

Film Appreciation Overview

Content Area: **Art**
Course(s): **FILM APPRECIATION - THE ART OF ENJOYING CINEMA**
Time Period:
Length: **N/A**
Status: **Published**

Course Overview

The course helps the student to become a film critic and to develop an awareness of film's special language—the terms with which screenwriters, directors, and directors of photography speak. Classics, contemporary cinema, foreign films, short films, television shows, and documentaries are shown to expose students to a variety of genres. Films from the birth of this technology to the present are screened, compared, analyzed, and discussed. The class focuses on both the history of the film and the style in which the production was shot. Film clips will also be utilized to show examples of certain types of filmmaking techniques.

PRIMARY CONTENT AREA AND SECONDARY AREAS OF FOCUS

NJ Student Learning Standards		NJ Student Learning Standards		NJ Student Learning Standards	
1. Visual and Performing Arts	P	5. Science		9. Career Education and Consumer/ Family/ Life Skills	S
2. Health and Physical Education		6. Social Studies	S		
3. Language Arts Literacy	S	7. World Languages			
4. Mathematics		8. Technology Literacy			

Textbooks and other resources

The nature of the course requires film and video resources that are updated by the instructors on a continual basis. The following text serves as a guide and is used throughout the course:

Boggs, Joseph M. and Petrie, Dennis W. *The Art of Watching Films* (Fifth Edition), Mayfield Publishing

Company, 2000.

Suggested films/videos include (but are not limited to) the following:

<i>Plan 9 From Outer Space</i>	<i>On the Waterfront</i>	<i>The Graduate</i>
<i>Ed Wood</i>	<i>Citizen Kane</i>	<i>Casablanca</i>
<i>In the Heat of the Night</i>	<i>Batman</i>	<i>The Searchers</i>
<i>The Adventures of Robin Hood</i>	<i>Patton</i>	<i>Strangers on a Train</i>
<i>To Kill a Mockingbird</i>	<i>Apocalypse Now</i>	<i>All That Jazz</i>
<i>Singin' in the Rain</i>	<i>Sergeant York</i>	<i>Brazil</i>
<i>Dr. Strangelove</i>	<i>Cinema Paradiso</i>	<i>Europa Europa</i>
<i>The Grapes of Wrath</i>	<i>Run Lola Run</i>	<i>The Seven Samurai</i>
<i>From Here to Eternity</i>	<i>The French Connection</i>	<i>Bonnie and Clyde</i>
<i>The Maltese Falcon</i>	<i>Miller's Crossing</i>	<i>Amadeus</i>
<i>Close Encounters of the Third Kind</i>	<i>Sunset Boulevard</i>	<i>Blade Runner</i>
<i>Butch Cassidy and the Sundance Kid</i>	<i>The Godfather</i>	<i>Marathon Man</i>
<i>E.T. The Extra Terrestrial</i>	<i>Notorious</i>	<i>Raging Bull</i>
<i>Raiders of the Lost Ark</i>	<i>Alien</i>	<i>A Simple Plan</i>
<i>2001: A Space Odyssey</i>	<i>Annie Hall</i>	<i>Raising Arizona</i>
<i>The Third Man</i>	<i>The Night of the Hunter</i>	<i>Jaws</i>
<i>Ben Hur</i>	<i>Silence of the Lambs</i>	<i>The Wolf Man</i>
<i>Henry V</i>	<i>Star Wars</i>	<i>M</i>
<i>Goodfellas</i>	<i>Das Boot</i>	<i>Vertigo</i>
<i>Lord of the Rings</i>	<i>Life is Beautiful</i>	<i>Psycho</i>
<i>Rabbit-Proof Fence</i>	<i>The General</i>	<i>Frankenstein</i>
<i>The Wild Bunch</i>	<i>Gone with the Wind</i>	<i>The Wizard of Oz</i>
<i>The Shawshank Redemption</i>	<i>The Player</i>	<i>City Lights</i>

*Jurassic Park**The African Queen**Schindler's List**One Flew Over the Cuckoo's Nest**North by Northwest**The Sting*

Standards

By viewing representative examples and great film classics from the past to the present, students will be encouraged to become more open toward watching certain film genres. They will become aware of the techniques and terms of filmmaking and will be provided with a conceptual framework for uncovering meaning in films (1.4.12.A.1) (M), (1.4.12.B.1) (M), (3.5.12.A.1) (M), (9.1.12.A.1) (M). Students will explore and articulate a variety of film related careers and requisite training for those careers [9.4.12.C.(1).1] (D).

