

# MISSION TRAILS REGIONAL OCCUPATIONAL PROGRAM

## Course Outline - Cinema Arts & Production

### 1. SCHOOL INFORMATION

School: ROP/Seaside High School  
District: Monterey Peninsula Unified School District  
City: Seaside  
District Web Site: [www.mpusd.k12.ca.us/districtsite/home](http://www.mpusd.k12.ca.us/districtsite/home)

#### School Course List Contact

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#### Teacher Contact

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### 2. PREVIOUSLY APPROVED COURSES

Was this course previously approved?  No

Is this course a resubmission?  No

Is this an Internet based course?  No

Is this course modeled after an UC approved course from another school outside your district?  
 No

Is this course classified as Career Technical Education?  Yes

If Yes:

Name of CTE Industry Sector: Arts, Media & Entertainment  
Career Pathway: Media and Design Arts Pathway

### 3. COURSE DESCRIPTION

Course Title:     Cinema Arts & Production    

Transcript Title/Abbreviation:     Cine Arts/Prod    

Transcript Course Code/Numbers:                     

Grade Level for which this course is designed:     9     X    10     X    11     X    12

Unit Value:     X    1.0 (one year equivalent)

### 4. BRIEF COURSE DESCRIPTION

Cinema Arts & Production is an ROP/CTE foundation course for students interested in film and video arts. Students learn technical and industry aspects of video/film production as well as film history, theory, analysis, aesthetics, artistry and appreciation. Using digital cameras, iMovie, iDVD, Photobooth and Garageband, students will film, edit, and provide sound to make their own videos.

Prerequisites: None

Co-Requisites: None

### 5. OPTIONAL BACKGROUND INFORMATION

Context for Course: Cinema Arts & Production is intended to be a foundation course that ROP/CTE will use to form a solid Arts, Media and Entertainment offering for our high school students. ROP Film and Video arts courses have not been available to students in our district for several years, even though we have a strong local film/video community and feel there is a student desire for this course of study. We hope to develop capstone courses that build upon this course, such as Animation, Film Directing/Producing, and Community Classroom internships with local video and film production studios.

History of Course Development: The designer/writer of this course, Ms Hayward Hawks Unatin, holds a BA in Theater Arts & Film and MA in Education from UCSC, and is well acquainted with the rigors of UC academic study. She has also worked in the fields of Arts, Media and Entertainment for over 35 years as a writer, director, performer, and multi-media artist. In writing this course, consultations were made with several of the UC Cadre of Experts, and lengthy consultations with UCOP High School Articulation Analyst Nina Costales and California Dept. of Ed Nancy Carr were made for clarification of expectations, requirements, procedures, VPA and CTE standards.

## 6. TEXTS AND SUPPLEMENTAL INSTRUCTIONAL MATERIALS:

- Each workstation will be supplied with a binder in which will be compilation of instructor authored and copyright-free handouts on course topics. No conventional texts will be used, as such, but a library of print materials related to the history, art and technology of film and video will be available to students in the classroom for use in research papers and to increase their general knowledge base.
- A video library of important and visually interesting films will also be available to students for viewing, critiquing, and analysis.

The following websites will be used for instruction and reference:

- [www.imdb.com](http://www.imdb.com) : Internet Movie Data Base; which gives comprehensive cast and crew lists, filmographies, synopses, etc., about films.
- <http://www.learner.org/resources/series67.html> : Annenberg Media's Video on Demand series on American Cinema; 10 one hour and 3 half hour programs with titles such as, *The Hollywood Style*, *The Studio System*, *Film Language*, and *Writing and Thinking About Film*.
- <http://www.learner.org/resources/series67.html> : Early motion picture videos and history from Thomas Edison Studios.
- \*<http://screennation.afi.com/channels/LightsCameraEducation/myvideos>: American Film Institute's collection of film production instructional videos and visual literacy curriculum for high school students.

## 7. SUBJECT AND DISCIPLINE

Seeking "Honors" Distinction?  No

If not seeking honors distinction:  F-Visual and Performing Arts

## 8. COURSE CONTENT - VISUAL AND PERFORMING ARTS

Choose subject area for this course:  Visual Art

Is this an introductory or advanced course?  Introductory

## 9. Course Purpose

It is expected that students completing the yearlong CTE Cinema Arts & Production course will:

- Understand and demonstrate all basic aspects of the film production process: preproduction, production and post production, including storyboarding, screenwriting, cinematography, directing, editing, sound, lights, music.
- Know approximately 150-200 technical and artistic terms directly related to film arts and production
- Know the historical origins of cinema, both as art and technology, and key figures in American Cinema.
- Understand and apply the Principles of Design as they relate to the art of filmmaking.
- Understand how Hollywood operates as a business, and how current advances in video and content dissemination technologies are changing that business model and opening up venues for previously marginalized filmmakers to be seen.
- Have produced approximately 10 short video assignments of varying genre.
- Have worked effectively in small video production teams, learning and exercising the skills of communication, problem solving, critical thinking, safety procedures, ethics, teamwork, leadership and technical skills.
- Learn and demonstrate the vernacular and analytical process of self and peer critique to revise work based on constructive feedback.
- Know the language, concepts and theories to demonstrate visual literacy, both receptive and productive.

## 10. Course Outline: Topics & Subtopics

### Quarter One :

- Introduction to iMac & Filmmaking Software:
  - Photobooth: take photos, videos, apply effects & greenscreens
  - iMovie: Import stills, video, music. Edit and render together to create movies.
  - iDVD: Import video, stills and music to create DVDs
  - Garageband: Create music and sound effects from pre-recorded rights-free loops, digital or live instruments.
- Video Camera Basics:
  - Functions of DV Camera; tape set-up, on-off, LCD screen, playback, white balance.
  - Equipment Care and Safety.
- American Film Institute Introduction to Visual Storytelling:
  - The Door Scene Pt 1; Production teams film a short narrative
  - Storyboarding Basics: How to communicate a visual story

