

Revised: 2022

Summit Public Schools
Summit, New Jersey
Grade Level 10-12/ Content Area: English
Length of Course: Half Year

Film Studies

Course Description: The film studies course involves students in the study of close analysis and language of film. Its central premise is that students are immersed in a world of visual storytelling, and need to develop critical skills for intelligently and technically examining this material. While students are often well-versed in the language of literary techniques, few understand that they can take the skills learned in the analysis of text and refine them in the understanding of film. Film Studies is designed to give students fluency in the critical and technical language of film. By understanding the power of film to inform, entertain and persuade, students will develop critical skills in media literacy across disciplines. Students will study works of fiction and nonfiction by exploring the director's subject, audience, purpose, tone and occasion for the films they view. Because the analysis of film is very much like the analysis of literature, students will utilize their literary practices in the realm of film analysis. Elements such as character development, plot structure, literary devices, in addition to film and directing techniques, run parallel with what students do in their literature courses. Furthermore, through analysis and discussion, students will refine their skills in the areas of speaking, viewing and listening.

Language Domain Anchor Statements:
System and structure, effective use, and vocabulary

The Language anchor statements include the system and structure of English, but they also approach language as a matter of craft and informed choice among alternatives. The vocabulary standards focus on understanding words and phrases, their relationships, and their nuances and on acquiring new vocabulary, particularly general academic and domain-specific words and phrases.

- **(RF) Foundational Skills: Reading Language:** By the end of grade 5, develop understanding and conceptual knowledge of, phonics, syllabication patterns, letter-sound correspondences, word analysis, morphology, and other basic conventions of written English.
- **(WF) Foundational Skills: Writing Language:** By the end of grade 5, develop understanding and conceptual knowledge of print, phonological processing, letter formation and handwriting, and other basic conventions of the English writing system.
- **(SS) System and Structure of Language:** By the end of grade 12, demonstrate command of grammar and usage, capitalization, punctuation, and spelling.
- **(KL) Knowledge of Language:** By the end of grade 12, apply knowledge of language and command of vocabulary to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
- **(VL) Vocabulary Acquisition, Use and Literal Meaning:** By the end of grade 12, determine the meaning of unknown and multiple-meaning words using analysis of word parts (morphemes), word solving strategies, and consulting general and specialized reference materials, as appropriate.
- **(VI) Vocabulary Acquisition, Use and Interpretative Meaning:** By the end of grade 12, interpret figurative and connotative word meanings, including shades of meaning based on word relationships and context.

Big Ideas: Course Objectives / Content Statement(s)

- Vocabulary acquisition and usage
- Technical language in film and staging
- The rhetorical power of language in film, specifically documentaries (i.e. propaganda, denotation, connotation, nuance, satire, etc.)

Essential Questions

What provocative questions will foster inquiry, understanding, and transfer of

Enduring Understandings

What will students understand about the big ideas?

learning?

Revised: 2022

• What technical terms must be fully understood to actively and academically discuss film? • How does one know the “right” word for a particular context? • How is language used to the writer’s or speaker’s benefit or advantage? • How does a word gain new or multiple meanings, associations and connotations?	Students will understand that... • The study of film will introduce students to a new type of vocabulary—technical terms that will allow for more analytical and academic discussion. • Understanding the connotations and associations of a word is essential to communication and to the effectiveness of a rhetorical text on an audience. • The meaning and power of words can begin, change, grow and diminish over time as words are applied in new contexts and for different purposes.
Areas of Focus: Proficiencies (Cumulative Progress Indicators)	Examples, Outcomes, Assessments
Students will:	Instructional Focus: Vocabulary Acquisition—The Language of Film Students view the individual works and take extensive notes, examining how each film meets the characteristics of its genre and analyzing the effectiveness of the director’s production. After determining the effective language when speaking about film, students will become critics in discussion and support their position with appropriate jargon. Using vocabulary and terminology associated with the genre (for example, with suspense, cross-cutting, extreme close-ups, and tracking shots), students will become better acquainted with the definition of genre and the power of persuasion in this medium. Students will use a variety of strategies for developing and acquiring vocabulary. These may include accessing the online glossary on Filmsite.org, which is generously illustrated, selecting words from critical reviews and finding ways to incorporate them into their writing, and developing a “Filmmaker’s Guidebook” of terms and devices related to the information they learn in class. By viewing examples of certain cinematographic choices, and being able to identify them, students can speak insightfully about film in an academic manner.

L.SS.11–12.1. Demonstrate command of the system and structure of the English language when writing or speaking.

- A. Apply the understanding that usage is a matter of convention, can change over time, and place, and is sometimes contested.
- B. Observe hyphenation conventions.
- C. Recognize spelling conventions.

L.KL.11–12.2. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

- A. Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level.
- B. Vary syntax for effect, apply an understanding of syntax to the study of complex texts.
- C. Demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

L.VL.11–12.3. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, including technical meanings, choosing flexibly from a range of strategies.

- A. Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
- B. Identify and correctly use patterns of word changes that indicate different meanings or parts of speech (e.g., conceive, conception, conceivable).
- C. Analyze how an author or speaker uses and refines the meaning of a key term or terms over the course of a text or discussion.

Sample Assessment:

In initial lessons, students will speak about why film is “great” and be instructed to examine their movie-watching habits as well as their relationship with film. At the conclusion of the semester, students will have developed a strong vocabulary that will enable them to critically speak about films.

Students may post to the class portal a long paragraph or two that describes a segment/argument they found particularly effective, and explain how all its parts work together to create its persuasive power.

D. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, its etymology, or its standard usage.

E. Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).

L.VI.11–12.4. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings, including connotative meanings.

- A. Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.
- B. Analyze nuances in the meaning of words with similar denotations.
- C. Analyze how the meaning of a key term or terms develops or is refined over the course of a text.
- D. Analyze the impact of specific word choices on meaning and tone, including language that is particularly fresh, engaging, or beautiful.

Students are given points for good description, good explanation, and inclusiveness, as well as the use of technical language and assessment of its effect considering Aristotle's appeals.

After a lesson on logos, ethos, and pathos, as well as film vocabulary, students may watch the film, and pay particular attention to how the director uses images (video, photos, advertisements, movie clips, text, etc.) and synchronous and asynchronous sound (including voiceovers and soundtracks) to build persuasion into each of these mini-arguments. Consider how these elements contribute to the logos, ethos, and/or pathos of the filmmaker's argument.

Students can select words that are new or somewhat familiar to them from the reading and lectures done in class. They keep a running list of these words and periodically note direct examples from films viewed in class explaining how that term is used in the film. To further this they can illustrate their guidebook with scanned and digital pictures.

Students can study word lists of cinematic terms for which they will be tested periodically.

Instructional Strategies:

Interdisciplinary Connections

—Aristotle's appeals are relevant in political discussions, both current and past, as well in any public broadcast that may be viewed.

—Words may come from reading that use subject specific language (i.e. critical reviews, interviews).

Media Literacy Integration

—Students will analyze the way speeches, commercials, advertisements, etc., which they are inundated with daily, may be focusing on and influencing viewer sentiment.

—Students may look at the way specific words and rhetorical devices are used in film and visual media.

Global Perspectives

—Students will explore social and ethical issues related to global issues in any form of film.

—Vocabulary words may be selected from works of a variety of critics throughout the world.

