 1: Have groups of students create a slide presentation or a class magazine. • Option 2: Have students create a slide presentation or a class magazine.	1. Explain to students that they will be creating a class magazine or presentation. 2. Decide how you'd like to compile Student Critical Reviews. • Option 1: Have groups of students create a slide presentation or a class magazine. • Option 2: Have students create a slide presentation or a class magazine.	1. Explain to students that they will be creating a class magazine or presentation. 2. Decide how you'd like to compile Student Critical Reviews. • Option 1: Have groups of students create a slide presentation or a class magazine. • Option 2: Have students create a slide presentation or a class magazine.

PRINT AND DIGITAL

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LESSON PRESENTATIONS

PDF and Google Slides lesson presentations for every lesson to display for students while taking notes or learning how to cite text evidence.

CONNECT TO AUDIENCE IMPACT

Consider how the changes and choices affect the audience:

- Does the movie make the story more relatable or exciting?

MAKE A JUDGMENT WITH EVIDENCE

A strong analysis includes your opinion and your reasons. Examples:

"The film strengthened the theme of courage by showing the character's actions because..."

EVALUATE CHARACTER PORTRAYALS

Choose one or two major characters and compare how they come across in the book and the movie. Consider:

- Personality or motivations
- Important relationships

COMPARE THEME AND MESSAGE

Ask yourself:

Do the book and movie send the same message?

ANALYZE THE DIRECTOR'S CHOICES

Directors often make changes for time, visual storytelling, pacing, audience, or tone.

Choose **two or three major changes** to focus on, such as:

- Plot events that were removed or added
- Characters who were combined, altered, or added
- Shifts in setting, order, or perspective
- Tone or mood that differs from the book

IDENTIFY KEY CHANGES FROM BOOK TO FILM



Directors often make changes for time, visual storytelling, pacing, audience, or tone. Choose **two or three major changes** to focus on, such as:

- Plot events that were removed or added
- Characters who were

START WITH THE BACKGROUND



Your review should be a clear, well-organized analysis. Label it:

- The **title** of both the book and the film (correctly punctuated)
- The **author** and **director**
- The **release year**
- A brief 1-2 sentence summary of the central conflict

This section orients your audience before you begin analyzing.

BOOK-TO-FILM ANALYSIS



A book-to-film analysis is a structured comparison of a text and its movie adaptation. It explains what changed, why those changes matter, and how the director's choices shape story, meaning, mood, and character. These elements will help you write a strong, evidence-based review.

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A DEEP DIVE INTO BOOK-TO-FILM ADAPTATIONS

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A DEEP DIVE INTO BOOK-TO-FILM ADAPTATIONS

LESSON SIX

AN EXAMPLE OF LESSON FIVE'S SLIDES

project-based learning BEYOND THE BOOKSHELF

EXAMPLE WITH HOLES

What was your story about? Summarize it here.

How did reading the book make you feel? How did watching the film adaptation make you feel? What were the two experiences like?

How were the text and film similar?

How were the text and film different?

The biggest difference was the film just can't go into the thought

How did what you saw in the movie contrast with what you imagined in your head while reading the book? What

EXAMPLE CRITICAL EVALUATION FORM

1. What was your story about? Summarize it here.
2. How did reading the book make you feel? How did watching the film adaptation make you feel? What were the two experiences like?
3. How were the text and film similar?
4. How were the text and film different?
5. How did what you saw in the movie contrast with what you imagined in your head while reading the book? What specifically was different?

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ANOTHER OPTION: VIDEO REVIEW

THE GIVER CRITICAL REVIEW EXAMPLE

Lois Lowry's book, "The Giver," is an amazing story about a boy named Jonas who lives in a controlled, colorless society where everyone follows strict rules. The community is supposed to

THE GIVER CRITICAL REVIEW EXAMPLE

How did what you saw in the movie contrast with what you imagined in your head while reading the book?

How were the text and film different?

How were the text and

HOLES CRITICAL REVIEW EXAMPLE

The book "Holes" by Louis Sachar is about a boy named Stanley Yelnats who is sent to Camp Green Lake, a juvenile detention center, for a crime he didn't commit. At the camp, the boys are forced to dig holes every day as a way to build character. But Stanley soon discovers that the Warden is actually looking for something buried in the dried-up lakebed. As he digs, Stanley uncovers the truth about his family's history and a curse that has followed them for generations.

