

## IB Film Study 2 SL and HL Syllabus 2017-2018

**I. Course Description:** This is the second year of a two-year course that involves the study of international film texts, film theory and practical exercises in filmmaking and analysis. The course is available to seniors who have completed the first year of IB Film Study and wish to continue to pursue a rigorous study of film production and continue the program in their senior year. At the core of the IB film course lies a concern with clarity of understanding, critical thinking, reflective analysis, effective involvement and imaginative synthesis that is achieved through the practical engagement of film. Students are required to create film projects as well as analyze film in writing and oral presentations. Students will study at least four films from more than one country. By the end of the second year, students will have created an extended annotated list of sources for documentaries, presented an oral detailed textual analysis of a film scene, and completed a film project and associated trailer.

**II. Curriculum Aims and Objectives:**

- A. Students will apply the skills necessary to achieve creative and critical independence in their knowledge, experience, and enjoyment of film.
- B. Students will appreciate and understand film as a complex art form.
- C. Students will develop an ability to formulate stories and ideas in film terms.
- D. Students will understand the practical and technical skills of production.
- E. Students will apply a critical evaluation of film productions by the student and by others.
- F. Students will be exposed to knowledge of filmmaking traditions in more than one country.
- G. Students will develop an understanding of the variety of ways in which film creates meaning.
- H. Students will develop an understanding and effective use of appropriate film language.
- I. Students will develop originality and creativity in developing an idea through the various stages of filmmaking from conception to finished production.
- J. Students will develop technical skills and an appropriate use of available technology.
- K. Students will develop the ability to draw together their knowledge, skills, research and experience, and apply them analytically to evaluate film texts.
- L. Students will develop a critical understanding of the historical, theoretical, sociocultural, economic and institutional contexts of film in more than one country.
- M. Students will develop the ability to research, plan and organize working processes.
- N. Students will develop the ability to reflect upon and evaluate film production processes and completed film texts.

**III. Course Outline:** Welcome to IB Film Studies 2! This year we will build our production skills by making individual and group projects as well as preparing for the three IB assessments for the course, which will be spread out over the course of the school year. These assessments and their percentage of how much they will weigh for your overall course grade and its due date are below: **In addition to budgeting classroom time towards planning, preparing, and completing these assessments, students will also complete a variety of different production assignments, of which will include the following:**

- An application video for college
- A documentary
- A silent film
- A music video
- A commercial for a North Atlanta sports team/club
- An avant garde short
- A final project of the student's choice
- A video yearbook documenting the student's year

**IV. Class Materials:**

**Core Text:**

- *Film Directing, Shot by Shot Visualizing from concept to Screen*
- *Understanding Movies, 11<sup>th</sup> or 12<sup>th</sup> Edition* by Louis Giannetti
- *The Poetics*, by Aristotle

**Additional Text:**

- *Screenplay: The Foundations of Screenwriting* – by Syd Field

**Student Materials:** Please have the following by MONDAY, August 8<sup>th</sup>

- 3—ring binder with loose-leaf paper with 4 tab dividers  
**Sections: Independent Oral Presentation, Independent Study, Production Portfolio, and Projects/Assignments**
- IB Film 2 Course Syllabus (make sure that parents and students initial each page and sign below)
- Pens, pencils, highlighters, and loose-lead notebook paper (for class notes)
- USB memory disk (strongly suggested for saving production assignments)
- DSLR memory Card 32GB and above recommended
- **Production Journal Book and Film Journal Book** (One subject marble notebook is fine)
- School agenda (for homework assignments and school passes)

V. **\*Evaluation and Grading Policy:**

Category	Percentage of Total Grade
<b>Formative:</b> Exams, Quizzes, Writings, & Film Journal, Film Log checks, Produced Films, Website & Trailer	45%
<b>Summative:</b> Textual Analysis, Comparative Study, Film Portfolio, Collaborative Film Project	45%
Final Exam	10%

VI. **Classroom Procedures and Expectations:**

I expect students to follow the “3 Ps” system in my classroom: be polite, be prepared, and be punctual. Also, I expect students to honor my classroom management rules. Generally, students should respect themselves, one another, and property. Students will work hard as their work is critical to their future success. I encourage all students to self-advocate and take responsibility for meeting the requirements of this class.

