IB DP Film

Course Level: 11th & 12th
Course Code:

Two-year course (four semesters) | 11th and 12th grade)
Prerequisite: Entrance into the International Baccalaureate (IB) Diploma Programme (DP)

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Room #: 223

Course Description

Film is a powerful and stimulating art form and practice.

The DP film course aims to develop students as proficient interpreters and makers of film texts. Through the study and analysis of film texts, and through practical exercises in film production, the film course develops students' critical abilities and their appreciation of artistic, cultural, historical and global perspectives in film. Students examine film concepts, theories, practices and ideas from multiple perspectives, challenging their own viewpoints and biases in order to understand and value those of others.

DP film students experiment with film and multimedia technology, acquiring the skills and creative competencies required to successfully communicate through the language of the medium. They develop an artistic voice and learn how to express personal perspectives through film.

The film course emphasizes the importance of working collaboratively. It focuses on the international and intercultural dynamic that triggers and sustains contemporary film, while fostering in students an appreciation of the development of film across time, space and culture. DP film students are challenged to understand alternative views, to respect and appreciate the diverse cultures that exist within film, and to have open and critical minds.

DP film students require courage, passion and curiosity.

- Courage—to experiment and create, to explore ideas through action and to harness imagination.
- Passion—to communicate and to act communally, and to research and formulate ideas, communicating discoveries in a variety of forms.
- Curiosity—about themselves and others and the world around them, and about the limitless possibilities of human expression through film.

At the core of the DP film course lies the need for creative exploration and innovation. Students are challenged to acquire and develop critical thinking, reflective analysis and the imaginative synthesis that is achieved through practical engagement in the art, craft and study of film.

Course Overview

Core syllabus areas

Reading film
SL and HL students will examine film as an art form, studying a broad range of film texts from a variety of cultural contexts and analysing how film elements combine to convey meaning. (45 hours)

Contextualizing film
SL and HL students will explore the evolution of film across time, space and culture. Students will examine various areas of film focus in order to recognize the similarities and differences that exist between films from contrasting cultural contexts. (45 hours)

Exploring film production roles
SL and HL students will explore various film production roles through engagement with all phases of the filmmaking process in order to fulfill their own filmmaker intentions. Students acquire, develop and apply skills through filmmaking exercises, experiments and completed films. (60 hours)

Collaboratively producing film (HL only)
HL students focus on the collaborative aspects of filmmaking and experience working in core production teams in order to fulfill shared artistic intentions. They work in chosen film production roles and contribute to all phases of the filmmaking process in order to collaboratively create original completed films. (90 hours-HL only)

It is anticipated that most taught activities for DP film will cover several different parts of the course at once, so the time allocations indicated in the “Core syllabus areas” table are neither prescriptive nor restrictive. Careful planning of class activities, film screenings and, where feasible, lectures from film scholars and workshops with industry professionals, is needed to ensure the best use of the time and resources available.

The suggestions for taught activities outlined in the syllabus content that follows are intended to stimulate a broad range of exciting and engaging approaches to fulfilling the requirements of the course. These are not intended to be prescriptive nor restrictive activities, but illustrate many possible pathways to fully preparing students for the demands of the film assessment tasks. Further resources to underpin the planning and delivery of this course can be found in the Film teacher support material.

Course Content

The film course is intended to be taught through dynamic cycles of inquiry, action and reflection.

> "Through inquiry, action and reflection, IB programmes aim to develop a range of thinking, self-management, social communication and research skills referred to in IB programmes as 'approaches to learning'" What is an IB education? (2013:5).

Inquiry
Inquiry in the film course involves both structured inquiry into established bodies of knowledge and engagement with complex problems in order to better understand them. Through this process, students should be encouraged to examine possibilities for further inquiry, experimentation, exploration and personal development in order to reach a deeper level of understanding.

