



**The Bishop Strachan School**  
**Department Name: The Arts**

**Course Title: Film 11**

**Grade Level: 11**

**Ministry Course Code: ADV3M**

**Teachers' Name: Angie Silverstein**

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**Revision Date: September 21, 2009**

**Date: September 1, 2009**

**Text: The Five C's of Cinematography**

**Prerequisite: One of ADA10, ADA20, AVI10 or AVI20**

**Credits: 1.0**

**Length: 110 hours**

## Course Description/Rationale

Through analyzing, creating and producing films, students will acquire critical thinking, technical skills and artistic insights into films and filmmaking. Using digital cameras, they will create film projects in specialized genres such as drama, silent film, Film Noir and documentary. Students will also learn film history through discussing and viewing films. Directors studied include D.W. Griffith, Lang, Polanski, Hitchcock, Welles, Scorsese, Spielberg and others.

## Overall Curriculum Expectations

### Film Analysis

1. identify the characteristics of a variety of film genres and explain how these characteristics influence meaning
2. identify and explain how cinematic conventions and techniques influence the creation and interpretation of films
3. analyse how the language used in the script influences the interpretation of messages, with a focus on tone, level of language, and point of view
4. explain how aesthetic qualities of films contribute to audience enjoyment and understanding (e.g., assess the effectiveness of lighting and colour for particular purposes and audiences; identify and explain the emotional response evoked by background music in films);

### Film Production

5. select and use the conventions of a particular genre and appropriate techniques to produce a film
6. select and use the appropriate level of language, tone, and point of view in creating a film for specific audiences and purposes

### Examining Production Contexts, Roles, and Responsibilities

7. explain how copyright law and guidelines for protecting intellectual property rights affect Canadian film industry (e.g., know the guidelines for using an artist's music in a film);
8. describe the various stages and responsibilities in the production of a film (e.g., for a film or videotape, describe the treatment, the development of the script, and the responsibilities involved in the filming and editing process; use the website of a film studio, or other sources, to research ways in which a director interacts with writers, actors, and sound, camera, and lighting crews during the production process)
9. explore career opportunities in the film and film-related businesses

### Instructional Hours Summary

Course Content Unit	Classroom Hours	Field Trip Hours	Exam Hours	Independent Study/Student Teacher Conference	Total
1. The Five Cs of Cinematography	26			2	28
2. The Beginnings of Film	19			2	21
3. Documentary Film	19			2	21
4. Film Noir	6			2	8
5. Summative Unit	28			4	32
<b>Total</b>	<b>98</b>			<b>12</b>	<b>110</b>

### Unit Descriptions

#### **Unit 1 – *The Five Cs of Cinematography***

In this unit students will be exposed to the fundamentals of film making: camera angles, close-ups, composition, cutting and continuity. The students will be evaluated at the end of the unit through a test and the production of a short, five-minute film.

#### **Unit 2 – *The Beginnings of Film***

Beginning with the work of Louis and August Lumiere, the grandfathers of modern cinema, this unit follows the history of film from its birth to the era of silent films. Students learn about the primitive, yet effective methods used by early film makers. Other directors studied are D.W. Griffith, Carl Dreyer, Chaplin and Sergei Eisenstein. At the end of the unit, students' knowledge is tested through an analytical test and the creation of an original silent film.

#### **Unit 3 – *Documentary Film***

Documentary films are an important part of our cinematic heritage here in Canada. It is a genre which seems to express our uniquely Canadian voice to the world. The focus on this unit will be on Canadian documentaries, although other international documentaries will be explored. Evaluation at the end of the unit consists of a unit test and an original short documentary.

#### **Unit 4 – *Film Noir***

A favorite amongst the students, this unit explores films about the underworld of crime and corruption. The focus is on lighting techniques used in this genre to create certain tones in the film and develop characters. An analytical test and a two-three minute excerpt of an original film noir film is the evaluation for this unit.

