

Name: \_\_\_\_\_ Date: \_\_\_\_\_ Per \_\_\_\_\_

## Unit #8: Studying Film as Literature

### Fri 5/18

- 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.

### Tues 5/22 (Far East week)

- **ALL BOOKS MUST BE TURNED IN BY CLASS TODAY** (Missing book? Let's talk at lunch today)
- 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.

### Thurs 5/24 (Far East week)

- 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 500-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 Tues 5/29)**

### Wed 5/30

- 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*

### Fri 6/1

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

### Tues 6/5

- Film Term Quiz #2
- Viewing focus: [Lighting](#)
- Clips: *Othello, Remains of the Day*
- Viewing focus:
- [Sound](#): diegetic and non-diegetic
- 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

### Thurs 6/7

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

### Fri 6/8 2:00pm

Last Day for Late Credit for Past Assignments

### Mon 6/11 (50 minutes)

- Share storyboards and rationale
- Clips: *The Sixth Sense*, others we did not watch
- Student clips
- **Turn in Viewing Logs**

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

### A2: Tues 6/12 (A4: Wed 6/13)

- Film Study test
- Student clips
- "You Shall Know Them By Their Films" activity

During this unit, we will explore ways in which film is considered to be a narrative art, like poems and short stories are. Like the novelist, the filmmaker has an array of tools to use in order to get his message to the audience. (e.g., the author uses metaphors; the director uses lighting.) We will examine both the tools and the effects on the message.

This unit is fast-paced and requires your attendance and attention. Since we will use many film clips for discussion, you will need to be there to get the information.

For our unit, we will work the following films:

*Citizen Kane*  
*Othello*  
*Forrest Gump*  
*Apocalypse Now*  
*Say Anything*  
*13 Conversations about One Thing*  
*The Royal Tenenbaums*

*North by Northwest*  
*Castaway*  
*The Graduate*  
*Good Morning, Vietnam*  
*One Hour Photo*  
*The Sixth Sense*

*Blue Velvet*  
*Ghost*  
*The Remains of the Day*  
*Rocky*  
*Sideways*  
*Philadelphia*