The book, "Holes" by Louis Sachar, is super cool because it mixes adventure, mystery, and history all in one story. The movie sticks pretty close to the book. The actors who portray Stanley and Zero are great, and the setting of Camp Green Lake looks just like I imagined. But some characters from the book, like Ampel and X-Ray, don't get as much attention in the movie, and the film has to rush through some parts to fit everything in.

The book's two timelines and all the details about the Yelnats's family curse and Green Lake's history are really cool, but the movie can't go as deep into these stories. The movie simplifies some parts to make it easier to follow, which is understandable, but it means some of the book's rich details are lost. The film still does a good job of showing the main story and keeping the important elements, though.

The friendship between Stanley and Zero is the heart of both the book and the movie. The emotional parts hit hard, but the book lets you get even closer to the characters' thoughts and feelings. The movie is exciting and fun to watch, and the performances are really strong. Both the book and movie are awesome, but reading the book gives you the full experience with all the little details that make the story so special.

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CONNECT TO AUDIENCE IMPACT

Consider how the changes and choices affect

MAKE A JUDGMENT WITH EVIDENCE

A strong analysis includes your opinion and your reasons.

EVALUATE CHARACTER PORTRAYALS

Choose one or two major characters and

COMPARE THEME AND MESSAGE

Ask yourself:

ANALYZE THE DIRECTOR'S CHOICES

Directors often make changes for time, visual storytelling,

IDENTIFY KEY CHANGES FROM BOOK TO FILM



Directors often make changes for time, visual storytelling, pacing

START WITH THE BASICS

Your review should be easy to read, well-organized, and clearly

BOOK-TO-FILM ANALYSIS



A book-to-film analysis is a structured comparison of a text and its movie adaptation. It explains what changed, why those changes matter, and how the director's choices shape story, meaning, mood, and character. These elements will help you write a strong, evidence-based review.

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EXAMPLE OF A LESSON PLAN AND RESOURCES

EXAMPLE CRITICAL REVIEW

Lois Lowry's book, "The Giver," is an amazing story about a boy named Jonas who lives in a community where everyone follows strict rules. The community is supposed to be perfect, but it's not.

COMPARE THEME AND MESSAGE

Ask yourself:

- Does the movie send the **same message** as the book?
- Does it **change** or **simplify** the theme?
- Does the director highlight something different than the author?

Use **text evidence** and **film examples** to support your thinking.

EVALUATE CHARACTER PORTRAYALS

Choose one or two major characters and compare how they come across in each version. Consider:

- Personality or motivations

BOOK-TO-FILM ANALYSIS

A book-to-film analysis is a structured comparison of a text and its movie adaptation. It explains what changed, why those changes matter, and how the director's choices shape story, meaning, mood, and character. These elements will help you write a strong, evidence-based review.

START WITH THE BASICS

Your review should be easy to read, well-organized, and clearly labeled. Include:

- The **title** of both the book and the film (correctly punctuated)
- The **author** and **director**
- The **release year** of the film
- A brief 1-2 sentence summary of the story or central conflict

This section orients your audience before you begin analyzing.

IDENTIFY KEY CHANGES FROM BOOK TO FILM

Directors often make changes for time, visual storytelling, pacing, audience, or tone. Choose **two or three major changes** to focus on, such as:

- Plot events that were removed or added
- Characters who were combined, altered, or omitted
- Shifts in setting, order, or perspective
- Tone or mood that differs from the book

For each change:

- Describe it clearly**
- Explain why it matters** (impact on meaning, theme, or character)

ANALYZE THE DIRECTOR'S CHOICES

Just as authors use craft techniques, directors use **film techniques** to shape a viewer's experience. Consider:

- Lighting & color** (dark vs. bright, warm vs. cold)
- Camera angles & shots** (close-ups, wide shots, point-of-view shots)
- Music & sound** (creates mood or tension)
- Acting choices** (facial expressions, body language, tone of voice)

Explain how these techniques affect **mood, theme, or character development** compared to the book.

EXAMPLE CRITICAL REVIEW

The book "Holes" by Louis Sachar is about a boy named Stanley Yelnats who is sent to a juvenile detention center for a crime he didn't commit. At the camp, Green Lake, a juvenile detention center, for a crime he didn't commit. At the camp, Green Lake, a juvenile detention center, for a crime he didn't commit.

BOOK-TO-FILM ANALYSIS

A book-to-film analysis is a structured comparison of a text and its movie adaptation. It explains what changed, why those changes matter, and how the director's choices shape story, meaning, mood, and character. These elements will help you write a strong, evidence-based review.

