

**Newport-Mesa Unified School District
Office of Secondary Curriculum and Instruction
High School Course of Study**

Course Title	<i>Film IB SL 1AB</i>	Course Code	<i>E0365-366</i>
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Transcript Title:	Film IB SL 1AB			Grades Levels:	11	Board Adoption Date:		9/2012
Content Area:	Visual and Performing Art			GPA Scale:	5.0	Date Course Submitted:		9/2012
Credential Req:			Graduation Subject Areas:		Humanities	Elective		
UC/CSU "A-G" Area Approvals:				School Site that wrote and submitted the course:			NHHS	
Prerequisite(s):								
Next course(s):								

COURSE DESCRIPTION

Students enrolled in this course study film both as an art form and as a form of communication. The course provides the basics of the filmmaking process including pre-production and production, as well as film analysis. Students will trace the development of American Film and analyze a variety of films to examine how films often reflect the values and conditions of the time in which they are made. Students will be instructed on camera operation, composition, scriptwriting, storyboarding, editing, and evaluation of films. Film analysis will include story elements, design, location, lighting technique, special effects, camera angles, and scene composition. Students will analyze films of various genres and complete projects based on the analysis of film types and styles. Students will evaluate their films and the films of others to further apply the art of filmmaking, including the creative process and drafts within the writing process. Students will apply their knowledge of classic genres, American society, and production techniques when they create their own films with appropriate software and technology. This is the first year in a two year program to either fulfill the IB Art requirement or to earn an IB certificate in Film.

GOALS: (Expected performance outcomes for students)

The purpose of the course is to teach students the methods through which film communicates and the ways in which it is a reflection of society. Students will develop critical and analytical thinking skills as well as oral and written communication skills. Ultimately, students will analyze films critically instead of simply viewing them passively, and they will be able to successfully produce their own short genre films. They will also utilize their knowledge of classic genres and American society when they create their own films with appropriate software and technology. This course will prepare IB Film students to participate in the year 2 film class to complete the necessary assessments to obtain an IB Diploma or an IB Film certificate.

California Content Standards

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Visual and Performing Arts Standards for 9-12 Grade Proficiency 1.1-1.5; 2.3, 2.3, 2.5, 2.6; 3.1, 3.2, 3.3, 3.4; 4.1-4.5; 5.2, 5.4

Evaluation

Student achievement will be measured using multiple assessment tools, included but not limited to benchmark test results, final exams, end-of-unit tests, quizzes, homework, classwork, notebooks, portfolios, authentic performance assessments, and written assessments using the district's rubric. District-wide benchmark assessments will be assessed using the following chart:

Performance Standards - Benchmark Assessments				
Far Below Basic = F	Below Basic = D	Basic = C	Proficient = B	Advanced Proficient = A

Students will take multiple choice and fill in tests on the characteristics of the genres. Some tests will include paragraphs or short essays on the films that examine the genre characteristics within the film and the film's cultural impact. Current film criticism homework assignments assess the student's understanding of the purposeful use of film techniques. Participation in class discussions and the short film productions also serve as assessments of whether or not students have mastered film techniques and characteristics. Multiple drafts of the key assignments allow students to improve work before a final assessment.

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Unit 1	2 weeks					
	Key Terms	Standards*		Model Tasks**		Tools & Text
Course Introduction	film analysis terms, including terms related to plot structure, conflict, characterization, symbolism, irony, tone, theme, mood, music, lighting deep focus, flashback, point of view, montage, yellow journalism	Visual Arts Content Standards 1.1-1.5 4.2,4.3	H M L	a. Lecture, notes, group work on the development of film from the 1890s to present b. Handouts and discussion of film production terms, including camera angles, scene transitions, common film shots, roles of director, producer, screenwriter, production designer, art director, costume designer, cinematographer, editor c. Discuss values and corruption of the America Dream and view <i>Citizen Kane</i> i. Discuss Orson Wells's technical innovations ii. Discuss cultural relevance of the film and its impact on the film industry	D C B A	AFI Handbook; Film Genre Reader; group paper manipulatives
Differentiation	Support -- for students who are struggling with the content	Content: Teacher assistance; partners/groups before whole class disc.; large screen projection; note taking guides; handouts Process: teacher assistance; clarification, restatement of concepts; small and large group discussion Product: extra time to write, shortening of length of essay, teacher help with essay outline, if necessary				
	Extension – for high achieving students. Required activities for all honors courses.	None this unit				
Evaluation	Student assessment includes participation in and quality of class discussion of the aforementioned topics and an essay in which they explore what Charles Foster Kane symbolizes in American culture					

