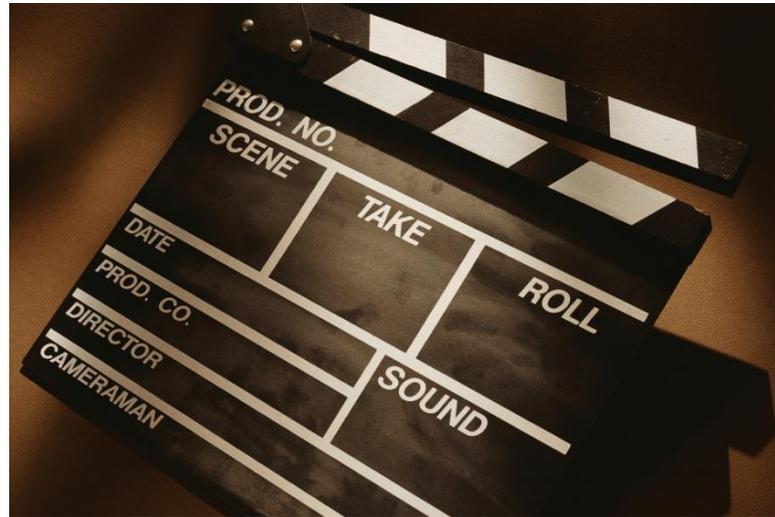


Secaucus Board of Education

Understanding Film
Course Code: 1520
English Language Arts Literacy



Born on October 2016
Aligned to the NJSL-ELA adopted 2016
Aligned to the Technology and 21st Century Life and Careers Standards adopted 2014
Adopted by the Secaucus Board of Education on December 22, 2016

District Equity Statement

The Board of Education directs that all students enrolled in the schools of this district shall be afforded equal educational opportunities in strict accordance with the law. No students shall be denied access to or benefit from any educational program or activity or from a co-curricular or athletic activity on the basis of the student's race, color, creed, religion, national origin, ancestry, age, marital status, affectional or sexual orientation, gender, gender identity or expression, socioeconomic status, or disability. The Board directs the Superintendent to allocate faculty, administrators, support staff members, curriculum materials, and instructional equipment supplies among and between the schools and classes of this district in a manner, that ensures equivalency of educational opportunity throughout this district. The school district's curricula in the following areas will eliminate discrimination, promote mutual acceptance and respect among students, and enable students to interact effectively with others, regardless of race, color, creed, religion, national origin, ancestry, age, marital status, affectional or sexual orientation, gender, gender identity or expression, socioeconomic status, or disability:

1. School climate/learning environment
2. Courses of study, including Physical Education
3. Instructional materials and strategies
4. Library materials
5. Software and audio-visual materials
6. Guidance and counseling
7. Extra-curricular programs and activities
8. Testing and other assessments.

Excerpt from Secaucus Board of Education, Policy 5750, Edited September 2016

Course Description

Understanding Film encourages students to explore the specific characteristics that distinguish film from other media and art forms. Through screenings, lectures, discussions, written analyses, and research, students probe various concepts, aesthetics, issues, and themes that have emerged throughout the history of filmmaking.

Students will:

- Investigate the origins of filmmaking.
- Trace the historical impact of filmmaking.
- Trace the evolution of film production, subject, and technique.
- Discuss contemporary aspects of film.
- Explore the concept of the “star” and its impact on filmmaking.
- Identify various moving camera terms/techniques while viewing a film.
- Identify various editing terms/techniques while viewing a film.
- Explore the use of synchronous and non-synchronous sound within a film.
- Explore the function of music within a film.
- Identify and discuss ways in which literature and film differ in narrative style and structure, specifically focusing on the challenges of transforming written narrative into cinematic narrative.
- Explore the structure of filmic narrative.
- Identify reflexivity in film.
- Understand the auteur theory.
- View and discuss selected films from “auteur” directors.