- Door Scene Pt 2: Interpreting a Storyboard
- Door Scene Pt 3: Revising a script for clarification
- Peer & Self Review of work. Working with a Rubric for Constructive Criticism
- Film as Collaborative Art: Working Effectively as a Production Team
  - Your job: Knowing what is expected of you and taking responsibility
  - Communicating clearly and respectfully
  - Taking charge and being flexible
  - Keeping Safety Foremost
  - What to do if things go wrong. Resolving conflicts.
- Basic Camera Shots, Techniques & Framing:
  - Shots taken from a single placement or tripod: pan, tilt, zoom, 360 degree.
  - Framing a Subject: Establishing, Close-ups, Medium & Wide shots, Two Shots, Over the Shoulder, Reverse.
  - Moving Shots: Dollying, Trucking, Crane, Jib, Aero, Handheld & Steadicam.
  - Setting a Tripod, Lock-down shots for effects.
- The Film/Video Production Process Overview; Workflow and Crew Responsibilities:
  - Preproduction; Idea, Story & Script development, Shooting Script, Funding, Cast & Crew hiring, Above & Below-the-line costs, Location scouting, Permits, Sets, Costumes, Props, Contracts & Legalities, Guild Minimums.
  - Production/Principle Filming: Sound, Lighting, Directing, Grips, Gaffers, Script Supervision & Continuity, Cinematography (DP), Talent, Catering.
  - Post-Production: Editing, Foley & Looping, Music, CGI Effects, Titles & Credits.
  - Distribution, Festivals, Marketing.
- Principles of Design for Film: Unity, Balance, Rhythm, Movement, Emphasis, Contrast.
  - Principles as they apply to both static artworks and film/video.
  - How to apply principles of design in screenwriting, set & costume design, cinematography, directing, editing.
- Early Cinema History & Technology
  - Pioneers of Photography & Film: Joseph Niepce, Eadward Muybridge, George Eastman, Lumiere Brothers.
  - Illusion of Movement: 19th Century Optical Toys; Thaumatrope, Praxinoscope, Zoetrope, Phenakistoscope.
  - Commercialization of Movies: Edison's Black Maria Studios & the Kinetoscope. The Nickelodeons & Birth of Projected Cinema.

Quarter Two:

- Film as Business and Art: The Hollywood Structure
  - The Studio System, Then & Now
  - Independent Films & the Festival Culture
  - Foreign Cinema

-New Technologies: How Video Tech and the Internet are changing the Hollywood business model.

-Why Content is King

- Non-Narrative Genres & Structures:

- Documentaries and Actualities

- Educational, How-To, and Public Service Announcements

- Promotional and Advertising

- Know Your Audience and Your Intention Before Scripting.

- Lighting for Video

- Basic Three-Point Lighting set ups: Key, Backlight and Fill

- Lighting Tools & Terms: Spots, Floods, Fresnels, Barn doors, Flags, Scrims, C-Stands, Billy clips, Cucoloris.

- Lighting Safety Procedures

- Sound for Video

- XLR jacks & cables

- Microphones & their Polar Patterns: Dynamics, lavaliers, shotguns, floor, boom poles.

- Mic set-up, equipment care, and safety.

- Principle Filming: Be Prepared

- The Call Sheet: logistics of who, where, when, what.

- Assistant Director and Script Supervisor; Covering the Bases and Keeping Continuity

- Thinking on Your Feet: What to Do if Things Don't Go as Planned.

- Non-linear Editing Systems & Editing Theory

- Lev Kuleshov and Spectator Centered Film Theory

- Cinema Voyeur Theory

- Editing for clarity and emotional effect; Working with Clips

- Video Adjustments and Effects: slow/fast motion, reverse, flip, crop, double imaging, picture in picture, filters & effects.

- Audio Adjustments: Fade in/out, Ducking, Lifting sound from video, Adding music and sound effects, Voiceover.

- Transitions, Titles, Effects: Creating a Unified Look for Your Film.

- Preparing video for DVD

- First Semester Cumulative Final: Covers Topics from Quarters One and Two.

Quarter Three:

- Screenwriting & Narrative Structure

- Narrative Structure: Character arc, protagonist/antagonist three-act structure, plot points, climax, resolution.

- Narrative Genres, Subgenres & Their Elements: Action, Romance, Horror, Science Fiction, etc.

- Hollywood Screenplay Format: Intro to Final Draft software; sluglines, dialogue, characters, parentheticals, etc.

- Developing memorable characters

- The First Page: Grab Your Audience at the Gate

- Telling a story with visuals instead of dialogue

- Creating a shooting script

- Pitching an Idea

- The Log Line and Synopsis: Creating an Elevator Pitch

- Hollywood Hybridization: Wizard of Oz meets The Defiant Ones Equals O Brother Where Art Thou?

- Hollywood, The Good, The Bad and The Ugly: Bias, Stereotypes and Positive Role Models.

- How and Why Hollywood perpetuates or changes racial, cultural and sexual beliefs.

- What if Hollywood Wasn't in Hollywood? Ethnocentrism of Hollywood Culture.

- Ethics of Storytelling

- Censorship and the Ratings System: the Motion Picture Association of America (MPAA)

- Directorial Style

- What Makes a Memorable Film?

- Hitchcock, Coen Brothers, Mira Nair, Kurosawa and others.

- Interpreting a script for the screen.

- Working with Actors and crew to get what you want.

- Analyzing and recreating a famous film scene

- Copyright and Music/Video Clearance Issues

- Innate copyright and US Copyright Office: Why you want the extra protection

- Music Rights Acquisition

- Works in the Public Domain

- Garageband; Creating Copyright-Free Music & Sound

- Matching Sound to Video, and Vice Versa.

- Creating music with loops

- Creating music with digital instruments

- Importing and recording live instruments in Garageband

- Use of Incidental Music in Film

- Sound effects & Foley

## Quarter Four

- Special Effects

- Greenscreen

- Pyrotechnics

- Make up, prosthetics and masks

- Creative solutions to visual effects problems

- Professional Film Organizations: Associations, Guilds, Labor Unions, Awards, Film Schools
  - Unions: Writers Guild of America (WGA), Screen Actors Guild (SAG), Directors Guild America (DGA), Int'l Alliance of Theatrical Stage Employees (IATSE), American Federation of Television and Radio Artists (AFTRA)
  - Academy of Motion Picture Arts & Sciences (AMPAS) and the Oscars/Academy Awards, British Academy of Film and Television Arts (BAFTA), Hollywood Foreign Press Assn/Golden Globes,
  - Film Schools: AFI, USC, UCLA - Do your own research and report to class.
- Film Festivals
  - Why have Film Festivals? How Film Festivals promote emerging filmmakers.
  - Some Popular Festivals: Sundance, Cannes, Nat'l Film Fest for Talented Youth
  - How to submit a project to a festival
  - Creating your own film festival
- Movie Reviewing & Critiqueing
  - Why are professional critics necessary? What are the skills and language of movie critics? Press junkets.
  - Read several movie reviews and write your own.
- Finding Work in Film/Video
  - Preparing a demo reel
  - Networking: How to Make Contacts
  - Preparing a resumé
  - Internships and Experience Opportunities
  - Entrepreneurship and Self-Marketing Strategies
- Second Semester Cumulative Final: Focuses on Topics from Quarters Three and Four, with some Basics from Quarters One and Two

## **11. List of CTE & VPA Standards Imbedded Within the Course Curriculum**

### FOUNDATION STANDARDS - CAREER TECHNICAL EDUCATION (CTE)

#### 1.0 Academics

##### Math

(1.2) Construct and read drawings and models made to scale.

