

Film Studies (1400) Course Overview Curriculum Document				
Course Description				
This course is designed for students who have an interest in the history, structure, composition, form, and meaning of the artistic medium of film. In this class, students of all levels and abilities will have the opportunity to research and view several different types of films through the lenses of genre, techniques, narrative structure, figurative meaning, and formal criticism. Using guided, specific, and large and small group instruction--in addition to independent work--students will focus on gaining a deeper appreciation for this important artistic and narrative medium and will learn how to apply the lessons of important films to their own lives.				
Credits		Prerequisites		
0.5		None		
Board Approved		Revised		
October, 2015				
Required Assessments				
District Common Summative Assessments				
Textbooks/Resources				
Giannetti, Louis D, and Jim Leach. <i>Understanding Movies</i> . Toronto: Pearson Prentice Hall, 2008. Print. Films: TBD by teacher				
Course Essential Understandings		Course Essential Questions		
As a result of successfully completing this course, students will understand: <ul style="list-style-type: none">There are numerous components that go into creating, producing, completing, and marketing a film.How deliberate film makers are when developing a film from story to a completed project.How to identify and explain different roles, concepts, and components of filmmaking (editing, sound, framing, etc.).Why filmmaking is considered an artform.		<ul style="list-style-type: none">What does it take to create, market, and sustain a <i>good</i> film? What qualities make a film “classic”?What does it take to visually piece together a film? What visual components make a successful or “classic” film?How does movement and the manipulation of movement in film through editing create psychological and emotional responses in the viewer? How do filmmakers manipulate sounds—including dialogue and musical scores—for maximum emotional impact? What sound techniques in film are considered “classic,” and why?How do actors, directors and others involved in the filmmaking process collaborate to make decisions about a shared vision for their film?What are the well-established hallmarks of different genres of film? How do writers and directors sometimes manipulate the expectations of a genre to create new concepts that become “classic” in their own right?How does viewing different films through different lenses and from different perspectives impact our understanding and observation of the films and the world?		
Unit Overviews				
Unit Name	Unit Description	Unit Essential Question	Instructional Standards	Assessed Standards
Unit #1 Foundations/ Genre	In this unit, students will gain an understanding of the history and foundations of film production and analysis, focusing particularly on developing an appreciation for the careful practice of filmmaking. Additionally, in this unit students will examine several different <i>genres</i> of film.	What does it take to create, market, and sustain a <i>good</i> film? What qualities make a film “classic”?	SL.11-12.1, W.11-12.9, L.11-12.2, L.11-12.5	1A: Reflective Writing W.11-12.1, L.11-12.6
Unit #2 Photography/ Mise en Scene	This unit focuses on the significance of the role of cinematographer in the filmmaking process and the impact such concepts as angle, lighting and lenses have on the composition of film. It also will focus on the overall composition of a film—within individual shots and as a whole—to highlight the uniqueness of film as a visual art form.	What does it take to visually piece together a film? What visual components make a successful or “classic” film?	R.11-12.2 L.11-12.4	2A: Reflective Writing L.11-12.2 2B: Reflective Writing W.11-12.9 2C: Collaborative discussion SL.11-12.1
Unit #3 Movement/Editing /Sound	This unit will differentiate among the different types of moving camera shots and distortions of film movement with a focus on how movement in a film creates psychological and emotional responses in those who view them. This unit will also show how the process of “cutting to continuity” (film editing) is essential for creating a seamless narrative progression. Finally, this unit will focus on the process and impact of careful sound design in film, including dialogue, sound effects, and musical score.	How does movement and the manipulation of movement in film through editing create psychological and emotional responses in the viewer? How do filmmakers manipulate sounds—including dialogue and musical scores—for maximum emotional impact?	R.11-12.9, W.11-12.8, SL.11-12.2	3A: Text Analysis R.11-12.2, L.11-12.4, 3B: Reflective Writing L.11-12.5, L.11-12.6

		What sound techniques in film are considered “classic,” and why?		
Unit #4 Acting/ Dramatization	In this unit, students will focus on the craft and impact of <i>acting</i> in film—including the four different categories of film acting—while also understanding the significance casting and type casting can have on “the director’s medium” (the <i>auteur theory</i>). This unit will also focus on the ways setting, costumes, makeup, etc. in film function as extensions of theme and characterization.	How do actors, directors and others involved in the filmmaking process collaborate to make decisions about a shared vision for their film?	R.11-12.1, R.11-12.3, R.11-12.6	4A: Text Analysis R.11-12.9, W.11-12.8 4B: Collaborative Discussion SL.11-12.3
Unit #5 Story/Writing	This unit will focus on the concept of <i>narrative</i> in film, including the four main cycles of genre films and the advantages and shortcomings of using genre as a means of classifying films. This unit will also give students an opportunity to analyze the important role of the screenwriter in the collaborative process of filmmaking thing.	What are the well-established hallmarks of different genres of film? How do writers and directors sometimes manipulate the expectations of a genre to create new concepts that become “classic” in their own right?		5A: Text Analysis R.11-12.1, R.11-12.3, R.11-12.6 5B: Argumentative Writing W.11-12.4, L.11-12.5, L.11-12.6