- Identify and discuss characteristics of specific film genres [i. e. drama, western, musical, horror, detective, crime, comedy, etc.].
- View and discuss examples of a specific film genre.
- View and discuss an example of genre revision.
- Identify and discuss the characteristics and purpose of the documentary specifically as a means of oral/visual history.
- View and discuss an example of a documentary film and its historical merit.
- Complete a variety of short writing assignments analyzing several of the above aspects of film.
- Complete a minimum of two research papers/oral presentations on any of the above aspects of film.

Interdisciplinary Connections

- ✓ Graphic Design
- ✓ Public Speaking
- ✓ English Language Arts Literacy
- ✓ Media
- ✓ Technology
- ✓ History

Potential Course Modifications (ELLs, Special Education, Gifted and Talented)

The teacher will determine, with the assistance of guidance counselors, teacher assistant/aides, educational specialists, and/or special education teachers, what modifications will be made for his/her students. Such examples of modifications can include, but not be limited to:

- Extended time as needed
- Modification of tests and quizzes
- Preferential seating
- Alternative/Formative assessment (projects)
- Effective teacher questioning (ranging from simple recall to higher order critical thinking questions)
- Supplemental materials
- Cooperative learning
- Teacher tutoring
- Peer tutoring
- Differentiated Instruction

List of Films

- *50 First Dates* (journey/time element)
- *Awakenings*
- *Breakfast at Tiffany's*
- *Citizen Kane*

- *Dave*
- *Dead Poets Society* (contrast acting in *Mrs. Doubtfire*)
- *Double Indemnity*
- *Elf* (comedy- links to other classic movies)
- *ET* (mise-en- scene/lighting/genre)
- *Ferris Buehler's Day Off* (comedy/hero)
- *Friday Night Lights*
- *Ghostbusters* (mise-en- scene/special effects)
- *Gladiator* (historical accuracy)
- *Gravity* (character development / special effects)
- *Groundhog Day* (journey/seven deadly sins/time element)
- *Hero*
- *Home Alone* (comedy)
- *Indiana Jones* (action adventure)
- *It Happened One Night*
- *It's a Wonderful Life* (not completed)
- *Jaws* (mise-en- scene/use of color)
- *Jurassic Park* (special effects)
- *Key Largo*
- *Life of Pi* (magical realism / special effects / allegory)
- *Mrs. Doubtfire* (mise en scene- movement and performance)
- *North by Northwest*
- *Rainman* (Contrast to *What about Bob* / Treatment of special needs theme)
- *Rocky*
- *Saving Private Ryan* (historical accuracy)
- *Seabiscuit* (historical accuracy /use of animals)
- *Some Like It Hot*
- *Strangers on a Train*
- *Sunset Boulevard*
- *Supersize Me* (documentary / persuasive techniques)

- *The American President*
- *The Shawshank Redemption* (character development)
- *The Wizard of Oz* (journey film/time element)
- *Titanic* (mise en scene- historical accuracy)
- *Toy Story* (animation)
- *What about Bob?* (comedy / character development)
- *White Heat*
- *Willy Wonka and the Chocolate Factory* (link to *Wiz* and *Groundhog Day* / Allegory)