The NAHS Grading Policies and Procedures, provided as a separate document, will govern general grading practice, attendance, make-up work, Lunch and Learn, Technology Use, and the Honor Pledge regarding cheating and plagiarism.

**Homework:**

Homework will only be assigned, as it is relevant to the material(s) being discussed in class and/or future projects. Generally, students will be expected to read the course textbook on their own time and students will be expected to complete any assignments or projects that aren’t finished in class at home. As homework is imperative for reinforcing discussed material and/or introducing fresh material, on-time completion is essential. **Several production assignments may require student collaboration and may occur outside of school hours; therefore, it is each production team’s responsibility to ensure that *all* members plan when production will occur and ensure that *all* members can attend. As students will get to form their own production teams, students need to choose peers who are ethical, reliable, and responsible to ensure projects are completed on time.**

**Late Work Policy:**

After high school, many deadlines are non-negotiable, so it’s important to practice meeting deadlines throughout the year. More importantly, due to the pace of the class, formative assignments quickly become irrelevant if not turned in on time. Work submitted late may reduce a teacher’s opportunity to give feedback to support student learning and mastery of the curriculum. Students will not be able to submit late work during the final three weeks prior to report card distribution and will not be able to submit work following the end of any particular quarter/semester. Many, if not all, of our summative assessments of learning will be in-class work. Students missing class will obviously have the opportunity and responsibility of making up this work.

**Attendance Course Policy:**

Students should attend all classes, especially classes that feature screenings because all of our feature length films will be screened in class. Realistically, life events emerge that cause students to miss class. Students are strongly encouraged to rent or screen a missed film at their home for additional viewings, but students have to make such arrangements with their parents/guardians. Due to students misplacing copies of borrowed films over the years, students will not be allowed to check out the teacher's copies of films. **If students have a school-approved excused absence *and* are unable to see a missed film on their own, students may excuse themselves for any work that accompanies one film per quarter.** Students who attend all screenings and complete the work for every film screened in a quarter have the option of choosing what work they want excused for one film per quarter (if they want to excuse any work at all). In keeping with NAHS' general attendance policy, all students are expected to complete their other course work on time or arrange a schedule when to submit missing work when they return to school.

**OUTSIDE CLASS WORK & MANDATORY SCREENINGS:** To satisfy the production element of this class, students will be expected to spend a significant amount of time working outside of class. Students who are taking other advanced courses or who are involved in other activities that also require time investments outside of class must be willing to plan accordingly. Students will also be expected to meet once a quarter after school for screenings. Students who cannot make a screening due to work or some other legitimate conflict will be expected to watch the film on their own in the time frame required and to present written evidence that they have done so.

**PLAGIARISM:** Pursuant to the new board policy, instances of cheating may not impact the student's grade and students must be reassessed under supervision. Cheating is a disciplinary offense subject to progressive discipline. A comment that indicates that the student cheated/plagiarized, may be noted in Infinite Campus.

**NETFLIX:** While not required, a subscription to Netflix is strongly encouraged to support your course study. This will allow you to view movies you might have missed due to absences, complete independent projects, and supplement your screenings with other movies from the same time period, genre, or film movement.

**PROTOCOL FOR FILM WATCHING:**

In this class you will watch films that require your full attention. For this reason, I ask that you:

1. Do not talk or ask questions during the screening of a film. While I am very interested in hearing your comments and reactions, please wait to share them until after the film is screened.
2. Be open to films outside your comfort zone. Some of the films you will watch in this course will be old, in black and white, or even worse, subtitled.
3. If you need to use the restroom, take the class pass and leave the room quietly.
4. Do not eat during the movie. It is very distracting for both you and the other people in the room.

**Communication and E-Mail Policy:**

The best way to communicate with me is to e-mail your teacher at [aregan@atlanta.k12.ga.us](mailto:aregan@atlanta.k12.ga.us). I will reply as soon as I can. Students may not submit schoolwork via an e-mail attachment without teacher approval due to the risk of the teacher downloading potential viruses; only printed and hand-submitted work will be accepted.

