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# AWR 4M Film/Video

**Senior Course Outline**

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Resource to Support the 2010 Revised Ontario Arts Curriculum Policy Documents

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## AWR 4M Film and Video

This course will further develop the knowledge and skills that enable students to communicate ideas, feelings and beliefs through the artistic medium of film and video. The overall theme of the course is Vision. Through the critical analysis process, students will appreciate the vision of important Canadian and international directors, filmmakers and artists. Through the creative process students will be encouraged to discover their own unique vision as an artist and film maker. With practice in creative and innovative problem solving, students will prepare themselves to meet the challenges of an ever increasingly complex technological society.

### Unit 1 - Personal Vision

Students will -

- look within for inspiration and communicate their memories and feelings for their future
- refresh their pre-production skills such as brainstorming, scripting, and storyboarding and their production skills as they work in small groups to produce a short film based on a personal memory or dream.

### Unit 2 - Artistic Vision

Students will -

- investigate the work of famous directors and discover how they use the medium of film and *mise en scene* to communicate moods and feelings
- create a short movie trailer for a famous painting to refresh their skills in post-production techniques such as sound and editing
- work through script and storyboard to produce a short Scene of the Senses with inspiration from a famous director's signature style.

### Unit 3 - Narrative Vision

Students will -

- turn their visionary skills to the narrative structure of documentary film making
- understand how documentary film is different from other types of film making
- appreciate how documentary film makers use different styles and approaches to communicate their vision
- use the critical analysis process to help them understand how the narrative structure is applied to different documentary films
- create an individual short documentary structured around a single question and a bigger group production which explores a relevant issue in a narrative style documentary approach.

### Unit 4 - Experimental Vision

Students will -

- consider an experimental approach to video by discovering the work of video based installation artists who work "Beyond the Silver Screen"
- showcase their individual strengths in a storyboard assignment and their ability to work collectively towards a shared vision in a final summative work
- form artist collectives to produce non-linear and non-narrative video shorts inspired by the individual storyboards. The groups will bring their films together in a class video art piece. The project can be extended to installation art by having the artist collectives propose ways to project the video in the school
- extend their experience beyond the classroom.

## Unit 1 Description - Personal Vision (Approximately 25 hours)

Students will create self-exploratory film works that reflect their personal viewpoints, experiences, and plans. They will research information of post secondary pathways and use the data in a film about their future plans. Students will also use their experience of a dream or specific memory for a film that is based on a personal memory and reflection.

### Overall and Specific Expectations

**A1. The Creative Process:** apply the creative process to create a variety of artworks, individually and/or collaboratively;

*A1.1 use various strategies, individually and/or collaboratively, with increasing skill to generate, explore, and elaborate on original ideas and to develop, reflect on, and revise detailed plans for the creation of art works that address a variety of creative challenges*

*A1.2 apply, with increasing fluency and flexibility, the appropriate stages of the creative process to produce two- and three-dimensional art works using a variety of traditional and contemporary media*

*A1.3 document their use of each stage of the creative process, and provide evidence of critical inquiry, in a portfolio that includes a range of art works created for a variety of purposes and review and reflect on the contents of their portfolio to determine how effectively they have used the creative process*

**A2. The Elements and Principles of Design:** apply the elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages;

*A2.1 apply the elements and principles of design with increasing skill and creativity to produce two- and three-dimensional art works that express personal feelings and communicate specific emotions*

*A2.2 apply the elements and principles of design as well as a wide range of art-making conventions with increasing skill and creativity to produce art works that comment and/or communicate a clear point of view on a variety of issues*

**A3. Production and Presentation:** produce art works, using a variety of media/materials and traditional and emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.

### Learning Goals:

By the end of this unit students will be able to:

- use six words and an image to create an original Six Word Memoir using digital imagery accompanied by text
- create a short video “rant” based on what they would like to do after they finish high school.
- manipulate video footage and/or still images with an original narration/soundtrack that relates to a personal dream, or memory of a specific experience.

### Key Questions:

How can film making be used in a self-exploratory way?

What post-secondary options are available in the film industry?

How can film and video be used to communicate personal ideas, feelings and beliefs?