##### 1.2 Science

(1.c) Identify possible reasons for inconsistent results, such as sources of error or uncontrolled conditions.

(1.d) Formulate explanations by using logic and evidence.

##### 1.3 History--Social Science

(2) Students identify bias and prejudice in historical interpretations. s.

(1) Students show the connections, causal and otherwise, between particular historical events and larger social, economic, and political trends and developments.

(3) Students interpret past events and issues within the context in which an event unfolded rather than solely in terms of present-day norms and values.

(4) Students understand the meaning, implication, and impact of historical events and recognize that events could have taken other directions.

(10.11) Students analyze the integration of countries into the world economy and the information, technological, and communications revolutions (e.g., television, satellites, computers).

(11.5.6) Trace the growth and effects of radio and movies and their role in the world-wide diffusion of popular culture.

(11.5.7) Discuss the rise of mass production techniques, the growth of cities, the impact of new technologies (e.g., the automobile, electricity), and the resulting prosperity and effect on the American landscape.

(11.8.8) Discuss forms of popular culture, with emphasis on their origins and geographic diffusion (e.g., jazz and other forms of popular music, professional sports, architectural and artistic styles).

(12.8) Students evaluate and take and defend positions on the influence of the media on American political life.

(12.8.2) Describe the roles of broadcast, print, and electronic media, including the Internet, as means of communication in American politics.

(12.4.1) Understand the operations of the labor market, including the circumstances surrounding the establishment of principal American labor unions, procedures that unions use to gain benefits for their members, the effects of unionization, the minimum wage, and unemployment insurance.

(12.4.3) Discuss wage differences among jobs and professions, using the laws of demand and supply and the concept of productivity.

#### 1.4 Visual and Performing Arts

(4.2) Draw conclusions about the effectiveness of informal and formal productions, films/videos, or electronic media on the basis of intent, structure, and quality of the work.

(5.3) Communicate creative, design, and directorial choices to ensemble members, using leadership skills, aesthetic judgment, or problem-solving skills.

(5.2) Compare and contrast works of art, probing beyond the obvious and identifying psychological content found in the symbols and images.

(5.3) Prepare portfolios of their original works of art for a variety of purposes (e.g., review for postsecondary application, exhibition, job application, and personal collection).

2.0 Communications: Students understand the principles of effective oral, written, and multimedia communication in a variety of formats and contexts.

(The standards listed below retain in parentheses the numbering as specified in the English-language arts content standards adopted by the State Board of Education.)

#### 2.1 Reading

(3.2) Evaluate the structural elements of the plot (e.g., subplots, parallel episodes, climax), the plot's development, and the way in which conflicts are (or are not) addressed and resolved.

(2.6) Demonstrate use of sophisticated learning tools by following technical directions (e.g., those found with graphic calculators and specialized software programs and in access guides to World Wide Web sites on the Internet).

(2.2) Analyze the way in which clarity of meaning is affected by the patterns of organization, hierarchical structures, repetition of the main ideas, syntax, and word choice in the text.

(2.5) Analyze an author's implicit and explicit philosophical assumptions and beliefs about a subject.

(3.1) Analyze characteristics of subgenres (e.g., satire, parody, allegory, pastoral) that are used in poetry, prose, plays, novels, short stories, essays, and other basic genres.

(3.2) Analyze the way in which the theme or meaning of a selection represents a view or comment on life, using textual evidence to support the claim.

(3.3) Analyze the ways in which irony, tone, mood, the author's style, and the "sound" of language achieve specific rhetorical or aesthetic purposes or both.

## 2.2 Writing

(1.2) Use point of view, characterization, style (e.g., use of irony), and related elements for specific rhetorical and aesthetic purposes.

(1.3) Structure ideas and arguments in a sustained, persuasive, and sophisticated way and support them with precise and relevant examples.

(1.5) Use language in natural, fresh, and vivid ways to establish a specific tone.

(1.6) Develop presentations by using clear research questions and creative and critical research strategies (e.g., field studies, oral histories, interviews, experiments, electronic sources).

(1.7) Use systematic strategies to organize and record information (e.g., anecdotal scripting, annotated bibliographies).

(1.9) Revise text to highlight the individual voice, improve sentence variety and style, and enhance subtlety of meaning and tone in ways that are consistent with the purpose, audience, and genre.

(2.5) Write job applications and résumés:

a. Provide clear and purposeful information and address the intended audience appropriately.

b. Use varied levels, patterns, and types of language to achieve intended effects and aid comprehension.

c. Modify the tone to fit the purpose and audience.

d. Follow the conventional style for that type of document (e.g., résumé, memorandum) and use page formats, fonts, and spacing that contribute to the readability and impact of the document.

(2.6) Deliver multimedia presentations:

a. Combine text, images, and sound and draw information from many sources (e.g., television broadcasts, videos, films, newspapers, magazines, CD-ROMs, the Internet, electronic media-generated images).

b. Select an appropriate medium for each element of the presentation.

c. Use the selected media skillfully, editing appropriately and monitoring for quality.

d. Test the audience's response and revise the presentation accordingly.

## 2.3 Written and Oral English Language Conventions

(1.1) Demonstrate control of grammar, diction, and paragraph and sentence structure and an understanding of English usage.

(1.2) Produce legible work that shows accurate spelling and correct punctuation and capitalization.

(3.3) Reflect appropriate manuscript requirements in writing.

## 2.4 Listening and Speaking

(2.3) Apply appropriate interviewing techniques:

a. Prepare and ask relevant questions.

b. Make notes of responses.

c. Use language that conveys maturity, sensitivity, and respect.

