



# Perris Union High School District Course of Study

A. COURSE INFORMATION		
<p><b>Course Title:</b> (limited to 34 characters with spaces in Infinite Campus)</p> <div style="border: 1px solid black; padding: 2px; margin-bottom: 5px;">Cinema Studies</div> <input type="checkbox"/> New <input checked="" type="checkbox"/> Revised	<p><b>Subject Area:</b></p> <input type="checkbox"/> Social Science <input type="checkbox"/> English <input type="checkbox"/> Mathematics <input type="checkbox"/> Laboratory Science <input type="checkbox"/> World Languages <input type="checkbox"/> Visual or Performing Arts <input checked="" type="checkbox"/> College Prep Elective <input type="checkbox"/> Other	<p><b>Grade Level(s)</b></p> <input type="checkbox"/> MS <input type="checkbox"/> HS <input type="checkbox"/> 5 <input type="checkbox"/> 6 <input type="checkbox"/> 7 <input type="checkbox"/> 8 <input type="checkbox"/> 9 <input type="checkbox"/> 10 <input checked="" type="checkbox"/> 11 <input checked="" type="checkbox"/> 12
<p>If revised, the previous course name if there was a change</p> <div style="border: 1px solid black; height: 20px; width: 100%;"></div>	<p>Is this classified as a Career Technical Education course?</p> <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	
<p><b>Transcript Course Code/Number:</b></p> <div style="border: 1px solid black; padding: 2px; margin-bottom: 5px;">107171-107172</div> <p>(To be assigned by Educational Services if it's a new course)</p> <p><b>CREDIT TYPE EARNED:</b>      <b>CALPADS CODE:</b></p> <div style="display: flex; justify-content: space-between; border: 1px solid black; padding: 2px;"> <span>Elective</span> <span>9091</span> </div>	<p>If yes, which pathway does this course align to? Pathway Name:</p> <div style="border: 1px solid black; height: 20px; width: 100%;"></div> <p><b>CTE CDE Code:</b></p> <div style="border: 1px solid black; height: 20px; width: 100%;"></div>	
<p><b>Was this course <u>previously approved by UC for PUHSD?</u></b></p> <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No <p style="font-size: small;">(Will be verified by Ed Services)</p> <p>If Yes, which A-G Requirement does this course meet?</p> <div style="border: 1px solid black; padding: 2px; margin-top: 5px;">G College Preparatory Elective</div>	<p style="text-align: center;"><b>Credential Required to teach this course: To be completed by Human Resources only.</b></p> <div style="border: 1px solid black; padding: 5px; margin-bottom: 5px;"> <p><i>Single Subject: Theater Art</i>  <i>(English authorizations issued prior to 2022 are authorized to teach theater content) e.g. Engl, EngX, etc.</i></p> </div> <div style="display: flex; justify-content: space-between; border: 1px solid black; padding: 5px;"> <div style="width: 60%; text-align: center;">             Signature         </div> <div style="width: 30%; text-align: center;">           11/29/23            Date         </div> </div>	
<p><b>Submitted by: Matthew Thomas</b>  <b>Site: PUHSD Student Services Center</b>  <b>Date: 11/28/23</b>  <b>Email: Matthew.Thomas@puhsd.org</b></p>	<p><b>Unit Value/Length of Course:</b></p> <input type="checkbox"/> 0.5 (half-year or semester equivalent) <input checked="" type="checkbox"/> 1.0 (one-year equivalent) <input type="checkbox"/> 2.0 (two-year equivalent) <input type="checkbox"/> Other:	
<p><b>Approvals</b></p>	<p><b>Name/Signature</b></p>	<p><b>Date</b></p>
Director of Curriculum & Instruction		11/30/23
Asst. Superintendent of Educational Services		12/1/23
Governing Board		

<b>Prerequisite(s) (REQUIRED):</b>
None
<b>Corequisite(s) (REQUIRED):</b>
None
<b>Brief Course Description (REQUIRED):</b>
Themes, imagery, symbolism, and technique form a shared vocabulary between cinema and literature. This college-prep elective seeks to provide students with the tools to become literate in the language of film, fostering an appreciation for its diverse elements such as scripting, acting, editing, sound, movement, and cinematography. The course, designed to be academically rigorous yet accessible, aims to enhance students' ability to read and analyze films. Through meticulous mise-en-scene examination and the acquisition of a specialized cinematic vocabulary, students will not only gain insight but also the capacity to articulate their understanding of films with both spoken and written finesse.

