

FILM ART AND CRITICAL VIEWING

Grades 11 and 12

**Vineland Public Schools
Vineland, NJ**

**Revised
2004**

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COURSE DESCRIPTION: FILM ART AND CRITICAL VIEWING

Students are living in a world where they have and will continue to have various needs in this increasingly visual electronic age of information. Whether it be through television, the Internet, movies, video games, advertisements, or billboards, students are bombarded with images every day. Very few adults, let alone high school students, stop and really ask themselves about the true nature of what they are seeing. The **Film Art and Critical Viewing** course will help students develop understanding and appreciation of film as an art form, while at the same time impart in them critical viewing skills. Emphasis will be placed on the way a film can be viewed, film history, the purpose of film, various genres, directorial styles and choices, technical aspects, effects on the viewer and society, censorship, film and literature, and film's relevance as a beautiful and important art form. It is the goal of this course that, through film, students will become more aware of their visual environment and be better able to ascertain the meaning and implications of what they are experiencing. By increasing this critical cognitive skill, students will be better able to face the many challenges of the 21st century and make positive choices in their lives.

The course shall be divided into fourteen units. They are as follows:

Unit 1: Introduction to Film Study

Unit 2: A Brief History of Film

Unit 3: Literary Elements of Film

Unit 4: Visual Design

Unit 5: Cinematography

Unit 6: Editing

Unit 7: Color

Unit 8: Sound Effects and Dialogue

Unit 9: The Musical Score

Unit 10: Acting

Unit 11: Whole Film Analysis

Unit 12: Adaptations

Unit 13: Other Film Experiences

Unit 14: Censorship and Other Forces That Shape American Film

Students will develop an understanding and appreciation of film as an art form and enhance their critical viewing skills through select films, select readings, music, art, use of the Internet, and extensive analyses. Speakers and field trips will provide authentic learning experiences. Students will work both individually and in groups, using a variety of methods, including technology, to present their work and conclusions.

Film Art and Critical Viewing addresses the Content Standards for English, as well as select standards in other disciplines, including Workplace Readiness. In particular, this course addresses Language Arts Literacy Standard 3.5, which states: All students will view, understand, and use non-textual visual information. Select standards in Visual and Performing Arts are also met. Finally, the course meets numerous principles of the Coalition of Essential Schools.

NJCC STANDARDS AND INDICATORS APPROPRIATE TO THIS CURRICULUM

Language Arts Literacy

- 3.1 All students will understand and apply the knowledge of sounds, letters, and words in written English to become independent and fluent readers, and will read a variety of materials and texts with fluency and comprehension. (D1; E2-3; F1-3; G3,4,5,7,8,9,11; H1,6)
- 3.2 All students will write in clear, concise, organized language that varies in context and form for different audiences and purposes. (A1-7; B2,3,5,7,9; C1-8; D1-5,7)
- 3.3 All students will speak in clear, concise, organized language that varies in content and form for different audiences and purposes. (A1-4; B4-5; D1-3)
- 3.4 All students will listen actively to information from a variety of sources in a variety of situations. (A1-3; B1-3)
- 3.5 All students will access, view, evaluate, and respond to print, nonprint, and electronic texts and resources. (A1-3; B1-2; C1-3)

Visual and Performing Arts

- 1.1 All students will use aesthetic knowledge in the creation of and in response to dance, music, theater, and visual art. (A1-3; B1-2)
- 1.2 All students will utilize those skills, media, methods, and technologies appropriate to each art form, in the creation, performance, and presentation of dance, music, theater, and visual art. (D1,4)
- 1.3 All students will demonstrate an understanding of the elements and principles of dance, music, theater, and visual art. (D1-2)
- 1.4 All students will develop, apply, and reflect upon knowledge of the process of critique. (A1-3; B1-2)
- 1.5 All students will understand and analyze the role, develop, and continuing influence of the arts in society in relation to world cultures, history, and society. (A1-2; B1-2)

Unit I: Introduction to Film Study

A. Introduction

The course will begin by igniting the recognition that film is an art form and has relevance in the world today. Initial vocabulary terms will be discussed at this time. Finally, the proper way to view film will be discussed and practiced. After these initial discussions and lessons, a beginning film will be viewed. The culminating activity will involve a writing assignment based on Unit I.

B. Student Proficiencies/Outcomes/Objectives

Students will:

- 1.1 discover why film is an art form.
- 1.2 provide examples and reasoning for film's relevance in today's world.
- 1.3 develop vocabulary intrinsic to this art form.
- 1.4 understand, identify, and discuss plot elements.
- 1.5 understand, identify, evaluate, and discuss emotional effect of film.
- 1.6 identify, understand, and discuss themes of films.
- 1.7 identify and discuss other noted aspects of film.
- 1.8 understand plot elements, emotional effect, and theme in order to complete the culminating activity.