#### **Unit 5 – *Summative Unit***

In this summative unit, students will synthesize everything they have learned from previous units in order to create a seven minute short dramatic film. This final film will be screened at the film festival at the end of the year and it accounts for 30% of the student's final grade for the course.

**Teaching/Learning Strategies**

<input type="checkbox"/> Lecture	<input type="checkbox"/> Brainstorming	<input type="checkbox"/> Group critique
<input type="checkbox"/> Demonstration	<input type="checkbox"/> Group work	<input type="checkbox"/> Videotape critique
<input type="checkbox"/> Reading	<input type="checkbox"/> Workshop	<input type="checkbox"/> Self analysis
<input type="checkbox"/> Structured discussion	<input type="checkbox"/> Conference	<input type="checkbox"/> Peer analysis
<input type="checkbox"/> Practical exercise	<input type="checkbox"/> Teacher analysis	

**Assessment/Evaluation Strategies**

<b>Paper and Pencil</b>	<b>Performance Methods</b>	<b>Personal Communication</b>	<b>Other</b>
Tests	Films	Self evaluation	Teacher anecdotal records
		Conferences	Teacher log
		Peer Evaluation	Checklists
			Rubrics

**Assessment/Evaluation**

**Seventy per cent (70%)** of the final grade will be based on evaluations conducted throughout this course. This portion of the grade should reflect the students’ *most consistent level of achievement* throughout this course, although special consideration should be given to the more recent evidence of achievement.

**Thirty per cent (30%)** of the final grade will be based on a final evaluation in the form of an examination, performance, essay, and/or other method of evaluation suitable to the course content and administered towards the end of the course.

Teachers will ensure that student work is assessed and/or evaluated in a balanced manner with respect to the four categories (see below), and that achievement of particular expectations is considered within the appropriate categories. The four categories should be considered as interrelated, reflecting the wholeness and interconnectedness of learning. The categories of knowledge and skills are:

- Knowledge and Understanding (20-30%)
- Thinking (20-30%)
- Communication (20-30%)
- Application (20-30%)

Type of Assessment	Unit Title/Length	Overall Expectations (see pg 2)	Assessment Strategies
70%	1. The Five Cs of Cinematography/28	1-8	Test Film
	2. The Beginnings of Film/21	1-9	Test Silent Film
	3. Documentary Film/21	1-9	Documentary
	4. Film Noir/8	1-9	Test
			Film Noir Scene
30%	Summative Unit/ 32	1-9	Original seven minute short dramatic film
			Total

**Course Resources**

**Films:**

- |                         |                       |                     |
|-------------------------|-----------------------|---------------------|
| American Cinema:Film    | The Graduate          | Triumph of The Will |
| Noir                    | The Kid               | Rear Window         |
| Artie Shaw              | The Lord of the Rings | Visions of Light    |
| The Battleship Potemkin | Joan of Arc           | Light One Candle    |
| The Big Heat            | Kurt and Courtney     | Hoop Dreams         |
| The Gold Rush           | Metropolis            | Big Fish            |
| The Graduate            | Nosferatu             | Cinema Paradiso     |
| The Third Man           | Spellbound            | Wings               |
| Chinatown               | Taxi Driver           |                     |
| Citizen Kane            |                       |                     |

The Matrix

**Text:**

Mascelli, Joseph. *The Five C's of Cinematography*. Silman-James Press, 1998.

**Websites:**

National Film Board of Canada

A variety of articles, film clips and websites were used in addition to these resources.