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<b>B. COURSE CONTENT</b>
<b>Course Purpose (REQUIRED):</b> <i>What is the purpose of this course? Please provide a brief description of the goals and expected outcomes. Note: More specificity than a simple recitation of the State Standards is needed.</i>
Upon the culmination of this course, students will acquire a comprehensive understanding of fundamental principles in film form, fostering a discerning and analytical perspective. The curriculum is designed to enhance students' media literacy, cultivating critical viewership. A primary objective is the development of students' proficiency in articulating their thoughts and comprehension of cinematic art. This entails the adept utilization of appropriate vocabulary across a spectrum of verbal and written communication formats.
<b>Course Outline (REQUIRED):</b> <i>Detailed description of topics covered. All historical knowledge is expected to be empirically based, give examples. Show examples of how the text is incorporated into the topics covered.</i>
Educators commit to incorporating a minimum of one film from the "Recommended Films" list per unit into their curriculum, complemented by the inclusion of one or more films from the "Teacher Choice Films" list.

To ensure diverse cinematic experiences, a guideline is established to refrain from screening the same film more than once within a school year. In cases where a film is featured on both the Recommended and Teacher Choice lists, special consideration is given to prioritize its viewing at some juncture during the academic year. Additionally, films identified on these lists are suitable for deployment as extended 'film clips,' surpassing the typical duration of brief supplemental content—extending to 30 minutes or more.

### **Unit 1: Photography**

During this unit students will learn to recognize the distinctions among the three principal styles of film and the three types of movies, and evaluate how the style affects the presentation of the story. During this unit students will also be learning the following learning objectives:

- List the six basic categories of film shots and their purpose in developing the scene.
- Describe the five basic angles in the cinema and what contextual information the audience derives from each choice.
- Outline the various types of lighting styles used in film and the symbolic connotations of each.
- Explain the way directors consciously use colors to symbolically enhance the film's dramatic content.
- Identify how lenses, filters, and stocks can intensify given qualities within a shot, and suppress others.
- Evaluate the changes that digital technologies have had on film production, editing, presentation, and distribution.
- Assess the role of cinematographers in the filmmaking process and identify how they are able to consolidate the various elements of film photography.

### **Recommended Films:**

- Hugo
- Toy Story
- A Trip to the Moon
- The Wizard of Oz

### **Teacher Choice Films**

- Barbie
- Wall-E
- Gold Rush
- Back to the Future

## **Unit 2: Mise-en-Scène (*Mise-en-Scène*)**

During this unit students will learn to identify the two main screen aspect ratios and evaluate how directors have used masks and other techniques in order to both enhance and overcome them. During this unit students will also be learning the following learning objectives:

- Analyze the way the human eye perceives a composition and the way design and the geography of the frame is used to enhance a thematic idea.
- Describe how the three visual planes suggest depth in a scene and how the use of this territory can act as a means of communication.
- Diagram the five basic positions in which an actor can be photographed, and describe the different psychological undertones of each.
- Explain the four main proxemic patterns in film and culture, and describe how the distances between characters can be used to establish the nature of their relationships.
- Illustrate why open and closed forms serve as two distinct attitudes about reality and list in which circumstances they each prove most effective.

### **Recommended Films**

- Rear Window
- Crouching Tiger Hidden Dragon
- Amadeus
- The Fugitive
- Moonlight

### **Teacher Choice Films**

- Psycho
- Who Framed Roger Rabbit?
- Edward Scissorhands
- Citizen Kane
- Crimson Peak
- Shaun of the Dead
- 2001: A Space Odyssey
- Vertigo

## **Unit 3: Movement**

During this unit students will describe the three main types of motion and kinetic arts, and explain how each type can be affected by stylization. During this unit students will also be learning the following learning objectives:

- Illustrate the basic ways that movement is used within the genres of slapstick comedies, action films, dance movies, animation, and musicals.
- Compare the kinetic richness within the staged choreography of dance sequences and action scenes.
- Explain the psychology of movement on the screen, and how it can create an emotional response based on the depth of the shot, motion of the camera, and the camera's lens.
- Identify the seven basic moving camera shots and the different psychological meanings implied by each.
- Differentiate the five basic distortions of film movement.

