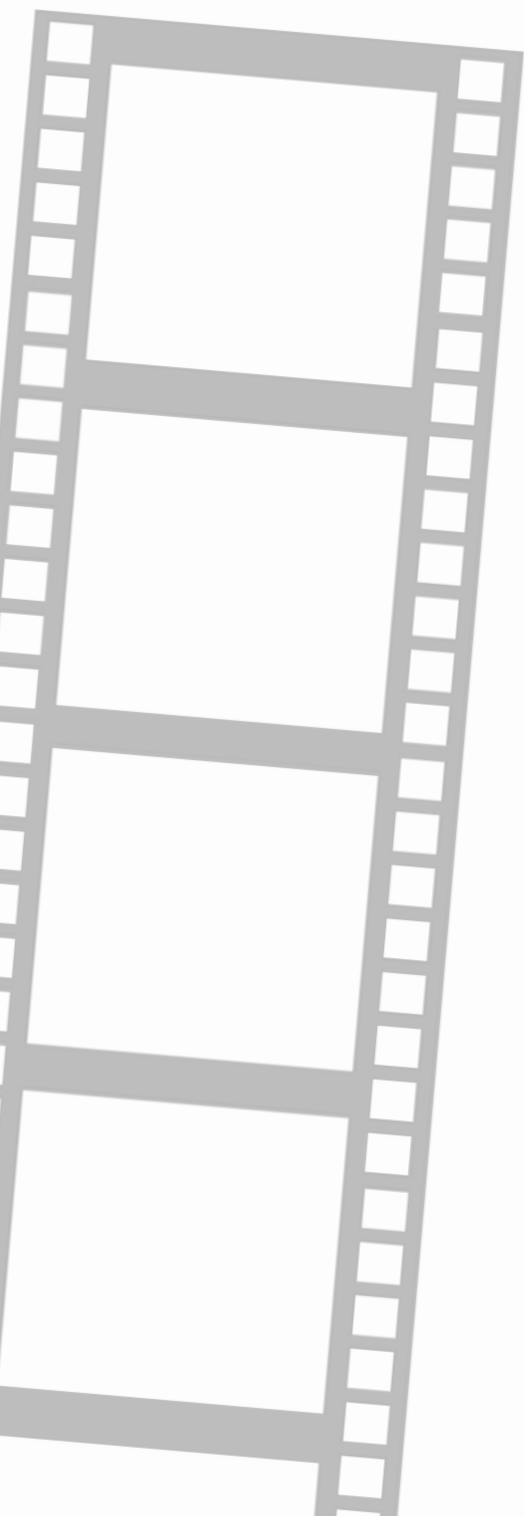


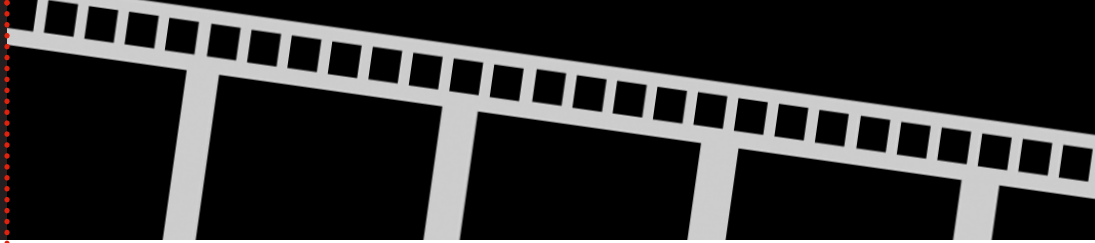
UNIT 1: INTRO TO FILM IN THE CLASSROOM



Introduction:

English/Language Arts teachers have used film in classrooms for as long as projectors have been available to schools. The first known use of film in school came about in the late '40s and early '50s. Health teachers tried to scare students away from sexual activity by showing (now ridiculously dated) reels of hygiene films like *Dating Do's and Don'ts*. Soon after, Driver's Ed teachers caught on and began to scare future speeders by showing classic horror movies like *Death on the Highway*. It wasn't long until English teachers picked up on the trend and began to put those noisy 16mm projectors to use, helping students to connect to literature by showing film adaptations of novels and plays. Steinbeck's *Grapes of Wrath* (1940), *East of Eden* (1955), Dickens' *David Copperfield* (1932), *A Tale of Two Cities* (1935), and *Great Expectations* (1946) were also among the first films to be shown in a classroom. Teachers found that film adaptations like Laurence Olivier's *Hamlet* (1948) and Joseph L. Mankiewicz's *Julius Caesar* (1953) helped bridge the gap between the flowery language of Shakespeare's day and the modern world of 1950s American students. Contemporary adaptations of Jerome Lawrence and Robert E. Lee's *Inherit the Wind* (1960), Tennessee Williams' *A Streetcar Named Desire* (1951), and Arthur Miller's TV version of *Death of a Salesman* (1964) also helped to make classic literature more accessible to modern youth.

