



Board/Authority Authorized Course Framework Template

School District/Independent School Authority Name: Kootenay Lake	School District/Independent School Authority Number (e.g. SD43, Authority #432): SD8
Developed by: Annette Falck	Date Developed: March 12, 2020
School Name: Prince Charles Secondary School	Principal's Name: Scott Cobbe
Superintendent Approval Date (for School Districts only):	Superintendent Signature (for School Districts only):
Board/Authority Approval Date:	Board/Authority Chair Signature:
Course Name: Film Studies 12	Grade Level of Course: 12
Number of Course Credits: 4	Number of Hours of Instruction: 100

Board/Authority Prerequisite(s):N/A

Special Training, Facilities or Equipment Required: A/V tech in classroom

Course Synopsis: This course is an introduction for students wishing to view film through a critical lens, carefully considering and analyzing elements of film, including, but not limited to: screenwriting, the process of plot and character development, the contribution of music/audio to scene, costuming, and cinematography. Students will utilize a range of approaches to analyze and critique motion picture and the small screen, while also considering the impact of film and the context in which film is created. The role of the audience in motion picture will also be examined. Students will also begin to explore their understanding of film through their own creative short film creation.

Goals and Rationale: This course develops a critical understanding of the ever-evolving creation and consumption of moving picture in pop-culture. The course is designed to encourage students to engage in analytically approaching a variety of film and video, understanding and

appreciating the importance that this medium has on our personal choices as well as on society. Film Studies 12 will be used as a means of constructing knowledge, understanding multiple perspectives, and communicating ideas through the creation of original work. Film Studies 12 provides students with 4 elective credits towards graduation.

Aboriginal Worldviews and Perspectives:

Learning is holistic, reflexive, reflective, experiential and rationale (focused on connectedness, on reciprocal relationships, and a sense of place). This course reinforces the concept that we are interconnected through common human themes in film, while also containing a specific focus on the power of moving picture as it relates to identity and an awareness of perspective-bias on history and culture.

Learning is embedded in memory, history, and story. This course emphasizes that film is historical and the stories of and within film are developed based on individual experience and context; the beginnings of moving picture are integral to understanding the continuing development of film and video.

Learning involves patience and time. Through the use of understanding concepts within film, students will take time and apply patience in the creation of their own film. There is also an embedded focus on the need for the filmmaker to be patient in the creation of his/her/their own film.

Learning requires exploration of one's identity. To fully understand the impact that film has on an individual, the individual must also understand their own perspective and bias in consuming film.

BIG IDEAS

Films are socially, culturally, geographically, and historically constructed.

People understand moving picture differently depending on their world views and their personal experiences.

Film shapes ideas and influences others depending upon their purpose and function.

Film is **consumed** as well as created and the process of consumption can be **active or passive**.

Film is created utilizing a variety of **interconnected disciplines** and is the collective work of many individuals in a variety of fields.

Learning Standards

Curricular Competencies	Content
<p><i>Students are expected to do the following:</i></p> <p>Demonstrate understanding of a variety of film genres and the techniques employed common to those genres.</p> <p>Understand the vocabulary utilized in the film/video industry. Identify and critically understand the differences between cultural idiosyncrasies, derivative work vs. appropriation, and individual taste.</p> <p>Analyze and assess the literary, dramatic, and cinematic aspects of film and video. Develop analytical strategies, inferential and deductive, to anticipate, predict, and confirm meaning during the process of viewing moving picture. Analyze and critique film utilizing a sampling of various film theory and industry standard film review techniques. Enhance the precision, clarity, and artistry of their communication by modeling processes used by professional critics and writers.</p> <p>Apply media, technology and creative literacies to create and express new ideas through film.</p>	<p><i>Students are expected to know the following:</i></p> <p>Genres of film: (classic, horror/suspense, thriller, comedy, animation); markers that indicate those genres</p> <p>Industry standards and vocabulary: Film ratings, MPAA/MPA Canada, vocabulary relating to production , including pre/post production (writer, producer, agent, story structure, dialogue, direction, continuity, costume, make-up, lighting, design, blocking, scouting, choreography, camera shots/angles/actions, sound design/mixing/stage, key grip/dolly/gaffer, stunts, permits, agents, distribution, screening, promotions, merchandising), audience (target, film quadrants)</p> <p>Critical review format (elements standard to introduction, body paragraphs, conclusion, recommendation), conventions and language associated with reviewing film (present vs. past tense, passive voice, importance of adjectives) – commonly used phrases and expression found within film review</p> <p>Scriptwriting (plot and character development), and screenplay formatting (industry formatting – general organization, font, spacing, margins, etc.) Film technique (including use of industry specific terminology)</p>