## R-Rated Films and You

According to the Motion Picture Association of America (MPAA), “an R-rated motion picture contains some adult material. An R-rated motion picture may include adult themes, adult activity, hard language, intense or persistent violence, sexually-oriented nudity, drug abuse or other elements, so that parents are counseled to take this rating very seriously. Children under 17 are not allowed to attend R-rated motion pictures unaccompanied by a parent or adult guardian. Parents are strongly urged to find out more about R-rated motion pictures in determining their suitability for their children. Generally, it is not appropriate for parents to bring their young children with them to R-rated motion pictures” (MPAA). For additional information on the MPAA rating system, please refer to its online information at [www.filmratings.com](http://www.filmratings.com).



Atlanta Public Schools requires all audio/video clips and full-length films to be submitted and approved by a school’s approval committee before being played to a class. A teacher submits a request to the committee, who is composed of an administrator, three faculty members, and two parents/faculty members. A film is not approved if it is not signed off by *everyone* on the committee. Generally, faculty members approve films that are appropriate to a school setting *and* are worthy of educational merit and instructional time.

Also, students are not allowed to see clips or an entire film of an R-rated movie without the signed permission from a parent/guardian for *each* film. In this class, a few films will be shown with an R rating, but they are considered “soft R” films for brief to general language and violence. **Movies with dominant alcohol/drug/smoking use, themes of sexuality, or nudity are *not* shown.** The R-rated films that will be screened in this course are bolded on the next page. All of these films are cinematic achievements and they have been chosen for their merits as they address concepts in our curriculum. I would strongly recommend that you see each film prior to allowing or preventing your student from seeing these films in class. Another option that may be helpful is to use the Parents Guide on the Internet Movie Database’s website, [www.imdb.com](http://www.imdb.com). To see what viewers have submitted for a film, type its title into the search engine and then scroll down to click on the Parents Guide hyperlink. IMDB asks its viewers to describe film facts based on the categories of sex and nudity, violence and gore, profanity, alcohol/drugs/smoking, and frightening/intense scenes. A similar resource for reason rationale for a given film can be found using [www.filmratings.com](http://www.filmratings.com). Students who do not receive approval and submit a signed permission form for an R-rated film will not watch the film with the rest of the class and complete an alternative assignment on a movie with similar content at a lower rating. It is the responsibility of the student and his or her parent/guardian to arrange for the student to obtain and view the alternative film at home and to finish it in the allotted time that it will take the class to finish the R-rated film in class.

Due to the lengthy amount of time it takes to receive signed forms from all students, I ask that all permission forms be signed at the beginning of the year to avoid a drawn-out submission process and to arrange an alternative assignment. On each form, please check whether you allow or disallow your student to see each of the R-rated films. **Please submit all forms as soon as possible, and as always, please e-mail me if you have any questions, comments, or concerns.**

Please sign this form to acknowledge your acceptance of the stated policies and procedures.

**Please print clearly and legibly.**

---

Student Name (printed)

Student Signature

Date

---

Parent/Guardian Name (printed) Parent/Guardian Signature

Parent/Guardian E-mail

If there are any immediate concerns (e.g. health issues) that you feel may hinder academic success, please list them below or e-mail them at your earliest convenience. These concerns will not be shared with other students and will remain confidential. Information listed in 504 plans and IEPs will not need to be sent because all teachers have received them by now.

Syllabus component	Teaching hours	
	SL	HL
<b>Part 1: Textual analysis</b> The detailed study of film sequences.	37.5	60
<b>Part 2: Film theory and history</b> The study of films and film-making traditions from more than one country.	37.5	60
<b>Part 3: Creative process— techniques and organization of production</b> The development of creative, analytical and production skills within film-making.	75	120
<b>Total teaching hours</b>	<b>150</b>	<b>240</b>