Though the introduction of film in the classroom eventually proved to be a huge hit for both teachers and students, films in the classroom were initially a bit of a nightmare, both technically and financially. With today's VCRs, DVDs, and laptops, it is hard to imagine the literally "old school" methods teachers had to employ 50 years ago; Films used to be shown to many classrooms at once over a period of 3-4 days. Poor picture quality made the visuals difficult to appreciate and the 4-inch speaker was usually so muffled by the projection room that students often missed large chunks of dialogue. Not to mention the expense! Rental fees for feature films were so outrageously high that many schools were only able to rent one film per year. Films had to be reserved months in advance, and returned to their distributors within a week of receipt.

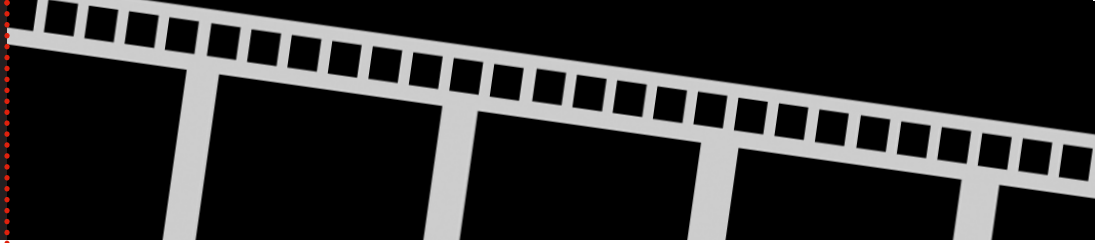


These logistical and financial nightmares made curriculum planning quite difficult. If *Hamlet* arrived before students read the script, they simply watched the movie first while their teachers did their best to adjust their schedules around the arrival of the film. In fact, many teachers started to show films without the intent of ever asking their students to read their literary counterparts, though this practice was seriously frowned upon by educational academics of the time because scholastic activities that were not literary-based were considered frivolous. The idea of showing Elia Kazan's *On the Waterfront* (1954) or even Orson Welles' *Citizen Kane* (1941) (films created without a literary base) was very controversial and not at all accepted as an effective educational tool.

The poor quality of the audio and visuals, coupled with a lack of training to help the teacher mesh the worlds of film and literature, limited the effectiveness of film in the classroom.

Though we've made great strides, technically, from those ancient 16mm days, teachers are still left in the dark when it comes to efficiently integrating the use of film into curriculum. In the '50s, films were commonly viewed as diversions-something considerably less than literature. Fifty years later, there are still plenty of educators who debate the merits of film in school. Teachers daring to show *Pleasantville* (1998) or *Dogville* (2003) are often reprimanded by their administrators for showing a film created without an accompanying novel.

There has never been a strong initiative to help teachers learn to incorporate film literacy or filmmaking in the classroom. Many teachers today use film as last resort. Regularly leaving a film for a substitute to show while they're out, or using a film as a reward for a hard week of reading and studying, teachers have conditioned students to view movies in school as insignificant. Lights off, heads down-out come the cell phones and there's a room full of kids text messaging while "Bernice Bobs Her Hair" by F. Scott Fitzgerald plays on.



Even those teachers who have tried to bring filmmaking to their classrooms are not properly prepared to engage students in creating original movies as legitimate and valuable response to literary text. For years now teachers have encouraged students to use filmmaking as a creative option for their "end of the unit" projects. Students have often had the option to "select a scene from the book and film it." Armed with their parents' camcorders, future Ron Howards of America have gathered their pals together and spent an afternoon or two shooting a scene. A final result of shaky, hand-held shots with a lot of unnecessary zooming in and out usually leaves much to be desired and offers little evidence of students' understanding of the literary work.

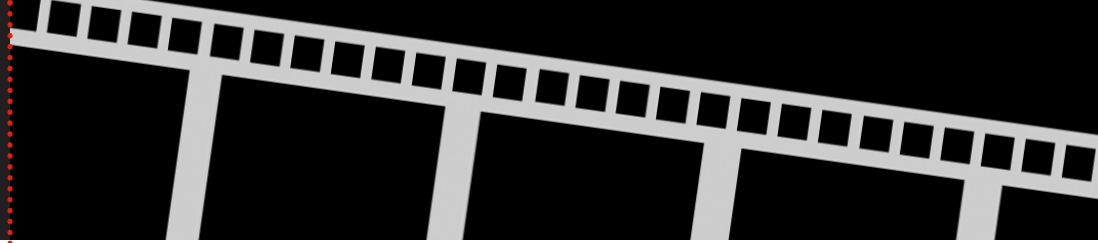
IFC's Film School gives you the tools:

IFC's Film School helps teachers to:

- Effectively use film and video in their classrooms.
- Connect film to literature.

