

Name: _____ Date: _____ Per _____

Unit #8: Studying Film as Literature

(Thurs 5/11) Fri 5/12

- Discuss AP Test
- What areas did you feel most prepared? Least? Suggestions for me?
- AFI Top 100 Films
- Read "[Could This Be the Year Movies Stopped Mattering?](#)"
- In small groups, read then discuss questions
- Class discussion on essay
- Why study film?

HW: Consider your top 3 movies of all-time (these cannot be ones from the past year). Take all markings out of your book to turn in next class.

(Mon 5/15) Tues 5/16

- Submit your top 3 movies of all-time
- Opening discussion question: How has your attitude towards school changed since elementary school? Why?"
- Introduce *Waiting for Superman* by asking what aspects make for a successful school? What factors lead to failing schools?
- As students watch, they will mark down how the director argues his point. Use language from our AP class to see how the filmmaker strengthens his message.

(Wed 5/17) Thurs 5/18

- **ALL BOOKS MUST BE TURNED IN BY CLASS TODAY** (Missing book? Let's talk at lunch today)
- Opening discussion question: What image from the first half of the documentary sticks out to you? What scene was the most effective? What is the key issue (or thesis statement) here?
- Finish watching *Waiting for Superman* and complete work on viewing log
- Small group sharing on notes. What rhetorical strategies were used to communicate its message? Complete SOAPS on the movie (it will be your last SOAPS this year, so savor it!)
- **ABSENT STUDENTS:** In addition to the notes on your viewing, also complete a 600-word typed essay about the rhetorical strategies that the filmmaker uses to communicate his message on the problem of education in the United States. (Due Mon 5/22)

(Fri 5/19) Mon 5/22

- **ABSENT STUDENTS: Essay due (all classes)**
- Explain handouts
- Viewing focus: Framing/Shots/Angles
- Clip: *Philadelphia*
- Viewing focus: Characters
- View clips: *Good Morning, Blue Velvet, Citizen Kane, Crazy Heart; The Royal Tenenbaums*

(Tues 5/23) Wed 5/24

- Film Term Quiz #1
- Viewing focus: Framing/Shots/Angles
- Clip: *Citizen Kane: Talking*
- As with rhetorical devices, we must ask ourselves: "To what effect?"

(Thurs 5/25) Fri 5/26

- Film Term Quiz #2
- Viewing focus: Lighting
- Clips: *Othello, Remains of the Day*
- Viewing focus:
- Sound: digetic and non-digetic
- Clips: *Forrest Gump, Say Anything, One Hour Photo*
- "Road Not Taken" storyboard

HW: Fill out six squares for storyboarding poem. Include angles, framing, lighting, and sound; HW: Bring a short clip to share in class illustrating powerful film techniques

(Tues 5/30) Wed 5/31

- Film Term Quiz #3
- Viewing focus: Mise-en-scene
- *Othello, Apocalypse Now*
- Discussion on symbols & techniques
- Clips: *Sideways, Castaway, 13 Conversations about One Thing*
- Clips: *The Graduate, Apocalypse Now*

HW: HW: Bring a short clip to share in class illustrating powerful film techniques

(Thurs 6/1) Fri 6/2

- Film Term Quiz #4
- Share storyboards and rationale
- Clips: *The Sixth Sense*, others we did not watch

HW: Bring a short clip to share in class illustrating powerful film techniques

(Mon 6/5) Tues 6/6

- "You Shall Know Them By Their Films" activity
- *Citizen Kane* viewing #1

(Wed 6/7) Thurs 6/8

- *Citizen Kane* viewing #2
- Film Study test

(Fri 6/9)

- *Citizen Kane* viewing #3 (If needed)
- Finish clips

Friday, 6/9: SEMINAR TODAY: You are all requested for this.
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American Film Institute's Top 100 Movies of All Time