COURSE SCOPE AND SEQUENCE CHART

Sequential Unit Description:	Associated CPI's to be Achieved	Marking Period Guide	Other Pacing Guide References	P (S A)
Unit 1 <u>Film Genres:</u> Definition of genre; specific types; purposes; examples; rules; breaking the rules; specific artists who work in genres; evaluations	1.1.12.C.1 (M) 1.1.12.C.2 (M) 1.1.12.D.1 (M) 1.4.12.A.1 (M) 1.4.12.A.2 (M) 1.4.12.B.1 (M) 1.4.12.B.2 (M) 9.2.12.C.3 (D)	1	10-15 days	S T P P O
Unit 2 <u>Thematic Elements:</u> Definition of theme, universal themes, types, purposes, screenwriter choices, varied use of theme in the same genre, evaluation	1.1.12.C.1 (M) 1.1.12.C.2 (M) 1.1.12.D.1 (M) 1.1.12.D.2 (M) 1.2.12.A.1 (M) 1.3.12.D.1 (M)	1	Ongoing	S T T P Q T

	1.3.12.D.2 (M)			P
	1.4.12.A.1 (M)			P
	1.4.12.A.2 (M)			A
	1.4.12.A.3 (M)			
	1.4.12.A.4 (M)			
	1.4.12.B.1 (M)			
	1.4.12.B.2 (M)			
	3.5.12.A.1 (M)			
	3.5.12.A.2 (M)			
	3.5.12.A.3 (M)			
	3.5.12.A.1 (M)			
	6.2.12.D.5.c (M)			
	8.1.12.A.1 (D)			
	9.2.12.C.3 (D)			
Unit 3 <u>Fictional and Dramatic Elements:</u> Organization and development of script, script structure, characterization, development of character, character types, film symbols, irony	1.1.12.C.1 (M)	1	20-25 days	S
	1.1.12.C.2 (M)			P
	1.1.12.C.3 (M)			Q
	1.2.12.A.1 (M)			T
	1.2.12.A.2 (M)			P
	1.3.12.C.1 (M)			A
	1.3.12.C.2 (M)			W
	1.3.12.D.1 (M)			W
	1.3.12.D.2 (M)			
	1.3.12.D.5 (M)			
	1.4.12.A.1 (M)			
	1.4.12.A.2 (M)			
	1.4.12.A.3 (M)			

	1.4.12.A.4 (M) 1.4.12.B.1 (M) 1.4.12.B.2 (M) 1.4.12.B.3 (M) 8.1.12.A.1 (D)			
Unit 4 <u>Visual Design</u>: Photography and lighting choices, setting choices, analysis of setting, costumes and makeup as an outgrowth of character, combination of all visual elements, interpretation and evaluation of visual design	1.1.12.C.3 (M) 1.2.12.A.1 (M) 1.2.12.A.2 (M) 1.3.12.C.1 (M) 1.3.12.D.1 (M) 1.3.12.D.2 (M) 1.3.12.D.3 (M) 1.3.12.D.4 (M) 1.3.12.D.5 (M) 1.4.12.A.1 (M) 1.4.12.A.2 (M) 1.4.12.A.3 (M) 1.4.12.A.4 (M) 1.4.12.B.1 (M) 1.4.12.B.2 (M) 1.4.12.B.3 (M)	2	15-20 days	S P Q P A P T
Unit 5 <u>Cinematography</u>: Language of film, camera terminology, camera perspective, form follows function, film preparation, camera set ups, film careers	1.1.12.C.2 (M) 1.1.12.C.3 (M) 1.1.12.D.1 (M) 1.1.12.D.2 (M) 1.2.12.A.1 (M) 1.2.12.A.2 (M) 1.3.12.C.1 (M)	2-4	Ongoing	S P T Q W T P

	1.3.12.C.2 (M) 1.3.12.D.1 (M) 1.3.12.D.4 (M) 1.3.12.D.5 (M) 1.4.12.A.1 (M) 1.4.12.A.2 (M) 1.4.12.A.3 (M) 1.4.12.A.4 (M) 1.4.12.B.1 (M) 1.4.12.B.2 (M) 1.4.12.B.3 (M) 3.5.12.A.1 (M) 6.2.12.D.5.c (D) 9.2.12.C.1 (D) 9.2.12.C.3 (D)			
Unit 6 Editing: Post-production aspects of film, editing as the “invisible art,” editing as manipulation, glancing rhythms, history of editing, storyboards	1.1.12.C.2 (M) 1.1.12.C.3 (M) 1.1.12.D.1 (M) 1.1.12.D.2 (M) 1.2.12.A.1 (M) 1.2.12.A.2 (M) 1.3.12.C.1 (M) 1.3.12.C.2 (M) 1.3.12.D.1 (M) 1.3.12.D.4 (M) 1.3.12.D.5 (M) 1.4.12.A.1 (M) 1.4.12.A.2 (M)	2-4	Ongoing	P T W Q T S W W P

