



IB Film Studies

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Course Description:

IB Film is One year (SL) or two-year (HL) course that fulfills the arts component of the International Baccalaureate diploma program. The Diploma Programme film course aims to develop students' skills so that they become adept in both interpreting and making film texts. Through the study and analysis of film texts and exercises in film making, the Diploma Programme film course explores film history, theory and socio-economic background. The course develops students' critical abilities, enabling them to appreciate the multiplicity of cultural and historical perspectives in film. To achieve an international understanding within the world of film, students are taught to consider film texts, theories and ideas from the points of view of different individuals, nations and cultures.

Course Objectives/Learning Outcomes:

- Students will learn the basics of film and production
- Students will understand the history of film
- Students will how film is influenced by other cultures
- Students will know how to create, film, and edit a film production
- Students will know film vocabulary
- Students will learn how to use the editing programs as well as other technology used to make a film.
- Students will learn how to work as a team
- Students will learn to meet deadlines

Required Materials

Download the following:

IB Film Fee: \$15 (I'd like to buy a camera and sound equipment for IB Film use only)

IB Film iBook

Schoology

Celtx Script (ipad, iphone, or computer)

Celtx Cards (ipad, iphone)

Blue or black pen and pencil

Notebook

Flash Drive (8gb or larger)

Optional supplies:

Video camera or smartphone with video capability

MAC Book Pro (optional)

Recommended programs and apps: Storyboards, Clapperboard, Splice, IMovie, Adobe C6, Final Cut Pro, Celtx (or similar scriptwriting app)

Needed: Positive attitude ready to work and use their creative skills. Artistic and musical skills will be an asset in this course.

Grading:

Grade breakdown will be as follows:

- a. Classwork and homework: 20%
- b. Final Exam/Final Project/Deadlines: 20%
- d. Participation: 20%
- e. Projects: 20%
- f. Tests/Quizzes: 20%

Students must meet all deadlines and make all corrections as specified by the directors and Mr.Landinguin. All projects will be graded based on the IB Film Assessment guide. Projects that do not meet their deadlines will also receive a fail. Students may be asked to come before school, break, lunch and after school to complete a deadline.

Topic Areas: The main topics fall into three areas, leading to three major assessment components of the final IB score. Students will spend their junior year laying the groundwork by learning about the fundamentals of film analysis and production and the major movements in film history. The seniors will perform more in-depth analysis while honing their production skills and will complete the internal and external assessments for IB.

Part 1: Textual analysis

Students will learn to use the key concepts of film language, genre, audience, institution, narrative and representation and to comment upon the following elements, and on relationships between them:

- 1) Construction according to narrative or other formal organizing principles
- 2) Representation of characters and issues
- 3) Camera angles, shots and movement
- 4) Editing and sequencing
- 5) Lighting, shade and color
- 6) Sound
- 7) Location and set design
- 8) Features determining genre
- 9) Target audience
- 10) Historical, economic, sociocultural and institutional factors.

Part 2: Film theory and history

Students will learn about films from more than one country, asking such questions as:

- Who made this? Why?
 - What can we tell about the film-maker(s)?
 - For whom was it made? How does it address its audience?
 - What is the nature of our engagement with film?
 - What outside influences can we perceive in terms of finance, ownership, institution and sociocultural context?
 - What tradition is it in (for example, American gangster film, Bollywood musical)?
 - To what other works might it be connected?
- Finally, after discussing each of these questions: How did you know?