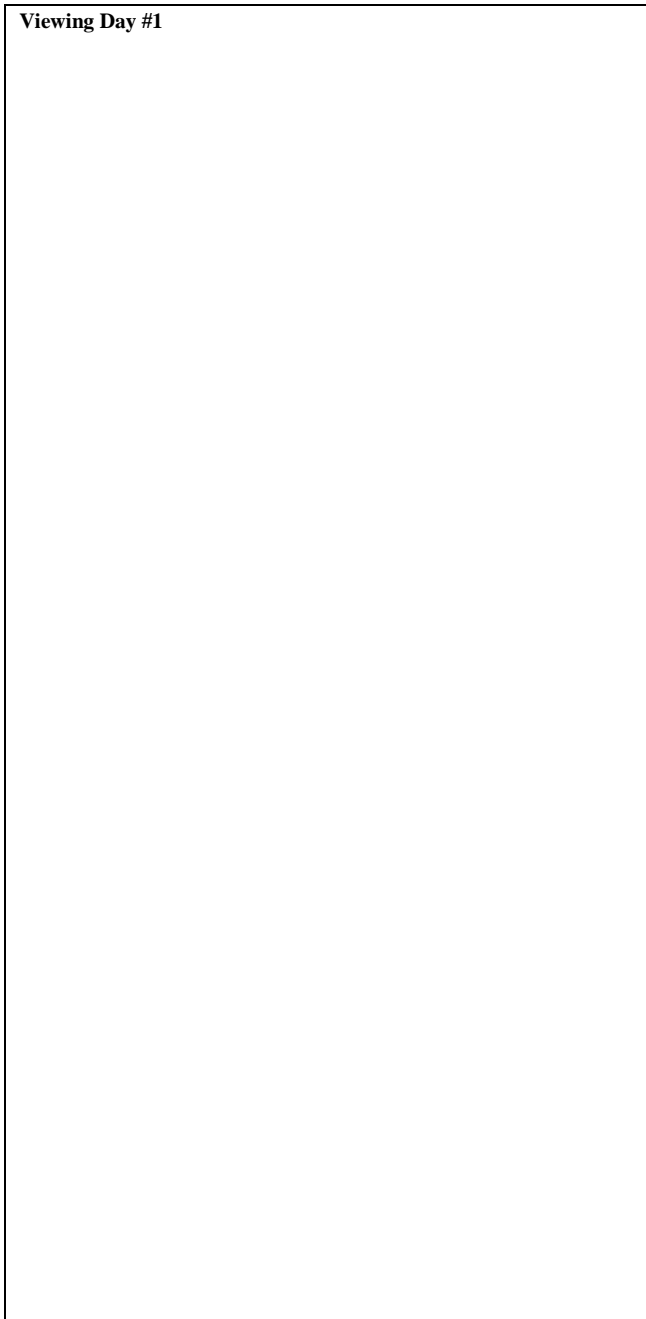
How many have you seen?