### **Recommended Films**

- Pleasantville
- The Searchers
- Inside
- Lawrence of Arabia
- Night of the Hunter

### **Teacher Choice Films**

- A River Runs Through It
- The Godfather
- The Dark Knight
- Spirited Away
- Children of Man

### **Unit 4: Editing**

During this unit students will learn the process and conventions set forth in the editing technique, "cutting to continue". During this unit students will also be learning the following learning objectives:

- Students will be able to match the five classifications of editing styles with how intrusively or interpretively scenes are cut.
- Describe the elements present in classical cutting, and how D. W. Griffith used them in his film, Birth of a Nation.
- Illustrate the "180° rule" and explain its purpose as an editing guideline.
- Show how editing can be used to create a variety of functions that help develop a film's mise en scène" and seamless storyline.
- Assess the construction of thematic editing sequences, or montages, and show how they fit into the Soviet formalist tradition.
- Outline the realistic aesthetics of Andre Bazin and how emotional impact is created through the unity of space, not the juxtaposition of shots.
- Evaluate the sequence from Sam Peckinpah's The Wild Bunch as an example of lyrical editing.

### **Recommended Films**

- Rashomon
- The Shawshank Redemption
- La Vie en Rose
- Scott Pilgrim vs The World
- The Pianist

### **Teacher Choice Films**

- I Want To Live!
- Rocky
- Shaun of the Dead
- Monty Python and the Holy Grail
- Victor/Victoria
- The Black Hole
- Moulin Rouge!

### **Unit 5: Sound**

During this unit students will learn to summarize the historical background of the use of sound in film, including technical advances. During this unit students will also be learning the following learning objectives:

- Explain the overt and symbolic functions of sound and effects, and how silence can be utilized just as strongly as sound in certain situations.
- Describe the ways in which music, both foreground and background, can be used to create certain meanings and atmospheres in film.
- Contrast the differences between realistic and formalistic musicals, and give examples of musical documentaries and biographies.
- Show that spoken dialogue can have a deeper subtext than written language by demonstrating how an actor can change a phrase's meaning by emphasizing certain words over others.
- Demonstrate the application of monologue, dialogue, and off-screen narration in film.

### **Recommended Films**

- Singin' in the Rain
- Moulin Rouge!
- Inception
- The Breakfast Club
- A Quiet Place

### **Teacher Choice Films**

- The Graduate
- Butch Cassidy and the Sundance Kid
- Gladiator
- The Sound of Music
- West Side Story
- Chicago

### **Unit 6: Acting**

During this unit students will learn to identify the four categories of film acting and their purposes within film. During this unit students will also be learning the following learning objectives:

- Contrast the differences between stage and screen acting, and identify why those differences make film “the director’s medium”.
- Summarize the history of the American star system, including the golden age of film stars, and list the benefits and drawbacks of being a film star.
- Differentiate between personality stars and actor stars, and list examples of each.
- Classify the various styles of acting through time and across national origins.
- Describe the importance of casting in film, and explain why some actors try to avoid typecasting.

### **Recommended Films**

- All About Eve
- Sunset Boulevard
- On the Waterfront
- Lord of the Rings
- Forrest Gump

### **Teacher Choice Films**

- East of Eden
- The Social Network
- Rebel Without a Cause
- A Streetcar Named Desire
- One Flew Over the Cuckoo’s Nest
- Lady Bird

### **Unit 7: Dramatization**

During this unit students will compare live theater with film and describe how time, space, and language are used in each medium. During this unit students will also be learning the following learning objectives:

- Explain why it is easier to adapt a stage play to screen than to adapt a film for stage.

- Illustrate the role of the director in film and live theater, and identify what makes some directors “auteurs”.
- Demonstrate how settings on stage and in film can act as symbolic extensions of theme and characterizations.
- Show how costumes and makeup are used to create aspects of character and theme, and describe how lines and color can be used to suggest psychological qualities.
- Describe some of the costumes and settings film studios used during the golden age of Hollywood.