C. Materials/ Activities

1. Notebook
 - a. Students will take viewer's notes in an appropriately labeled section of their notebooks.
 - b. Students will keep a list of film terminology and definitions in an appropriately labeled section of their notebooks.
 - c. Students will keep assignments in an appropriately labeled section of their notebooks.
2. Unit I Reading: *The Art of Watching Films*: Chapter 1
3. Outline/ questions on Chapter 1
4. Film Suggestions
 - a. Tootsie
 - b. Rocky
 - c. The Natural
 - d. The Truman Show
5. Teacher Resources
 - d. Arnheim, Rudolf. Film as Art. University of California Press, 1971.
 - e. Bazin, Andre. What is Cinema?. University of California Press, 1989
 - f. Bordwell, David. The McGraw-Hill Film Viewer's Guide. New York: McGraw-Hill Companies, Inc., 2001.
 - g. Giannetti, Louis D. Understanding Movies. Prentice Hall, 2001.

- h. Mitry, Jean. The Aesthetics and Psychology of the Cinema. Indiana University Press, 2000.
- i. Nelmes, Jill, ed. An Introduction to Film Studies. New York: Routledge, 1999.

6. Website Resources

- j. www.filmsite.org/filmh.html
- k. www.ss.uno.edu/ss/EDC/4660/Film.html
- c. www.courses.washington.edu/ger370/filmguide.htm#notes

7. Culminating Activity

- a. Students will complete a writing on the selected film based on the essential questions of this unit, using their viewer's notes and film terminology.
- b. Students will give an oral presentation of their writing.

II. Brief History of Film

A. Introduction

A brief history of the development of and advances in film will be given and discussed. Important events and pioneers in the field will be detailed. Students will recognize that the importance of film has changed throughout time and that the art of filmmaking is still evolving today with new technology.

B. Student Proficiencies/Outcomes.Objectives

Students will:

- 2.1 provide examples and reasoning for film's relevance in today's world.
- 2.2 develop vocabulary intrinsic to this art form.
- 2.3 develop understanding of and discuss film's history and growth.
- 2.4 identify important pioneers in the film industry.
- 2.5 identify important advancements in the film industry.

C. Materials/ Activities

1. Notebook

- a. Students will take viewer's notes in an appropriately labeled section of their notebooks.
- b. Students will keep a list of film terminology and definitions in an appropriately labeled section of their notebooks.
- c. Students will keep assignments in an appropriately labeled section of their notebooks.

2. Unit II Reading: An Introduction to Film Studies: Chapter 2

3. Outline/ questions on Unit II Reading
4. Film Suggestions
 - d. The Mark of Zorro (1920)
 - e. King Kong (1933)
 - f. Gone With the Wind (1939)
 - g. Fantasia (1941)
 - h. Bambi (1942)
 - i. Cinderella (1949)
 - j. The Bridge on the River Kwai (1957)
 - k. Doctor Zhivago (1965)
 - l. Jaws (1975)
 - m. Star Wars (1977)
 - n. Close Encounters of the Third Kind (1977/80)
 - o. E.T.: The Extra Terrestrial (1982)
 - p. Ghostbusters (1984)
 - q. Twister (1996)
5. Teacher Resources
 - r. Eyrman, Scott, and Louis Gianetti. Flashback: A Brief History of Film. New Jersey: Prentice-Hall, Inc., 2001.
 - s. Sklar, Robert. A World History of Film. Harry N. Abrams Publishing, 2002.
6. Website Resources
 - t. www.mediahistory.com/movies.html
 - u. www.filmsite.org/filmh.html
 - v. www.photo2.si.edu/cinema/cinema.html
 - w. www.filmsite.org/boxoffice2/html
7. Culminating Activity
 - a. Students will complete a writing assignment in which they contrast two of the films we have viewed in class, paying particular attention to the reasons for the differences between the films.
 - b. Students will give an oral presentation of their writing.

Unit III: Literary Elements of Film

A. Introduction

This unit will focus on the connection between literature and film. Terminology commonly applied to elements of both literary works and film will be discussed. Examples of these elements will be shown through film clips.

B. Student Proficiencies/Outcomes/Objectives

Students will:

- 1.1 understand the role of characters, setting, and events in film.

- 1.2 understand the concepts of figurative language, symbolism, and allusion in film.
- 1.3 understand the effect of literary devices, such as figurative language, on the viewer's emotions and interpretation.

- 1.4 speak before the class to present findings and conclusions they draw from film.