### Course requirements

Syllabus component	SL	HL
Textual analysis	Study one extract, of approximately 5 minutes, from a prescribed film and offer a detailed textual analysis of the extract within the context of the film as a whole	Study one extract, of approximately 5 minutes, from a prescribed film and offer a detailed textual analysis of the extract within the context of the film as a whole
Film theory and history	Study of at least two films from more than one country	Study of at least four films from more than one country
Creative process (Film production)	Create and produce an original film as part of a team or as an individual	1. Create and produce an original film as part of a team or as an individual 2. Create an individual trailer for the film production

### Assessment requirements

Assessment component	SL	HL
<b>External assessment</b>		
Independent study	Rationale, script and annotated list of sources for a documentary production of 8–10 pages	Rationale, script and annotated list of sources for a documentary production of 12–15 pages
Presentation	An oral presentation of a detailed textual analysis of an extract from a prescribed film of up to a maximum of 10 minutes	An oral presentation of a detailed textual analysis of an extract from a prescribed film of up to a maximum of 15 minutes
<b>Internal assessment</b>		
Film production	One completed film project of 4–5 minutes including titles	One completed film project of 6–7 minutes including titles An associated trailer of 40–60 seconds
Documentation in relation to the film production	Rationale of no more than 100 words Written commentary of no more than 1,200 words	Rationale for film of no more than 100 words Rationale for trailer of no more than 100 words Written commentary of no more than 1,750 words
<b>External assessment criteria</b>		
Independent study	Individual SL markband descriptors	Individual HL markband descriptors
Presentation	Individual SL markband descriptors	Individual HL markband descriptors

Questions—

1. Cultural context of recent films--What was the culture like in the film you watched? What were their ideologies and values? What was the lifestyle? What prejudices were being faced at the time? What was happening culturally at that time?

### Oral Presentation

#### Cultural context

#### Film elements

Maximum 1750 word written textual analysis and a list of all source

### Comparative Study (nothing like the IS)—

A recorded multi-media comparative study, for which students identify, select, and research task components. Students identify an area of **film focus** (movement, genre, theory), **2 films** for comparison from within that area which originating from contrasting **cultural contexts** (one of which differs from the student's personal context) and a **clear topic** for the study. Students compare the two films in a maximum 10-minute recorded presentation that combines the student's voice, clips from the 2 films and other appropriate audio and visual elements.

*John Ford's Stagecoach and Coen brothers No Country for Old Men.*

Maximum 10 minute recorded multi-media comparative study and a list of all sources used (everything consulted, not annotated)

*Students can use secondary sources.*

### Comparative Study—

--Student must not appear on screen

--Thesis needs to be stated in the first 20-30 seconds. Need strong justification

The assessment criteria for this task requires students to provide a strong justification for the choice of **task components** as part of the recorded multimedia comparative study. This includes the student's justification for how the films arise from contrasting **cultural contexts**.

--students MUST compare and contrast (strong exemplar film with a film that is looser)

--could be presented as a PowerPoint with narration

--students can engage in peer review

--screen the video with class

--teacher can give feedback one time.

--ok to use music from the film

--students can use copyrighted material

--list films in list of sources

--**students cannot upload these films to the web**

--must begin with 10 second "black slate"

#### Task components

- Area of film focus
- Titles of the two films for comparison
- The chosen topic

--Student uses 1<sup>st</sup> person

--website for film thesis

--majority of student narration of evidence (don't pull in a video of critic saying something)

--never leave examiner to wonder whose words are being spoken (research vs. opinion).

*Examiners have to know the difference.*

--quality of resources extremely important for Criterion A

--film language is important but assessment could technically focus only on cultural context.

--be shot specific with commentary

--you have to discuss cultural context (beyond just summarizing the film)—connect this to your thesis/rationale—Because the direction wants to show contrast between two class, we see tension in this film.

--a rationale should be rooted in film theory, movement, genre, use film language and be specific.

--explore 7 aspects of cultural context

#### **Whiplash vs Black Swan—The anatomy of the obsessed artist.**

In a film, we have to know two things—what a character desires and what they fear—both have to be overwhelming in terms of both affect a character's actions.

There has to be an uncharacteristic action—character takes a chance and although it seems positive, it leads down to a path of destruction.

