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 producing. Since the viewing and analysis of film is very much like the analysis of literature, students will utilize their literary practices in the realm of film analysis. The types of elements such as character development, plot structure, literary devices, or in this case 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.

Anchor Standard—Reading:
Text Complexity and the Growth of Comprehension

Key Ideas and Details:
1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
3. Analyze how and why individuals, events, and ideas develop and interact over the course of a text.

Craft and Structure:
4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g. section, chapter, scene, or stanza) relate to each other and the whole.
6. Assess how point of view or purpose shapes the content and style of a text.

Integration of Knowledge and Ideas:
7. Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.
8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.
9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

**Range of Reading and Level of Text Complexity:**
10. Read and comprehend complex literary and informational texts independently and proficiently.

<table>
<thead>
<tr>
<th>Essential Questions</th>
<th>Enduring Understandings</th>
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<tbody>
<tr>
<td><em>What provocative questions will foster inquiry, understanding, and transfer of learning?</em></td>
<td><em>What will students understand about the big ideas?</em></td>
</tr>
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</table>
| ● 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?  
  ● 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? | 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.  
  ● 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 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. |

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<th>Areas of Focus: Proficiencies (Cumulative Progress Indicators)</th>
<th>Examples, Outcomes, Assessments</th>
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<td>Students will:</td>
<td><strong>Instructional Focus:</strong></td>
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<tr>
<td><strong>Key Ideas and Details</strong></td>
<td><em>The Power of Persuasion in Film</em></td>
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<tr>
<td></td>
<td>Students will view multiple and varied movie trailers, that fall under a specific genre, in order to discover the similar and</td>
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</table>
RL.11-12.1. Cite strong and thorough textual evidence and make relevant connections to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

RL.11-12.2. Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

RL.11-12.3. Analyze the impact of the author’s choices 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).

Craft and Structure

RL.11-12.4. Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (e.g., Shakespeare as well as other authors.)

RL.11-12.5. Analyze how an author’s choices concerning how to structure 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) contribute to its overall structure and meaning as well as its aesthetic impact.

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 (applying what is learned 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 devices are...
<table>
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<tr>
<th>RL.11-12.6. Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).</th>
<th>effectively employed by cinematographer Richard Michalak. 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.</th>
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<tbody>
<tr>
<td>Integration of Knowledge and Ideas</td>
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<tr>
<td>RL.11-12.7. Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (e.g., Shakespeare and other authors.)</td>
<td>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 wit is achieved in river/cliff scene in <em>Butch Cassidy</em>, or how vulnerability and the power differential is achieved in pool scene of <em>The Graduate</em>. Students will watch <em>Bowling for Columbine</em>, cite Moore’s sources, fact-check, and closely monitor the rhetorical strategies used to make his argument.</td>
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Revised: August 2017
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.

Technology Integration
—By accessing sites such as Cinematrailers.net and the Internet Movie Database Trailer Gallery, students 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.

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<th>21st Century Skills:</th>
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<td>● Life and Career Skills</td>
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21st Century Themes (as applies to content area):
● Financial, Economic, Business, and Entrepreneurial Literacy
Anchor Standard—Writing:  
Text Types, Responding to Reading and Research

Text Type and Purposes:  
1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.  
2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.  
3. Write narratives to develop real or imagined experiences or events using effective technique, well chosen details, and well-structured event sequences. **Production and Distribution of Writing:**  
4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose and audience.  
5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.  
6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.  
**Research to Build and Present Knowledge:**  
7. Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.  
8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.  
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.  
**Range of Writing:**  
10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of 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 using multiple and varied sources properly documented.  
- 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

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

- 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?

### Enduring Understandings

**What will students understand about the big ideas?**

- 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)

**Students will:**

### Text Types and Purpose

W.11-12.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

### Examples, Outcomes, Assessments

**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
W.11-12.2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

movie's overall technical use and viewer success by gathering 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.

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

Production and Distribution of Writing

W.11-12.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

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

W.11-12.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, trying a new approach, or consulting a style manual (such as MLA or APA Style), focusing on addressing what is most significant for a specific purpose and audience.

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 writing reports documenting what they have researched.