1. "Citizen Kane," 1941.
2. "The Godfather," 1972.
3. "Casablanca," 1942.
4. "Raging Bull," 1980.
5. "Singin' in the Rain," 1952.
6. "Gone With the Wind," 1939.
7. "Lawrence of Arabia," 1962.
8. "Schindler's List," 1993.
9. "Vertigo," 1958.
10. "The Wizard of Oz," 1939.
11. "City Lights," 1931.
12. "The Searchers," 1956.
13. "Star Wars," 1977.
14. "Psycho," 1960.
15. "2001: A Space Odyssey," 1968.
16. "Sunset Blvd.," 1950.
17. "The Graduate," 1967.
18. "The General," 1927.
19. "On the Waterfront," 1954.
20. "It's a Wonderful Life," 1946.
21. "Chinatown," 1974.
22. "Some Like It Hot," 1959.
23. "The Grapes of Wrath," 1940.
24. "E.T. the Extra-Terrestrial," 1982.
25. "To Kill a Mockingbird," 1962.
26. "Mr. Smith Goes to Washington," 1939.
27. "High Noon," 1952.
28. "All About Eve," 1950.
29. "Double Indemnity," 1944.
30. "Apocalypse Now," 1979.
31. "The Maltese Falcon," 1941.
32. "The Godfather Part II," 1974.
33. "One Flew Over the Cuckoo's Nest," 1975.
34. "Snow White and the Seven Dwarfs," 1937.
35. "Annie Hall," 1977.
36. "The Bridge on the River Kwai," 1957.
37. "The Best Years of Our Lives," 1946.
38. "The Treasure of the Sierra Madre," 1948.
39. "Dr. Strangelove," 1964.
40. "The Sound of Music," 1965.
41. "King Kong," 1933.
42. "Bonnie and Clyde," 1967.
43. "Midnight Cowboy," 1969.
44. "The Philadelphia Story," 1940.
45. "Shane," 1953.
46. "It Happened One Night," 1934.
47. "A Streetcar Named Desire," 1951.
48. "Rear Window," 1954.
49. "Intolerance," 1916.
50. "The Lord of the Rings: The Fellowship of the Ring," 2001.
51. "West Side Story," 1961.
52. "Taxi Driver," 1976.
53. "The Deer Hunter," 1978.
54. "M*A*S*H," 1970.
55. "North by Northwest," 1959.
56. "Jaws," 1975.
57. "Rocky," 1976.
58. "The Gold Rush," 1925.
59. "Nashville," 1975.
60. "Duck Soup," 1933.
61. "Sullivan's Travels," 1941.
62. "American Graffiti," 1973.
63. "Cabaret," 1972.
64. "Network," 1976.
65. "The African Queen," 1951.
66. "Raiders of the Lost Ark," 1981.
67. "Who's Afraid of Virginia Woolf?," 1966.
68. "Unforgiven," 1992.
69. "Tootsie," 1982.
70. "A Clockwork Orange," 1971.
71. "Saving Private Ryan," 1998.
72. "The Shawshank Redemption," 1994.
73. "Butch Cassidy and the Sundance Kid," 1969.
74. "The Silence of the Lambs," 1991.
75. "In the Heat of the Night," 1967.
76. "Forrest Gump," 1994.
77. "All the President's Men," 1976.
78. "Modern Times," 1936.
79. "The Wild Bunch," 1969.
80. "The Apartment," 1960.
81. "Spartacus," 1960.
82. "Sunrise," 1927.
83. "Titanic," 1997.
84. "Easy Rider," 1969.
85. "A Night at the Opera," 1935.
86. "Platoon," 1986.
87. "12 Angry Men," 1957.
88. "Bringing Up Baby," 1938.
89. "The Sixth Sense," 1999.
90. "Swing Time," 1936.
91. "Sophie's Choice," 1982.
92. "Goodfellas," 1990.
93. "The French Connection," 1971.
94. "Pulp Fiction," 1994.
95. "The Last Picture Show," 1971.
96. "Do the Right Thing," 1989.
97. "Blade Runner," 1982.
98. "Yankee Doodle Dandy," 1942.
99. "Toy Story," 1995.
100. "Ben-Hur," 1959.