The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.	21st Century Skills: • Creativity and Innovation • Critical Thinking and Problem Solving • Communication and Collaboration • Information Literacy
---	--

Revised: 2022

	• Media Literacy • Life and Career Skills 21st Century Themes (as applies to content area): • Financial, Economic, Business, and Entrepreneurial Literacy • Civic Literacy • Health Literacy
--	---

Reading Domain Anchor Statements: Text complexity and growth of comprehension

The Reading anchor statements place equal emphasis on the sophistication of what students read and the skill with which they read. They define a grade-by-grade “staircase” of increasing text complexity that rises from beginning reading to the college and career readiness level. Whatever they are reading, students must also show a steadily growing ability to discern more from and make fuller use of text, including making an increasing number of connections among ideas and between texts, considering a wider range of textual evidence, and becoming more sensitive to inconsistencies, ambiguities, and poor reasoning in texts.

- **(CR) Close Reading of Text:** By the end of grade 12, read closely to determine what the text says explicitly and to make logical inferences and relevant connections from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
- **(CI) Central Ideas and Themes of Texts:** By the end of grade 12, determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
- **(IT) Interactions Among Text Elements:** By the end of grade 12, analyze how and why individuals, events, and ideas develop and interact over the course of a text.
- **(TS) Text Structure:** By the end of grade 12, analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.
- **(PP) Perspective and Purpose in Texts:** By the end of grade 12, assess how perspective or purpose shapes the content and style of a text.
- **(MF) Diverse Media and Formats:** By the end of grade 12, synthesize content presented in diverse media and formats, including visually and quantitatively, as well as in words.
- **(AA) Analysis of an Argument:** By the end of grade 12, evaluate the argument and specific claims in a text, including the validity of the reasoning, the credibility and accuracy of each source as well as the relevance and sufficiency of the evidence.
- **(CT) Comparison of Texts:** By the end of grade 12, analyze and reflect on how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

Big Ideas: *Course Objectives / Content Statement(s)*

- Identifying, entertaining, and informing an audience
- Producing a film
- Creating tone and mood with images, music, and other creative elements of film
- Using film to create an artistic statement or point of view
- Shots, angles, and composition are devices to work in unison

Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
• What is a genre? • What are the patterns & the trajectory of a film within a certain genre? • What makes a film/film trailer persuasive to an audience? • What visual techniques persuade an audience/reader?	Students will understand that... • Genres of films are similar to that of literature: each genre has specific characteristics that create categorical meaning and historical context. • Plot development differs based on the type of story, sub-genre, or genre.

Revised: 2022

• How does a filmmaker create an effective mood or tone for a work? • How does every component of a film's composition add to the success of the work? • What is the most effective way to synthesize information as a viewer? • What are the differences in language between a film review and a credible criticism? • How do we read and interpret film?	• Many types of techniques dealing with music, dialogue, and visual representations are used to persuade viewers to see the "bigger picture." • Mise-en-scene is carefully orchestrated by a set designer/art director for the overall composition of the film. • Mood and tone of any film is deliberate in establishing the final version of any film, and viewers should see these as essential to the plot development. • To achieve a complex analysis of a film, viewers must identify the production techniques and how they interact with the central ideas/ themes.
Areas of Focus: Proficiencies (Cumulative Progress Indicators)	Examples, Outcomes, Assessments
Students will:	Instructional Focus: The Power of Persuasion in Film Students will view multiple and varied movie trailers, that fall under a specific genre, in order to discover the similar and dissimilar tactics producers and directors use to persuade audiences to view their films. Students will establish how genres have evolved by determining the historical context for film. By viewing the movie trailers to films within a certain genre, students can explore and examine the common film techniques directors use to attract audience members and persuade probable viewers that the film will cover all of the elements within the genre or subgenre. By closely reading, analyzing, evaluating and comparing the structure and style, as well as the technical film elements of a film, and by identifying common practices (and applying what is learned

RL.CR.11–12.1. Accurately cite strong and thorough textual evidence and make relevant connections to strongly support a comprehensive analysis of multiple aspects of what a literary text says explicitly and inferentially, as well as interpretations of the text; this may include determining where the text leaves matters uncertain. RI.CR.11–12.1. Accurately cite a range of thorough textual evidence and make relevant connections to strongly support a comprehensive analysis of multiple aspects of what an informational text says explicitly and inferentially, as well as interpretations of the text. RL.CI.11–12.2. Determine two or more themes of a literary text and analyze how they are developed and refined over the course of the text, including how they interact and build on one another to produce a complex account or analysis; provide an objective summary of the text. RI.CI.11–12.2. Determine two or more central ideas of an informational text and analyze how they are developed and refined over the course of a text, including how they interact and build on one another to provide a complex account or analysis; provide an objective summary of the text. RL.IT.11–12.3. Analyze the impact of the author's choices as they develop ideas throughout the text regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed). RI.IT.11–12.3. Analyze the impact of an author's choices as they develop ideas throughout the text regarding a complex set of ideas or sequence of	about film trailers), students will understand how the director entices viewers and immerses them in the plot and content while meeting the criteria of the genre. Students will decipher jargon and identify persuasive language by reading a variety of film reviews and criticisms. In a close examination of the types of documentaries and their criteria and ethics, students can determine the comparisons of this genre to a well-crafted research paper and/or authentic journalism. Sample Assessments: After providing an extensive vocabulary and film terminology packet, in order to closely read a film, students will then gather information about how certain
--	--

Revised: 2022

events, and explain how specific individuals, ideas, or events interact and develop.

RL.TS.11–12.4. Evaluate the author's choices concerning the structure and the effectiveness of specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) and how they contribute to its overall structure and meaning, as well as its aesthetic impact.

RI.TS.11–12.4. Evaluate the author's choices concerning structure and the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.

RL.PP.11–12.5. Evaluate perspectives/lenses from two or more texts on related topics and justify the more cogent viewpoint (e.g., different accounts of the same event or issue, use of different media or formats).

RI.PP.11–12.5. Analyze an author's purpose in a text distinguishing what is directly stated in a text or through rhetoric, analyzing how style and content convey information and advance a point of view.

RL.MF.11–12.6. Synthesize complex information across multiple sources and formats to develop ideas, resolve conflicting information, or develop an interpretation that goes beyond explicit text information (e.g., express a personal point of view, new interpretation of the author's message).

RI.MF.11–12.6. Synthesize complex information across multiple sources and formats to develop ideas, resolve conflicting information, or develop an interpretation that goes beyond explicit text information (e.g., express a personal point of view, new interpretation of the concept).

RI.AA.11–12.7. Describe and evaluate the reasoning in seminal U.S. and global texts, and the premises, purposes, and arguments in these works.

RL.CT.11–12.8. Demonstrate knowledge of, analyze, and reflect on (e.g., practical knowledge, historical/cultural context, and background knowledge) documents of historical and literary significance for their themes, purposes, and rhetorical features, including how two or more texts from the same period treat similar themes or topics.

RI.CT.11–12.8. Analyze and reflect on (e.g.,

devices are effectively employed by a cinematographer.

Students will demonstrate their ability to draw connections between film trailers and genres, as well as be able to apply film vocabulary to examine film as an art.

Students record their findings by evaluating the director's choices and the composition of film as a work of art: mise-en-scene, conventions, and content to discuss how effectively persuasive the trailer was and how the film fulfilled that expectation.

Working in groups, students will take a component of mise-en-scene, find clips that highlight the effective strategies used, and present their discoveries and results to the class.

Students can pose an argument in which they develop a comparative analysis of two texts from a genre and explicate it either orally or through written word.

Students will examine certain film scripts for pertinent scenes, interpret how each could be represented and evaluate the director's final product. For instance, examination of how it is achieved in the river/cliff scene in *Butch Cassidy*, or how vulnerability and the power differential is achieved in pool scene of *The Graduate*.

