

WRAP UP

Use the following questions, activity, and theme/plot elements to conclude your study of a particular film or of film as a genre.

After-Viewing Questions*

1. What were the most memorable or striking images in this film?
2. What images or scenes are you still unsure how to interpret?
3. Look back at your Viewing Logs. What patterns can you see there?
4. How did your emotional reactions change as you watched?
5. What are all the things you can think of that this film seems to be about? Make a list.
6. How would you review this film?
7. What changes did you notice in the film as you watched?
8. What conflicts did you notice as you watched?
9. Did this film remind you of other stories you have read or movies you have seen? Which ones? Why?
10. In your opinion, is this film neutral or does it clearly take a particular position on an issue?

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Film Scavenger Hunt

To help students integrate what they have learned, create a “scavenger hunt” through a film they are about to watch—a checklist of significant aspects of the film they have to find as they watch. This “hunt” should be as open ended as possible so there is room for interpretation: “Find a scene that shows the power relationship between two major characters,” or “Find an image that is repeated more than twice. Why do you think this is?” The scavenger hunt could also include specific questions about the use of camera angles (“What long shots do you remember from this film?”) or other aspects of filmmaking (“Record one thing you notice about the use of color, costumes, lighting, etc. in this film.”). These can then be used as starting points to discuss what students saw in the film.



HENRY TILNEY (J.J. FEILD) AND CATHERINE MORLAND (FELICITY JONES) IN *NORTHANGER ABBEY*

Theme/Plot Elements

Consider using MASTERPIECE titles as companion texts to teach some of the most common themes in classic literature, such as family relationships, coming of age, search for identity, love and marriage, corruption and evil, and the role of class, race, and gender in society. You might show the whole film or just excerpts with interesting parallels. Visit the [MASTERPIECE](#) website for additional titles. (See also [About the Films](#).)

For instance, if you are reading *Pride and Prejudice* together as a class, you could show *Northanger Abbey* to look at similarities in Austen's characters and themes. You could also show excerpts from *The Mill on the Floss*, another English classic by a woman writer, to draw parallels between the portrayal of women's roles and a woman's search for identity. Or, if your aim is to look at class in English society while reading *Pride and Prejudice*, you could show part of a film depicting Victorian-era English society, such as *David Copperfield*.

Another approach is to use a key plot point or conflict that is central to one or more MASTERPIECE films featured in the guide. These can be used as jumping-off points for students to create their own scenes, scripts, storyboards, films, or improvisations. They can also be used to brainstorm other works of film or literature that feature similar scenes, and then compare the two. As the examples below show, you will be able to find many different combinations of films and plot lines. You may want to discover additional ideas as an exercise or assignment with your students.

- A vulnerable child is terrified by an adult who has power over him or her. (*David Copperfield*)
- A child stands up to an adult who is mistreating him or her. (*Oliver Twist*)
- A poor relation must depend on the kindness of family. (*Mansfield Park*)
- A character under pressure slowly goes mad. (*Anna Karenina*)
- A woman ponders whether or not she is in love—and what love is. (*Emma*)
- A man and a woman from different social worlds have a forbidden romance. (*Jane Eyre*)
- Two people who are in love are kept apart by family complications. (*Wuthering Heights*)
- A child is very different than the rest of his/her family and struggles to be true to self and break free as he/she grows up. (*Persuasion*)
- A teenager chafes against her parents' rules. (*The Diary of Anne Frank*)
- A stranger comes to a provincial place with new ideas and threatens the status quo. (*Middlemarch*)
- A family is challenged by the upheavals of the outside world. (*A Tale of Two Cities*) 