**Achievement Chart – The Arts, Grades 9–12**

Categories	50–59% (Level 1)	60–69% (Level 2)	70–79% (Level 3)	80–100% (Level 4)
<b>Knowledge and Understanding</b> <i>Subject-specific content acquired in each grade (knowledge), and the comprehension of its meaning and significance (understanding)</i>				
<b>The student:</b>				
Knowledge of content (e.g., facts, genres, terms, definitions, techniques)	– demonstrates limited knowledge of content	– demonstrates some knowledge of content	– demonstrates considerable knowledge of content	– demonstrates thorough knowledge of content
Understanding of content (e.g., concepts, theories, ideas, procedures, processes, methodologies)	– demonstrates limited understanding of content	– demonstrates some understanding of content	– demonstrates considerable understanding of content	– demonstrates thorough understanding of content
<b>Thinking</b> <i>The use of critical and creative thinking skills and/or processes</i>				
<b>The student:</b>				
Use of planning skills (e.g., formulating questions, focusing research, gathering information, organizing a project)	– uses planning skills with limited effectiveness	– uses planning skills with some effectiveness	– uses planning skills with considerable effectiveness	– uses planning skills with a high degree of effectiveness
Use of processing skills (e.g., analysing, evaluating, inferring, interpreting, forming conclusions)	– uses processing skills with limited effectiveness	– uses processing skills with some effectiveness	– uses processing skills with considerable effectiveness	– uses processing skills with a high degree of effectiveness
Use of critical/creative thinking processes (e.g., creative process, design process, problem solving, reflection, elaboration)	– uses critical/creative thinking processes with limited effectiveness	– uses critical/creative thinking processes with some effectiveness	– uses critical/creative thinking processes with considerable effectiveness	– uses critical/creative thinking processes with a high degree of effectiveness
<b>Communication</b> <i>The conveying of meaning through various forms</i>				
<b>The student:</b>				
Expression and organization of ideas and information in art forms (visual arts, music, drama, dance, media arts) and in oral and written forms	– expresses and organizes ideas and information with limited effectiveness	– expresses and organizes ideas and information with some effectiveness	– expresses and organizes ideas and information with considerable effectiveness	– expresses and organizes ideas and information with a high degree of effectiveness

Categories	50–59% (Level 1)	60–69% (Level 2)	70–79% (Level 3)	80–100% (Level 4)
<b>Communication (cont.)</b>				
<b>The student:</b>				
Communication for different audiences and purposes (e.g., expression of emotion in art forms, expression of critical responses in oral and written forms)	– communicates for different audiences and purposes with limited effectiveness	– communicates for different audiences and purposes with some effectiveness	– communicates for different audiences and purposes with considerable effectiveness	– communicates for different audiences and purposes with a high degree of effectiveness
Use of conventions in art forms (e.g., symbolic representation), and vocabulary and terminology of the discipline in oral and written forms	– uses conventions, vocabulary, and terminology of the discipline with limited effectiveness	– uses conventions, vocabulary, and terminology of the discipline with some effectiveness	– uses conventions, vocabulary, and terminology of the discipline with considerable effectiveness	– uses conventions, vocabulary, and terminology of the discipline with a high degree of effectiveness
<b>Application</b> <i>The use of knowledge and skills to make connections within and between various contexts</i>				
<b>The student:</b>				
Application of knowledge and skills (e.g., concepts, processes, technologies, techniques) in familiar contexts (e.g., work requiring accurate repetition)	– applies knowledge and skills in familiar contexts with limited effectiveness	– applies knowledge and skills in familiar contexts with some effectiveness	– applies knowledge and skills in familiar contexts with considerable effectiveness	– applies knowledge and skills in familiar contexts with a high degree of effectiveness
Transfer of knowledge and skills (e.g., concepts, processes, techniques) to new contexts (e.g., work requiring stylistic variation, an original composition, an interdisciplinary or a multi-disciplinary project)	– transfers knowledge and skills to new contexts with limited effectiveness	– transfers knowledge and skills to new contexts with some effectiveness	– transfers knowledge and skills to new contexts with considerable effectiveness	– transfers knowledge and skills to new contexts with a high degree of effectiveness
Making connections within and between various contexts (e.g., connections between the arts; between historical, global, social, environmental, and/or cultural contexts; between personal experiences and the arts)	– makes connections within and between various contexts with limited effectiveness	– makes connections within and between various contexts with some effectiveness	– makes connections within and between various contexts with considerable effectiveness	– makes connections within and between various contexts with a high degree of effectiveness