START WITH THE BASICS

LEARNING PERIOD

- Tell groups that, once they've completed their forms, they'll turn it into an official Critical Review. They may write this review or make a video recording of it.
- Give groups the rest of the class to complete the worksheet and begin on their official reviews.

CLOSING

- Give students the rest of the class to work on their worksheets and reviews. You may need to give them time to complete the work.

LESSON FIVE

WRITING PARAGRAPHS PRACTICE

CORRELATION CODE STANDARDS	SIXTH GRADE	SEVENTH GRADE	EIGHTH GRADE
	Literature: 7 Writing: 4, 5, 6, 10	Literature: 7 Writing: 4, 5, 6, 10	Literature: 7 Writing: 4, 5, 6, 10

LEARNING TARGETS

- I can analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.
- I can produce clear and coherent writing in which the development, organization, and style are appropriate to the task, purpose, and audience.

PREPARATION

- Download Lesson Five Slides for presentation
- Have copies of the Critical Evaluation Form from Lesson 1

DIGITAL PREP

- Assign digital versions to students in Google Classroom. The digital version is all one file, so you'll just need to assign it once at the start of the unit and instruct students on which lesson they'll be completing each day.

LEARNING PERIOD

- Explain to students that, today, they will be filling out the evaluation forms that they made in Lesson One, then creating an official critical review with that information.
- Hand out the **Critical Evaluation Form** page and explain that you're going to walk them through an example before sending them off to complete their work. (**Note:** You'll need to create your own example to be personalized to what your students put in their forms; however, I have outlined an example in the Lesson Five Slides to go along with the two books we've been discussing.)
- Display the **Lesson Five Slides** presentation and show students how to take the information from their notes to their forms.

ANOTHER OPTION: VIDEO REVIEW

CONNECT TO AUDIENCE IMPACT

Consider how the changes and choices affect viewers:

- Does the movie make the story more accessible?

MAKE A JUDGMENT WITH EVIDENCE

A strong analysis includes your opinion and your reasons. Examples:

- "The film strengthened the theme of courage by highlighting..."

EVALUATE CHARACTER PORTRAYALS

Choose one or two major characters and compare how they come across in each version. Consider:

- Personality or motivations

COMPARE THEME AND MESSAGE

Ask yourself:

- Does the movie send the **same message** as the book?

ANALYZE THE DIRECTOR'S CHOICES

Directors often make changes for time, visual storytelling, pacing, audience, or tone. Choose **two or three major changes** to focus on, such as:

- Plot events that were removed or added

IDENTIFY KEY CHANGES FROM BOOK TO FILM

Directors often make changes for time, visual storytelling, pacing, audience, or tone. Choose **two or three major changes** to focus on, such as:

- Plot events that were removed or added

START WITH THE BASICS

Your review should be easy to read, well-organized, and clearly labeled. Include:

- The **title** of both the book and the film (correctly punctuated)
- The **author** and **director**
- The **release year** of the film
- A brief 1-2 sentence summary of the story or central conflict

BOOK-TO-FILM ANALYSIS

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THE GIVER CRITICAL REVIEW EXAMPLE

Lois Lowry's book, "The Giver," is an amazing story about a boy named Jonas who lives in a controlled, colorless society where everyone follows strict rules. The community is supposed to be perfect, but it's not.

HOLES CRITICAL REVIEW EXAMPLE

The book "Holes" by Louis Sachar is about a boy named Stanley Yelnats who is sent to Camp Green Lake, a juvenile detention center, for a crime he didn't commit. At the camp, Green Lake, a juvenile detention center, for a crime he didn't commit.

EXAMPLE CRITICAL EVALUATION FOR THE GIVER

- What was your story about? Summarize here.
- How did reading the book make you feel? How did watching the film adaptation make you feel? What were the two experiences like?
- How were the text and film similar?
- How were the text and film different?
- How did what you saw in the movie contrast with what you imagined in your head while reading the book? What specifically was different?

Each lesson plan has a section for the standards, objective, prep, digital prep, a learning period, a writing conference section, and closing. It also includes any student materials.

The lesson's teaching slides have everything you need to teach the lesson: teaching slides, examples, and concept break downs.

Name: _____

Use this page to analyze the critiques as you watch/read.