Action
Action in the film course is both a strategy and an outcome, ensuring that learning emerges out of practical, real-world experiences. Action involves learning by doing, the practical application that enhances learning not only of acquired subject knowledge, but also further develops skills, processes and products involved in the study, application and appreciation of film.

Reflection
Reflection in the film course requires students to become critically aware of their own development as international filmmakers and calls on them to scrutinize their influences, methods and conclusions, as well as the products and performances that grow from their experiences and endeavours. Students experience presenting work in a variety of formats, consider the potential impact of this work and evaluate the extent to which they can fulfil intentions.

Taught content
To fully prepare students for the demands of the film assessment tasks, teachers are expected to ensure that their planning addresses each of the requirements stated in the following table, which is represented as the interplay between inquiry, action and reflection.

Course Syllabus Areas by Course Content

	Core syllabus requirements		
	Inquiry	**Action**	**Reflection**
Reading film	Students will: • explore a variety of film texts (including narrative, documentaries, television shows and shorts) that originate from various **cultural contexts**, gaining an understanding of how **film elements** combine to convey meaning • research and respond to a variety of film texts, using both primary and secondary sources, identifying how the film texts are constructed and the ways in which choices in **film elements** convey meaning • acquire and develop technical and critical film vocabulary to support their analysis.	Students will: • experience discussing film sequences and film texts through a variety of key film concepts • document their own interpretations of how meaning is constructed through **film elements** in film sequences and how these relate to the entire film texts from which they belong • analyse and deconstruct a variety of film sequences and film texts, showing an awareness of the **cultural contexts** from which the film texts originate.	Students will: • consider and link **film elements** and **cultural contexts** within film texts they have studied, as well as to other films they have experienced • reflect on their analysis of **film elements** and film texts in both formal and informal presentations • experience presenting work as a written textual analysis.
Contextualizing film	Students will: • examine and research the evolution of film across space, time and culture • explore a variety of film traditions, conventions and areas of **film focus** in order to formulate clearly defined topics for further study • engage with multiple film texts from a variety of contrasting **cultural contexts**.	Students will: • identify and research links between a variety of film texts, their contrasting **cultural contexts** and a variety of areas of **film focus** • develop arguments and perspectives on specific areas of **film focus**, comparing and contrasting a variety of film texts, in order to further their own understandings.	Students will: • reflect on their learning in this area, formulating a rationale for the arguments they have developed and comparisons they have made • experience presenting work as a recorded multimedia comparative study and consider how best to present audio-visual material.

Exploring film-production roles	Students will: • engage with various film texts, seeking influence and inspiration in order to guide their own production work • research a variety of **film production roles** and acquire an understanding of industry practices and essential skills required for a minimum of three roles • examine their own personal interests and inspirations in order to identify **filmmaker intentions**.	Students will: • acquire, develop and apply practical filmmaking skills and techniques, in a variety of forms and a minimum of three **film production roles** • work both individually and collaboratively as creative risk-takers on a variety of filmmaking exercises and experiments in order to fulfill their **filmmaker intentions** • collaborate to create at least one completed film, working in one discrete **film production role**.	Students will: • reflect on their acquisition of skills and chart their learning in a variety of **film production roles** • reflect on the successes and challenges of their exercises, experiments and completed films, evaluating the impact this work has had on them as a filmmaker and the extent to which their **filmmaker intentions** were fulfilled • experience collating evidence of their explorations in a portfolio, presenting work in both visual and written forms.

Collaboratively producing film (HL only)	HL students will: • reflect on their experiences of watching films and consider how exposure to films and filmmakers might guide and influence their own work, enabling them to set clear intentions for filmmaking • consider how **film elements**, areas of **film focus**, **film production roles** and **cultural contexts** they have explored in the film course can inform and shape their own filmmaking practices • form **core production teams** to collaboratively create plans for making at least one original completed film, identifying the roles, responsibilities, skills and techniques required and formulating intentions for the completed films.	HL students will: • engage in the pre-production, production and post-production phases, working as part of a **core production team** to create at least one completed film • make creative choices in order to convey meaning in **film production roles** and collaborate in a variety of other activities to support the cooperative realization of at least one completed film • document their pre-production, production and post-production experiences.	HL students will: • evaluate the strengths and weaknesses of their own individual work in **film production roles** • reflect on their collaborations as part of a **core production team**, evaluating the successes and challenges of the process and the extent to which at least one completed film fulfilled stated intentions • experience presenting work in both audio-visual and written forms.