- d. Respond correctly and effectively to questions.
- e. Demonstrate knowledge of the subject or organization.
- f. Compile and report responses.
- g. Evaluate the effectiveness of the interview.
- (1.1) Recognize strategies used by the media to inform, persuade, entertain, and transmit culture (e.g., advertisements; perpetuation of stereotypes; use of visual representations, special effects, language).
- (1.2) Analyze the impact of the media on the democratic process (e.g., exerting influence on elections, creating images of leaders, shaping attitudes) at the local, state, and national levels.
- (1.3) Interpret and evaluate the various ways in which events are presented and information is communicated by visual image makers (e.g., graphic artists, documentary filmmakers, illustrators, news photographers).
- (1.4) Use rhetorical questions, parallel structure, concrete images, figurative language, characterization, irony, and dialogue to achieve clarity, force, and aesthetic effect.
- (1.6) Use logical, ethical, and emotional appeals that enhance a specific tone and purpose.
- (1.7) Use appropriate rehearsal strategies to pay attention to performance details, achieve command of the text, and create skillful artistic staging.
- (1.8) Use effective and interesting language, including:
  - a. Informal expressions for effect
  - b. Standard American English for clarity
  - c. Technical language for specificity
- (1.10) Evaluate when to use different kinds of effects (e.g., visual, music, sound, graphics) to create effective productions.
- (2.4) Deliver multimedia presentations:
  - a. Combine text, images, and sound by incorporating information from a wide range of media, including films, newspapers, magazines, CD-ROMs, online information, television, videos, and electronic media-generated images.
  - b. Select an appropriate medium for each element of the presentation.
  - c. Use the selected media skillfully, editing appropriately and monitoring for quality.
  - d. Test the audience's response and revise the presentation accordingly.

3.0 Career Planning and Management : Students understand how to make effective decisions, use career information, and manage personal career plans:

- 3.1 Know the personal qualifications, interests, aptitudes, knowledge, and skills necessary to succeed in careers.
- 3.2 Understand the scope of career opportunities and know the requirements for education, training, and licensure.
- 3.3 Develop a career plan that is designed to reflect career interests, pathways, and postsecondary options.
- 3.4 Understand the role and function of professional organizations, industry associations, and organized labor in a productive society.
- 3.5 Understand the past, present, and future trends that affect careers, such as technological developments and societal trends, and the resulting need for lifelong learning.
- 3.6 Know important strategies for self-promotion in the hiring process, such as job applications, résumé writing, interviewing skills, and preparation of a portfolio.
- 3.7 Understand the impact of the economic environment on the arts industry.

3.8 Understand the use of contracts in the arts industry and the principles and responsibilities of working as an independent contractor, including budgeting, project planning, advertising, and marketing strategies.

4.0 Technology: Students know how to use contemporary and emerging technological resources in diverse and changing personal, community, and workplace environments:

4.1 Understand past, present, and future technological advances as they relate to a chosen pathway.

4.2 Understand the use of technological resources to gain access to, manipulate, and produce information, products, and services.

4.3 Understand the influence of current and emerging technology on selected segments of the economy.

4.4 Understand digital applications appropriate to specific media and projects.

4.5 Know the key technological skills appropriate for occupations in the arts industry.

4.6 Know how technology and the arts are interrelated in the development of presentations and productions.

4.7 Understand how technology can reinforce, enhance, or alter products and performances.

5.0 Problem Solving and Critical Thinking: Students understand how to create alternative solutions by using critical and creative thinking skills, such as logical reasoning, analytical thinking, and problem-solving techniques:

5.1 Apply appropriate problem-solving strategies and critical thinking skills to work-related issues and tasks.

5.2 Understand the systematic problem-solving models that incorporate input, process, outcome, and feedback components.

5.3 Use critical thinking skills to make informed decisions and solve problems.

5.4 Use the elements of the particular art form to observe, perceive, and respond.

5.5 Understand the application of research and analysis skills to the creation of content.

6.0 Health and Safety: Students understand health and safety policies, procedures, regulations, and practices, including the use of equipment and handling of hazardous materials:

6.1 Know the policies, procedures, and regulations regarding health and safety in the workplace, including employers' and employees' responsibilities.

6.2 Understand critical elements of health and safety practices related to storing, cleaning, and maintaining tools, equipment, and supplies.

6.3 Know how to take responsibility for a safe and healthy work environment.

6.4 Understand the lifestyle choices and physical preparation required to function and maintain work activities in the chosen field.

6.5 Understand the opportunities for and challenges to maintaining physical and emotional health.

7.0 Responsibility and Flexibility: Students know the behaviors associated with the demonstration of responsibility and flexibility in personal, workplace, and community settings.

7.1 Understand the qualities and behaviors that constitute a positive and professional work demeanor.

- 7.2 Understand the importance of accountability and responsibility in fulfilling personal, community, and workplace roles.
- 7.3 Understand the need to adapt to varied roles and responsibilities.
- 7.4 Understand that individual actions can affect the larger community.
- 7.5 Know the current issues and trends related to the field, distinguishing the different and convergent objectives that drive the industry.
- 7.6 Understand the value of flexibility in all aspects of the creative process (e.g., noncon-forming ideas and concepts) and how flexibility influences business relationships (e.g., employer-client).
- 7.7 Develop a personal commitment to and apply high-quality craftsmanship to a product or presentation and continually refine and perfect it.

8.0 Ethics and Legal Responsibilities: Students understand professional, ethical, and legal behavior consistent with applicable laws, regulations, and organizational norms:

- 8.1 Know the major local, district, state, and federal regulatory agencies and entities that affect the industry and how they enforce laws and regulations.
- 8.2 Understand the concept and application of ethical and legal behavior consistent with workplace standards.
- 8.3 Understand the role of personal integrity and ethical behavior in the workplace.
- 8.4 Adhere to the copyright and intellectual property laws and regulations, and use and cite proprietary information appropriately.
- 8.5 Understand the ethical implications of the degree of influence media, arts, and performances have on individuals.
- 8.6 Understand liability and compliance issues relevant to the arts, media, and entertainment industries.

9.0 Leadership and Teamwork: Students understand effective leadership styles, key concepts of group dynamics, team and individual decision making, the benefits of workforce diversity, and conflict resolution:

- 9.1 Understand the characteristics and benefits of teamwork, leadership, and citizenship in the school, community, and workplace settings.
- 9.2 Understand the ways in which preprofessional associations and competitive career development activities enhance academic skills, promote career choices, and contribute to employability.
- 9.3 Understand how to organize and structure work individually and in teams for effective performance and the attainment of goals.
- 9.4 Know multiple approaches to conflict resolution and their appropriateness for a variety of situations in the workplace.
- 9.5 Understand how to interact with others in ways that demonstrate respect for individual and cultural differences and for the attitudes and feelings of others.
- 9.6 Understand the fluid and diverse organizational structures in the field.
- 9.7 Cultivate consensus, continuous improvement, respect for the opinions of others, cooperation, adaptability, and conflict resolution.