### Prior Learning:

Basic knowledge of creative process and film production processes

*A3.1 use with increasing skill a wide variety of media, including alternative media, and current technologies to create two- and three-dimensional art works for a variety of purposes*

*A3.2 use with increasing skill a wide variety of traditional and current materials, technologies, techniques, and tools to create original art works for a variety of purposes and audiences*

*A3.3 demonstrate an understanding of the appropriate standards and conventions for presenting art works for a variety of purposes and apply these standards and conventions when preparing various types of visual art works for presentation*

*A3.4 demonstrate an understanding of curatorial considerations, including those relating to the purpose of and audience for an exhibition, and explain the impact curatorial judgements can have on a collection of art works*

**B1. The Critical Analysis Process:** demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works;

*B1.1 demonstrate the ability to support their initial responses to a variety of art works with informed understanding of the works' artistic form and function*

*B1.2 deconstruct with increasing skill and insight the visual content and the use of elements and principles of design in their own art work and the work of others*

**B2. Art, Society, and Values:** demonstrate an understanding of how art works reflect the societies in which they were created, and how they can affect both social and personal values;

*B2.3 assess the impact that the creation and analysis of art works has had on their personal identity and values and their perceptions of society*

**B3. Connections Beyond the Classroom:** demonstrate an understanding of and analyse the requirements for a variety of opportunities related to visual arts.

*B3.1 analyse, on the basis of self-directed research, the requirements for postsecondary study and for careers of personal interest in arts-related fields*

## Assessment for and of Learning:

### Lesson #1

This project is a diagnostic tool to see how students work through the creative process independently. Written formative feedback with comments from the teacher and peers during the presentation will be given. Students will self reflect in their journal during the creative process.

### Lesson #2

This assignment is a diagnostic assessment of the student's knowledge of the film making process and technical skill. The teacher will collect and give feedback on the complete Post-Secondary Survey sheet.

Students will complete a feedback form, or offer their viewpoint in discussion about the films during the presentation.

The teacher and students will co-construct a checklist for assessing the finished video. It will assess the technical quality of the filming and the editing, the development of the dialogue, and how well the students worked together.

**C1. Terminology:** demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;

*C1.1 extend their understanding of the elements and principles of design, and use terminology related to these elements and principles correctly and appropriately when creating or analysing a variety of art works*

*C1.2 explain in detail terminology related to a wide variety of techniques, materials, and tools and use this terminology correctly and appropriately when creating, analysing, and/or presenting art works*

*C1.3 explain in detail the stages of the creative process and the critical analysis process, and explain, using appropriate terminology, how these processes contribute to the successful creation and analysis of art works*

**C2. Conventions and Techniques:** demonstrate an understanding of conventions and techniques used in the creation of visual art works;

*C2.2 extend their understanding of the variety of conventions used in visual art and explain in detail how they are used in a variety of art works*

**C3. Responsible Practices:** demonstrate an understanding of responsible practices in visual arts.

*C3.1 demonstrate an understanding of legal and ethical issues related to the appropriation of virtual, intellectual, or physical property and apply legal and ethical practices when creating and displaying art work*

*C3.2 demonstrate appropriate health and safety procedures and conscientious practices in the selection and use of various materials, techniques, tools, and technologies when producing or presenting art works*

### Instructional Strategies:

Lesson#1: I came, I saw, I conquered: The Six Word Memoir

Teacher will:

- introduce the concept of "Six Word Memoirs"
- show a variety of Six Word Memoirs, which may include hard copy books (see Resources), digital still images, or video clips
- explain the history behind the Six Word Memoir citing Larry Smith founder of Smith Magazine (<http://www.smithmag.net/>) as the originator based on a story about Ernest Hemingway: In

Lesson #3

Students will complete a feedback form (to be located at every computer station) offering constructive views on the technical quality, the sense of illusion created in the dream sequence, and how the videos made them feel.

Each group will also do a self assessment to review the technical quality, the elements that worked well, and those that may need more work, as well as each group members involvement and ability to work as a team.

The teacher will take his/her feedback sessions into account, but the summative assessment will be in the form of a teacher/student co-constructed rubric that will focus on technical, aesthetic, and teamwork elements.

the 1920s, Ernest Hemingway bet ten dollars that he could write a complete story in just six words. He wrote: "For Sale: baby shoes, never worn."

- ask students to use the Process Journal to brainstorm possible Six Word Memoirs that say something about themselves or about how they feel about something. For inspiration, teacher may prompt: If your friend was introducing you to someone new, what would they say? What would your enemy say? What aggravates you? What makes you want to leap for joy?  
Brainstorm a list of 100 words that describe you. Name the 25 experiences that you've had that you think might define your life.
- ask students to generate at least 4 possible Memoirs
- ask students to work with an elbow partner to rate each using a score based on word flow, clarity, message, and personal relevance
- have students select the Memoir that they rated the highest, and brainstorm for imagery that would work visually with the text by producing a number of thumbnail sketches in their Process Journal. If they are using digital still images, it must be an original image taken by the student, they may want to try a few different images with their text, and then choose the most successful one.
- decide what format the project will use based on available technical resources. It may be a single frame from a digital camera that has a text overlay (or incorporated into the frame, such as a student holding something that has their Six Word Memoir written on it), or it may take the form of a very short video clip of moving action in which the Memoir is revealed
- or a student will, compile all of the digital files and create a presentation for the class to view. The files could also be printed and displayed or projected in the school.