Students being taught from this curriculum will watch relevant films while simultaneously learning about the art of filmmaking—essentially learning through movies. Unit 6 of the curriculum takes the filmmaking portion a bit further and provides guidance on turning students' ideas for films into actual films. Ultimately, students will be encouraged to take the plunge and make their own (non-shaky) film interpretations of literature.

In order for teachers to engage their students via film, teachers must also be educated. Take a look at this lesson plan that eases the way into integrating film into the classroom.



It is important to recognize the difference between "film," "video," and "digital" before beginning Lesson 1.

FILM: The Super 8mm film cameras of previous generations came in a foolproof plastic cartridge and were developed by Kodak in 1965 to replace regular 8mm which needed to be manually threaded into the camera. During the '60s and '70s, Super 8 was primarily used to record home movies and, in some cases, was adopted by filmmaking classes in schools. Each 50 foot cartridge held about 3 minutes of film. Every cartridge required processing. Thus, editing was a tedious chore, requiring a viewer, a splicer, and sticky splicing tape. Today it costs about \$25 to buy and process a roll of color Super 8 film. Kodak recently announced plans to stop producing Kodachrome Super 8 film, but there are still traditionalists who remain loyal to the format. On May 8, 2005, filmmakers celebrated Super 8's 40th anniversary with a Global Super 8 Day. When people speak of "film," they are referring to this format of movie making.

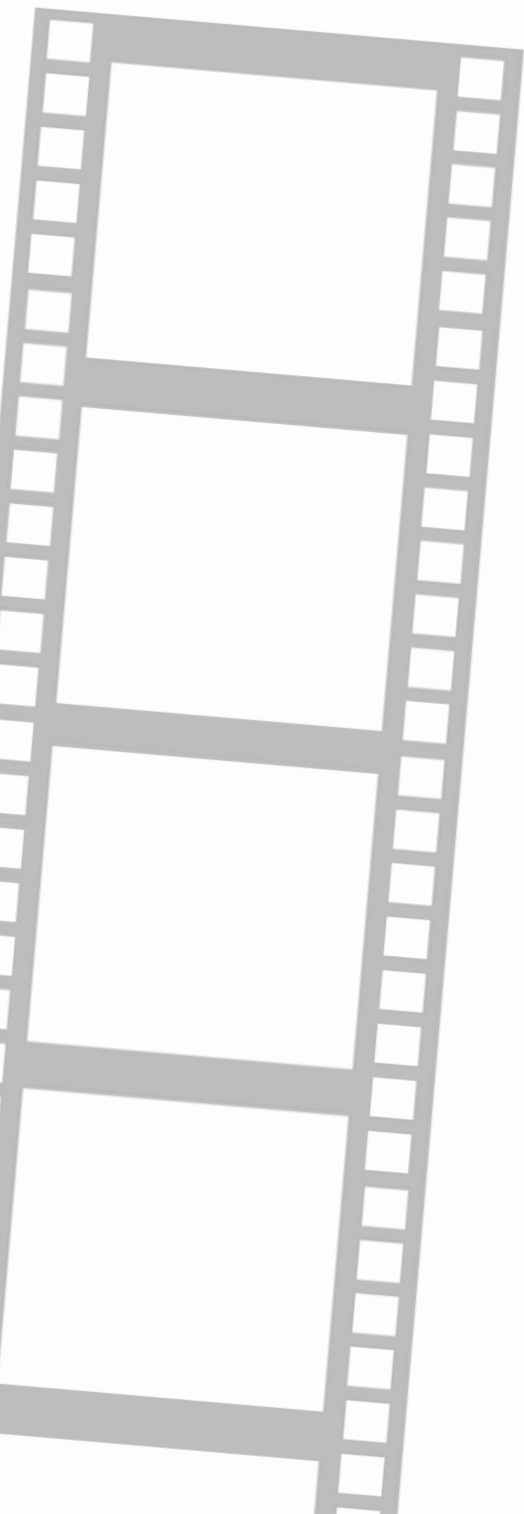
VIDEO: In the early '80s, portable video cameras/camcorders arrived and people scrapped their Super 8 cameras to take up "video." Formats included standard VHS and Beta, VHS-C, Super VHS, Super VHS-C, 8mm, and Hi-8. After the initial purchase price of the camera, costs were relatively low. However, true video editing required extremely expensive and mostly unavailable equipment. Therefore, in schools, most video editing was done during shooting or simply by hooking up a camera to a VCR and using the record and pause buttons.