Big Ideas – Elaborations

Film consumption: the activity of film viewing, including the cultural integration of the experience involved and the distribution, as well as interpretation of text
Active and passive film consumption: Active consumption is when the audience will engage and discuss media messages, sometimes questioning messages delivered in film, passive consumption occurs when the audience doesn't engage or question, but simply accept the messaging
Interconnected disciplines: the combination of aesthetics, music, construction, art and human talent involved in film making

Curricular Competencies – Elaborations

Film genres: motion-picture category based on similarities either in the narrative elements or the emotional response to the film, associated with conventions
Derivative work vs. appropriation: derivative work is an expressive creation that includes major copyrightable elements of an original piece of art, becoming a separate work (translations, adaptations, musical arrangements, for example); appropriation consists of the act of taking something for your own use without permission (issue of copyright and can be culturally insensitive); derivative work can be embraced whereas appropriation is negative in nature
Film theory: conception frameworks for understanding film's relationship to reality, other arts, viewers and society at large; examples include: genre studies, psychoanalytic film theory, screen theory, structuralist film theory
Industry standard: the technical specifications and minimum level of quality that has been agreed to by expert groups within the film industry; includes regulations for distribution, broadcast policies, and safety guidelines at all levels

Content – Elaborations

Ratings: an evaluation or assessment of a film
MPAA/MPA Canada: Motion Picture Association of America/Motion Picture Association of Canada; represent major film studios as well as streaming services; establish guidelines for film content and ratings; promote effective copyright protection
Continuity: the process of making sure that all details in a film or TV show are consistent from shot to shot and from scene to scene; can also refer to the process of editing where related shots or different components of a single shot are put into sequence to direct the viewer's attention to a pre-existing consistency of story across both time and physical location
Blocking: the precise staging of actors, placing the actors in relation to the camera
Key grip - grip/dolly/gaffer: individuals handling all support gear including camera support, rigging, and lighting/wheeled device used to create smooth camera movement/electrician in a motion picture, responsible for lighting plan
Agents: negotiate contracts for actors/writers/directors/producers; can help talent find jobs through networking
Distribution: process of making movies/tv available for viewing by an audience; responsible for marketing
Film quadrants: the four major demographic quadrants of the movie-going audience (1st – male under 25, 2nd female under 25, 3rd male over 25, 4th female over 25)

Recommended Instructional Components: Tailored to fit the needs of the students, including: direct instruction, discussion groups, demonstrations, experiential learning through creation, independent research

Recommended Assessment Components: Ensure alignment with the [Principles of Quality Assessment](#)

Group discussion participation: active role in both small and large group discussion

Teacher observation: informal and formal

Critical/analytical project

Reflective practice: film journaling

Other: film tracking sheets, graphic organizers, rubrics

Learning Resources:

Materials including, but not limited to: films and clips - Employees Leaving the Factory (1892), Le Voyage Dans Le Lune, Snow White and the Seven Dwarves (1937), The Wizard of Oz (1939), Citizen Kane (1941), Singing in the Rain (1952), Psycho (1960), Star Wars (1977), Jaws (1975), ET (1982), Forrest Gump (1994), Toy Story (1995), Rhymes for Young Ghouls (2013), Indian Horse (2017); NFB online; Netflix; Edutopia Scorsese clip; “Teacher’s Guide Series” Oscars.org; Slides presentations; prezi presentations; film tracking sheets; film terminology ‘cheatsheets’; film camera angle/shot poster

Additional Information:

Developed using elements of the Film Studies 12 curriculum from the Greater Victoria School District (developed by Rene Schwartz and Dan Jardine)