CRITIQUE ANALYSIS

Critique one

Strengths: _____

Weaknesses: _____

Name: _____

Use this page to write down three things that you think should be added to your class Critical Evaluation Form.

6TH GRADE ANALYSIS

TEACHER GUIDE

Name: _____

Use this page to analyze the critiques as you watch/read.

CRITIQUE ANALYSIS

6TH GRADE ANALYSIS

review includes information on how the book and the movie are different. The reviewer includes his personal feelings and thorough

8TH GRADE ANALYSIS

Name: _____

Use this page to write down three things that you think should be added to your class Critical Evaluation Form.

8.RL.7 Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by its creators.

7TH GRADE ANALYSIS

Name: _____

Use this page to write down three things that you think should be added to your class Critical Evaluation Form.

7.RL.7 Compare and contrast the experience of reading a story, drama, or poem with watching a filmed or live production of a story or drama, noting differences in perspective and portrayal.

TEACHER GUIDE

Name: _____

Use this page to write down three things that you think should be added to your class Critical Evaluation Form.

6TH GRADE ANALYSIS

6.RL.7 Compare and contrast the experience of reading a story, drama, or poem with watching a filmed or live production of a story or drama, noting differences in perspective and portrayal.

7TH GRADE ANALYSIS

Name: _____

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7.RL.7 Compare and contrast the experience of reading a story, drama, or poem with watching a filmed or live production of a story or drama, noting differences in perspective and portrayal.

NOTE CATCHER

Name: _____

Title: _____

Use these questions to help you keep track of the important parts of the book.

What parts of the text NEED to be included in the movie and why?

NOTE CATCHER

Name: _____

Title: _____

Use these questions to help you keep track of the important parts of the book.

What parts of the text were left out? Why do you think the director did this?

NOTE CATCHER

Name: _____

Title: _____

Use these questions to help you keep track of the important parts of the book.

What types of settings are important to the text, and which settings will need to be created for the film adaptation?

NOTE CATCHER

Name: _____

Title: _____

Use these questions to help you keep track of the important parts of the book.

How did the film adaptation accomplish establishing the setting? Did it look like what you imagined?

NOTE CATCHER

Name: _____

Title: _____

Use these questions to help you keep track of the important parts of the book.

What parts of the text were included but changed? Why do you think the director did that?

TEACHER EXAMPLE

Name: _____

Title: _____

Use these questions to help you keep track of the important parts of the book.

What parts of the text NEED to be included in the movie and why?

- Why Stanley got arrested; so that he ended up at Camp Green Lake.
- That Stanley's dad has been working all ties together with Sweet Feet and Lizards are like, and that onion juice K audience knows what the camp is true don't attack Stanley and Zero at the

NOTE CATCHER

Name: _____

Title: _____

Use these questions to help you keep track of the important parts of the book.

What parts of the text were left out? Why do you think the director did this?

Stanley's weight was left out. I thought it was easier to find a thinner actor that was then expected to lose the weight.

EXAMPLE CRITICAL REVIEW

The book "Holes" by Louis Sachar is about a boy named Stanley Yelnats who is sent to Camp Green Lake, a juvenile detention center, for a crime he didn't commit. At the camp, the boys build character. But Stanley soon something buried in the dried-up desert about his family's history and a

EXAMPLE CRITICAL REVIEW

The book "The Giver" by Lois Lowry is an amazing story about a boy named Jonas who lives in a controlled, colorless society where everyone follows strict rules. The community is supposed to represent a Utopia. At the age of twelve, Jonas is chosen to be the Receiver of Memory, the person who holds all the past memories of the world before it became so regulated. As he receives these memories from The Giver, Jonas learns about emotions, colors, and the truth about his society's dark secrets. The movie adaptation is good, but it changes some important things. In the book, the lack of color is a big deal and shows how the community controls people's emotions. The movie starts in black and white but adds color slowly, which looks cool but doesn't hit as hard as the book. However, it does help the audience feel and understand that Jonas was beginning to see these colors. Also, Jonas and Fiona are twelve in the book but teenagers in the movie, probably to make it more appealing to older kids. They also have a more developed romantic subplot in the movie that is missing from the book. I think this was included to appeal to a teenaged audience, as well.