	1.4.12.A.3 (M) 1.4.12.A.4 (M) 1.4.12.B.1 (M) 1.4.12.B.2 (M) 1.4.12.B.3 (M) 3.5.12.A.1 (M) 3.5.12.A.2 (M) 3.5.12.C.3 (M) 6.2.12.D.5.c (D) 8.1.12.A.1 (D)			
Unit 7 <u>Sound Effects and Dialogue</u>: Foley artists, audio art, importance/influences of sound, aesthetics of sound, sound plots	1.1.12.C.2 (M) 1.1.12.C.3 (M) 1.1.12.D.1 (M) 1.1.12.D.2 (M) 1.2.12.A.1 (M) 1.2.12.A.2 (M) 1.3.12.C.1 (M) 1.3.12.C.2 (M) 1.3.12.D.2 (M) 1.3.12.D.3 (M) 1.3.12.D.5 (M) 1.4.12.A.1 (M) 1.4.12.A.2 (M) 1.4.12.A.4 (M) 1.4.12.B.1 (M) 1.4.12.B.2 (M) 1.4.12.B.3 (M) 6.2.12.D.5.c (D)	3	15-20 days	T P Q T W S P

	<i>8.1.12.A.1 (D)</i>			
Unit 8 <u>The Musical Score</u>: Orchestration, history of orchestration, scores vs. popular music, importance/influences of score, aesthetics of score, film terminology	1.1.12.C.2 (M)	3	15-20 days	T
	1.1.12.C.3 (M)			P
	1.1.12.D.1 (M)			W
	1.1.12.D.2 (M)			Q
	1.3.12.C.1 (M)			W
	1.3.12.C.2 (M)			P
	1.3.12.D.2 (M)			
	1.3.12.D.3 (M)			
	1.3.12.D.5 (M)			
	1.4.12.A.1 (M)			
	1.4.12.A.2 (M)			
	1.4.12.A.4 (M)			
	1.4.12.B.1 (M)			
	1.4.12.B.2 (M)			
	1.4.12.B.3 (M)			
	<i>3.5.12.C.3 (D)</i>			
	<i>6.2.12.D.5.c (D)</i>			
	<i>8.1.12.A.1 (D)</i>			
Unit 9 <u>Acting</u>: purposes of acting, acting types, history of acting, acting qualities, typecasting vs. casting against type	1.1.12.C.1 (M)	4	20-25 days	T
	1.1.12.C.2 (M)			S
	1.1.12.D.2 (M)			P
	1.2.12.A.1 (M)			W
	1.2.12.A.2 (M)			P
	1.3.12.C.1 (M)			Q
	1.3.12.C.2 (M)			
	1.3.12.D.2 (M)			
	1.4.12.A.1 (M)			

	1.4.12.A.2 (M) 1.4.12.A.3 (M) 1.4.12.A.4 (M) 1.4.12.B.1 (M) 1.4.12.B.2 (M) 1.4.12.B.3 (M) <i>9.1.12.C.1 (D)</i> <i>9.2.12.C.3 (D)</i>			
Unit 10 <u>The Director's Style</u>: director as artist, auteur theory, director types, genre directors, history of directing, modern influences on film, stylistic choices	1.1.12.C.1 (M) 1.1.12.C.2 (M) 1.1.12.C.3 (M) 1.1.12.D.1 (M) 1.1.12.D.2 (M) 1.2.12.A.1 (M) 1.2.12.A.2 (M) 1.3.12.C.1 (M) 1.3.12.C.2 (M) 1.3.12.D.1 (M) 1.3.12.D.2 (M) 1.3.12.D.3 (M) 1.3.12.D.4 (M) 1.3.12.D.5 (M) 1.4.12.A.1 (M) 1.4.12.A.2 (M) 1.4.12.A.3 (M) 1.4.12.A.4 (M) 1.4.12.B.1 (M) 1.4.12.B.2 (M)	4	20-25 days	P S Q T T W P