Part 3: Creative process—techniques and organization of production

Initial planning: Finding the idea, research, treatment and script development

Pitch and approval: Developing the proposal, negotiating the proposal with the teacher, receiving approval to proceed

Technical planning: Conceptualization—interpretation of the script in terms of theme, genre, purpose, style, mood and overall structure
Visualization—definition of shot selection, camera position and movement, lighting, color, set design, costume and make-up, supported, where appropriate, by the creation of a storyboard containing key images of relevant scenes
Production scheduling—definition of responsibilities, task lists and matters relating to organization, time frames and deadlines
Editing and sound strategies—outlining the preliminary concepts of editing and sound as dictated by the chosen genre and by the individual project

Physical production: Pre-production—selection of crew members, scouting for and determining locations, acquiring costumes and props, casting of actors (if applicable), definition of technical needs, finalizing script, storyboard and production schedule
Production—principal photography and sound recording, execution of storyboard, continuous overview of production planning

Post-production—various phases of editing (assembly, rough and fine cuts), sound editing, selection of music, titles and visuals, and final mix

Production journal: Each student should maintain an individual journal recording key information throughout the entire production process, including decisions made, issues raised and solutions reached, reflections and lessons learned, as well

as objective evaluations of their own and others' performance and the finished productions.

Course Requirements (SL) 1 year Program

Textual Analysis:

- Study one extract from a prescribed film
- Film Theory and History:
- Study at least two films from more than one country
- Creative Process
- Create and produce an original film

Assessment Requirements

External Assessments: 50 Marks (50%)

- **Independent study: 25% (25 Marks)**
 - 8-10 page documentary film script
 - An aspect of film history, style or genre
 - Use a storyboard-like format
 - Video description related to suitable audio complement
 - Includes an annotated list of sources
 - Narrator is the voice of the student
- **Presentation: 25% (25 Marks)**
 - Max 10 minute oral recording
 - Commentary on an extract from one of three films proscribed by IB in November
 - Important that students are articulate in film language
 - Candidates need to show their understanding of the context of their chosen film excerpt (cultural and historical significance)
 - Analyze how and why technique is used, what effect they have in the extract
 - Avoid reading a paper, make a verbal argument for your ideas

Internal Assessments: 50 Marks (50%)

- **Film Production**
 - An original film
 - 4-5 minutes in length with titles (SL)
 - Documentation of the production:
 - Rationale of =<100 words

- Written commentary =<1,200 words

Course Requirements (HL)

Textual Analysis:

- Study one extract from a prescribed film
- Film Theory and History:
- Study at least four films from more than one country
- Creative Process
- Create and produce an original film

Assessment Requirements

External Assessments: 50 Marks (50%)

- **Independent study: 25% (25 Marks)**
 - 12-15 page documentary film script
 - An aspect of film history, style or genre
 - Use a dossier-like format
 - Video description related to suitable audio complement
 - Includes an annotated list of sources
 - 100 word rationale
 - Narrator is the voice of the student
- **Presentation: 25% (25 Marks)**
 - Max 15 minute oral recording
 - Commentary on an extract from one of three films proscribed by IB in November
 - Important that students are articulate in film language
 - Candidates need to show their understanding of the context of their chosen film excerpt (cultural and historical significance)
 - Analyze how and why technique is used, what effect they have in the extract
 - Avoid reading a paper, make a verbal argument for your ideas

Internal Assessments: 50 Marks (50%)

- **Production Portfolio**
 - An original film
 - 6-7 minutes in length with titles (SL)
 - 40-60 Second Trailer (each student must produce their own trailer)
 - Documentation of the production:

- Rationale of =<100 words
- Written commentary =<1,750 words

Criteria:

- A-Planning and research
- B-Reflection and evaluation
- C-Professional and technical skills
- D-Effective use of film language
- E-Originality and creativity

Recommended Books:

- Your Screenplay Sucks!: 100 Ways to make it great* – by William M. Akers
- Sudden Fiction: American Short-Short Stories* – Robert Shapard and James Thomas (Editors)
- Film Directing: Shot by Shot* – by Steven D. Katz
- Film Art: An Introduction (Ninth Edition)* – David Bordwell and Kristin Thompson
- Filmmaking for teens: Pulling off your shorts* – Troy Lanier