### Performance Tasks for Evaluation:

#### Lesson #3

A teacher/student co-constructed rubric as a summative evaluation of a video short that manipulates video footage and/or still images with an original narration/soundtrack that relates to a personal dream, or memory of a specific experience.

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## Lesson #2 - Back to My Future

Teacher will:

- preview a number of short video rants (from the Internet); highlight a variety of filming techniques and subject matter
- generate a class discussion concerning which videos were effective and what made them successful
- inform students where to find resources on post secondary schools and programs within the school. In most cases, hard copy information is available in the Student Service office and the library. Students may access online information about post secondary opportunities as well
- organize students in pairs and have them complete the Post-Secondary Survey Form (see appendix AWR4M 1:1 Post-Secondary Survey BLM). Using the information they have gathered, students will informally rate the post-secondary programs based on their own set of criteria (the criteria may differ from student to student). Students will then create a list of all the possible pathways for their post high school future. This may include returning for another year, entering the workforce, traveling, apprenticing, or studying at College or University. From this list students will create a 1 – 2 minute monologue about what they might do after high school. It will be written in the first person tense and include a projection on what post-secondary programs are available and what choices they are entertaining. Challenge students to make their research and opinions in an entertaining way - visually and through the content
- encourage students to consider locations that reflect the dialogue, such as in the library or at a computer when talking about post-secondary programs, in the gym if they have athletic ambitions, or in technology areas if they have an interest in apprenticeships and the trades.
- organize a screening of finished films with teacher/peer feedback.
- Note: The filming and editing of the “rant” should create the illusion of a seamless dialogue. Student’s wishing to attempt a rolling film, one

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The Six Word Memoir can utilize a variety of skills and interests. Depending on the students's ability/ interests, the assignment can range from a printed image with text to a short moving image clip with voice-over narrative.

The Back to the Future project can be taken in a very individual direction depending on the students post-secondary path.

## Extensions

As an option in the Six Word Memoir, the teacher may ask the students to incorporate their name into the finished piece.

take, no edit technique as seen on The Mercer Report should consult the teacher before beginning the filming. Both students in the group will take turns at being the actor and the camera person, and they will co-edit their films.

### Lesson #3: I Had A Dream

Teacher will:

- preview a number of dream scenes from a variety of movies
- guide students in a discussion of some of the techniques that directors, editors, and cinematographers use to create a dream-like sequence
- organize students in groups of two to four, students will plan and create a scene that relates to memory or dreaming states of mind
- inform students of the requirements for the video: 2 - 3 minutes in length; detailed storyboard and script; soundtrack, a narrative and/or sound effects
- challenge students to create a script based on an original dream or memory that one of the group members experienced. An alternative choice might be to use a memory of a specific experience as the basis for the video (the same criteria applies)
- monitor the development of the script (in most cases the dialogue of the character or characters is limited, and the visual effects and soundtrack are more powerful) and offer feedback. The teacher will also monitor how the group members are working together, and rearrange groups if need be
- review basic camera concepts and the storyboarding activities from the AWR2O course. As the group is working on the script they should also be developing a draft storyboard that reflects both the audio and visual elements. Once the script is finalized, the group should work up their storyboard to a finished state (for a refresher on storyboards visit <http://www.dynamicimagesdr.com/> to view the work of David Russell).
- conference with each group and review their script and storyboard before they begin filming.

## Support Materials & Resources

### Six Word Memoir

Larry Smith and Rachel Fershleiser, Can't Keep My Own Secrets: Six-Word Memoirs by Teens Famous & Obscure Harper Teen (September 1, 2009)

Larry Smith, Not Quite What I Was Planning: Six-Word Memoirs by Writers Famous and Obscure

### Dream Scenes:

**81/2** Federico Fellini (1963)  
**Spellbound** Alfred Hitchcock (1945)  
**Wild Strawberries** Ingmar Bergman (1957)  
**Blade Runner** Ridley Scott (1982)  
**Lost Highway** David Lynch (1997)  
**Twin Peaks Fire Walk With Me (with David Bowie)** David Lynch

### Storyboarding:

<http://www.dynamicimagesdr.com/> David Russell Storyboard Artist (excellent resource)  
<http://64.225.121.96/index.shtml> (Storyboarding Refresher)  
<http://www.hollywoodstoryboards.com/>

### Appendices:

AWR4M 1:1 Post-Secondary Survey

The teacher will offer constructive comments and the students will take them into consideration for a possible revision of their plans

- ensure that all members of the group are involved in all aspects of the video creation. It is suggested to shoot scenes more than once from different angles and view points so that there are clip options at the editing stage.
  - instruct the students that they will film and edit the short, adding sound and visual effects including an opening title and a credit screen at the end, following the storyboard and script as close as possible
  - initiate a co-constructed rubric as a summative evaluation of a video short that manipulates video footage and/or still images with an original narration/soundtrack that relates to a personal dream, or memory of a specific experience
  - view and critique the finished projects
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## Glossary of Terms

### **Ambient Sound**

Ambient sound is background noise that is provided by the "natural" environment. If this sound were not present in the projection of a particular scene -- specifically a scene in which the only sound is dialogue -- the scene would sound hollow and empty to the audience. The environmental noises can be recorded by a separate microphone during filming or may be added by the foley artists in the remix of the scene.