10.0 Technical Knowledge and Skills: Students understand the essential knowledge and skills common to all pathways in the AME sector:

- 10.1 Know universal cultural concepts and identify cultural differences.
  - 10.2 Articulate the characteristics of various art forms from past and present cultures and analyze similar themes used by various cultures in a variety of arts settings.
  - 10.3 Understand the historic impact of the arts and technology on society.
  - 10.4 Compare and contrast the roles of creators, performers, and others involved in the production and presentation of the arts.
  - 10.5 Define the factors that could affect creators, performers, and others involved in the production and presentation of the arts.
  - 10.6 Know the appropriate skills and vocabulary of the art form.
  - 10.7 Understand and analyze the elements of the art form.
  - 10.8 Know key influences on the origin and evolution of art, technology, media, and performance (e.g., the influence of historical styles on contemporary idioms).
  - 10.10 Use technical applications in the creative process, where appropriate.
  - 10.11 Know the ways in which literature builds an understanding of the many dimensions (e.g., intellectual and philosophical, moral and ethical, aesthetic) of human experience.
  - 10.12 Use a variety of strategies (e.g., personal experience, discussion, research) to comprehend, interpret, evaluate, and appreciate source and technical documents and materials.
- 11.0 Demonstration and Application: Students demonstrate and apply the concepts contained in the foundation and pathway standards.

## PATHWAY STANDARDS - VPA

### A. Media and Design Arts Pathway Standards at the Proficient Level - Visual Performing Arts.

Students master appropriate visual and performing arts (VPA) and English–language arts (ELA) content standards in relation to visual, aural, written, and electronic media projects and products. (The standards listed below retain in parentheses the numbering as specified in the VPA and ELA content standards adopted by the State Board of Education.)

- 1.0 Artistic Perception: Processing, Analyzing and Responding to Sensory Information Through the Language and Skills Unique to the Visual Arts. Students perceive and respond to works of art, objects in nature, events and the environment. They also use the vocabulary of the visual arts to express their observations.
- (1.1) Identify and use the principles of design to discuss, analyze, and write about visual aspects in the environment and in works of art, including their own.
  - (1.3) Research and analyze the work of an artist and write about the artist’s distinctive style and its contribution to the meaning of the work.
  - (1.4) Analyze and describe how the composition of a work of art is affected by the use of a particular principle of design.
  - (1.5) Analyze the material used by a given artist and describe how its use influences the meaning of the work.
  - (1.6) Compare and contrast similar styles of works of art done in electronic media with those done with materials traditionally used in the visual arts.

2.0 Creative Expression: Creating, Performing and Participating in Visual Arts. Student apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.

A1.2 Specific applications of VPA Creative Expression standards for Visual Arts at the proficient level (grades nine through twelve):

- (2.1) Solve a visual arts problem that involves the effective use of the elements of art and the principles of design.
- (2.2) Prepare a portfolio of original two- and three-dimensional works of art that reflects refined craftsmanship and technical skills.
- (2.3) Develop and refine skill in the manipulation of digital imagery (either still or video).
- (2.4) Review and refine observational drawing skills.

3.0 Historical and Cultural Context: Understanding the Historical Contribution and Cultural Dimensions of the Visual Arts. Students analyze the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to the visual arts and artists.

- (3.1) Identify similarities and differences in the purposes of art created in selected cultures.
- (3.2) Identify and describe the role and influence of new technologies on contemporary works of art.
- (3.3) Identify and describe trends in the visual arts and discuss how the issues of time, place, and cultural influence are reflected in selected works of art.
- (3.4) Discuss and purposes of art in selected contemporary cultures.

4.0 VPA Aesthetic Valuing: Responding to, Analyzing and Making Judgments About Works in the Visual Arts. Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities.

- (4.1) Articulate how personal beliefs, cultural traditions, and current social, economic, and political contexts influence the interpretation of the meaning or message in a work of art.
- (4.2) Compare the ways in which the meaning of a specific work of art has been affected over time because of changes in interpretation and context.
- (4.3) Formulate and support a position regarding the aesthetic value of a specific work of art and change or defend that position after considering the views of others.
- (4.4) Articulate the process and rationale for refining and reworking one of their own works of art.
- (4.5) Employ the conventions of art criticism in writing and speaking about works of art.

5.0 Connections, Relationships Applications: Connecting and Applying What is Learned in the Visual Arts to Other Art Forms and Subject Areas and to Careers. Students apply what they learn in the visual arts across subject areas. They develop competencies and creative skills in problem solving, communication and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to the visual arts.

- (5.1) Design an advertising campaign for a theatre or dance production (film festival) held at school, creating images that represent characters and major events in the production.
- (5.2) Create a work of art that communicates a cross-cultural or universal theme taken from literature or history.

(5.3) Compare and contrast the ways in which different media (television, newspapers, magazines) cover the same art exhibition.

(5.4) Demonstrate an understanding of the various skills of an artist, art critic, art historian, art collector, art gallery owner, and philosopher of art (aesthete).

A2.0 Students understand the key technical and technological requirements applicable to various segments of the Media and Design Arts Pathway:

A2.1 Analyze the way in which technical design (e.g., color theory, lighting, graphics, typography, posters, sound, costumes, makeup) contributes to a performance or presentation.

A2.2 Know the component steps and skills required to design, edit, and produce a production for audio, video, electronic, or printed presentation.

A2.3 Use technology to create a variety of audio, visual, written, and electronic products and presentations.

A2.4 Know the features and uses of current and emerging technology related to computing (e.g., optical character recognition, sound processing, cable TV, cellular phones).

A2.5 Know the writing processes, formats, and conventions used for various media.

A2.6 Understand technical support related to various media and design arts.

A2.7 Know how advanced and emerging technologies (e.g., virtual environment or voice recognition software) may affect or improve media and design arts products or productions.

A2.8 Use models, simulations, and other tests to determine optimal design solutions from a variety of options.

## 12. Key Assignments with Career Technical Education and Visual Performing Arts Standards

- Photobooth Mini Movie on a Mac: Using Photobooth and iMovie software, students film and assemble a mini movie while learning the basic 4-stage film production process of preproduction, principal filming, post-production, and exhibition.