W.11-12.6. Use technology, including the Internet, to produce, share, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

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 not, used film devices to enhance his/her product.

Research to Build and Present Knowledge

W.11-12.7. 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.

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

Sample Assessments:
Students will examine the early works of silent film to establish and record a set of
<table>
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<tr>
<th>W.11-12.8. 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 information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation. (MLA Style Manual).</th>
<th>characteristics; then they will apply them to <em>The Artist</em> 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</th>
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<td>W.11-12.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.</td>
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single sitting or a day or two) for a range of tasks, purposes.

| 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 reliable periodicals and databases, including those that can be accessed in the library, to find differing reviews on a film. After taking adequate notes, the student will defend his/her critical review by using the published articles to support and/or defend his/her 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 to reference specific parts of the film, such as Prezi, or create a 5 minute “True Review” in the movie studio, using voiceovers, visuals, and other creative elements to make their review visually stimulating.

Students will apply film theory & 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 this film text alongside Butch Cassidy 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, Premiere, 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**
—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.

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### Anchor Standard—Speaking and Listening: Flexible Communication and Collaboration

**Comprehension and Collaboration:**
1. Prepare for and participate in a range of conversations and collaborations with diverse partners, building on others’ ideas and expressing their own clearly and persuasively.
2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively and orally.
3. Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric. **Presentation of Knowledge and Ideas:**
4. 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.
5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.
6. 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
- 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

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- 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)

**Students will:**

**Comprehension and Collaboration**

SL.11-12.1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with peers on topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

**Instructional Focus:**

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 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

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SL.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.

A conversation with a number of their peers about 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 open up about their notes on the class discussion board. These online conversations could be printed out by the teacher and/or students.

### 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. Teacher 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.

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**Presentation of Knowledge and Ideas**

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<th>SL.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.</th>
<th>SL.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.</th>
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<tr>
<td><strong>Sample Assessments</strong></td>
<td>SL.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.</td>
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<td>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.</td>
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<th>SL.11-12.6. Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate.</th>
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| Students should be building on others’ ideas and expressing their own 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 prep 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 establishing 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 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. (*Argo, Broken,* etc.)

**Instructional Strategies:**
Interdisciplinary Connections
—The skill of effective communication is imperative in all disciplines. Understanding the importance of listening and learning to how speak with a stress on formal English will allow students to become more effective communicators.

Technology Integration
—In preparation for a Socratic Seminar, students should organize their thoughts and ideas, and this 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.

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<th>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.</th>
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<tbody>
<tr>
<td><strong>21st Century Skills:</strong></td>
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<tr>
<td>● Creativity and Innovation</td>
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<tr>
<td>● Financial, Economic, Business, and Entrepreneurial Literacy</td>
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<td>● Civic Literacy</td>
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</table>
Anchor Standard—Language:

Conventions, Effective Use and Vocabulary

Conventions of Standard English:
1. Demonstrate command of the conventions of Standard English grammar and usage when writing or speaking.
2. Demonstrate command of the conventions of Standard English capitalization, punctuation, and spelling when writing.

Knowledge of Language:
3. 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.

Vocabulary Acquisition and Use:
4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials as appropriate.
5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

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.)

<table>
<thead>
<tr>
<th>Essential Questions</th>
<th>Enduring Understandings</th>
</tr>
</thead>
<tbody>
<tr>
<td>What provocative questions will foster inquiry, understanding, and transfer of learning?</td>
<td>What will students understand about the big ideas?</td>
</tr>
</tbody>
</table>
● 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)

Students will:

Examples, Outcomes, Assessments

Instructional Focus:

Conventions of Standard English

L.11-12.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.11-12.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Knowledge of Language

L.11-12.3. 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.

Vocabulary Acquisition and Usage

L.11-12.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9–12 reading and content, choosing flexibly from a range of strategies.

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, and 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 follow shot), 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, select words from critical reviews and find 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...
<table>
<thead>
<tr>
<th>L.11-12.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings (as well as technical film vocabulary).</th>
<th>cinematographic choices, and being able to identify them, students can speak freely about film in an academic manner.</th>
</tr>
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</table>
| L.11-12.6. 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; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression. | **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 their film evaluations. |
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. 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 clear and instructional 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 even illustrate their guidebook with scanned and digital pictures.

