

Name: _____ Date: _____ Per _____

Unit #9: Studying Film as Literature

(Thurs 5/16) Fri 5/17

- Discuss AP Test
- What areas did you feel most prepared? Least? Suggestions for me?
- Writing Portfolio assignment explanation
- AFI Top 100 Films
- Read "[Could This Be the Year Movies Stopped Mattering?](#)"
- In small groups, respond to these questions:
 1. According to the author, why do movies matter less today?
 2. What does he mean by "absorbing the DNA from Hollywood"?
 3. What is your experience with movies? Do they matter less to you today than they did in the past?
- 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; writing portfolio and parent conference

(Mon 5/20) Tues 5/21 [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.

HW: Writing portfolio and parent conference

(Wed 5/22) Thurs 5/23 [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 at 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 5/28)**

HW: Writing portfolio and parent conference

(Fri 5/24) Tues 5/28

- **Writing Portfolio Due (early)**
- Explain handouts
- Introduce film study: : *Good Morning, Blue Velvet*, *Citizen Kane*, *Rocky*
- Viewing focus: Framing/Shots/Angles
- Clips: *Citizen Kane: Talking*;

(Wed 5/29) Thurs 5/30

- **Writing Portfolio Due**
- Viewing focus: Framing/Shots/Angles
- Clip: *Philadelphia*
- Viewing focus: Characters
- View clips *Crazy Heart*; *The Royal Tenenbaums*
- As with rhetorical devices, we must ask ourselves: "To what effect?"
- Sound: digetic and non-digetic
- Clips: *Forrest Gump*, *Say Anything*, *One Hour Photo*

(Fri 5/31) Mon 6/3

- Viewing focus: Lighting
- Clips: *Othello*, *Remains of the Day*
- Read and discuss "[The Life You Save May Be Your Own](#)" by Flannery O'Connor (Elements of Lit, p. 858)

HW: Storyboard Snapshot Project. Include angles, framing, lighting, and sound

(Tues 6/4) Wed 6/5

- 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*
- **Turn in Viewing Logs**

HW: Storyboard Snapshot Project

(Thurs 6/6) Fri 6/7

- **Storyboard Snapshot Projects due**
- Share storyboards and rationale
- Clips: *The Sixth Sense*, others we did not watch
- Student clips

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

Fri 6/7 Sem Session 1: Storyboard Sharing
2:00pm Deadline for Late Credit for Past Assignments

Final Exam Week

A2 and A3: Mon 6/10

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

B1: Tues 6/11

- Film Study test

B1: Wed 6/12

- 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.

Assignments

Storyboard Snapshot Project

In order to show your knowledge of film terms in action, you will “film” key scenes from our short story, “The Life You Save May Be Your Own” by Flannery O’Connor. Each slide will have an original shot, then the filming choices and what they show. Include a key text/passage.

Create in Google Slides. Label it: **PER-LASTNAME-LIFEYOUSAVE-SLIDESHOW**, and place in our shared folder, “Life You Save.” Please **DO NOT** share it with me.

Grading Rubric

--Includes 5 original/clever shots connected with story and key text for each	1	2	3	4	5	6
--Identifies angle, framing, lighting, and sound and rationale	1	2	3	4	5	6
--Slideshow is neat and error-free	0	1	2			
--Verbal presentation is professional and rehearsed	0	1	2	3		
						+3 Extra for above-the-guidelines work
						Total: _____/17

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Writing Portfolio Project Grading Rubric

Due 5/24—early turn-in +1; 5/28 or 5/29—on-time; 5/30 with late pass

Self-Reflection Responses

Insufficient	2	4	Adequate	6	Good	8	Excellent	10
Demonstrates superficial or insufficient responses to self-reflection questions. They do not demonstrate an appropriate evaluation of work. They could have been written without looking at graded papers.			Demonstrates average responses to self-reflection questions. The answers are somewhat reflective of the graded papers, but lacks depth and insight for an AP class.		Demonstrates clear responses to self-reflection questions. The answers are reflective of the graded papers, and reflects depth and insight for an AP class.		Demonstrates unique and creative responses to self-reflection questions. The answers are reflective of the graded papers and deeply addresses points of self-reflection. The writing shows insight and clarity.	

--Text format, fonts, and layout are neat and clear	0	1	2
--Portfolio is assembled as directed (with a strong clip)	0	1	2
--Contains all 15 graded pieces (graded with comments)	1	3	6