C. Materials/ Activities

1. Notebook

- a. Students will take viewer's notes in an appropriately labeled section of their notebooks.
- b. Students will keep a list of film terminology and definitions in an appropriately labeled section of their notebooks.
- c. Students will keep assignments in an appropriately labeled section of their notebooks.

2. Unit III Readings

- d. *The Art of Watching Film*: Chapter 2
- e. *The Art of Watching Film*: Chapter 3

3. Outline/ Questions on Chapters 2 and 3

4. Film Suggestions

- f. Perfect Storm
- g. Terminator 2
- h. Don't Say a Word
- i. The Truman Show

5. Teacher Resources

- j. Giannetti, Louis D. Understanding Movies. Prentice Hall, 2001.
- k. Monaco, James. How to Read a Film: Multimedia Edition. Oxford University Press, 2000.

6. Website Resources

- l. www.cas.usf.edu/lis/lis6585/class/litelem.html
- m. www.fox.rollins.edu/~phelan/Litanal.htm

7. Culminating Activity

- n. Students will complete a writing activity in which they review a film (either one viewed in class or one of their choice) which focuses on the literary elements found in the film.
- o. Students will type their reviews on the computer in a mock newspaper column format.

Unit IV: Visual Design

A. Introduction

A film's "look" can greatly affect the viewing experience. Careful thought is given to whether a film should be shot in color, in black and white, or a mixture of the two. Furthermore, the type of film stock used can result in a heightened realism or even fantasy-like quality of a film. And finally, the format of a film can determine what a viewer eventually sees on the movie screen. Each of these important decisions are made long before filming begins, but their effects are often felt and remembered by the viewer long after the viewing ends.

B. Student Proficiencies/Outcomes/Objectives

Students will:

- 4.1 view films and describe the effect of color on the viewer.
- 4.2 identify storylines that are most suited to be filmed in color or in black and white.
- 4.3 name and identify the four screen formats of film.
- 4.4 name and identify the types of film stock and their uses.
- 4.5 identify different lighting techniques and their uses.
- 4.6 speak before a group to present findings and conclusions about film.

C. Materials/ Activities

1. Notebook
 - a. Students will take viewer's notes in an appropriately labeled section of their notebooks.
 - b. Students will keep a list of film terminology and definitions in an appropriately labeled section of their notebooks.
 - c. Students will keep assignments in an appropriately labeled section of their notebooks.
2. Unit IV Reading: *The Art of Watching Film*: Chapter 4
3. Outline/ questions on Chapter 4
4. Film Suggestions
 - d. JFK
 - e. Pleasantville
 - f. Gladiator
 - g. Unforgiven
 - h. Braveheart
5. Teacher Resources
 - a. Giannetti, Louis D. Understanding Movies. Prentice Hall, 2001.
 - b. Monaco, James. How to Read a Film: Multimedia Edition. Oxford

University Press, 2000.

6. Website Resources

- i. www.suite101.com/welcome.cfm/black_and_white_movies
- j. www.public.iastate.edu/~hawkinsr/pleasantville.html
- k. www.weeklywire.com/ww/11-09-98/knox_guru.html
- l. www.astridmm.com/stone/

7. Culminating Activity

- m. Students will complete a writing assignment in which they evaluate the use/ lack of color and film stocks of one of the films viewed in class.
- n. Students will give an oral presentation of their writing.

Unit V: Cinematography

A. Introduction

The way a film is presented affects the way a viewer relates to the characters in the film. A well told film causes the viewers to hate, love, want to be, or even be the characters in the film. The point of view, and sometimes the points of view, that are used in a film help achieve this goal. Therefore, careful consideration must be given to whether the film is told from a character's point of view, a narrator's point of view, or a combination of both.

B. Student Proficiencies/Outcomes/Objectives

Students will:

- 1.1 name and identify the points of view used in films and the advantages/ limitations of using each.
- 5.2 recognize and identify special effects used in film.
- 5.3 use appropriate terminology to discuss and write about film.
- 5.4 speak before a group to present findings and conclusions about film.

C. Materials/ Activities

1. Notebook
 - a. Students will take viewer's notes in an appropriately labeled section of their notebooks.
 - b. Students will keep a list of film terminology and definitions in an appropriately labeled section of their notebooks.
 - c. Students will keep assignments in an appropriately labeled section of their notebooks.
2. Unit V Reading: *The Art of Watching Film*: Chapter 5
3. Outline/ questions chapter 5

4. Film Suggestions
 - d. The Truman Show
 - e. Mission Impossible 2
 - f. Crouching Tiger, Hidden Dragon

5. Teacher Resources
 - a. Giannetti, Louis D. Understanding Movies. Prentice Hall, 2001.
 - b. Monaco, James. How to Read a Film: Multimedia Edition. Oxford University Press, 2000.