* Standards are to be identified by frequency on California Standards Tests. A high frequency standard will be labeled with an “H”, a medium frequency standard will be labeled “M”, and a low frequency standard will be labeled “L”.

** Tasks are to be identified by the Application Taxonomy Quadrant designed by the International Center for Leadership in Education.

Unit 2	4 weeks
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	Key Terms	Standards*		Model Tasks**		Tools & Text
Analysis of Mystery and Noir Films	post war disillusionment, “Hard boiled” crime literature, the Production Code’s prohibitions, shadowing, deep focus cinematography, wide angle lenses, framing, voiceover narration, complexity of narrative structure	Visual Arts Content Standards 1.1-1.4 3.2, 3.3 4.1, 4.3, 4.5	H	A. PowerPoint lecture and notes on aesthetics and themes of the Noir and Neo-Noir genres; cultural events that created Noir; character & setting types within the genre; and the impact of the genre on audiences	D	Film Genre Reader; note taking guide; question worksheet
			M	B. View <i>The Maltese Falcon</i> , <i>Laura</i> , and <i>L.A. Confidential</i>	C	
			L	Class discussion and written question topics include effects of shadowing and low key lighting, voiceover narration, deep focus cinematography, claustrophobic framing, themes of alienation and loneliness, private eye culture, the noir hero, the femme fatale, music’s effect on mood, flashback structure, and purposes for changes in the genre as represented in <i>L.A. Confidential</i>	B	
					A	
Differentiation	Support -- for students who are struggling with the content	Content: Teacher assistance; partners/groups before whole class disc.; large screen projection; note taking guides; handouts Process: teacher assistance; clarification, restatement of concepts; small and large group discussion Product:teacher prompting for discussion credit extra time for test, teacher read test questions aloud, private testing, if necessary				
	Extension – for high achieving students. Required activities for all honors courses.	Encouragement to lead small and large group discussions and assist other students				
Evaluation	Student assessment includes participation in discussion, written questions, and a fill-in test on the history of the genre, its characteristics and character and setting types, how the genre tenets manifest themselves in the films viewed, character motivation, purposes of lighting and music and their effects on the viewer, and comprehension of plot complexity.					

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Unit 3	5 weeks					
	Key Terms	Standards*	Model Tasks**			Tools & Text
Analysis of Suspense and Horror Films	framing for emotion; using close-ups (more than dialogue) to reveal plot elements; use of montage, point of view, and voyeurism; ironic characters; building suspense by alternating tension and humor; obsession; symbolism; foreshadowing and its relation to suspense; effects of lighting, music, point of view, and actors' tone of voice on mood and message; purposes and effects of close-ups, high and low angle shots;	Visual Arts Content Standards 1.1-1.4 3.2, 3.3 4.1-4.3, 4.5	H M L	A. PowerPoint lecture and notes on the rise of Suspense and Horror films and Hitchcock's style and contributions to the industry Key topics: the impact of televisions in more homes; changes circa 1960s regarding sex and violence in films; differences in laws regarding representation of controversial subjects in film and television; human interest in anticipation and perversion B. View <i>Vertigo</i> , <i>Rear Window</i> , and <i>Psycho</i> Class discussion includes the simultaneous use of forward zoom and reverse tracking shot; Hitchcock's style as listed above; ways <i>Psycho</i> tested and reset the boundaries of sex and violence depiction; symbolism; foreshadowing and its relation to suspense; effects of montage, lighting, music, point of view on mood and message; character motivation; internal and external conflict; irony; comprehension of plot complexity C. Lecture, notes, and discussion of common characteristics of present day Horror films as initiated by <i>Halloween</i> D. View <i>Halloween</i> Class discussion includes key terms listed and characteristics of those who are murdered and those who are not (clichés of Horror films) E. Students will also evaluate the depiction of violence in the four films, how it changed from one film to the next, and discuss possible reasons for the changes F. -Introduction to digital camcorder functions, Final Cut Pro, iMovie, Windows Movie Maker, and basics on video editing -In groups, students create a script and suspense scene -They will create a production portfolio of the shooting with analysis that connects to the job they had for production. This is the first practice assignment for the IB assessments -Student films are shown in class and evaluated by	D C B A	AFI Handbook; Film Genre Reader; note taking guide; written quiz questions