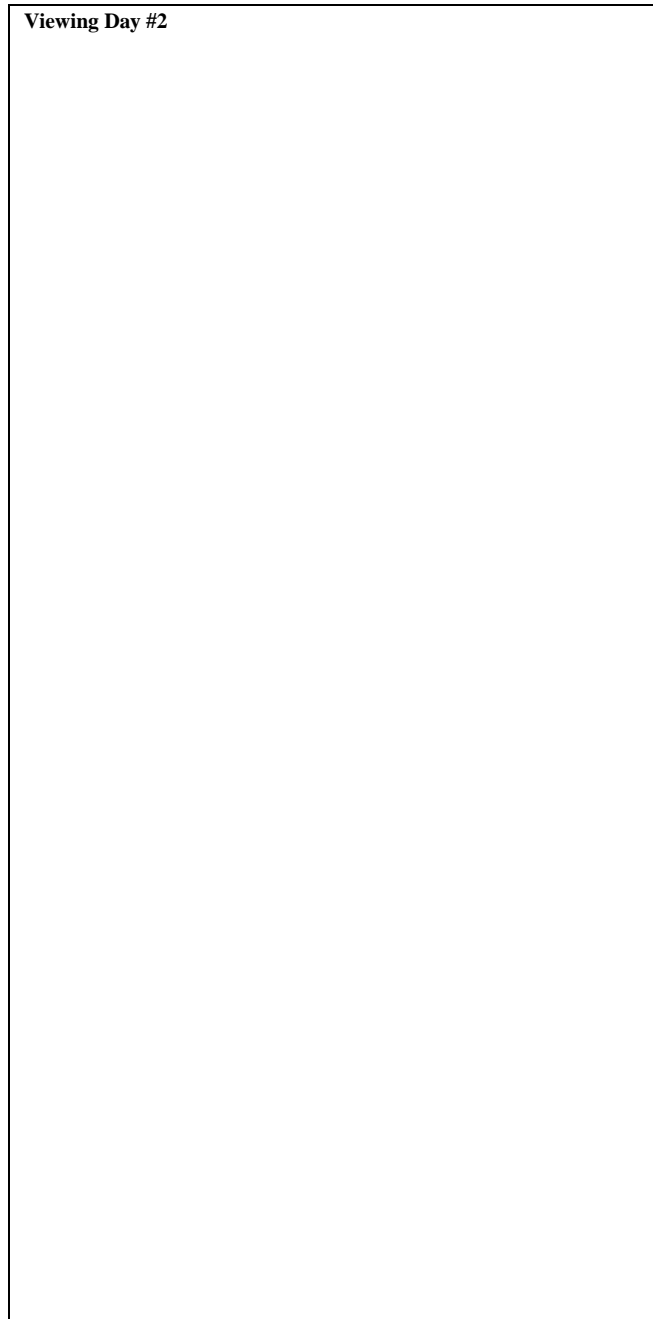
Name: _____ Date: _____ Per: _____

Waiting for Superman Viewing Notes

Viewing Day #1



Viewing Day #2



SOAPS



Name: _____ Date: _____ Per: _____

Glossary of Film Terminology

From *Reading in the Dark* by John Golden

Framing/Shots

Long shot (LS): a shot taken from some distance; shows the full subject and perhaps the surrounding scene as well.

Establishing shot (ES): sets the scene or shows the space of a scene; often a long shot or series of shots.

Close-up (CS): the image being shot takes up at least 80 percent of the frame. There is also the extreme close-up that would show one part of the body or a portion of an object.

Medium shot (MS): in-between LS and CS; people are seen from the waist up.

Camera Angles

Low angle (LA): camera shoots subject from below; has the effect of making the subject look larger than normal strong, powerful, threatening.

High angle (HA): camera is above the subject; usually has the effect of making the subject look smaller than normal-weak, powerless, trapped.

Eye level (EL): accounts for 90 to 95 percent of the shots seen because it is most natural; camera is even with the key character's eyes.

Dutch angle: shot that is tilted sideways on the horizontal line (also called "canted" angle); used to add tension to a static frame, it creates a sinister or distorted view of a character.

Sound

Diegetic: sound that could be heard logically by the characters within the film; sound can also be internal diegetic, meaning that the sound can be heard only within the mind of one character.

Non-diegetic: sound that could not be heard by characters; sound given directly to the audience by the director.

Lighting

Low-key: scene is flooded with shadows and darkness; creates suspense/suspicion.

High-key: scene is flooded with light; creates bright and open-looking scene.

Neutral: neither bright nor dark-even lighting throughout the shot.

Bottom/ side: direct lighting from below or from one side; often dangerous or evil-looking, may convey split personality or moral ambiguity.

Front/rear: soft, direct lighting on face or back of subject-may suggest innocence, creating a "halo" effect.

Camera Movement

Pan: stationary camera moves left or right.

Tilt: stationary camera moves up or down.

Zoom: the camera is stationary but the lens moves, making the objects appear to grow larger or smaller.

Dolly: the camera itself is moving with the action-on a track, on wheels, or held by hand.

Editing Techniques

The most common is a "cut" to another image. Others are:

Fade: scene fades to black or white; often implies that time has passed.

Dissolve: an image fades into another; can create a connection between

Cross-cutting: parallel editing that is happening simultaneously;

Flashback: movement into action that has happened previously, often signified by a change in music, voice-over narration, or a dissolve; a "flash-forward" leads us ahead in time.

Eye-line match: a shot of a person looking, then a cut to what he or she saw, followed by a cut back for a reaction.

Mise-en-Scene

This term refers to what appears within the frame of the shot, including the costumes, props, acting, lighting, and makeup.

Focus

Soft focus: when a director intentionally puts his or her object slightly out of focus to make the image look softer or unclear.

Rack focus: when a director shifts the focus from one object to another in the same shot in order to direct the audience's attention.