### **Recommended Films**

- Indiana Jones and the Raiders of the Lost Ark
- The Princess Bride
- Sunset Boulevard

### **Teacher Choice Films**

- Casablanca
- Star Wars: A New Hope
- Up
- Schindler's List

### **Unit 8: Story**

During this unit students will define narratology and describe how narration differs according to a movie’s style. During this unit students will also be learning the following learning objectives:

- Describe the role of the spectator as a co-creator in making meaning in film.
- Diagram the “classical paradigm” and give examples of it in film.
- Identify seven traits of realistic narratives, and give examples.
- Name the characteristics of formalistic narratives, and give examples.
- List the three broad classifications of motion pictures and describe the narrative structures commonly used for each.
- Outline the four main cycles of genre movies and analyze the advantages and shortcomings of movie genres as a means of classifying films.
- Explain the influence Sigmund Freud and Carl Jung had on genre theorists.

### **Recommended Films**

- Spider Man: Into the Spiderverse
- Double Indemnity
- Good Will Hunting
- Victor/Viktoria



### **Teacher Choice Films**

- The Odd Couple
- The Social Network
- The Matrix
- Dead Poets Society
- Stand By Me
- The Birdcage
- Shakespeare in Love

### **Unit 9: Writing**

During this unit students will analyze the role of screenwriters in the collaborative process that is filmmaking. During this unit students will also be learning the following learning objectives:

- Describe how screenplays differ from published literature, and what features are more or less important in screenplays.
- Explain how dialogue differs in films that cross time and genre, and how dialogue is used to develop characters' ideologies.
- Evaluate the reading version of *North by Northwest* for fluidity and note the formalistic differences between screenplays and published literature.
- Identify the most common figurative techniques used in cinema, and explain how each can be used to convey meaning in film.
- List the four basic types of narration, and give film examples of each.
- Illustrate the three types of literary adaptations, and give film examples of each.

### **Recommended Films**

- The Truman Show
- Maltese Falcon
- Top Hat
- Casablanca

### **Teacher Choice Films**

- Who Framed Roger Rabbit?
- Princess Mononoke
- United 93
- Bonnie & Clyde

### **Unit 10: Ideology**

During this unit students will identify the three broad categories of ideological explicitness, and explain how ideology serves as a “disguised language” in film. During this unit students will also be learning the following learning objectives:

- Illustrate how a film’s ideology can be differentiated and divided into the left-center-right model traditionally used by journalists and political scientists.
- Contrast the ideologies found in the bipolar categories listed in the chapter, and position them on the left-center-right model.
- Explain how culture, religion, and ethnicity influence the ideology and presentation of values in film.
- Summarize the achievements of the Women’s Movement within the field of cinema, both on screen and behind the scenes.
- Evaluate the history of homosexuality in cinema, and explain why the progress of gay rights has varied from the advancements of other rights groups.
- Describe the importance of tone on a movie, and describe how elements like genre, narration, and music contribute to the tone.

**Recommended Films:**

- Variety of teacher-selected clips of multiple genres. Maximum 30 minute clips.

**Teacher Choice Films**

- The General
- Good-Night Nurse
- Hills of Old Wyoming
- Stagecoach
- Sherlock Jr
- Arsenic and Old Lace

**Unit 11: Critique**

During this unit students will name the three categories of people who critique movies, and list the three areas of inquiry on which critics and theorists focus their attention. During this unit students will also be learning the following learning objectives:

- List the five ideological characteristics and six stylistic features of the neorealist style of film.
- Describe how formalist film theories approach space, time, and reality in film.
- Explain what makes an auteur, and describe how auteur theory revolutionized film criticism.
- Summarize the techniques of structuralism and semiology, and explain their relation to various scientific disciplines.
- Define historiography and outline the four types of film history.

**Recommended Films**

- Gone with the Wind
- The Best Years of Our Lives
- The Sting
- The Cabinet of Dr Ciligary

### **Teacher Choice Films**

- In the Heat of the Night
- Guess Who's Coming to Dinner
- Singin' in the Rain
- Titanic

### **Unit 12: Synthesis**

During this unit students will show how *Citizen Kane* ushered in a revolution in photography and how Welles dynamically staged complex actions within each shot. During this unit students will also be learning the following learning objectives:

- Give examples of how Welles used the moving camera to embellish the story line of *Citizen Kane*.
- Describe how Welles coordinated the editing techniques and sound within the film to create a rich, symbolic film experience.
- Evaluate the quality of actors in *Citizen Kane*, and assess the art direction tricks that Welles learned from working in theater and radio.
- Diagram the plot units of *Citizen Kane* and explain why the director chose to use the flashback structure in the film.
- Illustrate the thematic complexity of *Citizen Kane* by addressing the film's storytellers, narrative strategy, and symbolic motifs.
- Defend the idea of Orson Welles as a film auteur.