Students will watch *Bowling for Columbine*, cite Moore's sources, fact-check, and closely monitor the rhetorical strategies used to make his argument.

By reading about the historical context of WWII, and other foreign film settings, students can distinguish inaccuracies in plot and critique a director's creative license (*Life is Beautiful*, *In a Better World*)

Instructional Strategies:

Interdisciplinary Connections

—As students become better acquainted with the power of persuasion in film, they can take these observations into their everyday lives or into other classrooms as they prepare to view other media. For example, understanding how a director has brought a character to life through the use of cinematography can have meaning when determining how an author has presented a character through literary devices.

practical knowledge, historical/cultural context, and background knowledge) documents of historical and scientific significance for their purposes, including primary	Technology Integration —By accessing sites such as Cinematrailer.net and the Internet Movie Database Trailer Gallery, students
---	---

Revised: 2022

source documents relevant to U.S. and/or global history and texts proposing scientific or technical advancements. 🌱	can easily access trailers to movies and generate analysis. —Having access to the Internet while watching documentaries, students will easily cross-reference and fact-check information presented to them. Media Literacy Integration —Students can compare media coverage and/or the impact of audiences around the globe. They can also research and analyze the critical reviews surrounding current film releases. Global Perspectives —Students can explore the impact and persuasion of contemporary media as they see it on the Internet, television, and even radio broadcasts. Culturally Responsive Teaching — Students can learn of other cultures by closely watching foreign films and conducting research about the film's content, and historical context when applicable.
The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.	21st Century Skills: • Creativity and Innovation • Critical Thinking • Communication and Collaboration • Information Literacy • Media Literacy • Life and Career Skills 21st Century Themes (as applies to content area): • Financial, Economic, Business, and Entrepreneurial Literacy • Civic Literacy • Health Literacy

**Writing Domain Anchor Statements:
Text types, responding to reading, and research**

The Writing anchor statements acknowledge the fact that whereas some writing skills, such as the ability to plan, revise, edit, and publish, are applicable to many types of writing, other skills are more properly defined in terms of specific writing types: arguments, informative/explanatory texts, and narratives. They stress the importance of the writing-reading connection by requiring students to draw upon and write about evidence from literary and informational texts. Because of the centrality of writing to most forms of inquiry, research standards are

prominently included in this strand, though skills important to research are infused throughout the document.

- **(AW) Argumentative Writing:** By the end of grade 12, write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.
- **(IW) Informative and Explanatory Writing:** By the end of grade 12, write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.
- **(NW) Narrative Writing:** By the end of grade 12, write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.
- **(WP) Writing Process:** By the end of grade 12, develop and strengthen writing as needed by planning, revising, editing, rewriting, and publishing.

Revised: 2022

- **(WR) Writing Research:** By the end of grade 12, conduct short as well as more sustained research projects, utilizing an inquiry-based research process, based on focused questions, demonstrating understanding of the subject under investigation.
- **(SE) Sources of Evidence:** By the end of grade 12, gather relevant information and evidence from multiple sources to support analysis, reflection, and research, while assessing the credibility and accuracy of each source, and integrating the information while avoiding plagiarism.
- **(RW) Range of Writing:** By the end of grade 12, 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 tasks, purposes, and audiences.

Big Ideas: *Course Objectives / Content Statement(s)*

- Developing a script
- Using film, critical reviews, and criticism to create artistic statement or point of view
- Writing for speaking/performance
- The synthesis essay by correctly using and documenting multiple and varied sources.
- Academic discussion and reflection through online social media (i.e. class forum, discussion board, etc.).
- Designing a presentation that highlights key points of research

Essential Questions <i>What provocative questions will foster inquiry, understanding, and transfer of learning?</i>	Enduring Understandings <i>What will students understand about the big ideas?</i>
● What makes an engaging script? ● How do film critics keep their reviews professional and technical while presenting a strong persuasive perspective? ● How can jargon interfere or enhance film criticism? ● What do good writers do to make their writing clear, concise, and persuasive? ● How should effective academic discussions be conducted online? ● What is the best way to organize an essay to make it rhetorically effective? ● How is a documentary similar to a research paper?	Students will understand that... ● The use of dialogue, scene headings, etc. can help create the overall tone/mood or message a director is trying to put forth (Introduction to Scriptbuddy.com) ● Critics must choose from a variety of rhetorical appeals and strategies to connect with and persuade an audience. ● A writer must have a firm understanding of the audience to whom he or she is writing. ● Writers must be able to synthesize a clear position from multiple and varied sources including literary, informational, spoken, and visual texts. ● Writers must be able to document their research effectively and accurately when presenting evidence to support an argument in writing. ● Communicating effectively and intelligently through social media requires an understanding of principles of etiquette and practice in writing and communication online.

Areas of Focus: Proficiencies (Cumulative Progress Indicators)	Examples, Outcomes, Assessments
Students will:	Instructional Focus: Students will be able to take a position on a topic or issue from a film, gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism. They will draw evidence from film and critical reviews to support analysis, reflection, and research. Students will work individually to assess a movie's overall technical use and viewer success by gathering
W.AW.11–12.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. A. Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that logically sequences claim(s), counterclaims, reasons, and evidence. B. Develop claim(s) and counterclaims avoiding common logical fallacies and using sound	

Revised: 2022

reasoning and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level, concerns, values, and possible biases.

C. Use transitions (e.g., words, phrases, clauses) to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.

D. Establish and maintain a style and tone appropriate to the audience and purpose (e.g., formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing.

E. Provide a concluding paragraph or section that supports the argument presented (e.g., articulating implications or the significance of the topic).

W.IW.11–12.2. Write informative/explanatory texts (including the narration of historical events, scientific procedures/ experiments, or technical processes) to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

- A. Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
- B. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.
- C. Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.
- D. Use precise language, domain-specific vocabulary, and techniques such as

personal notes while viewing the film in question, gather reliable and notable critical reviews of the film, and create a dialogue between movie critics and themselves in order to fully develop a thorough and in-depth analysis of the film.

Students should evaluate sources for their validity and bias (especially regarding documentary) as well as their use of effectively persuading a reader before utilizing them to support their own perspective.

Specifically examined in Film Studies will be works of prominent film directors and writers whose work is considered crucial to the development of film as an art. Students may conduct independent research and subsequently create formal written reports documenting what they have researched.

Students may be asked to analyze a film by a specific director and identify the elements of the film that were successful or used in a unique way to add to the overall production of the film (for example, *Good Will Hunting*). Students will develop a question, claim, or position influenced by the research, and write a research style paper citing how the director successfully, or unsuccessfully, used film devices to enhance his/her product.

Students will establish how to use a strong academic and professional voice while writing a personal reaction to a film.

Students will be introduced to the general principles of film theory and how applicable and relevant theory can be when studying film.

Sample Assessments:

Students will examine the early works of silent film to establish and record a set of characteristics; then they will apply them to *The Artist* to determine how Hazanavicius pays homage to the era and breaks with convention.

In addition, students will apply what they have learned about how characters communicate in silent film to the dynamics and chemistry between individuals in comedies from subsequent eras, including *Butch Cassidy*, *Elf*, *Life is Beautiful*, etc. Physicality, slapstick, subtext, and camera angles from such films mimic characteristics from the works of the silent era.