Unit:	The Hollywood Style of Filmmaking																							
Timing:	Approximately 10-12 weeks. Pacing, summative and formative assessments will be differentiated as per readiness level (Honors, A, and L/R), student needs, and IEP modifications.																							
Standards:	<p style="text-align: center;">New Jersey Student Learning Standards</p> <table border="1" style="width: 100%; border-collapse: collapse;"> <thead> <tr> <th colspan="2" data-bbox="583 516 974 618">Reading</th> <th data-bbox="978 516 1285 618">Writing</th> <th data-bbox="1289 516 1583 618">Speaking/Listening</th> <th data-bbox="1587 516 1929 618">Language</th> </tr> </thead> <tbody> <tr> <td data-bbox="583 621 749 1049"> NJSLS RL.11-12.1 RL.11-12.2 RL.11-12.3 RL.11-12.4 RL.11-12.5 RL.11-12.6 RL.11-12.7 RL.11-12.9 RL.11-12.10 </td> <td data-bbox="753 621 974 1049"> RI.11-12.1 RI.11-12.2 RI.11-12.3 RI.11-12.4 RI.11-12.5 RI.11-12.6 RI.11-12.7 RI.11-12.9 </td> <td data-bbox="978 621 1285 1049"> NJSLS W.11-12.1.D W.11-12.2.D W.11-12.2.E W.11-12.4 W.11-12.6 </td> <td data-bbox="1289 621 1583 1049"> NJSLS SL.11-12.1.A, B,C SL.11-12.2 SL.11-12.5 SL.11-12.6 </td> <td data-bbox="1587 621 1929 1049"> NJSLS L.11-12.1 L.11-12.3 L.11-12.6 </td> </tr> <tr> <td colspan="2" data-bbox="583 1052 974 1182">Technology</td> <td colspan="3" data-bbox="978 1052 1929 1182">8.1.12.A.2, 8.1.12.A.4, 8.1.12.D.1, 8.1.12.D.2, 8.1.12.D.4, 8.1.12.E.2, 8.1.12.F.2, 8.2.12.B.3</td> </tr> <tr> <td colspan="2" data-bbox="583 1185 974 1263">Career Ready Practices</td> <td colspan="3" data-bbox="978 1185 1929 1263">CRP1, CRP2, CRP3, CRP6, CRP7, CRP8, CRP11</td> </tr> </tbody> </table>				Reading		Writing	Speaking/Listening	Language	NJSLS RL.11-12.1 RL.11-12.2 RL.11-12.3 RL.11-12.4 RL.11-12.5 RL.11-12.6 RL.11-12.7 RL.11-12.9 RL.11-12.10	RI.11-12.1 RI.11-12.2 RI.11-12.3 RI.11-12.4 RI.11-12.5 RI.11-12.6 RI.11-12.7 RI.11-12.9	NJSLS W.11-12.1.D W.11-12.2.D W.11-12.2.E W.11-12.4 W.11-12.6	NJSLS SL.11-12.1.A, B,C SL.11-12.2 SL.11-12.5 SL.11-12.6	NJSLS L.11-12.1 L.11-12.3 L.11-12.6	Technology		8.1.12.A.2, 8.1.12.A.4, 8.1.12.D.1, 8.1.12.D.2, 8.1.12.D.4, 8.1.12.E.2, 8.1.12.F.2, 8.2.12.B.3			Career Ready Practices		CRP1, CRP2, CRP3, CRP6, CRP7, CRP8, CRP11		
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Essential Questions:	Objectives:	Activities, Investigation, and Student Experiences:																						