Standards: CTE: 2.0 (2.6), 4.2, 4.4, 4.7, 10.6, 10.10 VPA: 2.3, 5.4

- American Film Institute's (AFI) Door Scene #1: In small production teams, students film and assemble a short narrative film "in camera," then exhibit and discuss/critique the films in class using a video production rubric. Incorporates topics; "Video Camera Basics,"

Standards :

CTE: 1.2 (1.c), 2.1(3.2), 2.2 (1.2), 3.1, 4.1, 4.4, 4.5, 4.6, 4.7, 5.1, 5.4, 6.2, 6.3,7.1, 7.2, 7.3, 7.4, 7.7, 8.3, 9.1, 9.3, 9.5, 9.7, 10.4, 10.6, 10.7, 10.10, 11.0 VPA: 2.2, 2.3, 4.1, 4.4, 4.5, 5.4, A2.2, A2.3, A2.4

- Storyboarding Basics: Students discuss reasons for storyboards, studies basic camera shots, and each student draws their own storyboard for a Door Scene, with at least five shots. Teams choose one script to shoot. Incorporates topics "Film as Collaborative Art," and "Basic Camera Shots." Multiple Choice and written quiz on camera shots, film crewing, and technical terms.

Standards: CTE: 1.1(1.2), 2.1(3.2), 2.2 (1.2), 2.4 (1.3), 3.1, 4.5, 4.6, 4.7, 5.1, 5.2, 5.3, 5.4, 6.2, 7.1, 7.2, 7.3, 7.4,7.6, 7.7, 8.3, 8.5, 9.3, 9.5, 9.6, 9.7, 10.1, 10.6, 10.7, 10.11, 11.0

VPA: 1.1, 2.2, 2.3, 4.1, 4.4, 4.5, 5.4, A2.2, A2.3, A2.4

- Storyboard Interpretation: Using only a storyboard given to them, production teams must interpret and film the storyboard as accurately as possible. Videos and storyboards are viewed, discussed/critiqued in class as to their success and ability to clearly be understood.

Standards:

CTE: 1.0(1.2)(5.3), 2.1 (2.2), 5.1, 5.3, 6.2, 7.1 – 7.7,8.3, 9.1 – 9.7, 10.6, 10.7, 10.10, 10.12

VPA: 2.3, 4.4, 5.4, A2.1 – A2.8

- AFI Door Scene #3: Using their own storyboard that has previously been filmed by another production team, teams review, revise, and film their storyboard, this time applying Principles of Design into their work. Teams use Non-Linear Editing system to edit and polish their work. Incorporates topics of "Principles of Design for Film" and "Film/Video Production Process."

Standards:

CTE: 1.2 (1.d), 2.0(2.2), 2.0 (3.3), 2.2 (1.9), 3.1, 5.3, 5.4, 10.1, 10.2, 10.6, 10.7, 10.8, 11.0

VPA: 1.1, 1.4, 1.6, 2.1, 4.4, 4.5, 5.4, A2.1, A2.2, A2.5

- Compare & Contrast Early and Modern Film: After class lecture and video on Early Cinema History & Technology, and viewing and analyzing film from the late 19th and early 20th Centuries, students will write an essay that compares and contrasts the artistic and technological similarities and differences of early and modern films. Quiz: Cinema Pioneers.

Standards:

CTE: 1.3 (1)(2)(3)(4)(10.11)(11.5.6) (11.5.7), 2.2(1.3)(1.6), 2.3 (1.1(1.2)(3.3), 2.4 (1.10(1.3), 10.3, 10.4, 10.5, 10.7, 10.8, 11.0

VPA: 1.1, 1.3, 1.5, 1.6, 3.1, 3.2, 3.3, 3.4, 4.1, 4.2, 4.5, A2.7.

- Educational Video for Lighting or Sound: After studying documentary and non-narrative script structures, student production teams will be introduced to lighting and sound equipment, and must write and produce an educational video on the proper name and usage for the equipment. Must use editor and put titles and voice over into work. Incorporates topics "Lighting for Video," "Sound for Video," "Non-Linear Editing Systems" and "Non-Narrative Genres & Structures."

Standards:

CTE: 1.0(1.C), 2.1(2.2), 2.2(2.6 a-d), 4.0(4.1-4.7), 6.1,6.2, 6.3, 7.1-7.7, 8.3, 9.1-9.7, 10.4, 10.5, 10.6, 10.7,10.10, 11.0

VPA: 1.1, 2.1, 2.3, 5.4, A2.1-A2.7

- Call Sheet: After lecture and class discussion about the importance of preproduction methods and preparations to facilitate successful filming, students will analyze and break down scenes from Hollywood scripts into production elements (sets, props, costumes, effects, talent) and complete a production "call sheet," the industry document that keeps all crew and cast on

schedule and prepared. Incorporates topics "Film/Video Production Process," "Film as Collaborative Art," "Principle Filming."

Standards:

CTE: 1.0(5.3), 2.2(1.7), 6.1–6.3, 7.1–7.7, 8.1, 8.3, 9.1–9.7, 10.4–10.7, 11.0

VPA: 5.4, A2.1, A2.2, A2.5

- Narrative Genre Mini Documentary: After class discussion and brainstorm session about narrative genre, sub-genre, hybrid-genre and their elements, in pairs, students will choose from lesser-known genres and make a mini-movie detailing its elements and motifs. Uses topic "Narrative Genres, Subgenres & Their Elements."

Standards:

CTE: 2.1(2.2)(3.1), 5.1–5.5, 6.1–6.3, 10.1, 10.6, 10.10, 11.0

VPA: 1.1, 1.3, 2.2, 2.3, 3.3, 4.1, 5.2, 5.4, A2.1–A2.7

- Narrative Screenplay: After studying the 3-act artistic structure of narrative screenplay, and learning the standard format of the Hollywood script, students will use Final Draft scriptwriting software to compose their own short (5 page) screenplay. They will then submit their work anonymously for readers reviews and "notes," much in the same way screenwriters submit spec work to Hollywood. Uses topics "Screenwriting & Narrative Structure."

Standards:

CTE: 1.0(1.d)(4.2)(5.3), 2.1(2.2)(2.5)(3.2), 2.2(1.2)(1.5)(1.7)(1.9), 2.3(1.1)(1.2)(3.3), 2.4(1.1), 5.1-5.5, 10.1, 10.2, 10.6, 10.7, 10.10, 10.11, 11.0

VPA: 1.1, 1.4, 2.1, 2.2, 4.4, 4.5, 5.2, 5.4, A2.2, A2.3, A2.5

- Movie Review: Students read several movie reviews, both positive and negative, by professional film critics. Class discussion explicates the language and devices used by critics, and the critics purpose in the film industry. Students will then view a movie and write a review of their own. Uses topic "Movie Reviewing & Critiquing."