#### **Film Portfolio—**

Students make a variety of filmmaking activities in a variety of film production roles in order to fulfill defined filmmaker intentions. They create a film reel of selected clips of evidence, one of which must be a complete film, showing their work throughout the course in 3 chosen production roles.

#### **Requirements—**

Maximum 9 production pages (3 pages per film production role), and a list of all sources used. Maximum 9 minute film reel (3 minutes per film production role, including one completed film).

You have to follow copyright laws (you still can't use copyright free music)

#### **FILM PORTFOLIO—**

--9 minute film reel, up to 3 minutes per role, at least one part must include a short film (3 minutes or shorter)

--no credits and names associated with films

--adults can only act in films—not work in any specific production role.

--film journal (online, google, word press)

--students need to reflect on learning, choices, trouble shooting and creative problem solving, not narratives regarding step by step process

--reflection is key

--lots of documentation, especially from pre-production

**--legible sans serif 12 point font, single space**

--not included in word count, must have a table of contents



The portfolio pages should contain a table of contents and a list of the clips submitted to evidence each specific film production role (providing the timecode and a brief description for each clip on the film reel). These are excluded from the overall page count.

- focus on 3 minute short films
- must acknowledge all sources (especially photos)
- clips are all combined into one file, and writing is compiled into one document.

Film production role 1	Film production role 2	Film production role 3
Black slate (10 seconds)	Black slate (10 seconds)	Black slate (10 seconds)
1–6 clips of evidence	1–6 clips of evidence	
Best evidence from exercises, experiments, completed films or excerpts in the role	Best evidence from exercises, experiments, completed films or excerpts in the role	1 completed film (without credits)
3 minutes maximum (excluding black slate)	3 minutes maximum (excluding black slate)	3 minutes maximum (excluding black slate)

Students are strongly encouraged to submit multiple clips of evidence for film production roles 1 and 2, as long as the combined material for each role does not exceed 3 minutes maximum. The recommended minimum length of each clip is 30 seconds. Students must submit a completed film (without credits) for film production role 3.

Teachers should remind students that the clips of evidence submitted in the film reel should represent the best work in each selected film production role and that the work will be judged on how it best fulfills the assessment criteria for the task. Materials submitted that do not provide sufficient evidence of skill in the selected production role will result in a compromised mark for that role.

#### Black slate

The film reel must be structured using a 10-second black slate (excluded from the total time limit), which is placed before each of the three film production roles in order to identify each clip of evidence submitted per role and the length of each clip.

<p align="center"><b>Film production role 1</b></p> <p align="center">Role: State the role here</p> <ul style="list-style-type: none"> <li>• Clip 1: Title of clip (and duration)</li> <li>• Clip 2: Title of clip (and duration)</li> <li>• Clip 3: Title of clip (and duration)</li> <li>• Clip 4: Title of clip (and duration)</li> </ul>
--

## COLLABORATIVE FILM PROJECT—

- core team 2-4 (crew expected to take on other roles)
- maximum 7-minute film
- 2000-word portfolio (project report)
- 3 minutes, 2 actors, 1 setting
- structuring the portfolio
- text boxes can't include commentary

### Structuring the project report

The project report (2,000 words) is a written account of the student's involvement in the collaborative film project. The project report should demonstrate the student's ability to evaluate and reflect upon the collaborative creation of their completed film, supported by carefully selected evidence of their individual contributions to the finished product, working in their one film production role.

Students should order their project report using the following headings.

1. Production proposal
2. Creative work in the production phases
3. Critique and reflection

The project report should contain a table of contents (excluded from the page count), which should also clearly state the number of words the student has used.

- critique the effort throughout
- sources not counted in word count
- mention films in paper, but do cite in the works referenced
- doesn't have to be a range of sources (do that in the comparative film)

### Collaborative Film Assessment (HL only)—

A completed film **of up to 7 minutes** which is collaboratively made by a core production team of 2-4, with each student working principally in one film production role.  
Each student writes a project report of up to 2000 words reflecting on their work.

### Requirements—

Maximum 2000-word film report and a list of sources used. Maximum 7 minute completed film.