Possible Films for study

The following is a list of possible films that may be viewed. Many may be added or switched out as the class develops over the two years. A parental permission form must be on file to view any R rated films.

The Silent Film Era

- Alice Guy-Blanche: The Heroine
- Charlie Chaplin: The Kid
- Buster Keaton: The General
    - Contemporary Comparison: Mad Max Fury Road
- Charlie Chaplin: City Lights
- Charlie Chaplin: The Great Dictator

German Expressionism

- Fritz Lang - M
- Robert Weine - The Cabinet of Doctor Caligari
- Fritz Lang, Thea von Harbou - Metropolis
    - Contemporary Comparison: Bladerunner (dystopia)
- Murnau - Nosferatu
    - Contemporary Comparison: What We Do In the Shadows dir. Taika Waititi

French New Wave

- Francois Truffant - The 400 Blows
- Resnais- Hiroshima, My Love
- Truffant - Shoot the piano player
- Goddard - Breathless

The Khrushchev Thaw

- Kalatozov - The Cranes are Flying
- Segel - The House I Live In

Learning about Behind the scenes

- The Lord of the Rings Trilogy
    - Behind the scenes

Other Possible Films:

- Chazelle - La La Land
- Anderson - Fantastic Mr. Fix
- Miyazaki - Howl's moving castle
- Spielberg - Jaws
- Chazelle - Whiplash
- Kubrick - 2001: A Space Odyssey
- Nolan - Interstellar
- Scorsese - Hugo

Learning Outcomes

The Arts aims

The aims of the arts subjects are to enable students to:

1. explore the diversity of the arts across time, cultures and contexts
2. develop as imaginative and skilled creators and collaborators
3. express ideas creatively and with competence in forms appropriate to the artistic discipline
4. critically reflect on the process of creating and experiencing the arts
5. develop as informed, perceptive and analytical practitioners
6. enjoy lifelong engagement with the arts.

Film aims

In addition, the aims of the film course at SL and HL are to enable students to:

7. explore the various contexts of film and make links to, and between, films, filmmakers and filmmaking techniques (inquiry)
8. acquire and apply skills as discerning interpreters of film and as creators of film, working both individually and collaboratively (action)
9. develop evaluative and critical perspectives on their own film work and the work of others (reflection).

Assessment Objectives

It is expected that by the end of the film course, students at SL or HL will be able to demonstrate the following:

1. Demonstrate knowledge and understanding of specified contexts and processes.
   a. Identify the film elements associated with conveying meaning in a variety of film texts.
   b. Formulate personal intentions for work, which arise from both research and artistic endeavour.
   c. Identify informative moments and examples from their own filmmaking work to support analysis.
   d. Present ideas, discoveries and learning that arise from both research and practical engagement with films, filmmakers and techniques.
2. Demonstrate application and analysis of knowledge and understanding.
   a. Analyse film from various cultural contexts and explain links between areas of film focus and film elements employed by filmmakers.
   b. Demonstrate knowledge and understanding of films, filmmakers and their various cultural contexts in order to influence, inform and impact the creation of film work.
   c. Explore and experiment with a variety of film-production roles in order to understand the associated skills, techniques and processes employed by filmmakers.
3. Demonstrate synthesis and evaluation.
   a. Critically interpret various sources of information in order to support analysis.
   b. Compare and contrast filmmakers, their films and their various cultural contexts in order to further understanding of particular areas of film focus.
   c. Evaluate films created by themselves and others and articulate an informed personal response using appropriate cinematic language and vocabulary.
   d. Reflect on the process of collaboration and on the successes and challenges encountered as a member of a core production team.
4. Select, use and apply a variety of appropriate skills and techniques.
   a. Make appropriate choices in the selection of words, images, sounds and techniques when assembling their own work for presentation.

b. Experiment in a variety of film-production roles in order to produce film work that conveys meaning on screen.
c. Collaborate effectively with others in the creation of film work.