Standards:

CTE: 1.0(1.d)(4.2), 2.1(2.2), 2.2(1.5), 2.3(1.1)(1.2)(3.3), 2.4(1.1), 10.1, 10.6, 10.7, 10.8, 10.12, 11.0

VPA: 1.1, 1.3, 3.3, 4.1, 4.3, 4.5, 5.3, 5.4, A2.5

- Kuleshov Films: After studying the pioneering work of Lev Kuleshov and his Spectator Centered Film Theory and editing techniques, students construct three short "Kuleshov" films of their own, demonstrating how editing with different content can change the audiences perception of the story and emotional value. Uses topic "Non-linear Editing Systems & Editing Theory."

Standards:

CTE: 1.0(4.2)(5.2), 10.1, 10.3, 10.6, 10.8, 11.0

VPA: 1.1, 1.3, 1.4, 1.5, 2.3, 3.1, 3.2, 3.3, 4.1, 4.2, 4.5, 5.2, 5.4, A2.1, A2.2, A2.5, A2.6

- Promotional Video: Student will create a video designed to promote a high school course at their school. They will work with the instructor of that course to identify, script, schedule and shoot a video which shows to prospective students the most important and interesting topics and elements that course has to offer. Incorporates topics "Non-Narrative Genres & Structures," "Principle Filming: Be Prepared," "Film as Collaborative Art."

Standards:

CTE: 1.0(1.2), 2.2(2.6 a-d), 2.4(2.3 a-g), 4.1-4.7, 6.1-6.3, 7.1-7.7, 8.1-8.3, 8.6, 9.1-9.7, 10.6, 10.10, 11.0

VPA: 1.1, 2.1, 2.2, 2.3, 2.4, 3.3, 3.4, 4.2, 4.4, 4.5, 5.1, 5.4, A2.1-A2.8

- Music Video: Given a piece of popular music and lyrics sheet, students will create a storyboard to accompany the music. They must explicitly indicate how they have incorporated at least four Principles of Design into their work. Production teams will then choose one storyboard to film. Visuals, editing techniques, effects and tempo must match music for work to be considered successful. Uses topics "American Film Institute Introduction to Visual Storytelling," "Non-linear Editing Systems & Editing Theory," "Principles of Design for Film."

Standards:

CTE: 2.1(2.5)(3.1)(3.2)(3.3), 2.2 (2.6 a-d), 8.1-8.6, 9.1-9.7, 10.1, 10.3, 10.6, 10.7, 10.8, 10.10, 11.0

VPA: 1.1, 1.5, 2.1, 2.2, 2.3, 2.4, 3.2, 3.3, 3.4, 4.1, 4.5, 5.2-5.4, A2.1-A2.7

- Music Clearance Letter: After lecture on music clearance procedures, students will choose, research a copyrighted song or songs and their rights owners and write letters requesting music clearance for use in their student video works. Uses topic "Copyright and Music/Video Clearance Issues."

Standards:

CTE: 2.2 (1.3)(1.5)(1.9), 2.3(1.1)(1.2)(3.3), 8.1-8.6, 10.6, 11.0

VPA: A2.2

- Garageband Song and Incidental Music: After learning the fine points of the Garageband software program, students will compose/construct a song and incidental music to be included in a student video project, with special attention to matching the mood of the music to the video. Uses topic "Garageband; Creating Copyright-Free Music & Sound."

Standards:

CTE: 1.0(5.4), 4.1-4.7, 8.1-8.6, 10.6, 10.7, 10.8, 10.10, 11.0

VPA: 1.1, 2.2, 2.3, 3.2, A2.2-A2.7

- Narrative Film: Student scripts chosen by production teams will be filmed incorporating production techniques learned through the course of the year. Production teams must include all elements of preproduction, principle filming and post production covered in the course outline and keep a detailed log of their procedures and progress. Uses topics "Directorial Style" and incorporates most topics from prior three quarters.

Standards:

CTE: 1.0(5.3), 2.4(1.7)(1.8 b,c,), 4.1–4.7, 5.1–5.5, 6.1–6.3, 7.1–7.7,8.1–8.6, 9.1–9.7, 10.4–10.8, 10.10, 10.11, 11.0

VPA: 1.1, 1.4, 2.1, 2.2, 2.3, 3.2, 4.1, 4.3, 4.4, 4.5, 5.2, 5.4, A2.7

- Resumé, Demo Reel & Film School Report: After reviewing what makes a successful resumé and demo reel, students will write and assemble these for themselves. Working in pairs, they will then research and give a class report about a given film school, comparing and contrasting it to other film schools for benefits and weaknesses/drawbacks. Uses topics "Professional Film Organizations" and "Finding Work in Film/Video."

Standards:

CTE: 1.0(4.20(5.4), 2.5(a-d), 3.1–3.8, 8.1–8.6, 9.1–9.7, 10.6, 11.0

VPA: 2.2

- Famous Film Scene Recreation: Students will analyze a well-known scene from a film and break it down into its shots and camera angles. They will then work to replicate the scene as best they can using the proper lighting and direction. Uses topics "Directorial Style" and "Basic Camera Shots, Techniques & Framing."

Standards:

CTE: 1.0(5.4), 5.1, 5.3, 5.4, 6.1–6.3, 7.1–7.7, 10.6, 10.7, 10.10, 11.0

VPA: 1.3, 2.2, 2.3, 2.4, 5.4, A2.1–A2.7

- Report on a Director: Students will research and either write a report or a documentary script about a given director, which will then be presented to the class. Uses topics "Film as Business and Art: The Hollywood Structure," "Directorial Style" and "Hollywood, The Good, The Bad and The Ugly: Bias, Stereotypes and Positive Role Models."

Standards:

CTE: 1.0(4.2), 2.1(2.5(3.2)(3.3), 2.2 (1.2)(1.3)(1.5)(1.6), 2.3(1.1)(1.2)(3.3), 2.4(1.1)(1.3), 10.3

VPA: 1.1, 1.3, 4.1, 4.5, A2.1

- Script Pitch: Students will write a short "elevator pitch" for a film, and practice pitching to the other students in class. Class will later discuss and assess which pitch was most memorable and why. Uses topics "Screenwriting & Narrative Structure" and "Pitching an Idea."