### **Recommended Films**

- Jurassic Park
- Interstellar
- Avatar
- Gravity

### **Teacher Choice Films**

- Star Wars: A New Hope
- The Dark Knight
- Sherlock Holmes
- The Matrix
- E.T.

- Jaws

**Writing Assignments (REQUIRED):**

*Give examples of the writing assignments and the use of critical analysis within the writing assignments.*

- “Fix That Film” - Propose revisions to the editing/script to improve a film with narrative structural issues.
- Rescore a scene - students choose a scene from a provided list and must re-score the scene by selecting a new song. They present their choice to the class, and write a minimum 2 paragraph response analyzing the ways their new score changed the pacing, feel, and musicality of the scene. Students are encouraged, but not required, to select a song which ‘genre-bends’ the original scene into something new.
- Create a terminology notebook
- Student will create a film shot dictionary
- Students will write a scene script and storyboard

**INSTRUCTIONAL MATERIALS (REQUIRED)**

**Textbook #1**

Title: Understanding Movies	Edition: 13th
Author: Louis Giannetti	ISBN: 978-0205856169
Publisher: Pearson	Publication Date: July 6, 2013
Usage: <input type="checkbox"/> Primary Text <input checked="" type="checkbox"/> Read in entirety or near	

**Textbook #2**

Title:	Edition:
Author:	ISBN:
Publisher:	Publication Date:
Usage: <input type="checkbox"/> Primary Text <input type="checkbox"/> Read in entirety or near	

**Supplemental Instructional Materials** *Please include online, and open source resources if any.*

<b>Estimated costs for classroom materials and supplies (REQUIRED).</b> <i>Please describe in detail.</i> If more space is needed than what is provided, please attach a backup as applicable.	
Cost for a class set of textbooks: \$	Description of Additional Costs:
Additional costs:\$	
<b>Total cost per class set of instructional materials:</b>	\$

<b>Key Assignments (REQUIRED):</b>
Please provide a detailed description of the Key Assignments including tests, and quizzes, which should incorporate not only short answers but essay questions also. How do assignments incorporate topics? Include all major assessments that students will be required to complete
<ul style="list-style-type: none"> <li>● Create a terminology notebook</li> <li>● Students will analyze and create a film poster</li> <li>● Student will create a film shot dictionary</li> <li>● Students will write a scene script and storyboard</li> <li>● Film Short - final project, student-generated film. May be completed in collaboration with CTE Digital Media classes, but can be completed independently as well.</li> <li>● “Fix That Film” - Propose revisions to the editing/script to improve a film with narrative structural issues.</li> <li>● Rescore a scene - students choose a scene from a provided list and must re-score the scene by selecting a new song. They present their choice to the class, and write a minimum 2 paragraph response analyzing the ways their new score changed the pacing, feel, and musicality of the scene. Students are encouraged, but not required, to select a song which ‘genre-bends’ the original scene into something new.</li> </ul>
<b>Instructional Methods and/or Strategies (REQUIRED):</b>
Please list specific instructional methods that will be used.
<ul style="list-style-type: none"> <li>● Students will take notes of some format during film viewing. This may be presented in several forms.</li> <li>● Student learning will be obtained through teacher lecture, film viewing, class discussions, and independent and collaborative projects.</li> </ul>
<b>Assessment Methods and/or Tools (REQUIRED):</b>
Please list different methods of assessments that will be used.
<ul style="list-style-type: none"> <li>● Students will be assessed through a variety of key assignments (please see above)</li> </ul>

- Film Short - final project, student-generated film. May be completed in collaboration with CTE Digital Media classes, but can be completed independently as well.
- Students will complete a film analysis after every film viewing.
- Students will take notes of some format during film viewing.

**COURSE PACING GUIDE AND OBJECTIVES (REQUIRED)**

Day(s)	Objective	Standard(s)	Chapter(s)	Reference

**C. HONORS COURSES ONLY**

Indicate how much this honors course is different from the standard course.

<b>D. BACKGROUND INFORMATION</b>
<b>Context for course (optional)</b>
<b>History of Course Development (optional)</b>