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				peers according to rubrics -Students are encouraged to provide positive feedback as well as suggestions for improvement		
Differentiation	Support -- for students who are struggling with the content	Content: Teacher assistance; partners/groups before whole class disc.; large screen projection; note taking guides; handouts Process: teacher assistance; clarification, restatement of concepts; small and large group discussion Product: teacher prompting for discussion credit; extra time for test, teacher read test questions aloud, private testing, if necessary				
	Extension – for high achieving students. Required activities for all honors courses.	Encouragement to lead small and large group discussions and assist other students				
Evaluation	Students are assessed on the accuracy of their oral and written answers to questions related to the aforementioned topics, a quiz on the Hitchcock’s style, and a multiple choice test on the genre conventions and all four films					
Unit 4	2-3 weeks					
	Key Terms	Standards*		Model Tasks**		Tools & Text
Analysis of Race Relations Films/PSA Production	prejudice, discrimination, stereotyping, interracial marriage and laws regarding it, political correctness, tolerance, proper manuscript form (2 column audio/video	Visual Arts Content Standards 1.1, 1.2, 1.4 2.2, 2.3, 2.6 3.3, 3.4 4.1, 4.3, 4.4 5.2	H M L	A. PowerPoint lecture, notes, and reading(s) from the text(s) on Race Relations as a subset of Social Problems films B.View <i>Guess Who’s Coming to Dinner</i> and <i>Crash</i> Class discussion includes the key terms as they apply to each film; comparison of the films’ historical perspectives and cultural relevance; evaluation of modern society’s responses to racial and social issues presented in the films C.Student assessment includes participation in discussion and the production of a PSA related to social issues or general well being of society -Lecture, notes, and samples scripts and storyboards from the AFI text; reading from text on purpose of PSA -Show sample PSAs from online resources and/or previous student work -Class discussion of possible topics for PSAs and persuasive techniques -In groups, students create a script and storyboard and produce a 30 second to 1 minute PSA	D C B A	AFI Handbook; Screenwriting Success book; note taking guide; PSA instructions/rubric copies; storyboard worksheets

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				-IB students will produce a production portfolio for the PSA -Student films are shown in class and evaluated by peers according to rubrics -Students are encouraged to provide positive feedback as well as suggestions for improvement		
Differentiation	Support -- for students who are struggling with the content	Content: Teacher assistance; partners/groups before whole class disc.; large screen projection; note taking guides; handouts Process: teacher assistance; clarification, restatement of concepts; small and large group discussion Product: teacher prompting for discussion credit; pre-assigned groupings of low, middle, & high abilities				
	Extension – for high achieving students.	Encouragement to lead small and large group discussions and assist other students; students already familiar with the technology may opt to include more than basic editing techniques and/or software functions				
Evaluation	Student assessment includes participation in film discussions and the production of a PSA related to social issues or general well being of society.					