Standards:

CTE: 1.0(5.3), 2.2(.2)1.3)(1.5). 2.4(1.1)(1.40(1.6)(1.7)(1.8 a–c)(1.10)(2.4 a–c), 3.1, 3.6, 5.4, 7.6, 10.6, 10.10, 11.0

VPA: 5.1, 5.4

- Student Film Festival & Awards: Students will participate in submitting, viewing, rating, categorizing and selecting student films for a school film festival. Awards will be created for various categories by the students themselves. Students will each take a part in producing the

festival with special attention given to creative marketing/advertising campaigns and community involvement. Topic "Film Festivals."

Standards:

CTE: 1.4(5.3), 2.4(2.4 a–d), 3.1, 3.6, 3.8, 4.4, 7.1–7.7, 9.1–9.7, 10.10, 11.0

VPA: 1.4, 4.3, 4.5, 5.1, 5.3, 5.4, A2.2, A2.3.

### 13. Instructional Methods and/or Strategies

The Yearlong Course Outline is designed so that knowledge is sequenced and scaffolded, and the technical, historical/cultural, aesthetic, artistic lessons and lectures support the students' key assignments and creative projects. Instruction is both explicit and implicit, with opportunities for students to learn from each other, on their own, and through process/project based assignments as well as lectures, texts, and videos.

Methods for instruction include:

- Lecture (including DVD lectures on key topics by instructor, which allow for repeated viewing by students who need extra learning support, and students absent from class).
- Inquiry based class, small group, and peer discussion and journaling.
- Viewing of high quality instructional videos prepared by qualified educational agencies (American Film Institute, Annenberg Foundation Media) as well as commercial and student films, to be accompanied by a student response sheet.
- Hands-on video project assignments that allow for teamwork, collaboration and communication skills, creative exploration and on-the-job learning.
- Cooperative Learning, Learning Logs, Jigsawing, Think-Pair-Share, Research projects, Reflective Discussion, Games.

### 14. Assessment Methods and/or Tools

- Assessment will be done by students themselves, their peers, and the instructor, with rubrics for assignments given at the outset playing a key role both as assessment tool and method of clarification and instruction.
- Matching and multiple choice quizzes and tests, when appropriate, as in for terminology, will be used.
- Teacher observation, as in demonstration of technical skills will be used (e.g., can student correctly level a tripod and mount and lockdown a camera?), especially for skills that warrant CTE certifications.

- Portfolio of work and Learning Log as artifacts of accomplishment.
- Grading will be done on a tens point system, with each assignment and test given a point value within a 100 point range. At each quarter's end, the total number of points possible for assignments and tests given will be divided by ten and graded accordingly.

#### 15. How Course Meets Visual Performing Arts Standards

F. VPA 1.0: Artistic Perception - processing, analyzing, and responding to sensory information through the language and skills unique to a given art. Students perceive and respond to works of art, objects in nature, events and the environment. They also use the vocabulary of the visual arts to express their observations. Describe in detail how the class satisfies the Artistic Perception requirement.

- Students are expected to know and will be tested on at least 150 technological and artistic terms related to film arts. (VPA 1.0)
- The principles of design—balance, unity, emphasis, rhythm, contrast, movement—while generally fine art concepts, can be applied to cinema arts as well, in framing visual composition and in storytelling. Explicit lessons on these design principles will be given in the first quarter, and students will be assigned, in pairs, to analyze and describe how these principles apply to chosen film scenes and shots. Students will also describe how they have used these principles in their own video work. (VPA 1.1, 1.2)
- Students will be given a research project to study several works of a particular director (e.g., Alfred Hitchcock, the Coen Brothers) and express what makes this director's work unique, and how their stylistic signature affects the work itself. (VPA 1.3, 1.4, 1.5)
- Students will explore the differences between still images, video and film, as well as the similarities and differences between live theater and film. (VPA 1.6)

G. VPA 2.0: Creative Expression Requirement. Creating, performing, and participating in a given art. Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.

- Key assignments for Cinema Arts include the creation of video works that must include student storyboards, camera work, editing, and created music. (VPA 2.0)
- Students are taught video techniques as well as the Principles of Design for cinema, and are assigned several creative video projects throughout the year in which they must explicitly demonstrate how they have applied these principles. (VPA 2.1, 2.3, 2.5)
- They will be given several assignments to storyboard projects, and will learn keen observational and video framing composition skills (VPA 2.3, 2.4).

- They will be compiling the best of their work into a demo reel—the filmmaker's version of a portfolio—at the year's end. (VPA 2.2)

H. VPA 3.0: Historical and Cultural Context. Understanding historical contributions and cultural dimensions of a given art. Students analyze the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it related to the visual arts and artists.

Students will study the origins of film as both technology and art, and consider how film has shaped and changed our world. (VPA 3.0)

- Students will be discussing, comparing and contrasting films from selected directors of different cultures, ethnicities and genders with conventional Hollywood films. (VPA 3.1, 3.4.)

- Students will compare and contrast films from the late 19th and early 20th centuries with contemporary films that use current technologies (VPA 3.2, 3.3).

I. VPA 4.0: Aesthetic Valuing Requirement.

Courses must include responding to, analyzing and making critical assessments about works of a given art form. Students analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities.

- Film viewing and analysis is central to an understanding cinema arts, and throughout the course, students will analyze and explicate many films for meaning, aesthetic elements and qualities. (VPA 4.0, 4.1)

- After viewing early films, students will compare and contrast them with modern films, and discuss how meaning changes over time. (VPA 4.1, 4.2)

- Using rubrics, students will critique their own video work and the works of others, and discuss their reasoning. (VPA 4.3, 4.4).

- After reading and discussing several movie reviews, students will write a movie review themselves, using the language and technique of film criticism. (VPA 4.5)

J. VPA 5.0 Connections, Relationships, Applications. Connecting and Applying what is Learned in the Visual Arts to other Art Forms and Subject Areas and to Careers. Students apply what they learn in the visual arts across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to the visual arts.

As a CTE course, this course includes several lessons on the business structure of film, the necessary skills for obtaining employment in the varied occupations of film, and work throughout the year in video production teams, which give them ample opportunities for honing teamwork, problem solving, communication and creative skills. (VPA 5.0)

Students will participate in creating, producing and marketing a school film festival (VPA 5.1, 5.3)

Student write scripts which must carry a theme or idea, and may be comprehended by anyone who doesn't speak the language. (VPA 5.2)

Students will demonstrate, by creation of original video works, the skills necessary for an artist working in that medium. Students will also be required to write a movie critique. (VPA 5.4)