	1.4.12.B.3 (M) 3.5.12.A.1 (D) 3.5.12.A.2 (D) 3.5.12.A.3 (D) 3.5.12.C.3 (D) 8.1.12.A.1 (D)		
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SOC.6.2.12.D.5.c	Assess the influence of television, the Internet, and other forms of electronic communication on the creation and diffusion of cultural and political information, worldwide.
VPA.1.1.12.C.1	Analyze examples of theatre's influence on history and history's influence on theatre in Western and non-Western theatre traditions.
VPA.1.1.12.C.2	Formulate a process of script analysis to identify how the physical, emotional, and social dimensions of a character are communicated through the application of acting techniques.
VPA.1.1.12.C.3	Apply the basic physical and chemical properties (e.g., light, electricity, color, paint, scenic construction, costumes, makeup, and audio components) inherent in technical theatre to safely implement theatre design.
VPA.1.1.12.D.1	Distinguish innovative applications of the elements of art and principles of design in visual artworks from diverse cultural perspectives and identify specific cross-cultural themes.
VPA.1.1.12.D.2	Translate literary, musical, theatrical, and dance compositions by using them as stimulus/inspiration for corresponding visual artworks.
VPA.1.2.12.A.1	Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.
VPA.1.2.12.A.2	Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various historical eras.
VPA.1.3.12.C.1	Create plays that include well-structured plots and subplots, clear thematic intent, original characters, and technical theatrical elements appropriate to a variety of theatrical genres.
VPA.1.3.12.C.2	Create and evaluate performances by citing evidence of specific physical choices, sustained vocal technique, and clearly motivated actions.
VPA.1.3.12.D.1	Synthesize the elements of art and principles of design in an original portfolio of two- and three-dimensional artworks that reflects personal style and a high degree of technical proficiency and expressivity.
VPA.1.3.12.D.2	Produce an original body of artwork in one or more art mediums that demonstrates mastery of visual literacy, methods, techniques, and cultural understanding.
VPA.1.3.12.D.3	Organize an exhibit of personal works of visual art that convey a high level of understanding of how the expression of ideas relates to the art media, art mediums, and techniques used.
VPA.1.3.12.D.4	Analyze the syntax and compositional and stylistic principles of two- and three-dimensional artworks in multiple art media (including computer-assisted artwork), and interpret themes and symbols suggested by the artworks.
VPA.1.3.12.D.5	Identify the styles and artistic processes used in the creation of culturally and historically diverse two- and three-dimensional artworks, and emulate those styles by creating an original body of work.
VPA.1.4.12.A.1	Use contextual clues to differentiate between unique and common properties and to discern the cultural implications of works of dance, music, theatre, and visual art.
VPA.1.4.12.A.2	Speculate on the artist's intent, using discipline-specific arts terminology and citing

embedded clues to substantiate the hypothesis.

VPA.1.4.12.A.3	Develop informed personal responses to an assortment of artworks across the four arts disciplines (dance, music, theatre, and visual art), using historical significance, craftsmanship, cultural context, and originality as criteria for assigning value to the works.
VPA.1.4.12.A.4	Evaluate how exposure to various cultures influences individual, emotional, intellectual, and kinesthetic responses to artwork.
VPA.1.4.12.B.1	Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and historical eras.
VPA.1.4.12.B.2	Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.
VPA.1.4.12.B.3	Determine the role of art and art-making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world.

Grading and Evaluation Guidelines

GRADING PROCEDURES

Marking period grades will be based on the average of:

- Class participation (individual time on task)
- Project assessments
- Collaborative assessment
- Written assignments
- Tests and quizzes

Final course grades will be based on:

- Marking period grades (weighted 20% each)
- Midterm and final exams (weighted 10% each)

In terms of proficiency level the East Brunswick grades equate to:

A	Excellent	Advanced Proficient
B	Good	Above Proficient
C	Fair	Proficient
D	Poor	Minimally proficient
F	Failing	Partially Proficient

COURSE EVALUATION

In Film Appreciation, the goal is that a minimum of 95% of all pupils will achieve at least minimum proficiency (D or better) relative to the NJSLs set for this course. The department will review student achievement at all levels of proficiency relative to marking period grades, and if necessary, the individual components and assignments comprising these grades. Student achievement will further be analyzed to compare the achievement of the total enrollment vs. sub-groups to determine course areas requiring greater support or modification. As a result of the analysis, decisions will be made concerning modifications to course content and/or instructional methodology.

Other Details

#1293 Film Appreciation (East Brunswick High School)

Projected Number of Students	School #'s	Course Level	Course Length	Grade Level	Credits	Min. Per Week	Elective/ Required	Initial Course Adopted
240	050	A	F	10-12	5.0	210	E	04/21/1986