## American Film Institute's Top 100 Movies of All Time

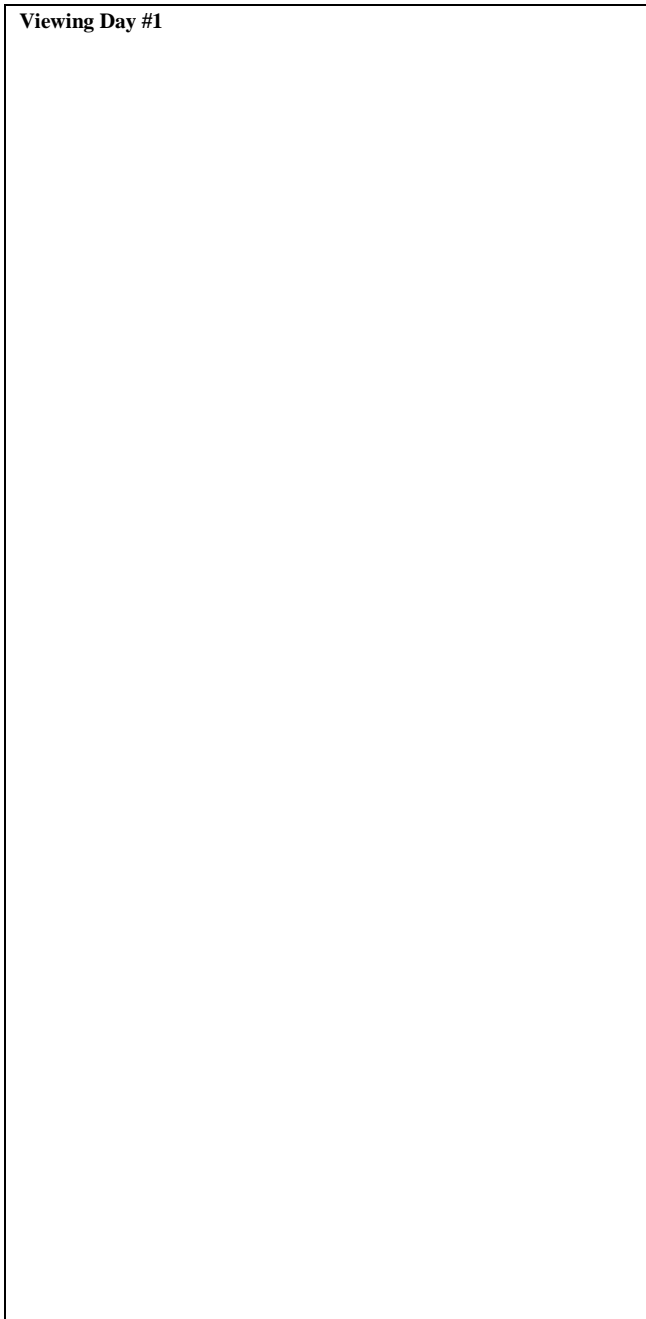
*How many have you seen?*

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.

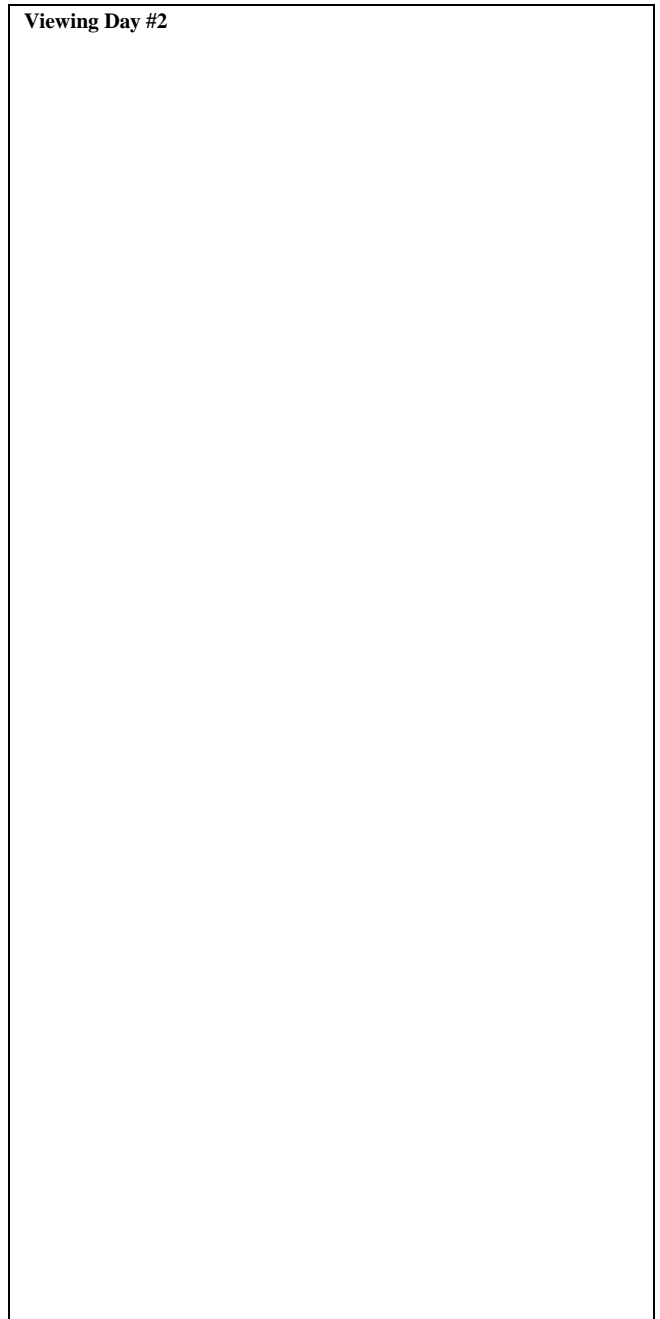
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*Waiting for Superman* Viewing Notes

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:

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**Viewing Log #2**

Title: \_\_\_\_\_ Director: \_\_\_\_\_

What I noticed as interesting or creative:

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**Viewing Log #3**

Title: \_\_\_\_\_ Director: \_\_\_\_\_

What I noticed as interesting or creative:

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**Viewing Log #4**

Title: \_\_\_\_\_ Director: \_\_\_\_\_

What I noticed as interesting or creative:

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**Viewing Log #5**

Title: \_\_\_\_\_ Director: \_\_\_\_\_

What I noticed as interesting or creative:

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**Viewing Log #6**

Title: \_\_\_\_\_ Director: \_\_\_\_\_

What I noticed as interesting or creative:

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**Viewing Log #7**

Title: \_\_\_\_\_ Director: \_\_\_\_\_

What I noticed as interesting or creative:

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**Viewing Log #8**

Title: \_\_\_\_\_ Director: \_\_\_\_\_

What I noticed as interesting or creative:

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**Viewing Log #9**

Title: \_\_\_\_\_ Director: \_\_\_\_\_

What I noticed as interesting or creative:

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**Viewing Log #10**

Title: \_\_\_\_\_ Director: \_\_\_\_\_

What I noticed as interesting or creative:

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**Viewing Log #11**

Title: \_\_\_\_\_ Director: \_\_\_\_\_

What I noticed as interesting or creative:

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**Viewing Log #12**

Title: \_\_\_\_\_ Director: \_\_\_\_\_

What I noticed as interesting or creative:

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**Viewing Log #13**

Title: \_\_\_\_\_ Director: \_\_\_\_\_

What I noticed as interesting or creative:

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**Viewing Log #14**

Title: \_\_\_\_\_ Director: \_\_\_\_\_

What I noticed as interesting or creative:

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**Viewing Log #15**

Title: \_\_\_\_\_ Director: \_\_\_\_\_

What I noticed as interesting or creative:

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**Viewing Log #16**

Title: \_\_\_\_\_ Director: \_\_\_\_\_

What I noticed as interesting or creative:

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**Viewing Log #17**

Title: \_\_\_\_\_ Director: \_\_\_\_\_

What I noticed as interesting or creative:

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**Viewing Log #18**

Title: \_\_\_\_\_ Director: \_\_\_\_\_

What I noticed as interesting or creative:

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\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## 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

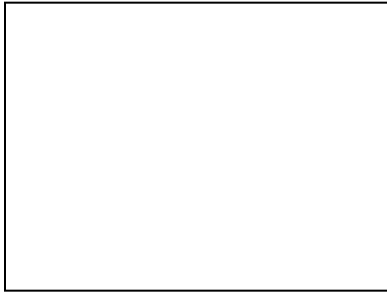
Then took the other, as just as fair,  
And having perhaps the better claim,  
Because it was grassy and wanted wear;  
Though as for that the passing there  
Had worn them really about the same, 10

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

# Storyboarding a Story

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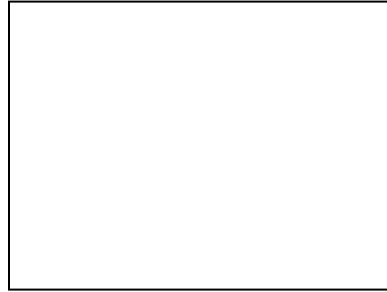


Angle/lighting/sound notes:

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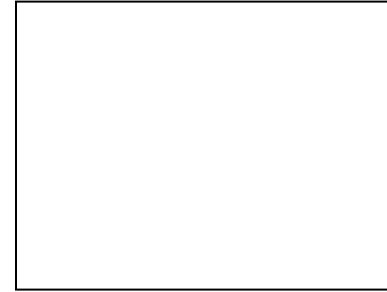


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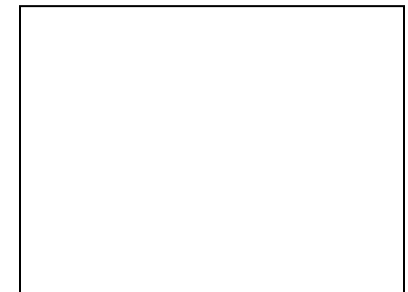


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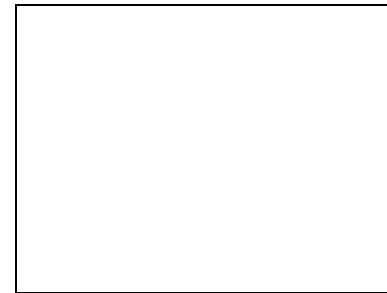


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