Students will use intelligent and professional movie reviews, such as the *New York Times*, or other

metaphor, simile, and analogy to manage the complexity of the topic. E. Establish and maintain a style and tone appropriate to the audience and purpose (e.g., formal and objective for academic writing) while attending to the norms and conventions of the discipline in which they are writing. F. Provide a concluding paragraph or section that supports the argument presented (e.g.,	reliable periodicals and databases, including those that can be accessed in the library, to find differing reviews on a film. After taking adequate notes, students will defend
---	--

Revised: 2022

articulating implications or the significance of the topic).

W.NW.11–12.3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

- A. Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.
- B. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.
- C. Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).
- D. Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
- E. Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.

W.WP.11–12.4. Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach; sustaining effort to complete complex writing tasks; tracking and reflecting on personal writing progress (e.g., using portfolios, journals, conferencing); or consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience.

W.WR.11–12.5. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation. 🌱

W.SE.11–12.6. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate

their critical review by using the published articles to support and/or defend their final position. As an example, Denby's examination of *The Artist* explores the "lost style of acting," and the writer uses a myriad of allusions to enhance his position. Students will research Denby's many references to determine whether his conclusions corroborate their own findings.

Students can write a formal compare/contrast paper, present their findings in an oral presentation with the use of media, such as Prezi, to reference specific parts of the film, or create a 5 minute "True Review" in the movie studio, using voice overs, visuals, and other creative elements to make their review visually stimulating.

Students will apply film theory and articles found on the library's databases to certain cinematic moments - for example, psychoanalysis in Scott's *Alien*. By applying feminism to *Thelma and Louise*, students will identify the status of women in the context of this film and how the work made a breakthrough for women in the industry. Students will examine and explore in writing the film's text alongside *Butch Cassidy and the Sundance Kid* to compare gender representation.

Instructional Strategies:

Interdisciplinary Connections

—Exploring a film's content allows for students to make connections with all other subject areas, including social studies, science, the arts, technology, etc.

—Directors selected may cover a myriad of genres, such as historical references or even documentaries discussing social and/or health issues, comedies, etc., all of which lend themselves to interdisciplinary connections.

Technology Integration

—Students may use integrated technology (i.e. iMovie, WeVideo, website design, presentation software, etc.) to complement or communicate their argument.

—Students may access library databases, Internet Movie Database, and other reliable print/non print sources (i.e. interviews) to gather information during the research process. Additionally, students can use programs such as NoodleTools to keep track of the sources used.

Media Literacy Integration

information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and	
---	--

Revised: 2022

following a standard format for citation (MLA or APA Style Manuals). W.RW.11–12.7. 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 tasks, purposes.	—Students may explore the way the topic and/or position they have chosen is presented and perceived through contemporary media. —Using the new vocabulary gained in the course, students can make more academic connections with the technical aspects of being a director, and use this new information to more accurately assess media. Global Perspectives —Since film reviews are subjective and culturally relevant, students may have the opportunity to explore how the same movies are viewed and debated in other cultures and how that compares to America. —Directors chosen for this assignment can span the world in their views and their productions.
The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.	21st Century Skills: • Creativity and Innovation • Critical Thinking and Problem Solving • Communication and Collaboration • Information Literacy • Media Literacy • Life and Career Skills 21st Century Themes (as applies to content area): • Financial, Economic, Business, and Entrepreneurial Literacy • Civic Literacy • Health Literacy

**Speaking and Listening Anchor Statements:
Flexible communication and collaboration**

Including but not limited to skills necessary for formal presentations, the Speaking and Listening anchor statements require students to develop a range of broadly useful oral communication and interpersonal skills. Students must learn to work together, express and listen carefully to ideas, integrate information from oral, visual, quantitative, and media sources, evaluate what they hear, use media and visual displays strategically to help achieve communicative purposes, and adapt speech to context and task.

- **(PE) Participate Effectively:** By the end of grade 12, prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
- **(II) Integrate Information:** By the end of grade 12, integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
- **(ES) Evaluate Speakers:** By the end of grade 12, evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.
- **(PI) Present Information:** By the end of grade 12, present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.
- **(UM) Use Media:** By the end of grade 12, make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.
- **(AS) Adapt Speech:** By the end of grade 12, adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.

Big Ideas: *Course Objectives / Content Statement(s)*

- Rhetoric in speech

Revised: 2022

- Rhetoric in film (documentary) and other visual media
- Presentations using language, visuals, and 21st century media
- Listening to and interpreting, analyzing and evaluating a speaker and/or spoken language
- Socratic seminar and other models for academic discussion

Essential Questions

What provocative questions will foster inquiry, understanding, and transfer of learning?

Enduring Understandings

What will students understand about the big ideas?

• What language makes for an effective and academic discussion when speaking about film? • What is the best way to make a rhetorical argument using spoken or visual language? • How are documentary films, and other visual media, used to make or support an argument? • How do viewers with varying cultural identities interpret film differently? • When a viewer knows the storyline/plot and outcome of a film, how does the film still create suspense for the viewer?	Students will understand that... • A successful and persuasive speaker shows command of both verbal and linguistic skills (i.e. tone, pacing, repetition, inflection, diction, etc.) and is clear, engaging, accurate and at times provocative when communicating to an audience. • Visual media and film can be analyzed and evaluated for its rhetorical qualities using many of the same strategies applied to spoken and written texts. • A good listener can comprehend both verbal and nonverbal devices, not only in a speech, debate, or oral argument, but when discussing a cinematic scene. • Good discussions require participants who are open minded, of diverse perspectives, and who are willing and able to ask questions and build upon the ideas presented by others, while also expressing their own ideas.
Areas of Focus: Proficiencies (Cumulative Progress Indicators)	Examples, Outcomes, Assessments
Students will:	Instructional Focus:
SL.PE.11–12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively. A. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas. B. Collaborate with peers to promote civil, democratic discussions and decision-making, set clear goals and assessments (e.g., student developed rubrics), and establish individual roles as needed. C. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives. D. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine	Students will receive instruction on how to critically and constructively speak about film. Through an instructor, and then other students' careful questioning, students will be able to articulate a clear point of view using film vocabulary and terminology and establish why a director has made specific choices. Students can use a critic's work as the basis for their own interpretation of a film. Students can evaluate one another as verbal critics in a Socratic seminar. Students should prepare to hold a professional and academic conversation with a number of their peers about the content of a film, the director's choices, the text and subtext, and their own interpretations through analysis. Since a movie will be viewed over several days, due to time constraints, students can post their notes and comments on the class discussion board. These online conversations could be printed out by the teacher and/or students for further activities and/or discussion.

Revised: 2022

what additional information or research is required to deepen the investigation or complete the task.

SL.II.11–12.2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

SL.ES.11–12.3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

SL.PI.11–12.4 Present information, findings and supporting evidence clearly, concisely, and logically. The content, organization, development, and style are appropriate to task, purpose, and audience.

SL.UM.11–12.5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest. 🧐

SL.AS.11–12.6. Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.

Sample Assessments

Initially, students will individually present a two minute cinematographic film scene of their choosing and then speak about its value. At the conclusion of the semester, students will be assigned a director, watch two of his or her works, and using the information about film gleaned from this course, present self-examinations of the director and his/her works to the class. The pre and post assessments will reveal sound verbal skills and sophistication when discussing film.

Students can be assessed on several elements of Socratic seminar. They can first be assessed on the online posts and their published commentary. A checklist rubric can be used for verbal assessment. Teachers should introduce to students how to communicate effectively. They should listen attentively to their peers, briefly summarize what was just said before them, and add on to it whether in agreement or disagreement; they should maintain eye contact with their peers; they should stay on topic and keep good body posture during conversations. These are all signs of effective communication. Students should be building on others' ideas and expressing their own thoughts clearly and persuasively.

