



The Bishop Strachan School
Department Name: Theatre Arts

Course Title: Dramatic Arts – Film/Video

Grade Level: 12

Ministry Course Code: ADV4M

Teacher's Name: Angie Silverstein

Developed by: Brigitte Berman, Warren Griffiths, Angie Silverstein

Date: September 2007

Revision Date: August 2008

Prerequisite: ADV3M

Credits: 1.0

Length: 110 hours

Course Description/Rational

The objective of this course is to examine the filmmaker as a “master manipulator” (Norman Jewison) or *auteur*. You will create films through digital cameras and "Final Cut Pro" based on the films of specific genres. You will be assessed in the areas of: technical filmmaking and editing, storytelling from treatment to shooting script and critical thinking. More intensive film study will be a major component of the course, examining significant films through seminars and critiques. You will be required to review movies outside of class time. To take this course, you will need ADV3M.

Overall Curriculum Expectations

Theory

1. describe various genres of film and the visual grammar and syntax (editing) of the specific genre;
2. demonstrate an understanding of the history and production work of the genres;
3. describe the editing process of the genres from films.

Creation

4. interpret variety of genres using the technique of film directors;
5. create and present original and adapted works;
6. use the digital camera, "final cut pro", lighting, sound and "mise en scene" to develop better implementation of film and film production.

Analysis

7. evaluate each of the steps taken in the process of creating film: treatment, shooting script, shooting and editing, using appropriate film terminology;
8. evaluate screenings in the school and community;
9. explain how film represents, influences and contributes to culture and society;
10. explain how the study of film can foster self development and global awareness;
11. analyze the personal, social and career skills developed through the study and creation of film.

Instructional Hours Summary

Course Content UNIT	Classroom Hours	Field Trip Hours	Exam Hours	Independent Study/Student Conference Hours	Total
1."Final Cut Pro' training – 30 second commercial/Martin Arnold – Experimental Film	14				14
2.Suspense/Horror Genre	19			4	23
3. Seminars	14				14
4. Canadian Poetry Film	20			4	24
5. Documentaries	14				14

6. Summatives	17			4	21
Total	98			12	110

Unit Descriptions

Unit 1 – Final Cut Pro / 30 Second Commercial/Experimental Film

Students train on ‘the editing program ‘Final Cut’ in context of a commercial and experimental film that they create.

Unit 2 – Suspense / Horror

Students create a horror film from treatment to film.

Unit 3 – Seminars

Students analyze a film of a noteworthy director.

Unit 4 – Canadian Poetry Film

Students adapt a Canadian poem from storyboard to film.

Unit 5 – Documentaries

Students interview a classmate about their poetry film.

Unit 6 – Summatives

Students create their own film.

Teaching/Learning Strategies

<input checked="" type="checkbox"/> Lecture	<input checked="" type="checkbox"/> Brainstorming	<input checked="" type="checkbox"/> Group critique
<input checked="" type="checkbox"/> Demonstration	<input checked="" type="checkbox"/> Group work	<input checked="" type="checkbox"/> Videotape critique
<input checked="" type="checkbox"/> Reading	<input checked="" type="checkbox"/> Committee	<input checked="" type="checkbox"/> Self analysis
<input checked="" type="checkbox"/> Structured discussion	<input checked="" type="checkbox"/> Debate	<input checked="" type="checkbox"/> Peer analysis
<input checked="" type="checkbox"/> Practical exercise	<input type="checkbox"/> Forum	<input checked="" type="checkbox"/> Tutor analysis
<input checked="" type="checkbox"/> Role play	<input type="checkbox"/> Panel	<input checked="" type="checkbox"/> Teacher analysis
<input checked="" type="checkbox"/> Discovery	<input checked="" type="checkbox"/> Seminar	<input checked="" type="checkbox"/> Field trip
<input checked="" type="checkbox"/> Conference	<input type="checkbox"/> Symposium	<input type="checkbox"/> Game
<input checked="" type="checkbox"/> Interview	<input type="checkbox"/> Listening team	<input checked="" type="checkbox"/> Independent study
	<input checked="" type="checkbox"/> Research project	
	<input checked="" type="checkbox"/> Workshop	

Assessment/Evaluation Strategies

Paper and Pencil	Performance Methods	Personal Communication	Other
	Projects	Interviews	Teacher anecdotal records
Works sheets	Portfolios	Conferences	Teacher log
critiques	Presentations	Classroom discussion	Checklists
		Seminars	Rubrics
		Portfolio interview	
	Role playing	Self evaluation	
	Demonstrations	Peer evaluation	

	Diagrams		
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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.

Type of Assessment	Unit Title/Length	Overall Expectations (see pg 2)	Assessment Strategies
70%	'Final Cut Pro' Training	1,2,3,4,5,7-11	Commercial Analysis
	–	1,3,4,5,7,10,11	Treatment/Script
	30 Second Commercial/ Experimental Film	1-11	Film
	Suspense/Horror Genre	1,3,4,5,7,10,11 1,3,4,5,7,10,11 1-11	Treatment
			Script
			Film
Seminars	1,2,3,4,5,7,8,9, 10,11	Presentation	
Canadian Poetry Films	1,2,3,4,5,7,8,9, 10, 11 1-11	Story Board	
		Film	
Documentary	1,3,4,5,7,10,11 1-11	Treatment / Script Film	
30%	Summative	1,3,4,5,7,10,11	Treatment/Shooting Script
		1-11	Film

Course Resources

- Ettogui, Peter, *Cinematography*, Focal Press: 1998
- Katz, Stephen D., *Shot by Shot*, Michael wise Prod: 1991
- The National Film Board, *Norman McClaren*, NFB Press; 2002
- Nowell-Smith, Geoffrey, ed., *The Oxford History of World Cinema*, University Press, 1997
- Thomson, David, *The New Biographical Dictionary of Film*, Alfred A. Knopf: 2004
- Weynand, Diana, *Final Cut Pro 4*, Peachpit Press: 2004

Various films and websites are used throughout the course.

Achievement Chart – The Arts, Grades 9–12

Categories	50–59% (Level 1)	60–69% (Level 2)	70–79% (Level 3)	80–100% (Level 4)
Knowledge and Understanding <i>Subject-specific content acquired in each grade (knowledge), and the comprehension of its meaning and significance (understanding)</i>				
The student:				
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
Thinking <i>The use of critical and creative thinking skills and/or processes</i>				
The student:				
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
Communication <i>The conveying of meaning through various forms</i>				
The student:				
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)
Communication (cont.)				
The student:				
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
Application <i>The use of knowledge and skills to make connections within and between various contexts</i>				
The student:				
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