6. Website Resources
 - g. www.computer.org/proceedings/icms/0253/volume%202/02531032abs.htm
 - h. www.wired.com/wired/archive/film_special_effects/

- 7. Culminating Activity**
 - i. Students will choose a scene from one of the films viewed in class to rewrite from a different point of view.
 - j. Students will share their rewrites of the scenes orally in class.
 - k. Students will discuss which scene (either the original or the rewrite) was more effective and why.

Unit VI: Editing

A. Introduction

Editors play an important role in the finalization of a film. They must take all of the footage shot and decide what to keep, what to get rid of, and what to rearrange. The “cutting room floor” is a term that most students have heard, but few understand what the editing process really entails. This unit will expose them to the basics of the editing process and focus on the particularly interesting and often used technique of creating montages.

B. Student Proficiencies/Outcomes/Objectives

Students will:

- 6.1 name and identify editing techniques used in film.
- 6.2 create a storyboard montage.
- 6.3 use technology (computer and scanner) to create Power Point presentations of their montages.
- 6.4 use appropriate terminology to discuss and write about film editing techniques.

C. Materials/Activities

1. Notebook
 - a. Students will take viewer’s notes in an appropriately labeled section of their notebooks.
 - b. Students will keep a list of film terminology and definitions in an appropriately labeled section of their notebooks.
 - c. Students will keep assignments in an appropriately labeled section of

their notebooks.

2. Unit VI Reading: *The Art of Watching Film*: Chapter 6
3. Outline/ questions on Chapter 6
4. Film Suggestions
 - d. Terminator 2 commentary (deleted scenes)
 - e. Mission Impossible 2 commentary (deleted scenes)
5. Teacher Resources
 - a. Giannetti, Louis D. Understanding Movies. Prentice Hall, 2001.
 - b. Monaco, James. How to Read a Film: Multimedia Edition. Oxford University Press, 2000.
6. **Website Resources**
 - f. www.sssm.com/editing/museum/lobby.html
 - g. www.bksts.com/training/editing.htm
7. **Culminating Activity**
 - h. Students will choose an emotion for which they will create a montage.
 - i. Students will use magazines, videos, and the Internet to obtain images for their montages.
 - j. Students will create a storyboard montage for their emotion.
 - k. Students will use the computer and scanner to create Power Point presentations of their storyboard montages.

Unit VII: Color

A. Introduction

Color is one of the most effective and influential elements of film. It can serve many purposes in films. It can establish mood or atmosphere, create a transition between scenes and emotions, be symbolic, or establish irony in film. The color palette used (or lack of color used) can change the entire viewing experience. This fact is illustrated by the colorization of films. The affect of colorized films can be so greatly different from the original viewing experience that some are opponents of the process.

B. Student Proficiencies/Outcomes/ Objectives

Students will:

- 7.1 recognize and identify the uses of color in film.
- 7.2 recognize and identify the use of comic strip color in film and its purpose.
- 7.3 recognize and identify the use of comic book color in film and its purpose.
- 7.4 recognize and identify the use of colorization of film and its purpose.
- 7.5 use appropriate terminology to discuss and write about film.
- 7.6 use comic strip color to create the culminating project.

C. Materials/ Activities

1. Notebook
 - a. Students will take viewer's notes in an appropriately labeled section of their notebooks.
 - b. Students will keep a list of film terminology and definitions in an appropriately labeled section of their notebooks.
 - c. Students will keep assignments in an appropriately labeled section of their notebooks.
2. Unit VII Reading: *The Art of Watching Film*: Chapter 7
3. Outline/ questions on Chapter 7
4. Film Suggestions
 - d. Edward Scissorhands
 - e. Schindler's List
 - f. Dick Tracy
 - g. Batman
 - h. Spiderman
 - i. Superman
 - j. Easy Rider
 - k. 2001: A Space Odyssey
 - l. The Grinch
 - m. Man Who Wasn't There
5. Teacher Resources
 - a. Giannetti, Louis D. Understanding Movies. Prentice Hall, 2001.
 - b. Monaco, James. How to Read a Film: Multimedia Edition. Oxford University Press, 2000.
6. Website Resources
 - n. www.awn.com/mag/issue2.4/awn2.4pages/2.4langerpopeye.html
 - o. www.taradji.com/color.html
 - p. www.reelclassics.com/articles/general/colorization-article.htm
7. Culminating Activity
 - q. Students will create a comic strip story utilizing only comic strip coloring.
 - r. Students will present their comic strip stories to the class.