<ul style="list-style-type: none"> • How does Hollywood filmmaking conform to certain standards? • What purpose does film serve in modern /contemporary society? • How does the medium of film capture a particular moment/event? • What are the classic technical elements of filmmaking? • How does a comparison of the beginning and ending reveal the overall form of a film? 	<p>Students will be able to...</p> <ul style="list-style-type: none"> ❖ Recognize how elements or patterns are often repeated throughout a film. ❖ Compare and contrast elements in order to deeper understanding of the film’s messages, which encourages the viewer to compare those elements. ❖ There are multiple levels of meaning within a film (Referential, Explicit, Implicit) ❖ Certain principles of progression and development are at work throughout a film. ❖ There is a difference between personal taste and evaluative judgment. ❖ Understand how filmmaking is a dynamic of specific technical element and how each element in a film functions to add to the overall form of the film. ❖ Appreciate filmmaking is an art form. ❖ Analyze the motion picture as a powerful source of communication. ❖ Understand that viewing a film is an active, rather than passive, experience. 	<p>Introduce students to the Hollywood style of filmmaking:</p> <ul style="list-style-type: none"> ✓ Show scenes that exemplify formal elements of filmmaking. ✓ Provide/research background on the lives/careers of several directors/actors. ✓ Respond to key questions that require students to recognize both the subtle and noticeable filmic techniques as they are used to create a filmic narrative. ✓ Teach students to become active viewers. ✓ Discuss each film in terms of narrative and filmic elements. ✓ Teach film technique vocabulary such as editing, dissolve, close up, mise-en-scene, up lighting, etc. <p>Assignments (as listed under Activities)</p> <p>Choose from the following list:</p> <ul style="list-style-type: none"> • <i>Rain Man</i> • <i>Shawshank Redemption</i> • <i>The Wizard of Oz</i> • <i>Citizen Kane</i> • <i>Jaws</i> • <i>North by Northwest</i> • <i>Awakenings</i> <p style="text-align: center;"><u>Film Project</u></p> <p>Students select a film—list provided by teacher—and provide a shot-by-shot analysis of a key scene. They also must research bio/career information on the film’s director; they must provide a synopsis of the film; they must provide reasons for choosing the specific scene. This</p>
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	<ul style="list-style-type: none"> ❖ Research how classical Hollywood style has set the groundwork for all future filmmaking. ❖ Participate in hands-on analyses of films provide a lasting impression of and appreciation for the artistry of the filmmaker. 	<p>project is in both a written format and visual/oral presentation.</p> <p style="text-align: center;"><u>Character Sketches</u></p> <p>Character sketches are often used in drama classes to encourage actors' understanding of the parts they portray. However, character sketches are very useful in literature classes, too, as an examination of a character's history, motivation, and thinking. In the character sketch, students answer simple questions about the character they choose or are assigned. Afterwards, the assignment can be extended when students write their own monologues or deliver a monologue from the text.</p> <p>The Character Sketch asks:</p> <ul style="list-style-type: none"> • What does this character look like? How does he/she carry himself/herself? How does he/she dress? • How does this character speak? Does he/she have any identifiable speech patterns? • Where was this character born? How was he/she raised? • Describe the time period in which this character lives. How do the times affect this character's thinking and actions? • What is this character's main motivation? Why? • Describe any redeeming qualities this character may have. • Analyze the character's personality flaws. From what do they stem? How do they affect the choices he/she makes? • Choose an object this character holds or would hold dear. Explain the connection. • Does this character have any secrets? If so, explain. • Who would be this character's contemporary counterpart? Explain
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		<p>your choice.</p> <p style="text-align: center;"><u>Sample Assignment</u> <u>Reality Television</u></p> <p>In order to encourage students to think about the choices a playwright must make when creating a play with “the look and feel of real life,” ask students to develop a new reality T.V. show. Explain to students, however, that unlike the current television offerings, these reality shows must actually attempt to appear “real.” Like the realistic dramatists of the 19th and 20th centuries, students must discard lofty or overblown theatrics and storylines in exchange for the actual and the “everyday.” Their characters must be unable to arrive easily at answers to their predicaments. Students or teams must create a proposal for their show that answers the following questions:</p> <ul style="list-style-type: none"> • On what everyday situation or dilemma will your show focus? • What everyday characters will your show include? • What physical or philosophical problems of daily living, either social, philosophical, or psychological, will your show examine?
Assessments:	Materials:	Resources:
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Unit:	Film Noir																						