Deep focus: when the foreground and background are equally in focus.

Name: _____ Date: _____ Per: _____

Viewing Log #1

Title: _____ Director: _____

What I noticed as interesting or creative:

Viewing Log #2

Title: _____ Director: _____

What I noticed as interesting or creative:

Viewing Log #3

Title: _____ Director: _____

What I noticed as interesting or creative:

Viewing Log #4

Title: _____ Director: _____

What I noticed as interesting or creative:

Viewing Log #5

Title: _____ Director: _____

What I noticed as interesting or creative:

Viewing Log #6

Title: _____ Director: _____

What I noticed as interesting or creative:

Viewing Log #7

Title: _____ Director: _____

What I noticed as interesting or creative:

Viewing Log #8

Title: _____ Director: _____

What I noticed as interesting or creative:

Viewing Log #9

Title: _____ Director: _____

What I noticed as interesting or creative:

Viewing Log #10

Title: _____ Director: _____

What I noticed as interesting or creative:

Viewing Log #11

Title: _____ Director: _____

What I noticed as interesting or creative:

Viewing Log #12

Title: _____ Director: _____

What I noticed as interesting or creative:

Viewing Log #13

Title: _____ Director: _____

What I noticed as interesting or creative:

Viewing Log #14

Title: _____ Director: _____

What I noticed as interesting or creative:

Viewing Log #15

Title: _____ Director: _____

What I noticed as interesting or creative:

Viewing Log #16

Title: _____ Director: _____

What I noticed as interesting or creative:

Viewing Log #17

Title: _____ Director: _____

What I noticed as interesting or creative:

Viewing Log #18

Title: _____ Director: _____

What I noticed as interesting or creative:

1. The Road Not Taken

TWO roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth; 5

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same, 10

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back. 15

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I—
I took the one less traveled by,
And that has made all the difference. 20

Citizen Kane

These are scenes to look for in the film. They are listed in chronological order.

- First scene: "No Trespassing." The camera (and you, the viewer) ignore the sign.
- Camera draws closer to the window of Xanadu. The window stays in the same place but it gets closer as you pass many of the items that will be mentioned in the newsreel to come.
- Kane's lips say, "Rosebud."
- The nurse is seen in the broken glass ball.
- "News on the March." An imitation of a typical newsreel such as "Time on the March" that might have been shown in movie theaters around the country. This is Charles Foster Kane as history might know him.
- What is the setting of the movie? What is it you are supposed to be looking at? First we see a bedroom, then a movie about Kane, and then the newsreel stops and suddenly you're in a small screening room. If you feel disoriented and don't know where you are in the movie, don't feel bad. You are supposed to feel out of place and off balance. At any point in the movie you can't tell where you are in the story and do not know how far you are from the end. As a matter of fact, if you should come into a screening of this movie someday, you still won't know where you are in the movie, beginning, middle or end, even if you have seen it before. You are outside time.
- Faceless men discuss the newsreel. Mr. Thompson is introduced. The search for "Rosebud" begins. You will never see Mr. Thompson's face.
- The camera goes through the skylight during the storm. Early special effects.
- Susan Alexander Kane, Kane's second ex-wife, is introduced.
- The Thatcher Library. Walter Thatcher is introduced. Thatcher is revered almost as an icon. Note the sunlight that streams down on the table and the caretakers of the "The Book."
- Kane's childhood in Colorado. Mary Kane gains the money because a boarder left the deed to a "worthless" gold mine as payment for the rent. The mine turns out to be "the Colorado Lode" and worth millions.
- Listen to the mother's voice as she yells, "Charles." It is shrill and harsh. (By the way, that's Agnes Morehead playing the mother. She will become better known as Endora, the mother on the television show *Bewitched*.)
- With what does Charles hit Mr. Thatcher?
- Kane is raised by a bank "where you can't get at him," Mary tells her husband Jim. What does that mean? Is the father ever mentioned by Kane or anyone else in the movie again? What should you make of this?
- What is the Christmas gift that Thatcher gives to Charles?
- "I think it would be fun to run a newspaper."
- Introduction of Mr. Bernstein. Note Bernstein's description of what a person might remember.
- Kane turns against his guardian, Mr. Thatcher, and attempts to destroy him.
- Watch for the optical illusion while Kane signs away his ownership of much of his empire. Keep your eye on the window in the back of the room. When Kane is close to Bernstein, Kane appears large and the window seems small. When Kane walks to the back of the room he talks about what has happened to his power. Kane becomes tiny and the viewer realizes that the window is huge. This is a result of the "deep focus" technique of Greg Toland. Because objects in the foreground and the background stay in equal focus, the viewer has no depth perception to tell what is supposed to be close or far away except for the relative size of the object. When the viewer has no idea what the size of the object is, the viewer can be fooled.
- "You know, Mr. Bernstein, if I hadn't been very rich, I might have been a great man," Kane says. . . .
"What would you have liked to have been?" Thatcher asks Kane.
"Everything you hate," is the reply.
- The first days of the newspaper. Kane says that he wants to make the *Inquirer* as important to the people of the city as the "gas in that light." Gas lights will become obsolete very quickly.
- Note the Declaration of Principles and who wants to save them.
- Leland says that he has a hunch that it will become important like the Constitution or the Declaration of Independence - "or my first report card." Leland wryly indicates a bit of cynicism.
- Watch the portrait of the *Chronicle* staff as they become the *Inquirer* staff. It is a great effect, even today.
- The birthday party for Kane. Listen for what Kane says about his promises. Listen to the conversation between Leland and Bernstein about principles and what "we stand for."
- Kane marries the niece of the president, Emily Monroe Norton. According to the news reel, Emily will die in a car crash with their son. The fate of these two characters is not mentioned outside of the news reel. Notice how little is said about Kane's son.
- Breakfast between the Kanes. It is the beginning and the ending of a marriage in less than two minutes. It is wonderful movie making. At the end Emily is reading the *Chronicle*.