DIGITAL: Most of today's students, born in the 90's are digital natives. With the birth of digital still cameras and camcorders came much improvement. Recording information digitally, as bytes, images can now be reproduced without losing visual or audio quality. Digital formats include MiniDV, Digital8, DVD Camcorders, and cameras that record directly onto solid-state memory cards. Digital video can be downloaded to a computer where it can be easily edited and ultimately viewed online. Aside from the cost of the original equipment and software, there are no further expenses for film, processing or post-production.

In years past, film people always looked down on video and digital. But today video and digital have countered with the "film look", and most professional filmmakers are making the switch to digital, especially for editing. Most movie buffs prefer the word "film" for posterity's sake, therefore, IFC (a network of movie buffs) has titled this project "Film School." Throughout this lesson, the term "film" is used loosely to refer to movie making in general.

UNIT 1: LESSON 1

SOLILOQUY AND FILM



Objective:

To get cameras into students' hands and have them jump right into making movies.

Materials:

- Video Cameras
- Shakespearean Soliloquy

Introduction:

Discuss with your students the convention and significance of soliloquy, looking at how the device is applied throughout classical literature. Invite your students to choose a Shakespearean soliloquy, looking at his plays or a collection of his soliloquies. Discuss the literary and dramatic effect of characters speaking their private thoughts aloud. Soliloquies have forever been intended to allow the audience to understand a character's innermost emotional state and unspoken motivations. (Cite Hamlet's famous "To be or not to be" soliloquy.)

Procedure/ Assignment:

- A. Students begin by writing their own autobiographical soliloquy (iambic pentameter not required). They should select a specific and significant issue in their lives to write about. Their soliloquy should be a short, first-person narrative that conveys their private thoughts in a precise moment. Ask them to "choose their audience" from one of the following options:
1. *The viewing audience.* In this choice, students break the "fourth wall" and address the audience as if they are collectively an additional character. (Note: Richard III's "Now is the Winter of our discontent...")
 2. *The self.* Students speak aloud to themselves as if there is no one else present. (Note: Hamlet's "To be or not to be...")
 3. *An object.* Students address an inanimate object as though it were a character. (Note: Macbeth's "Is this a dagger...")
 4. *Nature.* Students speak to their environment. (Note: King Lear's Act 3 speech directed to the storm)

Films should not exceed
3 minutes and soliloquies
should be no more than
250 words.

5. *Another character.* Students speak as though they were speaking to another person. In this option it is important to note that to be a true soliloquy the other character must not hear the speech. (Note: Macbeth's "Macbeth doth murder sleep..." -this speech is spoken to Duncan after his murder. Though Lady Macbeth interjects throughout the soliloquy, her dialogue doesn't alter Macbeth's speech to Duncan.

B. The students will then create a visual and audio piece by recording (or performing) a voiceover of their soliloquy to be heard over a variety of images that convey the sense of their monologue. They can use still photos, pictures from newspapers or magazines, or live images. For instance, if a student's soliloquy is his/her private yearning for world peace, he/she might film some innocent children at a playground coupled with some graphic photographs of the tragedy of war from a newspaper or magazine. To present, students have the option of recording their soliloquy as a voiceover or performing it live while the class views their film.

Method:

IFC suggests approaching this assignment from a literary angle first. Have each student write a soliloquy before telling them the rest of the project. Once students have received feedback on their soliloquies, reveal the ultimate goal.

If the students have their own cameras, this task can be homework. If not, students should be able to either borrow school cameras to take home or have class time to work. Encourage students to work simply on this first project. Fancy editing is not required. This is LESSON 1 for a reason.

Follow-Up:

While viewing these soliloquy "mini-films" in class, encourage students to become active viewers by asking them to critique their classmates' films. Come up with a list of things that define what makes some pieces better than others. Have fun watching the students' work, but push students to begin to think of films in a critical way.

Assessment:

The goal of this assignment was to ensure that students are thinking visually, imaginatively, and critically. Assess the written work separately from the filmmaking. You are not grading on how professional the film looks, but rather whether or not the student has embraced the assignment.

Evaluate the work in the following ways:

- Have the students written their own versions of soliloquies following the guidelines set up in class?
- Have the students illustrated their soliloquies through film in a creative and clear manner?
- Have the students begun to understand the basics of using film equipment to create a final product?