During the viewing of all films, students should be held responsible for note-taking on whatever that unit of film study may call for. For example, in pre-viewing for the film *Casablanca*, the teacher should prepare the students in understanding the importance of dialogue in character and plot development. This could then be expanded into identifying how memorable dialogue makes characters more relatable, and that may lead to the overall success of a film. So, in viewing *Casablanca*, students may be asked to write down dialogue that stands out.

Students will collaborate with their groups, storyboard their ideas, develop their own scripts, and produce a short silent film; they will incorporate scene directions and establish what techniques will be used, including speed of film, exaggerated facial expressions, slapstick, symbols, and an effective musical score.

Students will establish the necessity for planning out scenes, find relevant examples of storyboards from contemporary film, and examine how Alfred Hitchcock effectively created detailed storyboards for his film scenes.

Using information gathered from an examination of

	the importance of a musical score in silent film, students will explore the necessity of sound/music in other genres. For example, when is music relevant in a
--	--

Revised: 2022

	horror film? Does the absence of sound develop a reaction in audiences? Students' attentive listening will result in an evaluation of a sound designer's choices. By examining Gordon Quinn's ethical guide to making documentaries, students will critically evaluate other documentarians, such as Alex Gibney and Michael Moore, to determine if they adhere to the same ethical procedure (i.e. use of cinema verite). Watching films where viewers know the outcome—for example, where the end of the film is presented at the beginning, or it is a true story where the ending is well-known—students will examine how the director is still capable of building suspense: cross-cutting, use of sound, foreshadowing, ironic twists, etc. (<i>Argo</i>, <i>Broken</i>, etc.) Instructional Strategies: Interdisciplinary Connections —The skill of effective communication is imperative in all disciplines. Understanding the importance of listening and learning how to speak with a stress on Standard English will allow students to become more effective communicators. Technology Integration —In preparation for a Socratic Seminar, students should organize their thoughts and ideas, which could be done using the school network portals, or blog sites. If students can pose their opinions first, and have peers respond, they can better understand their own position. Media, such as the Internet, allow for such conversational brainstorming to occur. Media Literacy Integration —Students will gain the opportunity to become opinionated viewers of film, and by using the vocabulary introduced in class they can report on more specific technical observations in viewing.
--	--

	Global Perspectives —Knowing how to communicate effectively will make students more prepared and active citizens in our world.
The following skills and themes listed to the right should be reflected in the design of units and lessons for this course or content area.	21st Century Skills: • Creativity and Innovation • Critical Thinking and Problem Solving • Communication and Collaboration • Information Literacy • Media Literacy • Life and Career Skills

Revised: 2022

	21st Century Themes (as applies to content area): • Financial, Economic, Business, and Entrepreneurial Literacy • Civic Literacy • Health Literacy
--	--

Course: Film Studies Unit Title: “What Makes Film ‘Great’?”

Unit Summary: This unit is divided, bookending the semester, to show student growth from the beginning to the end of the course when evaluating film. Initially, students will contemplate why the “best” and “worst” films from their viewer experience fall into these particular categories. Novice film students tend to evaluate based on feeling, but once developing a healthy vocabulary from reading, writing, and speaking about film, students can then delve into the technical and aesthetic contribution to this medium and have a deeper appreciation of the art.
Primary interdisciplinary connections: Art (composition/technical); Drama (acting)
Unit Rationale: (Why is this an appropriate unit for this grade, level and subject? How does it seek to address key standards? How does it help students connect to other units, other subjects, the world around them, etc.? In what ways should it be engaging and meaningful to them personally and/or academically?)
As viewers, we typically have an immediate subjective one-dimensional perspective of art. This unit teaches students to evaluate a medium using the appropriate terms and to determine all factors and perspectives. In doing so, teenagers can adopt a healthier approach to their opinions by considering all angles and by supporting their points of view with evidence to support their feelings. Students will inevitably use these skills to assess all types of art, but on a wider scale, they can determine the multiple ways of experiencing and appreciating diverse points of view.
Standards: (Note: Although the unit may address many standards, include here those which you will focus instruction for assessment)

Language	• L.SS.11–12.1. Demonstrate command of the system and structure of the English language when writing or speaking. • L.KL.11–12.2. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening. • L.VL.11–12.3. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, including technical meanings, choosing flexibly from a range of strategies.
Reading	• RL.CR.11–12.1. Accurately cite strong and thorough textual evidence and make relevant connections to strongly support a comprehensive analysis of multiple aspects of what a literary text says explicitly and inferentially, as well as interpretations of the text; this may include determining where the text leaves matters uncertain. • RL.CI.11–12.2. Determine two or more themes of a literary text and analyze how they are developed and refined over the course of the text, including how they interact and build on one another to produce a complex account or analysis; provide an objective summary of the text. • RI.CI.11–12.2. Determine two or more central ideas of an informational text and analyze how they are developed and refined over the course of a text, including how they interact and build on one another to provide a complex account or analysis; provide an objective summary of the text. • RL.PP.11–12.5. Evaluate perspectives/lenses from two or more texts on related topics and justify the more cogent viewpoint (e.g., different accounts of the same event or issue, use of different media or formats). • RI.PP.11–12.5. Analyze an author's purpose in a text distinguishing what is directly stated in a text or through rhetoric, analyzing how style and content convey information and advance a point of view.

Revised: 2022

Writing	• W.WP.11–12.4. Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach; sustaining effort to complete complex writing tasks; tracking and reflecting on personal writing progress (e.g., using portfolios, journals, conferencing); or consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience. • W.RW.11–12.7. 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 tasks, purposes.		
Speaking/ Listening	• SL.PE.11–12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively. • SL.UM.11–12.5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest. 🌱		
<table border="1"> <tr> <td>Essential Questions:</td><td>Understandings: <i>Students will understand that...</i></td></tr> </table>		Essential Questions:	Understandings: <i>Students will understand that...</i>
Essential Questions:	Understandings: <i>Students will understand that...</i>		

• What makes a film “great”? What does “great” actually mean? What is the rhetoric and terminology needed to evaluate the quality of a film? • What is mise-en-scene and why does it matter? How does it make a significant difference when assessing film? • What do review and movie rating sites, like Rotten Tomatoes or Yahoo Movies, assess? How accurate and valued are these polls? • What is considered when writing a review on a film? How does a writer reach a certain audience in their review? • How is a relationship between characters more than just the acting?	• “Great” is ambiguous (subjective), and there is a noteworthy vocabulary to understand and use when speaking and writing about film. • Great film is about relatable characters, a crafted script, skillful acting, considered cinematography, note-worthy mise-en-scene, longevity of content. Great films allow viewers to immerse themselves in the storyline. A great film is a piece of art that has made a contribution to the medium. • Much of our evaluation of a film is based on the acting, lighting, location, set design, and costumes. • Reviews must be directly written with a particular audience in mind. Reviews must be compelling writing.
Unit Learning Activities: <i>Students will...</i> • Complete a worksheet that questions the reasons for their favorite film, worst film, and best acting. • Discuss their movie-watching process, their expectations of a film (addressing genre that will come in the subsequent unit), and the relationship between viewer and film. • Use the film terminology packet to evaluate and analyze shown films. • Read <i>The American Film Institute’s</i> chapter on “Mise-en-Scene,” and apply the elements of mise-en-scene to the following films: <i>Elf</i>, <i>Life is Beautiful</i>, <i>In the Name of the Father</i>. • Read various types of reviews (from Rotten Tomatoes to formal film criticism) on their favorite films and argue their accuracy. • Write a review on “Buddy Films” (<i>Butch Cassidy & the Sundance Kid</i>; <i>Thelma and Louise</i>) for how mise-en-scene and the criteria for great film helps develop the relationships in the story.	
Assessments	
Summative: • PART 2 (conclusion of course): with a partner, evaluate an assigned director’s repertoire of work: watch 2 films, in a presentation of several film clips from said work, show class the style of director, why he/she is admired in the industry, and what is note-worthy in the films.	Formative: • PART 1 (beginning of course): individually choose a cinematic film clip, create a Google Slide presentation, and show the class why this is a “great” clip.