- Kane meets Susan Alexander. Watch for the items on Susan's bureau. You will see the glass ball for the first time. Listen for the reason Kane is out that night. Listen for the reason Susan wants to sing opera. "You know what mothers are like," she says. "Yes," he replies. Welles says volumes with a look. This scene links the glass ball, Colorado, Kane's mother and Susan Alexander. It is key to understanding why he takes up with Susan.
- Kane is campaigning. We see Junior for the only time in the film. The only other time Junior will even be mentioned is by Susan Alexander who thinks Charlie should consider him when dealing with Gettys blackmail.
- Emily Monroe Norton Kane meets Jim Gettys and Susan Alexander. Notice who the least important person in the room is. She is merely a pawn for all the other players to manipulate. Notice also how civil Gettys and Norton are to each other. They respect and understand each other more than they respect and understand Charles Kane.
- Headline: "Kane Caught in Love Nest with 'Singer.'" What do the quotes around "Singer" mean?
- After the election, look for the scene that makes Leland and Kane look like giants as they talk. In order to shoot this scene Greg Toland had to dig into the floor of the set put the camera at floor level. Welles also had to put a ceiling into the set because the camera was shooting up. Kane says, "A toast, Jedidiah, to love on my terms. They're the only terms that anybody ever knows." Where do you think he got this philosophy?
- Wedding day: "We're going to be a great opera star."
- Note that the opening of the opera is shown twice. What do you learn during the second that you don't learn in the first?
- "You don't know what it means when people just don't, the whole audience just doesn't want you," Susan says. "That's when you've got to fight them," Kane replies. His mother sent him away. Thatcher never wanted him. How does Kane see the world?
- See the size of the mansion. Kane and others are dwarfed by the scale of the rooms, especially the fireplace. What does this indicate about Kane?
- The small picnic in the country. Note what Susan and Kane say about love. Note Susan's voice. Does she sound like the mother who yelled, "Charles!" out the window in Colorado?
- Watch for the pterodactyls in the picnic scene. A story I read, but can't track down, is that Welles used background scenery from *King Kong* to represent the swamplands of Florida.
- As the Kanes argue there are screams coming from the picnic. The screams seem to be ignored. There is nothing in the world except them. These two are completely self-centered.
- The cockatoo screeches. Who does this sound like? Mother? Susan?
- Kane wrecks the bedroom after Susan leaves. What does he pick up that stops his anger?
- Kane leaves the room and passes the mirrors. How many Kanes do you see? What do you think the director was trying to get you to understand about the movie, or about Kane?
- About "Rosebud," Raymond says, "I heard him say it the other time, too." Though Raymond does not appear in the scene, it seems he is the source for the newspaper story about Kane's last word.
- Look at the basement of loot. Note the scope of that scene and imagine that there had to be somebody who had to set the stage for that scene *and* place key bits of props from earlier scenes where the camera would pick them up for the audience to see.
- Listen to Thompson's remarks about finding "Rosebud" and what it would say about a person's life. Do you agree?
- Find "Rosebud." Well, are you satisfied or not? Now recall what Thompson had just said about finding "Rosebud."
- The secret of "Rosebud" goes up in smoke. What else will never be known about Kane?
- Last scene: "No Trespassing." What is the director trying to say?