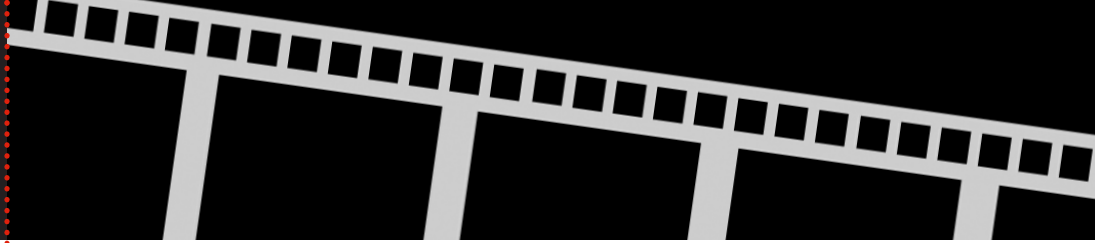
Unit 1: Lesson 1: Assessment

	1	2	3	4	your score
Creativity/ Originality	Does not express originality or creative thought.	Expresses some originality or creative thought, but does not always meet requirements.	Displays some originality or creative thought while keeping in mind the task at hand.	Displays a lot of creativity and original thought; keeps in mind task at hand but is not afraid to experiment.	
Applied Knowledge	Is unable to put into practice skills and theories based on discussions, readings, and observations.	Has little ability to put into practice skills and theories based on discussions, readings, and observations.	Has some ability to put into practice skills and theories based on discussions, readings, and observations.	Has excellent ability to put into practice skills and theories based on discussions, readings, and observations.	

NCTE/IRA Standards

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.
5. Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.
6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts.
7. Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and non-print texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.

Standards Addressed:

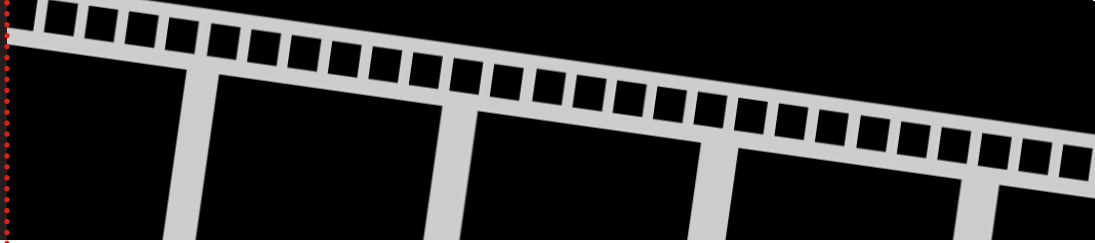

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8. Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.
 11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.
 12. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

National Educational Technology Standards (NETS) for Students

The technology foundation standards for students are divided into six broad categories. Standards within each category are to be introduced, reinforced, and mastered by students. These categories provide a framework for linking performance indicators within the Profiles for Technology Literate Students to the standards. Teachers can use these standards and profiles as guidelines for planning technology-based activities in which students achieve success in learning, communication, and life skills.

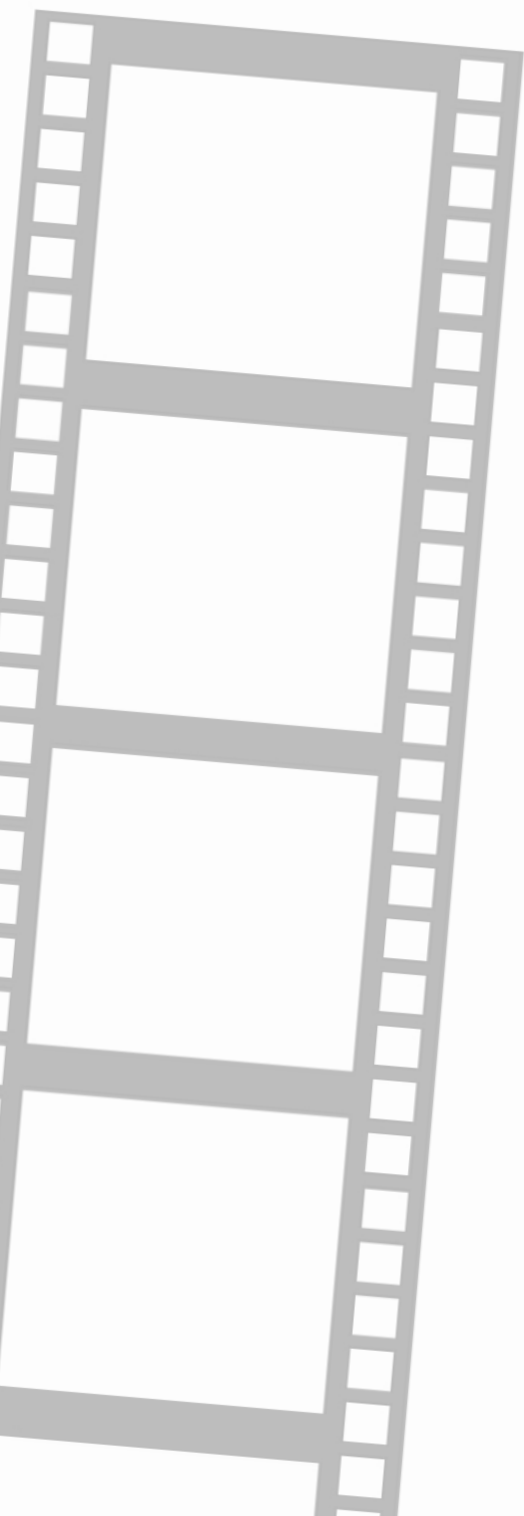
Technology Foundation Standards for Students