SELECTION OF FILMS For Year 1 and 2

Early Cinema

- **Birth of a Nation* (1915) – D.W. Griffith
- The General* (1926) – Buster Keaton
- **City Lights* (1931) – Charlie Chaplin
- **Modern Times* (1936) – Charlie Chaplin
- The Gold Rush* (1925) – Charlie Chaplin
- **Nosferatu* (1922) – F.W. Murnau
- **The cabinet of Dr. Calligari* (1920) – Rober Wiene
- **The Jazz Singer* (1929) – Alan Crosland
- Gone with the Wind* (1939) – Victor Fleming
- The Wizard of Oz* (1939) – Victor Fleming
- Living Russia/The Man with a camera* (1929) – Dziga Vertov
- Battleship Potemkin* (1925) – SM Eisenstein

Classic Hollywood Cinema

- Citizen Kane* (1941) – Orson Wells
- All about Eve* (1950) – Joseph Mankiewicz
- **Imitation of life* (1959) – Douglas Sirk
- All that heaven allows* (1955) – Douglas Sirk
- Casablanca* (1942) – Michael Curtiz
- Mildred Pierce* (1945) – Michael Curtiz
- Maltese Falcon* (1941) – John Huston
- **Sunset Blvd.* (1950) – Billy Wilder
- **Some Like it Hot* (1959) - Billy Wilder
- The Big Sleep* (1946) – Howard Hawks

Lawrence of Arabia (1962) – David Lean
It's a wonderful life (1946) – Frank Capra
**It Happened one night* (1934) – Frank Capra
Butch Cassidy and the Sundance Kid (1969) – George Roy Hill
Giant (1956) – George Stevens
Bullitt (1968) – Peter Yates
The Thomas Crown Affair (1968) – Norman Jewison
**Bonnie and Clyde* (1967) – Arthur Penn
On the waterfront (1954) - Elia Kazan
A streetcar names desire (1951) – Elia Kazan
East of Eden (1955) – Elia Kazan
Sound of music (1965) – Robert Wise

Westerns and Spaghetti Westerns

Shane (1953) - George Stevens
**Stagecoach* (1939) – John Ford
High Noon (1952) – Fred Zinnemann
**The Searchers* – John Ford
**The Unforgiven* (1992) – Clint Eastwood
A Fistful of Dollars (1964) – Sergio Leone
Once upon a time in the west (1968) – Sergio

Hitchcock

Notorious (1946)
North by Northwest (1959)
Psycho (1960)
**Strangers on a train* (1951)
The Birds (1963)
**Rear Window* (1954)
**Rope* (1948)
Dial M for murder (1954)

Documentary

**Nanook of the north* (1922) – Robert Flaherty
Triumph of the will (1935) – Leni Riefenstahl
Don't look back (1967) – D.A. Pennebaker
**The Cove* (2009) – Louie Psihoyos
**Man on Wire* (2008) – James Marsh
Grizzly Man (2005) – Werner Herzog
**The Thin Blue Line* (1988) – Errol Morris
Exit through the gift shop (2010)- Banksy
**An Inconvenient Truth* (2006) – Davis Guggenheim
Bowling for Columbine (2002) – Michael Moore
Hoop Dreams (1994) – Steve James
Shoah (1985) – Claude Lanzmann

Assessment: All of the work in the course will be assigned a point value. The number of points earned during a grading period will be divided by the total number of points possible to give a percentage grade. Letter grades will be given as follows:

89.5%-100% = A	69.5%-79.49% = C
79.50%-89.49% = B	59.5%-69.49% = D
0-59.49% = F	

Work for the class will involve a variety of written essays, filming projects, class discussions and notes, and quizzes and tests over film terminology and concepts, along with points for the various components of the three IB assessments. Much of the filming and editing work for student productions will need to be completed outside of class time and may involve a significant time commitment.

Classroom Procedures:

Attendance and tardiness: All students are expected to be in class and on time every day. Tardiness will result in points being subtracted from that day's work. Unexcused absences will result in a loss of all points for that day's work.