Unit VIII: Sound Effects and Dialogue

A. Introduction

In film, sometimes what is heard is just as important as what is seen. Sound is used in a variety of ways to achieve very distinct effects. The tone, emotion, and atmosphere of film can be influenced by sound. Some sound techniques that are used include invisible

sound, visible sound, voice-over narration, and silence. This unit will explore how these techniques are employed and the effect they have on the viewer.

B. Student Proficiencies/Outcomes/Objectives

Students will:

- 8.1 name, identify, and determine the purpose of sound techniques in film.
- 8.2 write dialogue for fictitious characters.
- 8.3 speak before a group to present their dialogues.
- 8.4 use appropriate terminology to discuss and write about film.

C. Materials/ Activities

1. Notebook
 - a. Students will take viewer's notes in an appropriately labeled section of their notebooks.
 - b. Students will keep a list of film terminology and definitions in an appropriately labeled section of their notebooks.
 - c. Students will keep assignments in an appropriately labeled section of their notebooks.
2. Unit VIII Reading: *The Art of Watching Film*: Chapter 8
3. Outline/ questions Chapter 8
4. Film Suggestions
 - d. Annie Hall
 - e. Terminator 2
 - f. Man Who Wasn't There
5. **Teacher Resources**
 - g. Giannetti, Louis D. Understanding Movies. Prentice Hall, 2001.
 - h. Kozloff, Sarah. Invisible Storytellers: Voice-Over Narration in American Fiction Film. University of California Press, 1989.
 - i. Monaco, James. How to Read a Film: Multimedia Edition. Oxford University Press, 2000.
6. **Website Resources**
 - j. www.hem.passangen.se/filmjud/filmsound.htm
 - k. www.filmsound.org/cliche/
 - l. www.filmsound.org/index3.htm
 - m. www.mtsu.edu/~smpte/eighties.html
7. **Culminating Activity**
 - n. Students will work in pairs to write dialogue between two characters.
 - o. Students will perform their dialogues in front of the class.
 - p. Students will discuss the dialogues and their effectiveness in conveying the conflict, characterization, and word choice.

Unit IX: The Musical Score

A. Introduction

Another element of sound used in film that greatly affects the mood, atmosphere, and emotion evoked in the viewer is the musical score. Music must be carefully selected or created to accompany and compliment the events of a film. This unit will focus on the musical scores of several films.

B. Student Proficiencies/Outcomes/Objectives

Students will:

- 9.1 identify the musical score in film.
- 9.2 understand how a musical score and composer are selected for a film.
- 9.3 discuss the effects a musical score can have on the viewer.
- 9.4 use appropriate terminology to discuss and write about film.

C. Materials/ Activities

1. Notebook
 - a. Students will take viewer's notes in an appropriately labeled section of their notebooks.
 - b. Students will keep a list of film terminology and definitions in an appropriately labeled section of their notebooks.
 - c. Students will keep assignments in an appropriately labeled section of their notebooks.
2. Unit IX Reading: *The Art of Watching Film*: Chapter 9
3. Outline/ questions Chapter 9
4. Film Suggestions
 - d. Star Wars
 - e. Shrek
 - f. The Lion King
5. Teacher Resources
 - a. Burt, George. The Art of Film Music. Northeastern University Press, 1996.
 - b. Giannetti, Louis D. Understanding Movies. Prentice Hall, 2001.
 - c. Monaco, James. How to Read a Film: Multimedia Edition. Oxford University Press, 2000.
 - q. Prendergast, Roy M. Film Music: A Neglected Art: A Critical Study of Music in Films. W.W. Norton & Company, 1992.
 - r. Rona, Jeff. The Reel World: Scoring for Pictures. Backbeat Books, 2001.

6. Website Resources

- g. www.amfilm.com/scores
- h. www.cinematrax.com/terms.html

7. Culminating Activity

- i. Students will write an emotionally charged scene.
- j. Students will pair their emotionally charged scene with a piece of music that accentuates the feelings they hope to evoke with their scene.

Unit X: Acting

A. Introduction

More than one good story has been ruined by poor acting or casting. Likewise, many mediocre stories have been transformed into great movies by the talent of exceptional actors and actresses. This unit will focus on how actors and actresses are selected for roles and how sometimes, roles are written with particular actors or actresses in mind. Additionally, the difference between stage acting and film acting will be discussed. Finally, we will explore the talents of some prominent actors and actresses of today.

B. Student Proficiencies/Outcomes Objectives

Students will:

- 10.1 compare and contrast stage and film acting.
- 10.2 understand how actors and actresses are selected for film roles.
- 10.3 identify popular actors and actresses and evaluate their performances in several films.
- 10.4 use appropriate terminology to discuss and write about film.