1. Basic operations and concepts
 - Students demonstrate a sound understanding of the nature and operation of technology systems.
 - Students are proficient in the use of technology.
2. Social, ethical, and human issues
 - Students practice responsible use of technology systems, information, and software.
 - Students develop positive attitudes toward technology uses that support lifelong learning, collaboration, personal pursuits, and productivity.
3. Technology productivity tools
 - Students use technology tools to enhance learning, increase productivity, and promote creativity.
 - Students use productivity tools to collaborate in constructing technology-enhanced models, prepare publications, and produce other creative works.

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4. Technology communications tools
 - Students use a variety of media and formats to communicate information and ideas effectively to multiple audiences.
 5. Technology research tools
 - Students use technology to locate, evaluate, and collect information from a variety of sources.
 - Students use technology tools to process data and report results.
 - Students evaluate and select new information resources and technological innovations based on the appropriateness for specific tasks.
 6. Technology problem-solving and decision-making tools
 - Students use technology resources for solving problems and making informed decisions.
 - Students employ technology in the development of strategies for solving problems in the real world.

UNIT 1: LESSON 2

WHAT'S A "SHOT?"



Objective:

To define and demonstrate "shots"

Materials:

- The IFC Film Glossary handout
- Video recording of several television commercials (teachers provide)

Introduction:

Begin this lesson by asking if anyone can define a "shot." *A shot is a single, constant take made by a camera, uninterrupted by editing, or cuts.* In other words, a shot begins when the camera's record button is pressed on and ends when the button is released. A shot is the basic building block of a film. Shots can be identified by the camera angles and camera movements. Once the term "shot" is well defined, hand out the IFC Film Glossary sheet.

Procedure:

Select significant terms from the Glossary and review them with the students. IFC suggests you cover the following terms:

1. Camera angle
2. Close up, extreme close up, medium close up
3. Establishing shot
4. Long shot, extreme long shot, medium long shot
5. Medium shot (or two shot)
6. Pan, panning
7. Point-of-view (POV) shot
8. Reaction shot
9. Reverse angle shot
10. Zoom, zooming

Next, show a 30-second TV commercial with the sound off and press the pause button after each "shot." Ask the students to identify what type of shot is on the frozen screen. Repeat this with a second commercial, ideally one with lots of cuts, and have the students shout "cut!" when they think they've identified a new "shot." If the students are into this activity, feel free to do this with several differing commercials until you feel they've really grasped the concept.

Assignment:

For homework, assign them the task of recording and analyzing five 30-second commercials. They should write a breakdown for each commercial discussing the number of shots, shot selection, and camera movement. If time allows ask them to show one commercial in class and share their analysis.

Follow-Up:

In the next lesson, students will use the skills from the above assignment to study shots used in television series.

Assessment:

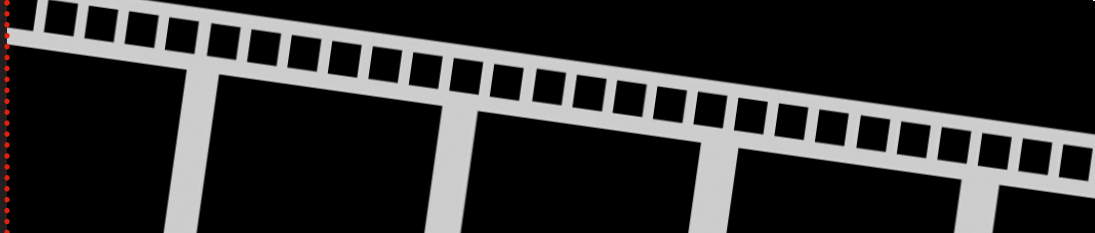
The goal of this assignment was to ensure that students are thinking visually while understanding the technicality of "shots."