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<ul style="list-style-type: none"> • What is the historic/cultural significance of film noir? • What are the stylistic elements of noir? • How do the roles of men and women in noir differ from those in classical Hollywood films? 	<p>Students will be able to:</p> <ul style="list-style-type: none"> ❖ Understand that Film Noir is a specific stylized method of filmmaking. ❖ Research Noir when it emerged during the 1940's and 1950's. ❖ Analyze how many noir films deal with perversion of the American Dream. ❖ Examine how men are usually portrayed as weak and trapped; women are portrayed as strong and manipulative. ❖ Recognize that noir elements may surface in genres other than crime films. ❖ Understand and appreciate the components film noir. ❖ Understand the complex social and cultural changes that emerged during WWII and post war and thus reflected in noir. ❖ Appreciate the complex relationship noir presents to other traditional film genres ❖ Recognize how elements or patterns are often repeated throughout a film. ❖ Compare and contrast elements in order to deeper understanding of the 	<p>Introduce students to the background of noir—specifically America during and immediately after WWII.</p> <ul style="list-style-type: none"> ✓ Show the documentary, <i>Film Noir</i>. ✓ Show films that represent both the stylistic and thematic elements of noir such as <i>Sunset Boulevard</i>, <i>The Stranger</i>, <i>White Heat</i>, etc. ✓ Have students complete in-class assignments that assess their understanding of such elements as light/shadow, “Dutch” angles, and noir characterizations. <p style="text-align: center;"><u>Sample Assignment</u></p> <p>Have students select a current or classic film noir—teacher will provide an extensive list. Have them view the film and via a series of questions, compose an essay that analyzes the stylistic/thematic noir elements of this film. They will also research background information on the film’s director and stars. In addition to submitting a written report on this project, students will orally present information to the class. They will show an excerpt from the film selected and discuss the noir elements of this scene.</p> <p style="text-align: center;"><u>Character Sketches</u></p> <p>Character sketches are often used in drama classes to encourage actors’ understanding of the parts they portray. However, character sketches are very useful in literature classes, too, as an examination of a character’s history, motivation, and thinking. In the character sketch, students answer simple questions about the character they choose or are assigned. Afterwards, the assignment can be extended when students write their own monologues or deliver a monologue from the text.</p> <p>The Character Sketch asks:</p> <ul style="list-style-type: none"> • What does this character look like? How does he/she carry
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	<p>film’s messages, which encourages the viewer to compare those elements.</p> <ul style="list-style-type: none"> ❖ There are multiple levels of meaning within a film (Referential, Explicit, Implicit) ❖ Certain principles of progression and development are at work throughout a film. ❖ There is a difference between personal taste and evaluative judgment. ❖ Understand how filmmaking is a dynamic of specific technical element and how each element in a film functions to add to the overall form of the film. ❖ Appreciate filmmaking is an art form. ❖ Analyze the motion picture as a powerful source of communication. ❖ Understand that viewing a film is an active, rather than passive, experience. ❖ Research how classical Hollywood style has set the groundwork for all future filmmaking. ❖ Participate in hands-on analyses of films provide a lasting impression of and appreciation for the artistry of the filmmaker. 	<p>himself/herself? How does he/she dress?</p> <ul style="list-style-type: none"> • How does this character speak? Does he/she have any identifiable speech patterns? • Where was this character born? How was he/she raised? • Describe the time period in which this character lives. How do the times affect this character’s thinking and actions? • What is this character’s main motivation? Why? • Describe any redeeming qualities this character may have. • Analyze the character’s personality flaws. From what do they stem? How do they affect the choices he/she makes? • Choose an object this character holds or would hold dear. Explain the connection. • Does this character have any secrets? If so, explain. • Who would be this character’s contemporary counterpart? Explain your choice. <p style="text-align: center;"><u>Sample Assignment</u> <u>Reality Television</u></p> <p>In order to encourage students to think about the choices a playwright must make when creating a play with “the look and feel of real life,” ask students to develop a new reality T.V. show. Explain to students, however, that unlike the current television offerings, these reality shows must actually attempt to appear “real.” Like the realistic dramatists of the 19th and 20th centuries, students must discard lofty or overblown theatrics and storylines in exchange for the actual and the “everyday.” Their characters must be unable to arrive easily at answers to their predicaments. Students or teams must create a proposal for their show that answers the following questions:</p>
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Unit:	The Comedy																										
Timing:	Approximately 6 weeks. Pacing, summative and formative assessments will be differentiated as per readiness level (Honors, A, and L/R), student needs, and IEP modifications.																										
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Essential Questions:	Objectives:	Activities, Investigation, and Student Experiences:																									