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Unit 5	2-3 weeks					
	Key Terms	Standards*	Model Tasks**		Tools & Text	
Analysis of Western Films	archetypal western hero; two types of western villains; costuming to stereotyping; the female in westerns; influence of popular literature; themes and conflicts of maintaining moral order, new settlers vs. Natives, individualist vs. community; changes in the genre at the end of the 1960's; extreme long shots; setting	Visual Arts Content Standards 1.1, 1.4 3.2, 3.3 4.1, 4.3, 4.5	H M L	A.Lecture, notes, and reading(s) from the text(s) on the history of the Western genre; cultural events that influenced Westerns; character & setting types within the genre; aesthetics and themes common to the Western; and the impact of the genre on audiences B.View <i>Shane</i> , <i>Hondo</i> , and <i>Butch Cassidy and The Sundance Kid</i> Class discussion includes the key terms; how the genre tenets manifest themselves in the films viewed; how and why each film is different from others in same genre and how each represents its historical era; the addition of modern humor to the genre with <i>Butch Cassidy and The Sundance Kid</i> and how it was influenced by the Vietnam War; the function of myth surrounding western characters; building suspense by alternating tension and humor; purpose and effect of video and still montages and slow motion -After learning the elements of montage, IB students will create a montage of self- a short autobiography of images that illuminate who they are	D C B A	Film Genre Reader; note taking guide
Differentiation	Support -- for students who are struggling with the content	Content: Teacher assistance; partners/groups before whole class disc.; large screen projection; note taking guides; handouts Process: teacher assistance; clarification, restatement of concepts; small and large group discussion Product: teacher prompting for discussion credit; extra time for test, teacher read test questions aloud, private testing, if necessary				
	Extension – for high achieving students. Required activities for all honors courses.	Encouragement to lead small and large group discussions and assist other students				
Evaluation	Student assessment includes oral participation in discussions and a multiple choice and fill-in test related to the aforementioned topics and comprehension of plot complexity.					

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Unit 6	2-3 weeks				
	Key Terms	Standards*		Model Tasks**	Tools & Text
Analysis of Sports and Camaraderie Films	using music to punctuate emotion; inherent deficiencies of sports film heroes as they relate to creating inspiration; internal and external conflicts as they relate to character motivation; building camaraderie through teamwork, teasing, emotional support; conventions of the melodrama and biopic subgenres	Visual Arts Content Standards 1.1, 1.2, 1.4 3.1, 3.3 4.2, 4.3, 4.5	H M L	A.PowerPoint lecture and notes on conventions of Sports and Camaraderie films B.View <i>Brian's Song</i> , <i>Raging Bull</i> , and <i>Rudy</i> Class discussion includes how the key terms & tenets manifest themselves in the films viewed; the Civil Rights Act as it relates to <i>Brian's Song</i> ; purpose for and effect of voiceover narration, montage, freeze frame, close-ups, flashback structure, evaluation of black and white vs. color as they apply to <i>Raging Bull</i> ; music's relation to intensity, emotion, inspiration, and emphasis; use of tilt shots, fade transitions, wide angle shots C. IB Students will film and edit a sports clip that shows the emotion of the game	D C B A Film Genre Reader; note taking guide; essay prompt & rubric copies
Differentiation	Support -- for students who are struggling with the content	Content: Teacher assistance; partners/groups before whole class disc.; large screen projection; note taking guides; handouts Process: teacher assistance; clarification, restatement of concepts; small and large group discussion Product: teacher prompting for discussion credit; extra time for test, teacher read test questions aloud, private testing, if necessary			
	Extension – for high achieving students. Required activities for all honors courses.	Encouragement to lead small and large group discussions and assist other students			
Evaluation	Student assessment includes oral participation in discussion, a short essay in which students evaluate the use and effect of the four genre conventions of sports films as shown in <i>Brian's Song</i> , and a multiple choice test on the aforementioned topics as represented in <i>Raging Bull</i> and <i>Rudy</i>				