Questions:

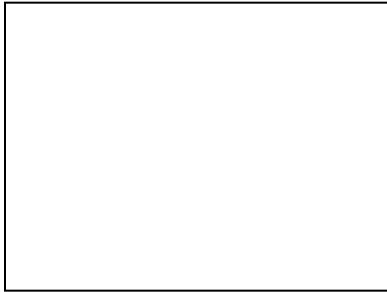
- What does this movie say about a person's life? What does it say about what we read in the newspapers or see on television about people's lives? Whose point of view do you not have in this movie about Charles Foster Kane?
- Trace the references to Charles' mother or mothers in general throughout the movie. How many do you have and what do they say about the other characters and what motivates them. For instance, what did Charles' mother have to do with his affair with Susan Alexander?
- Why do you think the mother wants to get Charles out of Colorado?
- Kane states, "If I hadn't been rich, I might have been a really great man." What do you think he means by this? Do you agree?
- You are the best friend of Charles Foster Kane that you can be. Choose a crucial time in his life when you would advise him. What time in his life would you choose and what would you advise him to do?
- Kane states, "A toast, Jedidiah, to love on my terms. They're the only terms that anybody ever knows." What is your reaction to this statement? Do you agree with it or not and why?

Thanks to Thomas Trevenen for this film guide.

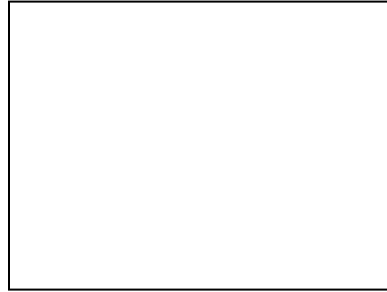
<http://www.masconomet.org/teachers/trevenen/citkane.html>

Storyboarding a Story

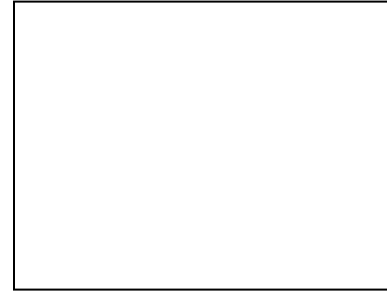
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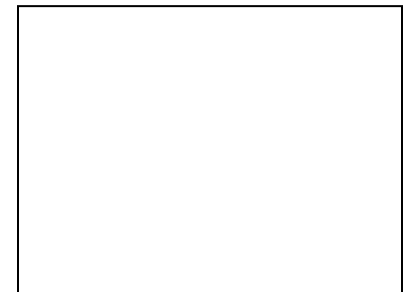
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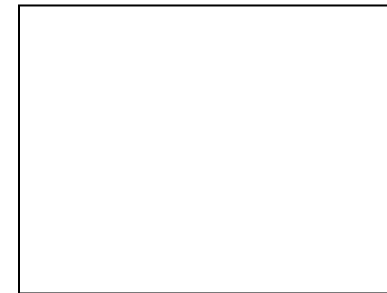
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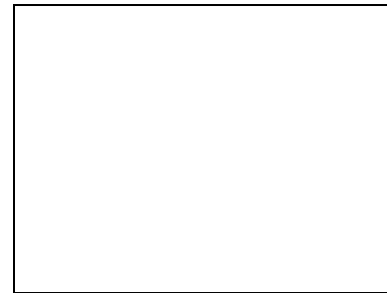
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