<ul style="list-style-type: none"> • What is comedy’s function in a narrative? • What is a screwball comedy? • How important is conflict within a comedy? • To what extent does role reversal play within a comedy? • What are the subtle and overt nuances in comedic styles? 	<p>Students will be able to:</p> <ul style="list-style-type: none"> ❖ Understand, through comedy, such cultural dream work as expressing tensions that may otherwise remain suppressed, emerge. ❖ Analyze how conflict is at the heart of strong comedy. ❖ Examine how “screwball comedy” celebrates physical, social, and sexual flexibility. ❖ Understand and appreciate the components the romantic comedy. ❖ Understand the components of the sub-genre of the screwball comedy. ❖ Appreciate the elements of comedic editing/timing/dialogue, etc. that make a comedy successful. ❖ Recognize how elements or patterns are often repeated throughout a film. ❖ Compare and contrast elements in order to deeper understanding of the film’s messages, which encourages the viewer to compare those elements. ❖ There are multiple levels of meaning within a film (Referential, Explicit, Implicit) ❖ Certain principles of progression and development are at work throughout a film. ❖ There is a difference between personal taste and evaluative judgment. ❖ Understand how filmmaking is a dynamic of specific technical element and how each element in a film functions to add to the overall form of the film. 	<ul style="list-style-type: none"> ✓ Show the documentary, <i>The Romantic Comedy</i>. ✓ Show films that showcase the comedic elements that comprise both romantic and screwball comedies. <p style="text-align: center;"><u>Sample Assignment</u></p> <p>Have students select a current or classic Romantic or Screwball Comedy—teacher will provide an extensive list. Have them view the film and via a series of questions, compose an essay that analyzes the comedic elements of this film. They will also research background information on the film’s director and stars. In addition to submitting a written report on this project, students will orally present information to the class. They will show an excerpt from the film selected and discuss the comedic elements of the film</p> <p style="text-align: center;"><u>Character Sketches</u></p> <p>Character sketches are often used in drama classes to encourage actors’ understanding of the parts they portray. However, character sketches are very useful in literature classes, too, as an examination of a character’s history, motivation, and thinking. In the character sketch, students answer simple questions about the character they choose or are assigned. Afterwards, the assignment can be extended when students write their own monologues or deliver a</p>
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	<ul style="list-style-type: none"> ❖ Appreciate filmmaking is an art form. ❖ Analyze the motion picture as a powerful source of communication. ❖ Understand that viewing a film is an active, rather than passive, experience. ❖ Research how classical Hollywood style has set the groundwork for all future filmmaking. ❖ Participate in hands-on analyses of films provide a lasting impression of and appreciation for the artistry of the filmmaker. 	<p>monologue from the text.</p> <p>The Character Sketch asks:</p> <ul style="list-style-type: none"> • What does this character look like? How does he/she carry himself/herself? How does he/she dress? • How does this character speak? Does he/she have any identifiable speech patterns? • Where was this character born? How was he/she raised? • Describe the time period in which this character lives. How do the times affect this character’s thinking and actions? • What is this character’s main motivation? Why? • Describe any redeeming qualities this character may have. • Analyze the character’s personality flaws. From what do they stem? How do they affect the choices he/she makes? • Choose an object this character holds or would hold dear. Explain the connection. • Does this character have any secrets? If so, explain. • Who would be this character’s contemporary counterpart? Explain your choice. <p style="text-align: center;"><u>Sample Assignment</u> <u>Reality Television</u></p> <p>In order to encourage students to think about the choices a playwright must make when creating a play with “the look and feel of real life,” ask students to</p>
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		<p>develop a new reality T.V. show. Explain to students, however, that unlike the current television offerings, these reality shows must actually attempt to appear “real.” Like the realistic dramatists of the 19th and 20th centuries, students must discard lofty or overblown theatrics and storylines in exchange for the actual and the “everyday.” Their characters must be unable to arrive easily at answers to their predicaments.</p> <p>Students or teams must create a proposal for their show that answers the following questions:</p> <ul style="list-style-type: none"> • On what everyday situation or dilemma will your show focus? • What everyday characters will your show include? • What physical or philosophical problems of daily living, either social, philosophical, or psychological, will your show examine?
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Assessments:	Materials:	Resources:
Class participation and presentations Creative and analytical writing Annotating texts Test and Quizzes Research In-class analyses	Interactive Whiteboard DVD/video player Laptops with Internet access	7 Teaching Resources on Film Literacy Film in the Classroom-<i>The New York Times</i> The History of the Hollywood Movie Industry