Revised: 2022

Course: Film Studies Unit Title: Cinematography

Unit Summary: Students will establish all aspects of cinematography so as to appreciate the craft of bringing a story to the screen. By determining the creative choices with regards to camera angles, lighting, and composition, students will analyze the results as viewers, examining how reaction changes based on the initial decisions made in the film-making process. This unit should follow “What Makes Film Great?” as a way to expand critical thinking and speaking skills when evaluating this medium.
Primary interdisciplinary connections: Art & photography (composition); graphic art (storyboarding); Drama (perspective)

Unit Rationale: (Why is this an appropriate unit for this grade, level and subject? How does it seek to address key standards? How does it help students connect to other units, other subjects, the world around them, etc.? In what ways should it be engaging and meaningful to them personally and/or academically?)	
Film students will develop the skills to determine how a story can take on a different meaning when examining how it is created. Part of the course is to appreciate film as a viewer, but when learning about the craft—the foundation—there is a deeper appreciation for the final product. Adolescents who have taken this course are likely considering their options for college and the professions and occupations they wish to explore. The film-making industry encompasses hundreds of jobs and this unit helps students learn about and appreciate the scope of them.	
Standards: (Note: Although the unit may address many standards, include here those which you will focus instruction for assessment)	
Language	● L.SS.11–12.1. Demonstrate command of the system and structure of the English language when writing or speaking. ● L.VL.11–12.3. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, including technical meanings, choosing flexibly from a range of strategies.
Reading	● RL.CI.11–12.2. Determine two or more themes of a literary text and analyze how they are developed and refined over the course of the text, including how they interact and build on one another to produce a complex account or analysis; provide an objective summary of the text. ● RL.PP.11–12.5. Evaluate perspectives/lenses from two or more texts on related topics and justify the more cogent viewpoint (e.g., different accounts of the same event or issue, use of different media or formats). ● RI.PP.11–12.5. Analyze an author's purpose in a text distinguishing what is directly stated in a text or through rhetoric, analyzing how style and content convey information and advance a point of view. ● RL.MF.11–12.6. Synthesize complex information across multiple sources and formats to develop ideas, resolve conflicting information, or develop an interpretation that goes beyond explicit text information (e.g., express a personal point of view, new interpretation of the author's message).
Writing	● W.AW.11–12.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. ● W.WP.11–12.4. Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach; sustaining effort to complete complex writing tasks; tracking and reflecting on personal writing progress (e.g., using portfolios, journals, conferencing); or consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience. ● W.RW.11–12.7. 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 tasks, purposes.
Speaking/ Listening	● SL.PE.11–12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 11–12

Revised: 2022

	topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively. • SL.II.11–12.2. Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data. • SL.UM.11–12.5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest. 🌱
Essential Questions:	Understandings: <i>Students will understand that...</i>
• What are the appropriate and technical terms for film-making? • How does a camera angle alter viewer interpretation of mood, tone, characterization, and, on occasion, plot? • To what extent does a film's composition empower or devalue characters and their dialogue and behavior? • How do certain shots and angles manipulate an audience's thinking?	• Film directors use cinematic elements for effect. • A canted framing or tilt shot can indicate a power differential between characters or danger and disorder. • The difference between handheld and steadicam can result in an audience feeling more involved in the action of a film. • Rack-focusing is used to shift the audience's attention from one subject to another. • Close-ups and extreme close ups bring the subtle aspects into the forefront of the viewer's mind. • Tracking shots and subjective camera (pov) allow the viewer to move through the space with the action or the character.
Unit Learning Activities: <i>Students will...</i> • Read <i>The American Film Institute</i> chapter "Cinematography" and establish a glossary of film terminology. • Watch Richard Michelak's 40-minute "Master of Cinematography" tutorial to witness the practical aspects of the terminology. • Collaboratively, research film clips that have note-worthy cinematography. • Respond on Google Classroom to one another's comments about a cinematographic term in selected film clips: <i>The Graduate</i>, <i>Taxi Driver</i>, <i>The Shining</i>, <i>My Left Foot</i>, and <i>12 Years a Slave</i> • Watch the following films and choose impactful scenes that have multiple interpretations and support why through camera choices and photographic elements. - o <i>Good Will Hunting</i> (therapeutic sessions and breakdown of characters) - o <i>Broken</i> (window scenes: perspectives and foreshadowing)	
Assessments	
Summative: • In groups, or individually, present a film clip and break it down to show the effects of chosen and assigned cinematographic elements. • Write group reviews on one another's presentations.	Formative: • Read a review and/or criticism about a film's cinematography and argue the author's accuracy.

Course: Film Studies Unit Title: Film Genre

Unit Summary:

Students will establish the intricate meaning of genre in reference to film, by looking at its historical relevance and depiction in silent film and by identifying how genre changed as film evolved. Students will examine film scripts, the use of sound, and the necessity of careful editing. It is generally accepted that there is a simplicity

Revised: 2022

to genre within silent film, and so students will create their own short silent films—either horror or comedy—and this will enable them to have a solid overview of film-making.

Primary interdisciplinary connections:

Music (tone/mood); History (origins of film; early works and audiences)

Unit Rationale: (Why is this an appropriate unit for this grade, level and subject? How does it seek to address key standards? How does it help students connect to other units, other subjects, the world around them, etc.? In what ways should it be engaging and meaningful to them personally and/or academically?)

Adolescents have specific expectations of genre, so detailing the evolving complexities, while acknowledging the need for genre in marketing film, will assist in opening students' minds to other genres and subgenres. In addition, students who know the characteristics of genre will have a more knowledgeable understanding of purpose and themes. Genre often presents a universality that unites diverse audiences across different cultures.

Standards: (Note: Although the unit may address many standards, include here those which you will focus instruction for assessment)

Language	● L.KL.11–12.2. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.
Reading	● RL.PP.11–12.5. Evaluate perspectives/lenses from two or more texts on related topics and justify the more cogent viewpoint (e.g., different accounts of the same event or issue, use of different media or formats). ● RL.MF.11–12.6. Synthesize complex information across multiple sources and formats to develop ideas, resolve conflicting information, or develop an interpretation that goes beyond explicit text information (e.g., express a personal point of view, new interpretation of the author's message).
Writing	● W.IW.11–12.2. Write informative/explanatory texts (including the narration of historical events, scientific procedures/ experiments, or technical processes) to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. ● W.WP.11–12.4. Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach; sustaining effort to complete complex writing tasks; tracking and reflecting on personal writing progress (e.g., using portfolios, journals, conferencing); or consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience. ● W.RW.11–12.7. 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 tasks, purposes. ● Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose and audience.