Students can study words lists 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.

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Movies and Resources:

2001: Stanley Kubrick
8 ½: Federico Fellini
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

Revised: August 2017
Specifically examined in FILM STUDIES will be works of prominent film directors and writers whose work is considered crucial to the development of film 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
Robert Flaherty
John Ford
Ernst Lubitsch
Alfred Hitchcock
Frank Capra
Howard Hawks
Orson Welles
Jean Renoir
Preston Sturges
Elia Kazan
Ingmar Bergman
Federico Fellini

Revised: August 2017
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:

%6. • **High-key**: The scene is brightly lit. This is normal lighting. You can see everything.
%6. • **Low-key**: The scene is dark with sharp contrasts. It creates a romantic or eerie feeling.
%6. • **Front**: This softens the face, giving it a look of innocence. %6. • **Bottom**: Faces become sinister by creating sharp contrasts (*Bride of Frankenstein*).
%6. • **Back**: The figures are silhouettes, losing their identity (*Gone With the Wind*).
%6. • **Shadows**: Shadows conceal identity or make a symbolic statement (*Strangers on a Train*).
%6. • **Diffused**: Lighting that is altered by fog, smoke, or filter to create a mood, to obscure an aspect of the shot.
%6. • **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. %6. • **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.

%6. • **Tilt**: Pivot the camera vertically (*12 Angry Men*).
%6. • **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.

%6. • **Boom or crane shot**: The camera moves vertically on a boom or crane (*Far and Away*).

%6. • **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.

%6. • **Crab**: The camera moves (crabs) right or left.

%6. • **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.

### 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.

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

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

%6. • **Fade**: The scene fades out until it is black (or white).
%6. • **Dissolve**: One scene melts out into another melting in. Usually shows a shift in time or place (*Hope Floats*).

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

%6. • **Wipe**: The scene changes in a line moving across the screen (*Young Frankenstein*).

%6. • **Sound**: Sounds moves the viewer from one scene to another. A gunshot in one scene becomes a car backfire in another.

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

%6. • **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.

%6. • **Montage**: Several small scenes connect bigger ones. It may shorten time.
%6. • 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.
Revised: August 2017
%6. • Crane shot: A shot taken from a crane or other very tall device. %6. • 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.
%6. • Close-up: A shot of the subject’s face. (Psycho)
%6. • Detail shot: A shot even closer, say of an eye or a hand. (Psycho) %6. • Medium shot: Shows the subject’s body from the knees up. %6. • Long shot: Shows entire figure.
%6. • Low-angle shot: A shot taken from below the subject’s waist (The Birds).
%6. • High-angle shot: Taken from above the subject’s waist. %6. • 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). %6. • Establishing shot: A long shot that reveals the time and place of the action.

Sound
There are five kinds of sound in movies:
%6. • Dialogue: Characters talking to each other in synch with the picture. %6. • Sound effects: Sounds that occur in synch with the picture that have been dubbed in later on.
%6. • Music: Adds to the emotional feeling of the scene. The source is not seen in the movie.
%6. • 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)
%6. • 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. %6. • Stop-motion photography: Shooting is interrupted at intervals while the scenery or props are rearranged. Simple to do with a video camera (King Kong). %6. • 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).
%6. • Miniature or models 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).
%6. • Glass shots: Uses scenery painted on transparent class. 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).
%6. • Rear projection: Action is filmed in front of a screen while another action is projected on the screen from behind (Singin’ in the Rain). %6. • 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

Revised: August 2017
by the first. When projected, the two separate shots appear to be one (Forrest Gump).

%6. • **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.