Michigan Department of Education Arts Standards

PERFORM
Standard 1: Apply skills and knowledge to perform in the arts.
ART.VA.I.HS.2 Intentionally use art materials and tools when applying techniques and skills to communicate ideas. (21st Century Skills: I.6, III.3, III.6)
ART.VA.I.HS.4 Exhibit, present, and publish quality works of art. (21st Century Skills: I.4, I.6, III.3, III.6)
ART.VA.I.HS.5 Responsibly and safely manage materials and tools. (21st Century Skills: III.4, III.6, III.8)

CREATE
Standard 2: Apply skills and knowledge to create in the arts.
ART.VA.II.HS.2 Create artwork using materials and techniques with skill so that personal intentions are carried out. (21st Century Skills: I.1, 1.2, II.7, III.3) **ART.VA.II.HS.3** Apply organizational principles and methods to create innovative works of art and design products. (21st Century Skills: I.1, I.2, III.3)
ART.VA.II.HS.4 Apply knowledge and skill to symbolize the essence of an idea. (21st Century Skills: I.1, I.6)
ART.VA.II.HS.8 Explore social and global issues through the application of the creative process. (21st Century Skills: III.7, III.8, III.9, III.10)

ANALYZE
Standard 3: Analyze, describe, and evaluate works of art.
ART.VA.III.HS.1 Analyze and describe the formal characteristics of a work of art or design. (21st Century Skills: I.3, II.1, III.1)
ART.VA.III.HS.2 Describe how organizational principles are used to elicit emotional responses. (21st Century Skills: I.3, II.1, III.1)
ART.VA.III.HS.3 Critically observe a work of art to evaluate and respond to the artist's intent using art vocabulary and terminology. (21st Century Skills: I.2, I.3, I.6, II.1) **ART.VA.III.HS.4** Evaluate the quality and effectiveness of one's artwork. (21st Century Skills: I.3, II.1, III.4)
ART.VA.III.HS.5 Recognize and understand the relationships between personal experiences and the development of artwork. (21st Century Skills: I.3)

ANALYZE IN CONTEXT
Standard 4: Understand, analyze, and describe the arts in their historical, social, and cultural contexts.
ART.VA.IV.HS.2 Describe the functions and explore the meaning of specific art objects within varied cultures, times, and places. (21ST Century Skills: I.3, I.6, III.2, III.7) **ART.VA.IV.HS.3** Analyze the correlation between art, history, and culture throughout time. (21st Century Skills: I.6, III.1, III.2, III.7, III.8, III.9, III.10)

ANALYZE AND MAKE CONNECTIONS
Standard 5: Recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.
ART.VA.V.HS.1 Design creative solutions that impact everyday life. (21st Century Skills: I.1, I.2, I.4, III.3, III.4, III.6)
ART.VA.V.HS.7 Analyze the impact of visual culture on society. (21st Century Skills: I.3, III.2, III.7)

ART.VA.V.HS.8 Identify the role visual arts play in enhancing civic responsibility and community. (21st Century Skills: I.3, I.6, III.2, III.4, III.7, III.9)

International Society for Technology in Education (ISTE) | Technology standards for students

These standards are strictly supplementary and can be used for lesson planning and assessment as appropriate. These standards are not required by the state of Michigan.