Evaluate the work in the following ways:

- Did the class seem connected to the activity? Did they become more aware of different shots as you showed more ads?
- Were they able to identify the shots correctly on their own?
- Were they able to transfer that new-found knowledge to their homework assignment?

Standards Addressed:**NCTE/IRA Standards**

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts.
8. Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.

- 
11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.
 12. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

National Educational Technology Standards (NETS) for Students

The technology foundation standards for students are divided into six broad categories. Standards within each category are to be introduced, reinforced, and mastered by students. These categories provide a framework for linking performance indicators within the Profiles for Technology Literate Students to the standards. Teachers can use these standards and profiles as guidelines for planning technology-based activities in which students achieve success in learning, communication, and life skills.

Technology Foundation Standards for Students

1. Basic operations and concepts
 - Students demonstrate a sound understanding of the nature and operation of technology systems.
 - Students are proficient in the use of technology.
3. Technology productivity tools
 - Students use technology tools to enhance learning, increase productivity, and promote creativity.
 - Students use productivity tools to collaborate in constructing technology-enhanced models, prepare publications, and produce other creative works.
4. Technology communications tools
 - Students use telecommunications to collaborate, publish, and interact with peers, experts, and other audiences.
 - Students use a variety of media and formats to communicate information and ideas effectively to multiple audiences.

5. Technology research tools

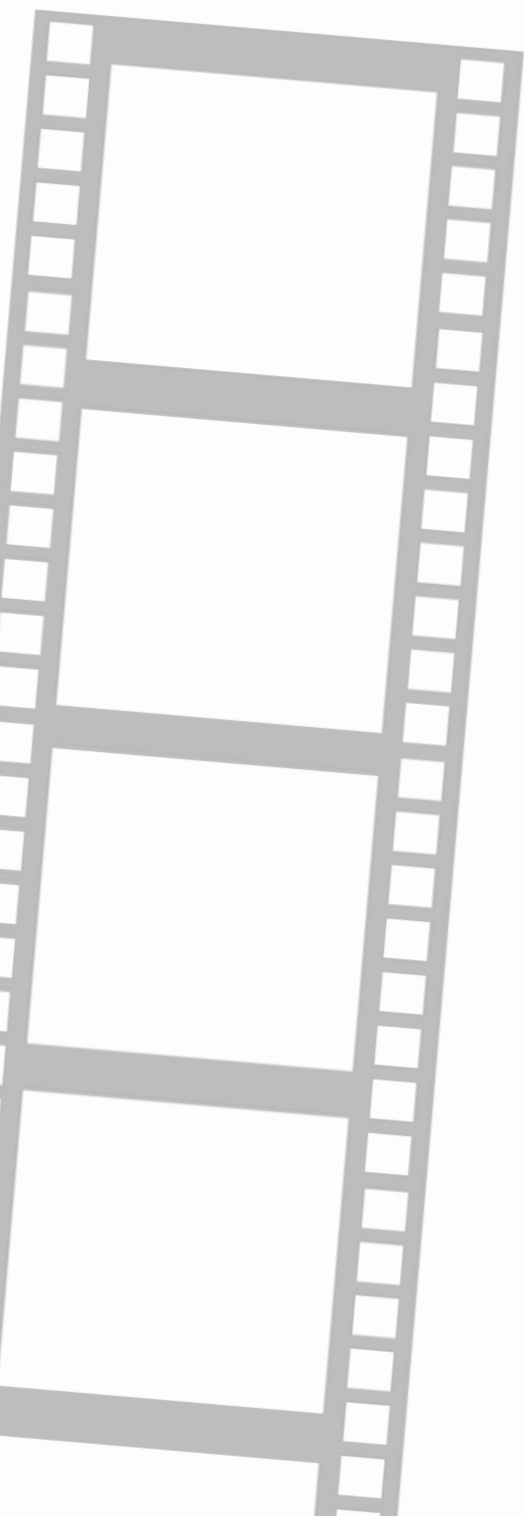
- Students use technology to locate, evaluate, and collect information from a variety of sources.
- Students use technology tools to process data and report results.
- Students evaluate and select new information resources and technological innovations based on the appropriateness for specific tasks.

6. Technology problem-solving and decision-making tools

- Students use technology resources for solving problems and making informed decisions.

UNIT 1: LESSON 3

SHOT CHOICE AND DIRECTORIAL CHOICE



Objectives:

1. For students to apply their new knowledge of "shots" to the world of TV
2. To examine the role of the director in filmmaking

Materials:

- The attached shot list form and handout

Introduction:

Students will observe television shows and, using a filmmaker's eye, record their findings.