Make-up policy: Students will be allowed to make up work that they missed due to an excused absence, but it is the student's responsibility to find out what work was missed. Tests or quizzes may only be made up outside of regular class time by appointment.

Late work: Any work that is not turned in at the beginning of the class period in which it is due will be subject to a 25% deduction in points if one day late, 50% for two days, or 75% for three days. (School days, not class meetings.) Work that is more than three days late will not be accepted.

Cheating and plagiarism: Anyone found cheating or collaborating with a cheater on a test, quiz, research paper, essay, book report, etc. will be given a zero (F) for that assignment and a conference will be set up including the student, a parent, and the principal. The assignment will not be made up for credit, and the zero will be computed into the grade for that class. A notation of the incident will be placed in the student's permanent folder. This notation will affect recommendations written by the school for you as you apply for colleges and scholarships. Any student caught cheating a second time will be recommended for transfer to an alternate school site for the remainder of the high school career. Anyone found copying homework/class work will be given a zero (F) for that assignment which will not be made up for credit, and the zero will be compacted

into the grade for that class. The second occurrence of copying will be treated as the first occurrence of cheating outlined above.

Questions or concerns: If any student or their parent or guardian has any questions or concerns, they should feel free to speak to me. I can be contacted by e-mail at clandinguin@missionpioneers.org (student), clandinguin@sgmhs.org (parent), or by phone at (626) 282-3181 ext. 105.

IB Film Vocabulary (Minimum)

Ambient sound

Natural background noise on television, film or radio. In the same manner, ambient light refers to natural, available light that is not enhanced in any way.

Audience

All those who receive or interact with any media product. A target audience is the group of people to whom a product is particularly aimed. This may be identified as either "mass" (or mainstream) if it is targeted at a very large number of people, or "niche" if it is targeted at a smaller, more specific group of people.

Camera angle

The position of the camera in relation to the main subject. It could be a high angle, low angle, worm's-eye view or aerial view.

Cinematographer

The person responsible for camera and lighting. Often referred to as the "director of photography".

Continuity editing

Sometimes referred to as "invisible" or "academic" editing, this is the unobtrusive style of editing developed by Hollywood that is still the basis of most commercial productions. The basis of continuity editing is to cut on action so that the whole sequence looks natural.

Diegetic/non-diegetic sound

Diegetic sound is that which appears to come from a recognizable source within the narrative world of a film, radio or television text. Non-diegetic sound is that which appears to come from a source unconnected to the narrative world of a text. An example of nondiegetic sound would be a film musical score. Diegetic sound would be the sound of crashing waves on cliffs or birdsong, even though these may be added in post production.

Digital

The conversion of sound and visual to transmit information in a code using the numbers zero and one.

Dubbing

A process whereby sound is added to film. This may take the form of adding music or additional sound to dialogue, or it may refer to the addition of an entire soundtrack, including dialogue.

Editing

The selection of material to make a coherent whole. In film and television an editor uses a variety of methods to move from one sequence to another. This is referred to as a "transition".

Form

The structure, or skeleton, of a text and the narrative framework around which it is based. For example, a feature film commonly has a three act structure. Some structures are determined by a genre and its corresponding codes and conventions.

Frame

As a noun, this refers to the single area on a strip of film that holds a single image (or a single still image on video). As a verb, it means to adjust the position of the camera or to adjust the camera lens to compose the required image. An image can be framed to construct a close-up shot, long shot or medium shot.

Genre

The classification of any media text into a category or type, for example: news, horror, documentary, soap opera and so on. Genres tend to have identifiable codes and conventions that have developed over time and for which audiences may have developed particular expectations. Media texts that are a mixture of more than one genre are called "generic hybrids".