Link: https://www.iste.org/standards/for-students

Approaches to Teaching and Learning

Approaches to Teaching (ATT) Film

The taught syllabus for this course has been designed to reflect the dynamic nature of film and filmmaking. While the syllabus provides details of core teaching requirements, the flexibility of the film course allows for a variety of approaches and teaching styles. In designing and delivering the curriculum, teachers have a free choice in the selection of films, filmmakers, production roles, film concepts and contexts they cover. In the assessment tasks, students are also encouraged to identify material for study based on their own personal interests and what inspires and excites them in film.

Teachers are encouraged to interpret the taught syllabus creatively according to local circumstances and the context of the school. This is an international film programme. How teachers choose to explore films and filmmaking practices from various spaces, times and cultures is left to their own discretion. Teachers should not only teach content and production skills that they themselves are familiar with and knowledgeable about, but should also be risk-takers and expose students to unfamiliar concepts and contexts.

The programme embodies many of the approaches to teaching and learning (ATL) skills that empower teachers and students to facilitate meaningful learning experiences. Teachers should consider how their planning of the two-year course ensures that the teaching of film is:

- based on inquiry
- focused on conceptual understanding
- developed in local and global contexts
- focused on effective teamwork and collaboration
- differentiated to meet the needs of all learners
- informed by assessment.

Approaches to Learning (ATL) Film:

The DP film course is student-centred and places student exploration at the heart of a holistic learning experience. Learning about film relies on action, and the course must be experienced practically. Collaboration is essential to learning in film, and students should experience and reflect on its processes, benefits and challenges.

The film course is designed to enable students to learn through cognitive, metacognitive and affective skills, as outlined in the DP Approaches to teaching and learning guide. Students should experience a taught film curriculum that develops the following skills.

- Thinking skills
- Communication skills
- Social skills

- Self-management skills
- Research skills

Film students learn through problem-solving and inquiry. They communicate their learning through action, project planning, workshops, presentations and screenings, as well as oral, visual and written expression. The course requires higher-order thinking skills, such as analysis and synthesis. Students should also learn what is relevant and useful for their own investigations, and how to put their knowledge and understanding into practice by transforming ideas into action.

Film Journal

From the beginning of the course, and at regular intervals, it is recommended that each student should maintain a film journal. This is the student's own record of his or her development as a DP filmmaker. It should be used to record or retain the following.

- Reflections on challenges and achievements
- Creative ideas
- Completed work
- Critical analyses and experiences of watching films
- Detailed evaluations and feedback
- All documentation associated with practical filmmaking (such as scripts, storyboards and schedules)
- Feedback from peers, teachers and others
- Research into primary and secondary materials
- Skills acquisition and development

Students should be encouraged to find the most appropriate ways of recording their development and have free choice in deciding what form the film journal takes. Owing to the nature of the subject, the journal will most likely include a significant number of digital files and elements that need to be securely stored and backed up over the two years of the course. The content of the journal should focus specifically on the analysis of learning experiences, rather than being simply a record of successes or an exhaustive chronicle of everything the student experiences in the film course.

Although the film journal itself is not directly assessed or moderated, students are likely to select, adapt and present for assessment large extracts from it. It is therefore regarded as a highly valuable activity of the film course, developing the student's ability to document the processes and skills involved in research, planning, practical production and reflection.

Community Connections | Grand Rapids Organizations for Collaboration, Learning, Video Production

- Voyage
    - Grand Rapids video-production company that focuses on the power of story to motivate and move.
    - https://voyagepictures.co/
- Motivity
    - Grand Rapids video-production company that uses story to elevate brands.
    - https://motivitypictures.com/

Gear and Technical Equipment

Students will not be responsible for securing or purchasing gear and software programs required for this course. All necessities will be provided for by the school.