Procedure:

The pitfalls of a beginner can be avoided if he or she remembers to change the shot angle. Home movies look like home movies because the filmmaker (Mom or Dad) stood off to the side of the action and shot wide and then zoomed in and then pulled back to wide all over again. Bring in a film (preferably one the students will be happy to view). Using the pause button, start to demonstrate what the director has done with the camera to tell the story. Examine shots just as you did for commercials. Then ask students to get out paper and pen.

1. Cue up to any scene from the film.
2. Get ready to use the remote to pause the film after every shot.
3. Call on different students to discuss the composition of the shot, to identify the shot angle, and to name any camera movement.
4. After a while, let the film run without pausing it, and tell the class to take notes on the above while they watch the clip.

Assignment:

Have students record an episode of a primetime network TV drama that uses high production values. (Avoid sitcoms and reality shows.) They should find a 5-10 minute scene they'd like to analyze. Then, using their film glossaries, they should fill in the shot list handout. Students should number the shots in the first column, note whether the shot is an interior or exterior shot in the second column, describe the shot fully in the third column (using the terms from the Glossary-i.e. close-up, long shot, tilt, etc.), and finally indicate the elapsed time in the last column.

Follow-Up:

This is a good opportunity for an in-class discussion about directorial style and how it is connected to the clarity of story telling through the director's choice of shots. You should discuss the connection between shot choice, editing, effects, and camera movement and the content and plot of a film. Ask if a slow series of shots has a different effect than a frenetic series of quick cuts. Encourage students to bring in their tapes to show their own discoveries.

Assessment:

The goal of this assignment was to get students to think like filmmakers and analyze directors' use of shots in TV.

Evaluate the work in the following ways:

- Were students able to identify the shots and camera movement in class?
- Were they able to do the same for their homework assignment?
- Are they starting to see that there is a significant connection between the form of a film, as defined by the shots, camera movement, and editing, and the content of the film, i.e. the plot and the meaning?
- Are they able to examine directorial choices regarding shots?

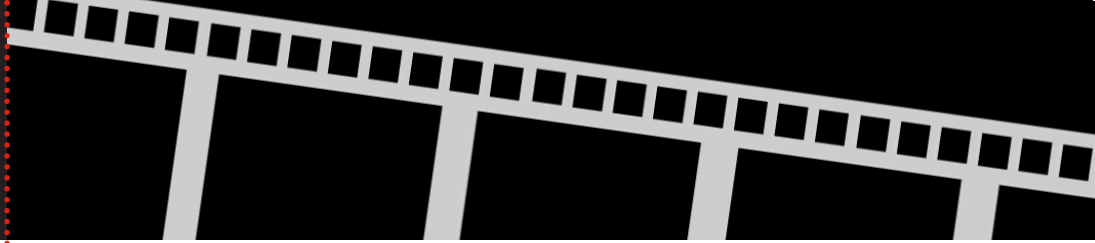
Unit 1: Lesson 3: Scene Analysis Assessment Rubric

	1	2	3	4	your score
Creativity/ Originality	Does not express originality or creative thought.	Expresses some originality or creative thought, but does not always meet requirements.	Displays some originality or creative thought while keeping in mind the task at hand.	Displays a lot of creativity and original thought; keeps in mind task at hand but is not afraid to experiment.	
Film Fundamentals	Has difficulty demonstrating film terms; work does not demonstrate facility with basic skills.	Has some difficulty demonstrating film terms; work demonstrates some knowledge of basic skills.	Demonstrates confidence with film terms; is able to complete assignment with this knowledge.	Demonstrates mastery of film terms; is able to use this knowledge to create exemplary assignment.	
Film Literacy	Displays little to no understanding of the visual arts.	Displays basic understanding of the visual arts through discussion and application.	Displays good understanding of the visual arts through discussion, application, and some interpretation.	Displays excellent understanding of the visual arts through discussion, application, and sound interpretation.	
Applied Knowledge	Is unable to put into practice skills and theories based on discussions, readings, and observations.	Has little ability to put into practice skills and theories based on discussions, readings, and observations.	Has some ability to put into practice skills and theories based on discussions, readings, and observations.	Has excellent ability to put into practice skills and theories based on discussions, readings, and observations.	

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4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.
5. Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.
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7. Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and non-print texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.
8. Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.
9. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

Standards Addressed:

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10. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

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 - Students use a variety of media and formats to communicate information and ideas effectively to multiple audiences.
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 - Students use technology to locate, evaluate, and collect information from a variety of sources.
 - Students use technology tools to process data and report results.
 - Students evaluate and select new information resources and technological innovations based on the appropriateness for specific tasks.

6. Technology problem-solving and decision-making tools

- Students use technology resources for solving problems and making informed decisions.
- Students employ technology in the development of strategies for solving problems in the real world.

Name _____