Total: _____/20

American Film Institute's Top 100 Movies of All Time

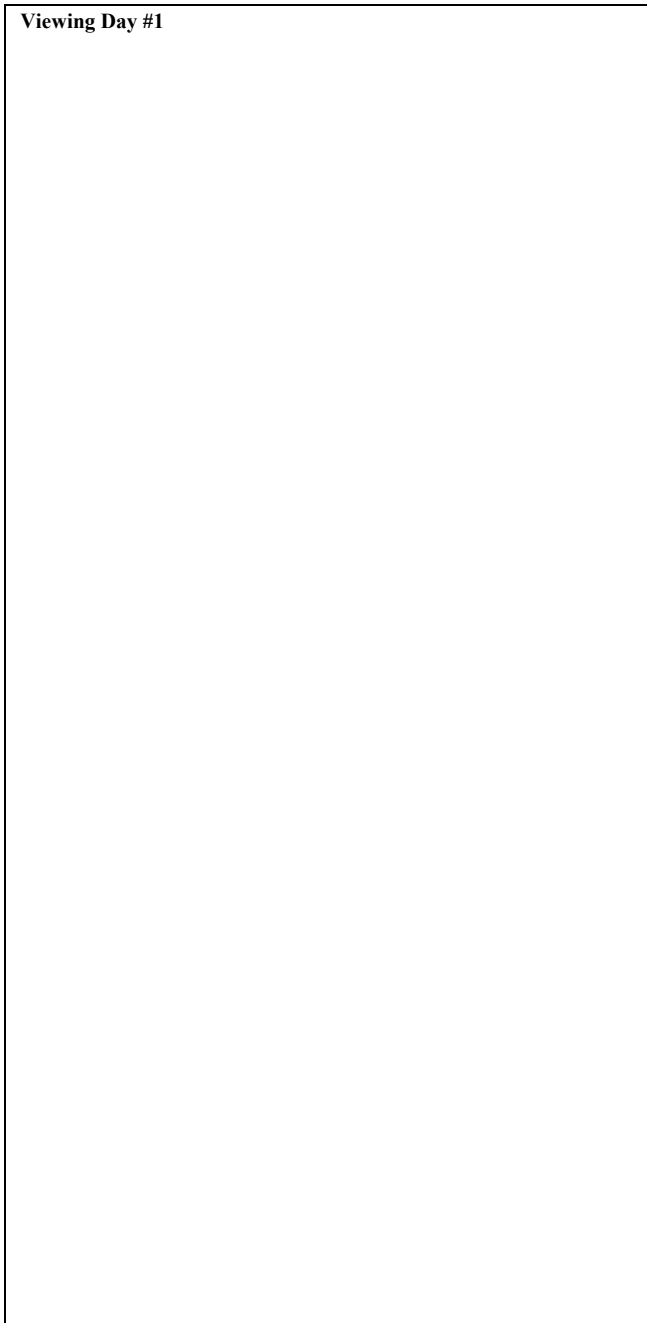
How many have you seen?

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.

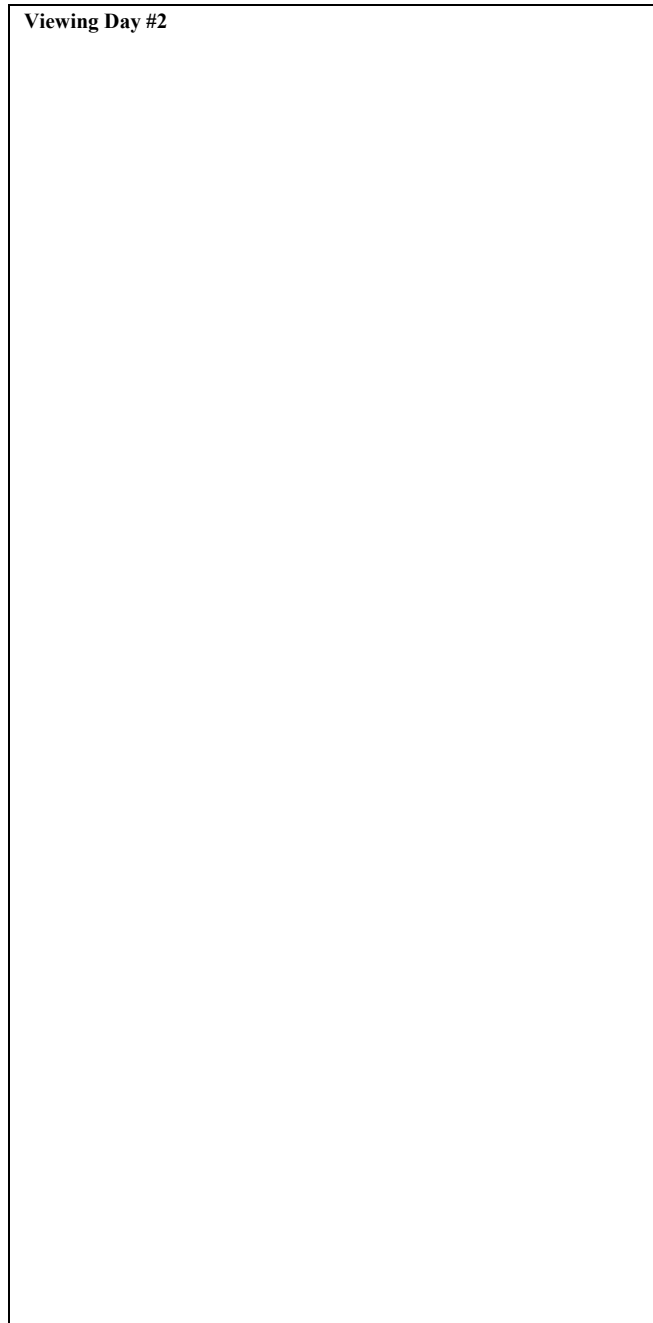
Name: _____ Date: _____ Per: _____

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:

Writing Portfolio Self-Evaluation for 2018-19
 AP English Language & Composition

Name: _____ Date: _____ Period: _____

NO HANDWRITING ON THE FINAL ASSIGNMENT

In order to see a pattern in your writing, you will record seven graded papers that represent your writing throughout the semester. Include a variety of samples that reflect your work as a writer. Choose those with ample comments.