C. Materials/ Activities

- 1. Notebook
 - a. Students will take viewer's notes in an appropriately labeled section of their notebooks.
 - b. Students will keep a list of film terminology and definitions in an appropriately labeled section of their notebooks.
 - c. Students will keep assignments in an appropriately labeled section of their notebooks.
- 2. Unit X Reading: *The Art of Watching Film*: Chapter 10
- 3. Outline/ questions on Chapter 10
- 4. Film Suggestions
 - d. Splash
 - e. Big
 - f. Philadelphia
 - g. You've Got Mail

- h. Forrest Gump
- i. The Green Mile
- j. Cast Away
- k. Road to Perdition
- l. Actor's Studio clips
- m. Award Show clips

5. Teacher Resources

- a. Pfeiffer, Lee and Michael Lewis. The Films of Tom Hanks. Citadel Printing, 1996.
- b. Trakin, Roy. Tom Hanks: Journey to Stardom. St. Martins Mass Market Paper, 1995.
- k. Wallner, Rosemary. Tom Hanks: Academy Award-Winning Actor (Reaching for the Stars). Abdo & Daughters Publishing, 1994.

6. Website Resources

- n. www.moviething.com/cgi-bac/ecom9990057318529.cgi?itemid=964005740474/&action=...
- o. www.canoe.ca/JamMoviesArtistsH/hanks.html

7. Culminating Activity

- p. Students will choose an actor/ actress and watch two or more films that feature their choice. Then, they will complete a writing on the similarities/ differences between the roles and performances.
- b. Students will share their findings through an oral presentation.

Unit XI: Whole Film Analysis

A. Introduction

This unit will focus on having students use what they have learned so far in this course. They will evaluate film based on the elements they have studied and use the vast array of film terminology that has now become familiar to them to discuss film.

B. Student Proficiencies/Outcomes/Objectives

Students will:

- 11.1 evaluate film format for effectiveness.
- 11.2 evaluate the visual design of film for creativity and originality.
- 11.3 evaluate the use of sound in film.
- 11.4 evaluate the storyline of film for credibility.
- 11.5 evaluate the cast selection and acting of a film.
- 11.6 evaluate the editing of a film for flaws and logic.
- 11.7 use appropriate terminology to discuss and write about film.

C. Materials/ Activities

- 1. Notebook
 - a. Students will take viewer's notes in an appropriately labeled section of

- their notebooks.
 - b. Students will keep a list of film terminology and definitions in an appropriately labeled section of their notebooks.
 - c. Students will keep assignments in an appropriately labeled section of their notebooks.
2. Unit XI Reading: *The Art of Watching Film*: Chapter 12
 3. Outline/ questions on Chapter 12
 4. Film Suggestions
 - d. Student selected PG rated films
 - e. Teacher recommended PG rated films
 - 5. Teacher Resources**
 - f. Corrigan, Timothy. *A Short Guide to Writing about Film*. Longman Publishing, 2000.
 - g. Hill, John, ed., et al. *Film Studies: Critical Approaches*. Oxford University Press, 2000.
 - 6. Website Resources**
 - h. www.sandhills.cc.nc.us/english/shared/160guidelines.html
 - i. www.courses.washington.edu/ger370/filmevaluation.htm
 - j. www.courses.washington.edu/ger370/sceneanalysis.htm
 - k. www.uh.edu/academics/de/frieden/germanfilmdrm.chair.html
 - 7. Culminating Activity**
 - l. Students will each select a PG Rated film to bring in for the class to view.
 - m. Students will write ten questions (and a key) about their films that center on important film elements.
 - n. Students will create posters advertising the films they have selected.
 - o. Students will craft critical analyses of their selected films.

Unit XII: Adaptations

A. Introduction

Many of the films that have been made over the years began as plays, novels, or short stories. Still others were derived from true stories. This process of adaptation will be explored in this unit. Particular attention will be given to the changes that are necessary to facilitate such adaptations.

B. Student Proficiencies/Outcomes/Objectives

Students will:

- 12.1 compare and contrast book and film versions of stories.
- 12.2 identify the connection between written work and visual representations.
- 12.3 speak before a group to present findings and conclusions about film.
- 12.4 use appropriate terminology to discuss and write about film.

C. Materials/ Activities

1. Notebook

- a. Students will take viewer's notes in an appropriately labeled section of their notebooks.
- q. Students will keep a list of film terminology and definitions in an appropriately labeled section of their notebooks.
- r. Students will keep assignments in an appropriately labeled section of their notebooks.