%6. • Rosebud and the sled in Citizen Kane
%6. • The jagged line in Joe vs the Volcano
%6. • The violin music in Young Frankenstein
%6. • The MacGuffins in any Hitchcock movie

(HuffEnglish.com)

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<th>Career-Ready Practices</th>
<th>Interdisciplinary Connections</th>
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<td><strong>CRP1</strong>: Act as a responsible and contributing citizen and employee.</td>
<td><strong>Close Reading of works of art, music lyrics, videos, and advertisements</strong></td>
</tr>
<tr>
<td><strong>CRP2</strong>: Apply appropriate academic and technical skills.</td>
<td><strong>Use Standards for Mathematical Practice and Cross-Cutting Concepts in science to support debate/inquiry across thinking processes</strong></td>
</tr>
<tr>
<td><strong>CRP3</strong>: Attend to personal health and financial well-being.</td>
<td><strong>Technology Integration</strong></td>
</tr>
<tr>
<td><strong>CRP4</strong>: Communicate clearly and effectively and with reason.</td>
<td><strong>Ongoing:</strong></td>
</tr>
<tr>
<td><strong>CRP5</strong>: Consider the environmental, social and economic impacts of decisions.</td>
<td>• Listen to books on CDs, Playaways, videos, or podcasts if available.</td>
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<tr>
<td><strong>CRP6</strong>: Demonstrate creativity and innovation.</td>
<td>• Use document camera or overhead projector for shared reading of texts.</td>
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<tr>
<td><strong>CRP7</strong>: Employ valid and reliable research strategies.</td>
<td><strong>Other:</strong></td>
</tr>
<tr>
<td><strong>CRP8</strong>: Utilize critical thinking to make sense of problems and persevere in solving them.</td>
<td>• Use Microsoft Word, Inspiration, or SmartBoard Notebook software to write the words from their word sorts.</td>
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<tr>
<td><strong>CRP9</strong>: Model integrity, ethical leadership and effective management.</td>
<td>• Use available technology to create concept maps of unit learning.</td>
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<td><strong>CRP10</strong>: Plan education and career paths aligned to personal goals.</td>
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<td><strong>CRP11</strong>: Use technology to enhance productivity.</td>
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<tr>
<td><strong>CRP12</strong>: Work productively in teams while using cultural global competence.</td>
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**Instructional Strategies:**

**Supports for English Language Learners:**

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<th>Graphic Supports</th>
<th>Interactive Supports</th>
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</thead>
<tbody>
<tr>
<td>Real-life objects (realia)</td>
<td>Charts</td>
<td>In pairs or partners</td>
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<tr>
<td>Manipulatives</td>
<td>Graphic organizers</td>
<td>In triads or small groups</td>
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<tr>
<td>Pictures &amp; photographs</td>
<td>Tables</td>
<td>In a whole group</td>
</tr>
<tr>
<td>Illustrations, diagrams, &amp; drawings</td>
<td>Graphs</td>
<td>Using cooperative group structures</td>
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<tr>
<td>Magazines &amp; newspapers</td>
<td>Timelines</td>
<td>With the Internet (websites) or software programs</td>
</tr>
<tr>
<td>Physical activities</td>
<td>Number lines</td>
<td>In the home language</td>
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<tr>
<td>Videos &amp; films</td>
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<td>With mentors</td>
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<td>Broadcasts</td>
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<tr>
<td>Models &amp; figures</td>
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From [https://wida.wisc.edu](https://wida.wisc.edu)

**Media Literacy Integration**

- Use multiple forms of print media (including books, illustrations/photographs/artwork, video clips, commercials, podcasts, audiobooks, Playaways, newspapers, magazines) to practice reading and comprehension skills.

**Global Perspectives**

- [The Global Learning Resource Library](https://www.globallearningresourcelibrary.com)

**Differentiation Strategies:**

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<th>Modifications</th>
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<td>Allow for verbal responses</td>
<td>Multi-sensory techniques</td>
<td>Modified tasks/expectations</td>
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<tr>
<td>Repeat/confirm directions</td>
<td>Increase task structure (e.g., directions, checks for understanding, feedback)</td>
<td>Differentiated materials</td>
</tr>
<tr>
<td>Permit response provided via computer or electronic device</td>
<td>Increase opportunities to engage in active academic responding (e.g., writing, reading aloud, answering questions in class)</td>
<td>Individualized assessment tools based on student need</td>
</tr>
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<td>Audio Books</td>
<td>Utilize prereading strategies and activities: previews, anticipatory guides, and semantic mapping</td>
<td>Modified assessment grading</td>
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