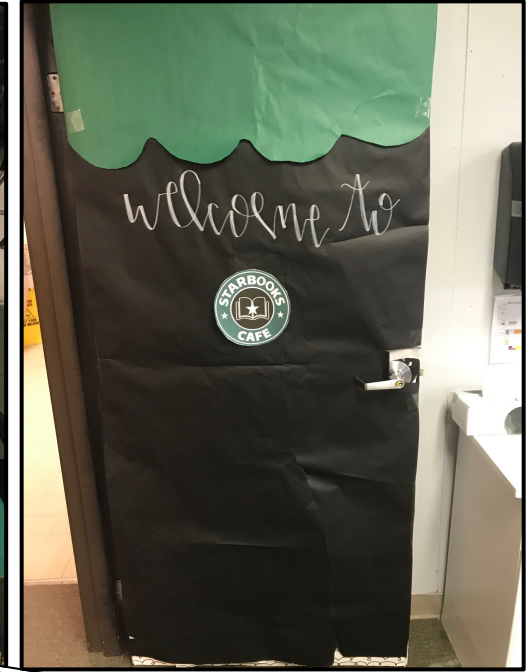
EXAMPLE CRITICAL REVIEW

The book dives deep into heavy themes like memory, emotions, and what it means to be an individual. We get to see Jonas grow and realize how messed up his world is, thanks to his internal thoughts and detailed descriptions. The movie, though, focuses more on action and visuals, so it doesn't explore these themes as deeply. It simplifies some of the philosophical stuff to make it easier to follow, but that means it loses some of the book's depth.

Both the book and movie have strong characters, but the book does a better job of showing their growth. Jonas's transformation from a naive kid to someone who questions everything is more gradual and believable in the book. The movie has good acting, but it can't fully capture all the details and emotions the book conveys. Overall, the book offers a richer experience, while the movie is still enjoyable and brings the story to life for a wider audience.

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STARBOOKS BOOK TASTING FOR BOOK SELECTION



Create an engaging launch to your Book-to-Film PBL Unit with a Starbooks-themed book tasting event. Teachers set out curated book + film pairings at each “Starbooks” table, and students sample the options by browsing book summaries, film trailers, opening pages, and themed table signs. Students rotate through stations, jot down first impressions, and choose the book-movie pairing they want to study for the project.

This activity builds excitement, supports informed choice, and helps students begin the unit feeling invested in the text and film they’ll analyze. It also ensures every group selects a text that fits your classroom needs, availability, and timeline.

BOOK TITLE: _____

READ THE SYNOPSIS. WHAT'S THE MAIN IDEA OR MAIN TOPIC? _____

READ THE FIRST PAGES. DO YOU LIKE THIS BOOK? _____

WHAT DO YOU LIKE OR DISLIKE? _____

PINK THIS BOOK. (1= FAVORITE BOOK; 10=LEAST FAVORITE.)

1. 2. 3. 4. 5. 6. 7. 8. 9. 10

BOOK TITLE: _____

READ THE SYNOPSIS. WHAT'S THE MAIN IDEA OR MAIN TOPIC? _____

READ THE FIRST PAGES. DO YOU LIKE THIS BOOK? _____

WHAT DO YOU LIKE OR DISLIKE? _____

PINK THIS BOOK. (1= FAVORITE BOOK; 10=LEAST FAVORITE.)

1. 2. 3. 4. 5. 6. 7. 8. 9. 10

NAME: _____

STARBOOKS
book tasting menu

SUMMARY VS. ANALYSIS

LITERARY ANALYSIS

A STRONG INTRODUCTION

An introduction names the title and author, summarizes the plot, states the thesis statement.

THESES STATEMENT

States the main idea of a writing assignment or paper. It often reflects a judgment that a writer makes about something.

THEME STATEMENTS

- Human beings are always seeking acceptance.
- Bravery comes from fear.
- Change is inevitable.
- Human beings are called to face their fears.
- Family is important.
- It is okay to be different.
- Not all judgments are fair.
- Greed can destroy life.
- Kindness matters more than anything else.

THEME TOPICS

- Acceptance
- Bravery
- Change
- Family
- Individuality
- Judgment
- Kindness
- Mortality

AUTHOR'S CRAFT TWO

AUTHOR'S CRAFT	DEFINITION	PURPOSE
FLASHBACK	Move to a scene in a movie, novel, etc. that is in a time earlier than the main story.	To help readers better understand present elements in the story more about a character.