2. Unit XII Reading: *The Art of Watching Film*: Chapter 13

3. Outline/ questions on Chapter 13

4. Film Suggestions

- a. Mary Shelley's *Frankenstein*
- b. *Great Expectations*
- c. Erin Brockavich
- d. *Romeo and Juliet*

5. Teacher Resources

- a. Branagh, Kenneth. Mary Shelley's "Frankenstein": A Classic Tale of Terror Reborn on Film. Newmarket Press, 1994.
- b. Lubrimann, Baz. William Shakespeare's "Romeo and Juliet": The Contemporary Film, the Classic Play. Laureleaf Publishing, 1996.
- c. Moss, Joyce. From Page to Screen: Children's and Young Adult Books on Film and Video. Gale Group Publishers, 1992.

6. Website Resources

- a. www.us.imdb.com/Title?0195685
- b. www.romeoandjuliet.com/

7. Culminating Activity

- a. Students will craft a paper that focuses on comparing and contrasting book and film versions of a story, play, or novel.
- b. Students will give an oral presentation of their papers.

XIII. Other Film Experiences

A. Introduction

This unit will primarily focus on two types of film, sequels and animation. The requirements for sequels will be discussed, as will the various technological advancements used to create animated films of the past and of today.

B. Student Proficiencies/Outcomes/Objectives

Students will:

- 13.1 identify elements of film that lend themselves to continuation in a sequel.
- 13.2 identify both consistencies and discrepancies between films.
- 13.3 name, identify, and discuss the purpose of technology used for animation.
- 13.4 name and identify pioneer in animated filmmaking.
- 13.5 use appropriate terminology to discuss and write about film.

C. Materials/ Activities

1. Notebook
 - a. Students will take viewer's notes in an appropriately labeled section of their notebooks.
 - b. Students will keep a list of film terminology and definitions in an appropriately labeled section of their notebooks.
 - c. Students will keep assignments in an appropriately labeled section of their notebooks.
2. Unit XIII Reading: *The Art of Watching Film*: Chapters 14 and 15
3. Outline/ questions on Chapters 14 and 15
4. Film Suggestions
 - d. Oceans Eleven (original and new)
 - e. Toy Story (I and II)
 - f. Shrek
 - g. A Bug's Life
 - h. ANTZ
 - i. Die Hard (I, II, III, etc.)
5. **Teacher Resources**
 - a. Armstrong, Tom. Dirty Dancing with Wolves: And Other Movie Sequels That Never Made It Off the Drawing Board. Longstreet Press, 1992.
 - b. Culhane, John. Disney's Aladdin: The Making of an Animated Film. Hyperion Publishing, 1993.
 - c. Lasseter, John and Steve Daly. Toy Story: The Art and Making of the Animated Film. Hyperion Publishing, 1995.

6. Website Resources

- a. www.allmovie.com/cg/x.d11?uid=2:47=30%7cpm&p=avg&sq=m142
- b. www.oceans11.warnerbros.com/cmp/main.html
- c. www.disney.go.com/disneyvideos/animatedfilms/bugs/

7. Culminating Activity

- j. Students will choose a film that does not have a sequel.
- k. Students will then write a synopsis of a sequel to the film they have selected.
- l. Students will present their synopsis to the class.
- m. Discussion of the consistencies and discrepancies between the film and the synopsis will follow each presentation.

Unit XIV: Censorship and Other Forces that Shape the American Film

A. Introduction

As ideas, beliefs, and morals change with time, so does what society deems acceptable and permissible in film. Censorship of film is ever-changing. Changing ideals and corresponding censorship will be discussed.

B. Student Proficiencies/Outcomes/Objectives

Students will:

- 14.1 list and identify the ratings given to films by the Motion Picture Association of America.
- 14.2 classify and rate movies according to their content.
- 14.3 speak before a group to give an oral presentation on findings and conclusions about film.
- 14.4 use appropriate terminology to discuss and write about film.

C. Materials/ Activities

- 5. Notebook
 - a. Students will take viewer's notes in an appropriately labeled section of their notebooks.
 - b. Students will keep a list of film terminology and definitions in an appropriately labeled section of their notebooks.
 - c. Students will keep assignments in an appropriately labeled section of their notebooks.
- 6. Unit XIV Reading: *The Art of Watching Film*: Chapter 16
- 7. Outline/ questions on Chapter 16
- 8. Film/ Visual Aide Suggestions
 - a. Selected scenes of films that determine their ratings
 - b. DVD and VHS covers that display film ratings
 - c. Film posters that display film ratings

9. Teacher Resources

- a. Brown, Jay A. Rating the Movies: New Revised Edition. Beekman House, 1987.
- b. Couvares, Francis G. and Charles Musser, eds. Movie Censorship and American Culture. Smithsonian Institution Press, 1996.
- c. Sova, Dawn B. Forbidden Films: Censorship Histories of 125 Motion Pictures. Facts on File, Inc., 2001.