ASSESSMENT

	External/ Internal	SL	HL
Textual analysis Students at SL and HL demonstrate their knowledge and understanding of how meaning is constructed in film. They do this through a written analysis of a prescribed film text based on a chosen extract (lasting no more than five minutes) from that film. Students consider the **cultural context** of the film and a variety of **film elements**. Students submit the following. a. A textual analysis (1,750 words maximum) and a list of all sources used.	**External**	**30%**	**20%**
Comparative study Students at SL and HL carry out research into a chosen area of **film focus**, identifying and comparing two films from within that area and presenting their discoveries as a recorded multimedia comparative study. Students submit the following. a. A recorded multimedia comparative study (10 minutes maximum). b. A list of all sources used.	**External**	**30%**	**20%**
Film portfolio Students at SL and HL undertake a variety of film-making exercises in three **film production roles**, led by clearly defined **filmmaker intentions**. They acquire and develop practical skills and techniques through participation in film exercises, experiments and the creation of at least one completed film. Students submit the following. a. Portfolio pages (9 pages maximum: 3 pages maximum per **film production role**) and a list of all sources used. b. A film reel (9 minutes maximum: 3 minutes maximum per **film production role**, including one completed film).	**Internal**	**40%**	**25%**
Collaborative film project (HL only) Bringing together all they have encountered during the film course, students at HL work collaboratively in a **core production team** to plan and create an original completed film. Students submit the following. a. A completed film (7 minutes maximum). b. A project report (2,000 words maximum) and a list of all sources used.	**Internal**	**N/A**	**35%**

Expectations and Goals

Our goal is to build creativity, and artistic skills, explore who you are as an artist and person, and of course, have fun! For this to be a place you want to come to each day, please keep in mind:

● **You are a part of this space. You help to make this a safe and fun space for all. Be mindful of yourself, others, and the space.**

● **Grades and Effort:** Put in your personal best every day to meet your goals. Practice makes progress, and our focus is growth. Students are not graded on talent, but rather by the effort they put into their growth. What does this look like? A student putting forth effort is using class time from start to finish, working on projects outside of class as needed, and asking questions to seek feedback and improve.

● **Absences:** It is the student's responsibility to connect with the instructor if absent. Check the calendar in Schoology first to learn of classroom happenings, then arrange an appropriate meeting time to discuss missed items with the instructor.

● **Late Work:** Each project must be submitted by the due date unless otherwise discussed with the instructor in a timely manner. After you receive your project grade, you may re-submit your artwork with any improvements made without penalty. All due dates are posted on Schoology. Any items not submitted will be marked as missing and zero until submitted. For accountability purposes, please note that a 10% grade deduction will be given for any late work. If you have discussed an extended due date through a Schoology message, this deduction will not be applied. Late work will not be accepted past the end of a unit.

● **Technology:** Cell phones and computers may be used for instructional purposes only (project photos, research, and Schoology) during noted times. When not in use, simply place it in a safe space. If you need your phone visible for any reason, reach out to Ms. Exelby. Unapproved or inappropriate cell phone use during instructional and work times will result in confiscation.

City's Cell phone policy:

1. Verbal warning by the teacher. (Teacher emails the student for record)
2. Student loses phone for the class period. (Teacher sends student with phone to office.. Teacher emails student and parent.)
3. Student loses phone for the day. (Teacher sends phone to office or calls admin with official behavioural referral. Teacher makes parent phone call.)
4. Student loses phone to Franklin. (Admin calls home)

● **Your Audience:** Please keep in mind your audience is of a high school level. The proper protocol will be taken for artwork that would not be considered school appropriate.

● **Start of Class:** Please be seated when the bell rings and have your Ipad open with whatever project were working on ready to go. Headphones should be stored at this time. Most days we will start class by answering our Art Start for the day. After the Art Start, we will either go into instruction or studio time. Wait for directions to get your materials for the day if you have not already gotten them during passing time.

● **End of Class**: We will clean up/put ipads back in the cart and review in the last 5-10 minutes of class. Students are responsible for cleaning their space and tools. Stand by your table at the end of class until the bell rings. Do not line up at the door.

● **Hall Passes:** Minimal use and to be used within the first and last 15 minutes of class. Students are required to follow these steps to receive permission for a hall pass: ask first and sign out through smart pass. Students should not be using a hall pass everyday.