FIGURATIVE LANGUAGE

TERM	DEFINITION	EXAMPLE
SMILE	Definition: Compares two unlike things using "like" or "as."	"Myra's head is as empty as a flower pot."
METAPHOR	Definition: Comparing two things that are not alike to suggest they have something in common.	"The night was a black velvet." (The Night)
HYPERTHESIS	The overstatement of a piece of writing; it's the opposite of a simile.	"The night was a black velvet."
TONE	The author's attitude toward a subject.	"The night was a black velvet."
ALLUSION	A reference to another work of literature, art, music, etc., without explicitly naming it.	"The night was a black velvet."

LINKING WORDS IN ENGLISH

Linking words are used to link together ideas in your text. They help the reader follow your argument by showing the relationships between different sentences or sections. These are some words you can use to link your text evidence to analysis or to link your two texts to each other.

EMPHASIS	ADDITION	CONTRAST	ORDER
Undoubtedly	Additionally	Unlike	First/Lastly
Indeed	In addition	Nevertheless	Second/Secondly
Obviously	Also	On the other hand	Third/Further
Particularly	As well as	One might argue...	Finally
In particular	Moreover	In contrast to	At this time

EDITING VS. REVISING

CAPITALIZATION

- Proper nouns
- Page headings
- Sentence beginnings

ADD OR REMOVE

- Add sentences or words to make your essay better
- Remove sentences or words to improve clarity

MLA FORMATTING

STANDARD PAPER

Double space, margins, font size 12, no bold, italics, underline, etc.

RESEARCH PAPERS

APA, MLA, Chicago, etc.

FORMAL WRITING

Formal writing is writing that follows certain rules and conventions. It is usually written for academic or professional purposes.

FORMAL WRITING RULES

- Use formal language
- Use a clear structure
- Use a formal tone
- Use a formal style

WHAT IS A THESIS STATEMENT?

You are making about a topic or issue. Use reduction, your essay will be about and directs the reader to the topic and what you're going to prove. You will support and develop your claim.

NOT SO GOOD EXAMPLES

- "Wag!" (Too general or broad)
- "I'm sorry"
- "I love you"

X TOO GENERAL OR BROAD: The user has his craft to reveal several secrets.

X ASKING A QUESTION: Are you...?

ANNOTATING LITERATURE

Helps the reader focus on reading.

Helps the reader understand a text.

Helps the reader keep track of thoughts and feelings.

Helps the reader note and prepare for details.

Helps the reader prepare for a text, specifically an analysis.

WHEN SHOULD I ANNOTATE?

- When I am confused.
- When I find strong text evidence.
- When I don't know what a word means.
- When I make a connection to another piece of writing.
- When I notice a key detail.
- When something is important to remember.
- When I am surprised by something I read.
- When I want to remember something.
- When I see patterns or repetition in the text.
- When I want to jot down an idea that the text gave me.
- When I want to question something.
- When I want to summarize.
- When I want to rephrase something in my own words.
- When I notice that a prediction I made came true.

BLENDED QUOTATIONS

blending quotes:

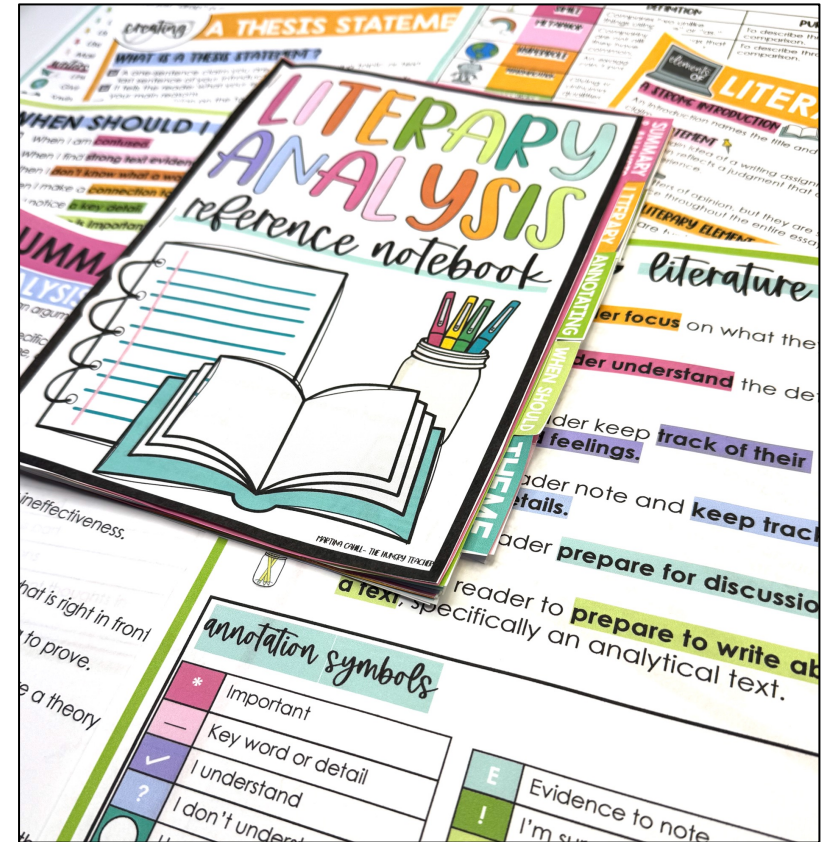
- Always integrate quotations into your writing.
- Never just "drop" a quotation into the middle of a paragraph.
- Don't let a piece of evidence stand alone.
- Use your own words to introduce a quotation.
- Use only the most effective part of the quotation.
- Use ellipses if necessary.
- Maintain a smooth sentence.
- Linking the claim or reason to the evidence.
- Giving background information or context.
- Saying something about the sources.
- Quoting or paraphrasing directly.
- Analyzing and commenting on the writer's language.
- Explaining how it is relevant, significant, or convincing.