	Paper Title	Assignment	Date Completed	Grade (include class grade, AP grade)	Teacher/Student Comments and corrections (both positive and critical)
	“Teenagers and the Walking Dead”	<i>The Walden Experiment</i> essay	9/2017 (only month/year needed; assemble in chronological order)	44/50 (88%) (points possible / points earned) x 100 AP Score:8	Needs more details Commas go inside quotations Follow paper format Thesis statement is weak Proofread for careless errors Excellent title that connects to the paper Their/they’re circled
1					
2					
3					
4					
5					
6					
7					
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16					

Start this on a new page:

SEMESTER TWO WORK

Name: _____ Period: _____

Writing Self-Evaluation. Give your responses in complete sentences. They should be reflective responses of substance, not merely one or two sentences. *Strive for about 100 words for each. TYPE.*

Best writing sample this year:

Answer in unbolded text

Aside from grade, what made it so good?

Answer in unbolded text

Weakest writing sample this year:

Answer in unbolded text

Aside from grade, what made it so weak?

Answer in unbolded text

Common grammar errors throughout my papers:

Answer in unbolded text

My overall strengths as a writer:

Answer in unbolded text

My overall weaknesses as a writer:

Answer in unbolded text

Evaluate your improvement as a writer this year. What areas did you grow stronger?

Answer in unbolded text

Assembly:

- Writing Portfolio-This one
- Self-evaluation
- Former graded Writing Portfolio
- 15 graded writing pieces, in order on the writing log
- Strong/butterfly clip together before class starts

After Writing Portfolio and Self-Reflection are completed, print and **plan a parent-student conference.**

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Parents: Please sit down with your student for a **10-15 minute parent-student conference** on writing. Your child should have this typed evaluation and all the graded papers in front of you for this meeting. Please take time to review student writing, the grades, student comments as well as my comments. This will give you a good picture of your student's writing throughout our year in AP English.

Comment on improvement you see in your child's work. (Please just write your comments here. No typing needed)

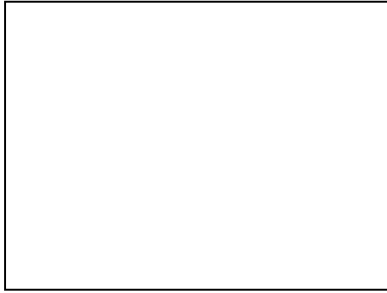
Parent Signature

Parent Name, printed

Date

Storyboarding a Story

Title: _____



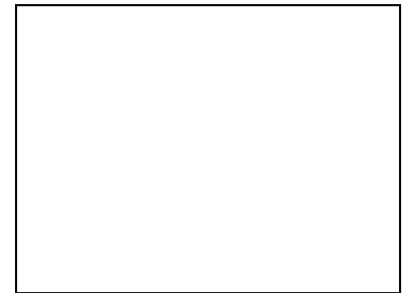
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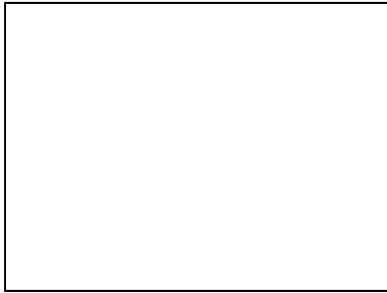
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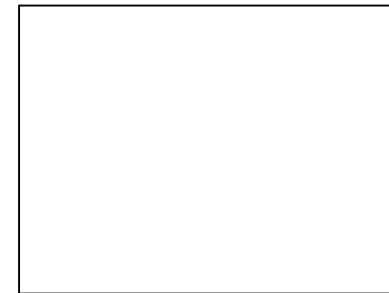
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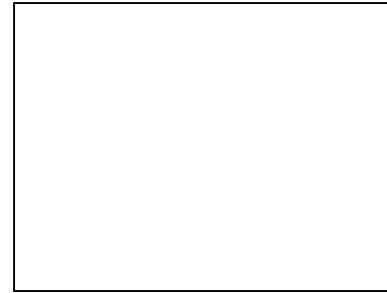
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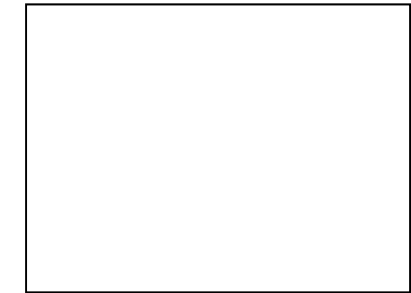
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