Speaking/ Listening	• SL.PE.11–12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively. • SL.UM.11–12.5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest. 🌱 • SL.AS.11–12.6. Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.
Essential Questions:	Understandings: <i>Students will understand that...</i>
• What were the first genres depicted in silent film? • How do film techniques provide storytelling of genre in silent film?	• There was a specific criterion for silent film-making as a way to reach audiences universally. • Horror and comedy were the first genres.

Revised: 2022

• What are sub-genres and when and how did they develop? • What is the value of a storyboard when creating a film? • How important is sound and silence when storytelling? • Why do box offices need a genre when marketing a film? Why are previews/trailers convincing?	• Audiences typically select a film to watch based initially on its marketed genre. • Storyboarding was Hitchcock's strategy for organizing ideas and meeting genre expectations. • The use and absence of sound can directly affect the emotional response of an audience. • A preview of a film capitalizes on the genre.
Unit Learning Activities: <i>Students will...</i> • Watch <i>Silence is Golden</i> and establish the early history of film and its stars and how audiences were horrified and ultimately entertained. • Take notes using the criteria for horror and comedy by watching clips. • Examine Hazanavicius's Oscar-winning film <i>The Artist</i> for conventional silent methods, and unconventional ways of storytelling. • Explore Hitchcock's method of horrifying audiences in a psychological way.	
Assessments	
Summative: • In groups, create their short, silent films using silent film characteristics, a musical score, and skillful editing.	Formative: • Identify genre advertising in previews and trailers. • Storyboard their own short, silent film to meet genre and silent film criterion.

Course: Film Studies Unit Title: Documentary Films

Unit Summary:

Through the examination of the rules and ethics of making a documentary, students will see the comparisons with a research paper (and the process) and how documentarians vary in their moral obligations and approaches to their subjects and content dependent on their mission. Students will determine various notable documentarians' processes from start to finish and establish the effective elements to each film-maker's product. In doing so, students see how this form of telling a story needs to convince and persuade, but as viewers they will fact-check as a way to verify the mission of the documentarian. As a culmination of this unit, students will make a pitch for their own potential documentary, including its purpose and what ethics and rules they would need to follow.

Primary interdisciplinary connections:

History (root to the cause/mission of making a documentary); Journalism (ethics/rules/bias)

Unit Rationale: (Why is this an appropriate unit for this grade, level and subject? How does it seek to address key standards? How does it help students connect to other units, other subjects, the world around them, etc.? In what ways should it be engaging and meaningful to them personally and/or academically?)

In a world where information can be disinformation, adolescents are learning to decipher the credibility of what they hear and view. By studying documentary film-making, they will see the importance of representing all sides of an argument and/or all perspectives on the journey of discovering the answer to a question. Furthermore, students will understand bias, manipulation, and unethical procedures, which all make for poor reporting and narrow-minded viewing.

Standards: (Note: Although the unit may address many standards, include here those which you will focus instruction for assessment)

Revised: 2022

Language	● L.VL.11–12.3. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, including technical meanings, choosing flexibly from a range of strategies.
Reading	● RL.CI.11–12.2. Determine two or more themes of a literary text and analyze how they are developed and refined over the course of the text, including how they interact and build on one another to produce a complex account or analysis; provide an objective summary of the text. ● RL.MF.11–12.6. Synthesize complex information across multiple sources and formats to develop ideas, resolve conflicting information, or develop an interpretation that goes beyond explicit text information (e.g., express a personal point of view, new interpretation of the author's message).
Writing	● W.WR.11–12.5. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation. 🌱 ● W.RW.11–12.7. 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 tasks, purposes.
Speaking/ Listening	● SL.PE.11–12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on grades 11–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively. ● SL.ES.11–12.3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice,

	points of emphasis, and tone used.
Essential Questions:	Understandings: <i>Students will understand that...</i>
• What is cinema verite? How is it implemented in documentaries? • What is considered ethical when making a documentary? What happens when a film-maker isn't ethical? How do rules and ethics differ in film-making? • Are documentarians justified when deviating from the ethical code? Why have a code? • How important is it to fact-check a documentary? Can there be creative license in this type of film-making? • What would you need to consider to propose making your own documentary? How would you pitch a documentary proposal?	• Cinema verite allows audiences to feel the rawness and truthfulness of the moment in a documentary. • Ethics are important considerations when making a documentary but can be overlooked if good judgment is made. • As persuasive as a documentary can be, it can contain manipulative language, untruths, and/or misinformation. • Gibney's "must haves" should be included in a documentary proposal/pitch.
Unit Learning Activities: <i>Students will...</i> • Watch Gordon Quinn's interview about ethics in making a documentary and develop a list of ethics: transparency, relationship integrity, being truthful, using a variety of sources, establishing mutually agreeable boundaries, paying subjects, etc. • Take notes of Alex Gibney's "documentary must-haves": a clear purpose, considerable research, use of real footage when possible vs reenactment, unbiased reporting (show all sides), interviews, applicable music, and superior editing. • Write a review on how Michael Moore deviates from Quinn's ethical code and whether he is justified in doing so. • Research Moore's accuracy in his 2002 film.	
Assessments	

Revised: 2022

Summative: • Make a pitch for a potential documentary (can do as a presentation or a written proposal) Criteria: - o Purpose - o Research goals/ multiple perspectives - o Needed footage - o Interview possibilities - o Cinéma vérité x1 - o Rules to follow - o Ethics to consider - o Music + reasons - o Prospective title of film	Formative: • Watch Tony Ziarra's documentary <i>Filmworker</i>. Detail how many of Gibney's "must haves" are included and whether Quinn would rate this as an ethical film. • Watch Michael Moore's <i>Bowling for Columbine</i>; note how Moore deviates from Quinn's ethical code.
---	---

Potential Movies and Resources:

2001: Stanley Kubrick
A Hard Day's Night: Richard Lester
A Trip to the Moon: Georges Melies
Annie Hall: Woody Allen
Bowling for Columbine: Michael Moore
Casablanca: Michael Curtis
Citizen Kane: Orson Welles
City Lights: Charlie Chaplin
Day for Night: Francois Truffaut
Dr. Strangelove: Stanley Kubrick
Duck Soup: Leo McCarey
Fanny and Alexander: Ingmar Bergman
Jaws: Steven Spielberg
Meet John Doe: Frank Capra
Modern Times: Charles Chaplin
Mr. Deeds Goes to Town: Frank Capra
Mr. Smith Goes to Washington
One Hour With You: Ernst Lubitsch
Psycho: Alfred Hitchcock
Raging Bull: Martin Scorsese
Raising Arizona: Joel and Ethan Coen
Rules of the Game: Jean Renoir
Shadow of a Doubt: Alfred Hitchcock
Some Like it Hot: Billy Wilder
Sullivan's Travels: Preston Sturges
The 39 Steps: Alfred Hitchcock
The Apartment: Billy Wilder
The Battleship Potemkin: Sergei Eisenstein
The Bicycle Thief: V. DeSica
The Four Hundred Blows: Francois Truffaut
The Gold Rush: Charlie Chaplin
The Jazz Singer: Jolson Version
The Lady from Shanghai: Orson Welles
The Loneliness of the Long-Distance Runner: Tony Richardson
The Searchers: John Ford
The Seventh Seal: Ingmar Bergman
Revised: 2022

Touch of Evil: Orson Welles

Specifically examined in FILM STUDIES will be works of prominent film directors and writers whose work is considered crucial to the development of film as art. Students will conduct independent research and subsequently present reports to the class on the works of:

Georges Melies
Sergei Eisenstein
D.W. Griffith
Charles Chaplin
Buster Keaton
Alfred Hitchcock
Frank Capra
Orson Welles
Jean Renoir
Preston Sturges
Elia Kazan
Ingmar Bergman
Federico Fellini

Paddy Chayefsky
Stanley Kubrick
Richard Lester
Martin Scorsese
Steven Spielberg
Or any other significant director approved by the instructor
Revised: 2022

Elements of Film

Save this handout for future reference, and refer to it whenever we “read a film” in English class.

