



# Aural and Visual Storytelling: IB Film 2 a/b

## *B-CC Film and Media Conservatory*

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### **COURSE OVERVIEW**

This course will build upon the skills of film production and analysis that you developed during your first year of study, although we will apply them to the study of the institutional and cultural history of film. In studying the everything from the invention of moving picture technologies in the late 19<sup>th</sup> century to the ever-rising dominance of the Hollywood blockbuster at the end of the 20<sup>th</sup> century, we will take into account not only the major figures who influenced their development both technologically and aesthetically, but also the cultural influences, politics, and economic factors that helped shape them. We will consider the development of motion pictures as a narrative form, cultural commodity, political object, art form, and avenue of escapist entertainment.

In addition, you will continue to hone your own screenwriting, film analysis, and production skills as you prepare for and complete your internally and externally assessed IB Film coursework.

### **OBJECTIVES**

We have four goals for this class. Together, we will:

1. become more aware of film's visual and aural techniques as well as their capacity to tell stories
2. strengthen skills in analyzing films as texts, understanding in particular the consequences of artistic choices for a film's meaning
3. explore a range of great movies from film history (as opposed to recent films you might find more accessible)
4. extend and deepen in-class learning by collaborating on the production of short films

### **EQUIPMENT, SUPPLIES, AND FEES**

Mini DV cameras, tripods, dollies, and portable lighting kits can be checked out by anyone enrolled in the course once you and your parents/guardians have signed a usage agreement. Due to the limited number of cameras, students who own their own cameras are strongly encouraged to use them for film projects. Minor supplies such as additional mini-DV tapes, gels, and filters are limited and may need to be purchased by the student. To help off-set the cost of production materials and equipment maintenance, all students are expected to pay a \$30 lab fee at the school store before the end of the third week of classes.

### **ALLOWANCES AND EXPECTATIONS**

Students should be aware that this class will be both fun and challenging. On some days, we will watch a premier of a student-made film. On other days, we'll watch films that might seem rather foreign to you. Regardless of the activities, however, you should not forget that the expectations for the contributions you make to the class are high and should not be approached lightly. Anyone can and is expected to do well in this course. A background in television or film production is not required, just a strong dose of curiosity, a commitment to meet deadlines, willingness to try new things, and a modicum of self-discipline.

## COMMUNICATION

All scores for work--written or filmed--will be accompanied by direct feedback from the teacher, in writing or orally. Scores will be based a point system with more demanding projects being assigned more points possible. Anytime you'd like an update on your progress, check Edline or schedule a brief meeting w/ the instructor before or after class to ensure meaningful feedback. Parents wishing to discuss your progress need only to contact the teacher via email. Otherwise, the teacher will communicate progress regularly through interim reports.

## GRADING AND COURSEWORK

No assignment will be worth more than 25% of your grade. All films and written work will be graded using a rubric listing standards and expectations tailored to particular assignments. Students will receive the rubric when the work is assigned. *Generally*, a grade of "C" on a project / performance is an indication of satisfactory completion of the assignment, both in terms of preparation and execution. Grades higher than "C" will be based on those elements of the project / performance that indicate a high degree of personal investment, thoughtful preparation (particularly through practice exercises), and a desire to surpass basic standards.

**Film Screening Reports or Worksheets—when viewing films / 2 to 3 per qtr (25%):** For any film that we screen, you are required to write a brief response. The response should be typed or in a bound journal, no less than 300 words in length, and should demonstrate an attempt to integrate the class screening with that week's reading, lectures, and/or in-class discussions. It should not be a listing of what you "liked" or "didn't like" about the film. Instead, it is an opportunity for you to show me how you are connecting the films we screen with the topics we're covering in class. (Approx. 15 pts each)

**Presentations / 1 per qtr (25%):** You will be expected to prepare and deliver several short presentations during the course. Each presentation will ask you to explain the main points of a particular reading on film theory or film history. You will also be expected to "illustrate" the argument or ideas of the article with two or more film clips. An outline of your presentation should be provided to students before you begin. Presentations, including clips should last 15 to 20 minutes. (Approx. 50 points each)

**IB Film Production Portfolio—film and trailer / qtr 1 only (15%):** This internally assessed IB Film requirement is intended as a demonstration of your confidence in visual storytelling and knowledge of basic film craft. The project includes both a short film and an associated trailer (for written documentation requirements, see below), in the form of a production portfolio, will be internally assessed by the teacher and externally moderated by the IBO near the end of the course. (Approx. 30 pts)

**IB Film Production Portfolio—rationales, reflection, and documentation / qtr 1 only (10%):** Each student, whether working alone or in a group, should maintain an individual journal recording key information throughout the entire production process of their IB film in order to capture the goals and process of the project. The journal should note decisions made, issues raised and solutions reached. This journal will form the basis of a production portfolio that includes reflections and lessons learned, as well as objective evaluations of your own and others' performance and the finished productions. Observations about the construction of film texts [production] or the deconstruction [evaluation] of them must use apply the film language modeled in class. (Approx. 20 pts)

**IB Film Independent Study—documentary script / qtr 2 only (25%):** This externally assessed project requires you to work independently to create a rationale, script and list of sources for a short documentary production of 12–15 minutes on an aspect of film theory and/or film history, based on a study of a minimum of four films. The chosen films must originate from more than one country. Length of the rationale: no more than 100 words. Length of the script: 12–15 pages. (Approx. 50 points)

**IB Film Presentation—shot analysis / qtr 3 only (25%):** This externally assessed IB Film requirement requires you to analyze the formal elements of a *consecutive* sequence from an assigned film. In addition to the shot analysis, you will need to explain how the shot sequence contributes to the film as a whole (you will obviously need to view the entire film). (Approx. 50 points)

**Culminating Project—final short / qtr 4 only (25%):** For our final product, students will work collaboratively during the class period to produce a professionally written screenplay that has yet to finish production. Student will then have the material to compare with the professional production when it is released. (Approx. 50 pts)

**Film History Reading Quizzes and Practice Work / 5 to 6 per qtr (25%):** At the teacher's discretion, you will be quizzed on readings and complete practice exercises in order to make sure you are ready for upcoming discussions and class projects. (Approx. 10 pts each)

## RETEACHING / REASSESSMENT

All assignments graded by rubric can be reassessed. A reassessment must be requested by the student the same week the initial assignment is returned. The reassessment will be scheduled within five days of the return of the initial assignment. The assessment may be in the original format or an alternate format. Students are expected to seek additional help and guidance from the teacher outside of class, preferably after school.