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Unit 7	3 Weeks
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	Key Vocabulary	Standards (referenced)	Model Tasks	Tools / Texts
SEMESTER 2 Analysis of Comedy Films	burlesque, vaudeville; Charlie Chaplin; high and low comedy; “runners” and “laying pipe” jokes; slapstick, screwball, fish-out-of-water, parody, black, and gross out comedies; sight gags, political & ethnic humor related to cultural eras; effects of montage, lighting, music, point of view on mood and message; purpose for and effect of voiceover narration, montage, close-ups, and flashback structure	Visual Arts Content Standards 1.1, 1.4 3.2, 3.3 4.1, 4.3, 4.5	Point lecture, notes, and reading(s) from the text(s) on the history of the Comedy genre; cultural events that influence Comedies; subgenres of Comedy films; character & setting types within the subgenres; aesthetics and themes common to the subgenres; slapstick’s predominance in early silent films and its emphasis on exaggerated violence, injury without pain, physical mishaps & indignity, off screen sounds, facial expressions, accidents, and tricks; slapstick’s evolution into screwball comedy; screwball comedy’s exotic locales, elegant lifestyles, sarcasm, social satire, improbable situations, sophisticated and overlapping dialogue, juxtapositions, inclusion of slapstick elements; fish-out-of-water’s use elements of slapstick and screwball comedy -Class discussion topics include how the aforementioned tenets manifest themselves in the films viewed, with respect to <i>Airplane</i> as slapstick, <i>It Happened One Night</i> as screwball, and <i>My Cousin Vinny</i> as fish-out-of-water IB students will shoot a short comedic, slapstick comedy scene	Charlie Chaplin short films DVD; <i>Writing Scripts for Television and Film</i> ; <i>The Art of Watching Films</i> ; note taking guide
Differentiation	Support -- for students who are struggling with the content	Content: Teacher assistance; partners/groups before whole class disc.; large screen projection; note taking guides; handouts Process: teacher assistance; clarification, restatement of concepts; small and large group discussion Product: teacher prompting for discussion credit; extra time for test, teacher read test questions aloud, private testing, if necessary		
	Extension – for high achieving students.	Encouragement to lead small and large group discussions and assist other students		
Evaluation	Formative Assessments (<i>ongoing & mid-lesson</i>): Student assessment includes oral participation in discussions and note taking			
	Summative Assessments (<i>unit final evaluation</i>): A multiple choice and fill-in test related to the aforementioned topics and comprehension of plot complexity			

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Unit 8	1 Week			
	Key Vocabulary	Standards (referenced)	Model Tasks	Tools / Texts
Book and Movie Comparison	Voice over narration; flashback, characterization	Visual Arts Content Standards 1.1, 1.4 3.2, 3.3 4.1, 4.3, 4.5	-Students read the novella <i>Rita Hayworth and the Shawshank Redemption</i> outside of class -View <i>The Shawshank Redemption</i> and discuss plot elements, characterization, framing, musical effect, shadowing, plot complexity, effect of voiceover narration and flashback, as well as plot complexity	<i>Rita Hayworth and the Shawshank Redemption</i> by Stephen King; note taking guide; copies of essay prompt and rubric
Differentiation	Support -- for students who are struggling with the content	Content: Teacher assistance; partners/groups before whole class disc.; large screen projection; note taking guides; handouts Process: teacher assistance; clarification, restatement of concepts; small and large group discussion Product: teacher prompting for discussion credit; extra time for essay, teacher read essay prompt aloud, private writing time, if necessary		
	Extension – for high achieving students.	Encouragement to lead small and large group discussions and assist other students		
Evaluation	Formative Assessments (ongoing & mid-lesson): Student assessment includes oral participation in discussions and note taking			
	Summative Assessments (unit final evaluation): Students write an essay that compares the book and movie and assert reasons for why filmmakers made the changes; they use supporting examples from the film and include their own commentary.			