Mise-en-scène

Literally, everything that is "put in the scene", or put in the frame to be photographed (appropriate to the time and era portrayed). This usually includes production design, set, location, actors, costumes, make-up, gesture, proxemics and blocking, extras, props, use of colour, contrast and filter. Lighting is often included within mise-en-scène. Camera shot composition, framing, angle and movement are also sometimes referred to as mise-en-shot.

Montage

The term is taken from the French "to assemble". It has several meanings in the context of film and is not exclusively used to refer to "Soviet Montage". (1) It is used as a synonym for editing. (2) In Hollywood cinema it means to edit a concentrated sequence using a series of brief transitions creating the effect of the passage of time or movement over large distances or for expressionistic moods. (3) Thematic or "Soviet" montage was developed by Sergei Eisenstein by arranging striking juxtapositions of individual shots to suggest an idea that goes beyond meanings within an individual shot. He called this "collision montage". (4) Any sequence that creates a particularly significant effect mainly through its editing. The shower scene in Psycho would be such an example.

Narrative

The way in which a plot or story is told, by whom and in what order. Flashbacks, flash forwards and ellipsis may be used as narrative devices. Tsvetan Todorov, Bordwell and Thompson and Robert McKee have all presented interesting ideas about narrative development.

Post-production

The period and the processes that come between the completion of principal photography and the completed film or programme. This includes the editing of a film or programme, along with titles, graphics, special effects and so on.

Pre-production

The entire range of preparations that takes place before a film or television programme can begin shooting.

Primary research

Research information or data that you collect yourself. Sources for this may include interviews, questionnaires, analysis of films or television programmes that you undertake yourself. (See also secondary research.)

Production

Either the product itself or the actual process of filming.

Qualitative research

Research undertaken through observation, analysing texts and documents, interviews, open-ended questionnaires and case studies. It is reasoned argument that is not based upon simple statistical information. Overall, qualitative research enables researchers to study psychological, cultural and

social phenomena. (See also quantitative research.)

Quantitative research

Primarily, this is statistical data most frequently obtained from closed questions in questionnaires or structured interviews. Quantitative research may calculate how many males in the 15 to 25 years age range watch a particular television soap opera, for example, but qualitative research is necessary to determine why they watch it.

Realism

The dominant mode of representation in television, mainstream films and print. The term usually implies that the media text attempts to represent an external reality: a film or television programme is "realistic" because it gives the impression that it accurately reproduces that part of the real world to which it is referring. However, the concept is much more complex than this brief definition. One suggestion is to think of "realisms" rather than realism.

Representation

The process of making meaning in still or moving images and in words and sounds. In its simplest form, it means to present or show someone or something. However, as a concept for debate, it is used to describe the process by which an image can be used to represent or stand in for someone or something, for example, a person, place or idea. Inherent in this second definition is the notion that there may be a responsibility on the part of the producer of any representation, with regard to accuracy, "truth" and the viewpoints and opinions that such a representation may perpetuate. Representation is used to describe the manner in which segments or individuals in society (for example, women, the elderly, ethnic minorities) are portrayed in the media.

Secondary research

Research information taken from sources other than your own work, such as academic studies, reviews or essays, whether in printed format or from other film texts such as documentaries or interviews.

Stereotype

An oversimplified representation of people, places or issues, giving a narrow and/or exaggerated set of attributes. Stereotypes are frequently thought to be entirely negative but this is not necessarily the case.

Style

The "look" of a media text; its surface appearance. It can be recognized by the use of colour, mise-en-scène, lighting, music, camera angle, movement, framing, dialogue, editing and so on.

Synchronous/asynchronous sound

Synchronous sound is where the sound matches the action or speech in film or television. Asynchronous sound is when there is a mismatch - the most obvious example occurs when lip-synch is out, that is, when the words spoken and the lip movement of the actor on screen do not match.

Teaser trailers

Short film or television trailers shown before a full-length trailer.

Tone

The overall impression that is given by a media text-serious, comic, romantic, sensationalist and so on.