10. Website Resources

- a. www.mpa.org/movieratings/
- b. www.mpa.org/about/

11. Culminating Activity

- a. Students will choose a film (either one viewed in class or one of their choice) to view and write about. This film must be rated PG or PG-13.
- b. Students will craft an analysis of the film's rating, giving specific examples from the film that lead to the rating that it was assigned by the Motion Picture Association of America. They will also comment on how omission of the material they cite would have detracted from the overall effect of the film or not.
- c. Students will share their findings and conclusions through oral presentations to the class.

Assessment

Student proficiency (satisfactory achievement) in each of the outcomes/objectives listed in this guide shall be determined by student attainment of the 70% district passing standard which pertains to all curriculum and populations. Such proficiency shall be measured by a multiplicity of evaluation techniques and instruments which includes, but is not restricted to the following:

1. Teacher-made tests/quizzes
2. Class Participation
3. Homework assignments
4. Research papers/reports (written, oral, etc.)
5. Projects
6. Writing assignments
7. Notebooks/journals
8. Cooperative group projects/activities

Instructional Resources/Materials

- Armstrong, Tom. Dirty Dancing with Wolves: And Other Movie Sequels That Never Made It Off the Drawing Board. Longstreet Press, 1992.
- Arnheim, Rudolf. Film as Art. University of California Press, 1971.
- Bazin, Andre. What is Cinema?. University of California Press, 1989
- Boggs, Joseph M. and Dennie W. Petrie. The Art of Watching Films, 5th edition. California: Mayfield Publishing Co., 2000.
- Bordwell, David. The McGraw-Hill Film Viewer's Guide. New York: McGraw-Hill Companies, Inc., 2001.
- Branagh, Kenneth. Mary Shelley's "Frankenstein": A Classic Tale of Terror Reborn on Film. Newmarket Press, 1994.
- Brown, Jay A. Rating the Movies: New Revised Edition. Beekman House, 1987.
- Burt, George. The Art of Film Music. Northeastern University Press, 1996.
- Corrigan, Timothy. A Short Guide to Writing about Film. Longman Publishing, 2000.
- Couvares, Francis G. and Charles Musser, eds. Movie Censorship and American Culture. Smithsonian Institution Press, 1996.
- Culhane, John. Disney's Aladdin: The Making of an Animated Film. Hyperion Publishing, 1993.
- Eyrman, Scott, and Louis Gianetti. Flashback: A Brief History of Film. New Jersey: Prentice-Hall, Inc., 2001.
- Giannetti, Louis D. Understanding Movies. Prentice Hall, 2001.
- Hill, John, ed., et al. Film Studies: Critical Approaches. Oxford University Press, 2000.
- Kozloff, Sarah. Invisible Storytellers: Voice-Over Narration in American Fiction Film. University of California Press, 1989.
- Lasseter, John and Steve Daly. Toy Story: The Art and Making of the Animated Film. Hyperion Publishing, 1995.
- Lubrimann, Baz. William Shakespeare's "Romeo and Juliet": The Contemporary Film, the Classic Play. Laureleaf Publishing, 1996.

- Mitry, Jean. The Aesthetics and Psychology of the Cinema. Indiana University Press, 2000.
- Monaco, James. How to Read a Film: Multimedia Edition. Oxford University Press, 2000.
- Moss, Joyce. From Page to Screen: Children's and Young Adult Books on Film and Video. Gale Group Publishers, 1992.
- Nelmes, Jill, ed. An Introduction to Film Studies. New York: Routledge, 1999.
- Pfeiffer, Lee and Michael Lewis. The Films of Tom Hanks. Citadel Printing, 1996.
- Prendergast, Roy M. Film Music: A Neglected Art: A Critical Study of Music in Films. W.W. Norton & Company, 1992.
- Rona, Jeff. The Reel World: Scoring for Pictures. Backbeat Books, 2001.
- Sklar, Robert. A World History of Film. Harry N. Abrams Publishing, 2002.
- Sova, Dawn B. Forbidden Films: Censorship Histories of 125 Motion Pictures. Facts on File, Inc., 2001.
- Trakin, Roy. Tom Hanks: Journey to Stardom. St. Martins Mass Market Paper, 1995.
- Wallner, Rosemary. Tom Hanks: Academy Award-Winning Actor (Reaching for the Stars). Abdo & Daughters Publishing, 1994.