examples: signal words to precede a quote

- Acknowledges
- Admits
- Agrees
- Argues
- Asserts
- Believes
- Claims
- Compares
- Confirms
- Comments
- Contents
- Counts
- Declines
- Denies
- Disputes
- Emphasizes
- Finds
- Illustrates
- Implies
- Insists
- Maintains
- Mentions
- Notes
- Observes
- Points out
- Reasons
- Refutes
- Rejects
- Reports
- Responds
- Suggests
- Thinks
- Writes
- Despite
- Johnston
- Points out
- In the rest
- Accords
- In "Understand"
- Human Behavior," Riley argues...
- He then specifies...

ANNOTATION SYMBOLS

Important	Key word or detail	I understand	I don't understand	Unfamiliar word or phrase	Evidence	I'm surprised	I love this	Connections	Write important thoughts in the margins
Star	Circle	Square	Triangle	Diamond	Exclamation mark	Lightbulb	Heart	Arrow	Cloud



1. Tabbed mini-page in full-color
2. Tabbed mini-page in black and white
3. Non-tabbed mini-page in full-color
4. Non-tabbed mini-page in black and white
5. Full-page in full-color
6. Full-page black and white

DIGITAL STUDENT NOTEBOOK AND GOOGLE SLIDES INCLUDED

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Use these questions to help you keep track of the important parts of the book.

NOTE CATCHER

What parts of the text **NEED** to be included in the movie and why?

What actors or actresses could/should play the characters and why?

LESSON FIVE

BOOK-TO-FILM ANALYSIS

START WITH THE BASICS

Your review should be easy to read, well-organized, and clearly labeled. Include:

- The **title** of both the book and the film (correctly punctuated)
- The **author** and **director**
- The **release year** of the film
- A brief 1-2 sentence summary of the story or central conflict

This section orients your audience before you begin analyzing.

IDENTIFY KEY CHANGES FROM BOOK TO FILM

Directors often make changes for time, visual storytelling, pacing, audience, or tone.

Choose **two or three major changes** to focus on, such as:

- Plot events that were removed or added
- Characters who were combined, altered, or omitted
- Shifts in setting, order, or perspective
- Tone or mood that differs from the book

For each change:

- Describe it clearly**
- Explain why it matters** (impact on meaning, theme, or character)

ANALYZE THE DIRECTOR'S CHOICES

Just as authors use craft techniques, directors use **film techniques** to shape a viewer's experience. Consider:

- Lighting & color** (dark vs. bright, warm vs. cold)
- Camera angles & shots** (close-ups, wide shots, point-of-view shots)
- Music & sound** (creates mood or tension)
- Acting choices** (facial expressions, body language, tone of voice)

Explain how these techniques affect **mood, theme, or character development** compared to the book.

EXAMPLE CRITICAL REVIEW

BOOK-TO-FILM ANALYSIS

A book-to-film analysis is a structured comparison of a text and its movie adaptation. It explains what changed, why those changes matter, and how the director's choices shape story, meaning, mood, and character. These elements will help you write a strong, evidence-based review.

Popcorn

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LESSON FIVE

EXAMPLE CRITICAL REVIEW

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