Lighting

The language of lighting has its own vocabulary, and you probably understand it more than you think. In a low-light scene you can bet that someone will get killed or kissed. That is the universal language of lighting. Here are some terms you need to understand: • **High-key:** The scene is brightly lit. This is normal lighting. You can see everything. • **Low-key:** The scene is dark with sharp contrasts. It creates a romantic or eerie feeling. • **Front:** This softens the face, giving it a look of innocence.

- **Bottom:** Faces become sinister by creating sharp contrasts (*Bride of Frankenstein*).
- **Back:** The figures are silhouettes, losing their identity (*Gone With the Wind*).
- **Shadows:** Shadows conceal identity or make a symbolic statement (*Strangers on a Train*).
- **Diffused:** Lighting that is altered by fog, smoke, or filter to create a mood, to obscure an aspect of the shot.
- **Spot:** Intense pool of light that isolates a small field of the shot, usually focused in on a face, a key element of the subject of the shot.

Color

You already understand the symbolic meaning of colors from your study of literature. These same symbols transfer to film. When watching an old western you can tell the good guy from the bad guy by the color of his hat. The director deliberately chooses color for its effect in the scene (*Gone with the Wind*, *Dick Tracy*, *Schindler's List*).

Framing

The four edges of a movie screen from the window in which we see the story. Placement of characters and objects within this window shows relationships and importance. Film is voyeuristic. Through the frame of the screen we peep into the private lives of the characters (*Citizen Kane*, *12 Angry Men*).

Motion and Speed

Motion in film is not limited to characters moving around the scene. It can be as big as a camera sweeping across a scene to small movements like gestures and facial expressions. Each type of movement adds to the story being told.

- **Pan:** The camera swivels (in the same base position) to follow a moving subject. A space is left in front of the subject: the pan ‘leads’ rather than ‘trails’. A pan usually begins and ends with a few seconds of still picture to give greater impact. The speed of a pan across a subject creates a particular mood as well as establishing the viewer’s relationship with the subject.
- **Tilt:** Pivot the camera vertically (*12 Angry Men*).
- **Tracking or dolly shot:** Tracking involves the camera itself being moved smoothly towards or away from the subject (contrast with zooming). Tracking in (like zooming) draws the viewer into a closer, more intense relationship with the subject; moving away tends to create emotional distance.
- **Boom or crane shot:** The camera moves vertically on a boom or crane (*Far and Away*).
- **Zoom:** In zooming in the camera does not move; the lens is focused down from a long-shot to a close-up while the picture is still being shown. The subject is magnified, and attention is concentrated on details previously invisible as the shot tightens (contrast tracking). It may be used to surprise the viewer. Zooming out reveals more of the scene (perhaps where a character

is, or to whom he or she is speaking) as the shot widens.

- **Crab:** The camera moves (crabs) right or left.

- **Hand-held camera.** A hand-held camera can produce a jerky, bouncy, unsteady image which may create a sense of immediacy or chaos. Its use is a form of subjective treatment.

Revised: 2022

Transition

Transitions are the punctuation marks of film. As periods, commas, question marks and exclamation points tell us how to end a sentence, transitions show us how to end a scene. •

Cut: Like a period, it abruptly ends the shot. Two pieces of film are spliced together. The most common transition. Cutting may:

- Change the scene;
- Compress time;
- Vary the point of view; or
- Build up an image or idea.

- **Fade:** The scene fades out until it is black (or white).

- **Dissolve:** One scene melts out into another melting in. Usually shows a shift in time or place (*Hope Floats*).

- **Iris in or out:** The iris of the camera closes or opens the scene (*Young Frankenstein*). •

- **Wipe:** The scene changes in a line moving across the screen (*Young Frankenstein*). • **Sound:** Sounds moves the viewer from one scene to another. A gunshot in one scene becomes a car backfire in another.

- **Superimpositions:** Two or more images placed directly over each other (e.g. an eye and a camera lens to create a visual metaphor).

- **Split screen:** The division of the screen into parts which can show the viewer several images at the same time (sometimes the same action from slightly different perspectives, sometimes similar actions at different times). This can convey the excitement and frenzy of certain activities, but it can also overload the viewer.

- **Montage:** Several small scenes connect bigger ones. It may shorten time. • **Jump cut:** A technique that joins two shots together but that doesn't express continuity between the shots.

Camera Angle

The angle at which the shot is taken can have symbolic meaning.

- **Crane shot:** A shot taken from a crane or other very tall device. • **Bird's-eye view or aerial:** Extreme high angle shot that takes in the view of the location and dwarfs and distorts figures in the shot.

- **Close-up:** A shot of the subject's face. (*Psycho*)

- **Detail shot:** A shot even closer, say of an eye or a hand. (*Psycho*) •

Medium shot: Shows the subject's body from the knees up.

- **Long shot:** Shows entire figure.

- **Low-angle shot:** A shot taken from below the subject's waist (*The Birds*). •

High-angle shot: Taken from above the subject's waist.

- **Point of View shot:** A shot taken from the point of view of the subject. We see through the subject's eyes (*The Birds*, *Dr. Jekyll and Mr. Hyde*).

- **Establishing shot:** A long shot that reveals the time and place of the action.

Sound

There are five kinds of sound in movies:

- **Dialogue:** Characters talking to each other in synch with the picture. • **Sound effects:**

Sounds that occur in synch with the picture that have been dubbed in later on.

- **Music:** Adds to the emotional feeling of the scene. The source is not seen in the movie. •

- **Voice-over:** A narrator speaking to the audience from some distant future, but not appearing on screen (*To Kill and Mockingbird*, *A River Runs Through It*)

- **Silence:** The lack of any sound can have a profound effect on the viewers (*The Birds*).

Special Effects

Special effects are techniques used by the director to create an illusion. • **Stop-motion photography:** Shooting is interrupted at intervals while the scenery or
Revised: 2022

props are rearranged. Simple to do with a video camera (*King Kong*).

- **Animation:** A drawing or clay object is changed slightly every time the camera stops. When film is projected at regular speed the object seems to move (*Wallace and Grommit*, Disney movies).

- **Miniature or model shots:** A small-scale model is filmed to look full-sized. The camera must run at faster speed to slow down the action of the model to make it look like it is moving at regular speed (*Star Wars*).

- **Glass shots:** Uses scenery painted on transparent glass. The camera photographs the action through the glass so that the painted portions look like they are part of the scene (*Indiana Jones and the Temple of Doom*).

- **Rear projection:** Action is filmed in front of a screen while another action is projected on the screen from behind (*Singin' in the Rain*).

- **Matte shots:** Uses an opaque screen or matte to obscure certain portions of the frames. The film is shot twice, once with the first matte, then with a second that obscures the area covered by the first. When projected, the two separate shots appear to be one (*Forrest Gump*). •

- **Computer-generated graphics:** Certain portions of the film to whole movies are created on the computer (*Geri's Game*).

Motifs

Motifs are recurrent thematic elements in an artistic or literary work.

- Rosebud and the sled in *Citizen Kane*
- The jagged line in *Joe vs the Volcano*
- The violin music in *Young Frankenstein*
- The MacGuffins in any Hitchcock movie

(HuffEnglish.com)