Unit:	The Star																											
Timing:	Approximately 8 weeks. Pacing, summative and formative assessments will be differentiated as per readiness level (Honors, A, and L/R), student needs, and IEP modifications.																											
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<ul style="list-style-type: none"> • What is a movie star? • How does a working actor become a star? • How do the components—person, actor, persona—configure stardom? • Why do certain stars maintain their star status and other do not? • What cultural factors influence stardom? • How important is stardom to the film industry? 	<p>Students will be able to:</p> <ul style="list-style-type: none"> ❖ Understand and appreciate the components of stardom. ❖ Recognize the volatile relationship between star appeal and box-office success. ❖ Understand the reciprocal relationship between stardom and other aspects of popular culture. ❖ Recognize how elements or patterns are often repeated throughout a film. ❖ Compare and contrast elements in order to deeper understanding of the film’s messages, which encourages the viewer to compare those elements. ❖ There are multiple levels of meaning within a film (Referential, Explicit, Implicit) ❖ Certain principles of progression and development are at work throughout a film. ❖ There is a difference between personal taste and evaluative judgment. ❖ Understand how filmmaking is a dynamic of specific technical element and how each element in a film functions to add to the overall 	<p>Introduce students to the concept of the star:</p> <ul style="list-style-type: none"> ✓ Show the documentaries on The Star and The Hollywood Studio System. ✓ Show films that showcase the talents of a specific American star such as Tom Cruise, Bette Davis, Mel Gibson, Harrison Ford, Julia Roberts, Paul Newman, Robert Redford, etc. ✓ Show films whose narratives are about the trappings of stardom such as <i>Sunset Boulevard</i> or <i>Singin’ in the Rain</i>. ✓ Have students complete in-class assignments on various star performances. ✓ Provide/research background on the lives/careers of several actors. <p style="text-align: center;"><u>Sample Assignment</u></p> <p>Have students select a current or classic Hollywood star—teacher will provide an extensive list. Have them research the components that make up that star—the person, the actor, and the screen persona. Then have them select a popular film that showcases this star’s performance. In addition to submitting a written report on this project, students will orally present information to the class. They will show an excerpt from the film selected and discuss this star’s performance, along</p>
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	<p>form of the film.</p> <ul style="list-style-type: none"> ❖ Appreciate filmmaking is an art form. ❖ Analyze the motion picture as a powerful source of communication. ❖ Understand that viewing a film is an active, rather than passive, experience. ❖ Research how classical Hollywood style has set the groundwork for all future filmmaking. ❖ Participate in hands-on analyses of films provide a lasting impression of and appreciation for the artistry of the filmmaker. 	
Assessments:	Materials:	Resources:
<p>Class participation and presentations</p> <p>Creative and analytical writing</p> <p>Annotating texts</p> <p>Test and Quizzes</p> <p>Research</p> <p>In-class analyses</p>	<p>Interactive Whiteboard</p> <p>DVD/video player</p> <p>Laptops with Internet access</p> <p>Background notes/information</p> <p>Films such as <i>The Terminator</i>, <i>The Fugitive</i>, <i>Casablanca</i>, <i>A Few Good Men</i>, <i>Some Like It Hot</i>, etc.</p> <ul style="list-style-type: none"> • Documentaries, <i>The Star</i> and <i>The Hollywood Studio System</i> 	<p>7 Teaching Resources on Film Literacy</p> <p>Film in the Classroom-The New York Times</p> <p>The History of the Hollywood Movie Industry</p>