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Unit 9	4 Weeks			
	Key Vocabulary	Standards (referenced)	Model Tasks	Tools / Texts
Analysis of Romance Films	unrequited love, love at first sight, romantic heroine; idealized love; roots of romantic comedy in Shakespeare; influence of WWII and birth control on the genre; mismatched characters; internal and external conflicts; male persuasion; function of the confidant and slapstick comedy in romantic comedies; societal or political crisis; the word “epic”; displacement of soldiers and those fleeing persecution; the Vichy regime, the Nazi Party, and the Resistance; Titanic’s voyage & effect of oral histories; class system; statistics of Titanic survivors	Visual Arts Content Standards 1.1, 1.4 3.2, 3.3 4.1, 4.3, 4.5	-PowerPoint lecture and notes on conventions of the Romance genre, Romantic Comedies and their cultural influences -View <i>Pillow Talk</i> and <i>When Harry Met Sally</i> -Class discussion includes evaluation of how the themes, characters, conflicts, and dialogue in the viewed films represent the Romance and Romantic Comedy genre; purposeful use of the wipe transition technique; function of interior monologues; comparison of the two films’ couples’ approaches to love; stereotyped characters and their relation to contemporary daters -PowerPoint lecture and notes on conventions of Epic Romances and the historical context of <i>Casablanca</i> and <i>Titanic</i> -Class discussion includes how the aforementioned topics manifest themselves in the viewed films; differences in how real love and idealized love are conveyed; foreshadowing; purposeful use of close-up; symbolism of song; purposeful use of color in costuming to represent social class; irony; symbolism of ship and ocean; music as a contrast and amplifier of content; use of slow motion; use of and purpose for ambiguous plot elements	<i>Film Genre Reader III</i> ; <i>The Art of Watching Films</i> ; note taking guide; essay and rubric copies
Differentiation	Support -- for students who are struggling with the content	Content: Teacher assistance; partners/groups before whole class disc.; large screen projection; note taking guides; handouts Process: teacher assistance; clarification, restatement of concepts; small and large group discussion Product: teacher prompting for discussion credit; extra time for test, teacher read test questions aloud, private testing, if necessary		
	Extension – for high achieving students.	Encouragement to lead small and large group discussions and assist other students		
Evaluation	Formative Assessments (ongoing & mid-lesson): Student assessment includes oral participation in discussions and note taking			
	Summative Assessments (unit final evaluation): A multiple choice and fill-in test related to the aforementioned topics, and a short essay which compares the previously viewed <i>It Happened One Night</i> to <i>Pillow Talk</i> or <i>When Harry Met Sally</i> as Romantic Comedies from different eras			

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Final Exam Unit	3 weeks preparation + 2 weeks viewing time at end of semester			
	Key Terms	Standards*	Model Tasks**	Tools & Text
<i>Production of a Short Genre Film</i>	Treatment, storyboard, script format, safe filming, copyrights, fair use laws, talent, music, and location releases	Visual Arts Content Standards 2.2, 2.3, 2.5 4.4, 4.5 5.2, 5.4	H A. Unit overview handouts-outlines student responsibilities for preproduction, production, and presentation Q&A; students choose groups and decide what genre of short film they would like to create (chosen from the genres we have studied). M B. Rubrics for final project and notebook are outlined and provided L C. Copyright and Fair Use handouts; talent, music, and location release forms D. Groups brainstorm story ideas; sample treatment and treatment guidelines; students write a properly formatted treatment for their film; teacher provides immediate feedback before next step E. AFI Scriptwriting guidelines; sample scripts; students write a properly formatted script; revise as teacher feedback dictates F. AFI Storyboard guidelines; sample storyboard; students create one which includes use of purposeful camera angles we have studied with written explanation of each shot; proceed to filming with teacher approval G. Safe filming handout-Dos and Don'ts of safe student film production H. Viewing of films and Q&A with student producers; classmates are encouraged to provide constructive criticism and praise of peers' films	D C B A AFI Handbook; Screenwriting Success book; note taking guides; filming instructions/rubric copies; storyboard worksheets; sample treatments, storyboards, and scripts
Differentiation	Support -- for students who are struggling with the content	Content: Teacher assistance; partners/groups before whole class disc.; large screen projection; detailed instructions; samples and handouts Process: teacher assistance; clarification, restatement of concepts; small and large group discussion; immediate instructor feedback; suggestions for production roles that suit individual students Product: pre-assigned groupings of low, middle, & high abilities, if necessary		
	Extension – for high achieving students. Required activities for all honors courses.	Encouragement to lead small and large group discussions and assist other students; students already familiar with the technology may opt to include more than basic editing techniques and/or software functions		

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Evaluation	Grading rubric includes use of purposeful camera angles (number assigned by teacher according to script length); safe filming guidelines; relevance of story and appropriate themes; plot structure, characterization, and other conventions as dictated by chosen genre; purposeful use of music, sound effects, lighting, scene transitions, and props; proper credits; oral presentation and reflection on filming process; notebook including all preproduction work and location, talent, and music releases.		