### **Boom**

A microphone placed on a long pole. Used to pick up sound in the scene but must not be seen by the camera.

### **Camera Angle**

This term refers to the point of view held by the focal point of the camera when it is positioned for shooting. The name of the angle refers to where the camera is. Some of the more common examples are:

#### **Eye Level Angle**

Establishes the viewer as a participant in the scene, and observer. Makes the situation appear real.

#### **High Camera Angle**

When the camera is placed above eye level the effect is a diminishing of the character or scene. Can be used to communicate more information about a scene, especially when used with extreme long shots and establishing shots.

#### **Low Camera Angle**

When the camera is placed below eye level the effect is an empowerment of the subject or a larger than life appeal.

#### **Dutch Angle**

A specialized camera angle that does not employ the normal horizontal and vertical axis but instead employs a diagonal axis with the intent of creating sense of tension or uneasiness in the audience.

### **Camera Movement**

Rarely does the camera remain still or static. The main ways a camera can move are panning, tilting, tracking or zooming of the lens. Some examples are:

#### **Dolly Shot**

A camera movement usually used on a still subject or scene. The camera is in motion on a dolly, which is a tripod on wheels. When the camera moves into the scene or towards the subject it is called "dolly-in"; likewise, when the camera moves away from the scene or subject it is referred to as "dolly-out". This a much more professional choice than zooming.

#### **Tracking Shot**

A specific camera shot in which the subject being filmed seems to be followed by the camera. The camera moves with the subject. The shot can be achieved through tracking devices such as the use of a crane or dolly. In a pinch the camera person can be pushed along in a chair on rollers!

### **Pan/Tilt**

Panning is achieved by moving the camera while turning it on a horizontal axis. Tilting is a vertical movement. This technique is useful in communicating an overall view of the scene, lead the audience to a particular person or place, follow a movement across a scene, or give the audience the perspective as seen by a character when moving her/his head.

### **Zoom**

This is accomplished through specialized lenses which change the focal length of the lens to create the appearance of magnifying the image for close up shots. While the focal length is in motion the camera appears to move in or away from the subject or scene.

### **Copyright**

An artist's legal right to control the ownership of their work.

### **Crane**

A long pole extension to mount a camera on to achieve greater height.

### **Credits**

A list of names for the roles and responsibilities in the movie.

### **Depth of Field**

The distance from the camera lens in which focus is maintained.

### **Dialogue**

The spoken words in a script or movie.

### **Diegetic Sound**

Sound that appears to come from within the actual scene of the movie. Non-diegetic sound is dubbed in during the post-production process such as music and voice overs.

### **Digital Zoom**

A simulation of large lens. In reality the camera just enlarged and cropped the image. Causes a lower picture quality.

### **Dubbing**

In the film industry dubbing refers to the addition of sound effects, music, and dialogue on top of that which has already been recorded. Dubbing also indicates the addition of the complete dialogue over the original dialogue track in a foreign film.

### **DV (Digital Video)**

Moving images that are recorded as digital information. It retains its quality when copied.

## **Editing**

Organizing all the components of a film, such as images, clips, sound and title/credits into a a whole video.

## **External Rhythm**

The pace at which a film moves. Rhythms are sometimes the signature of a director and include her/his cutting, filming, angling and dolly/panning procedures. The manipulation of these devices will affect the tempo of the film as it is viewed by the audience and can achieve quick and unnerving effects or slow, gloomy moods.

## **Field of View or Framing**

The area covered in the viewfinder of the camera. Some examples are:

### **Extreme Long Shot (Establishing Shot) E**

An extreme wide angle that shows a large view of the scene. At the beginning of a film or scene a wide-angle or full scene shot for the purpose of identifying the location or establishing the setting. This allows the audience to become oriented.

### **Long Shot (Full Shot)**

This shot most often refers to a complete body shot of a subject (from head-to-toe) . Used to show action and information about body movement.

### **Medium Shot**

A shot showing the waist to above the head of a subject. Often used for dialogue, conversation, or interviews.

### **Close-up (Reaction Shot)**

Often taken at close range or through a telephoto lens, the close-up provides detail of a person's face or the features of an object. The image can be quite striking and is often used to communicate emotion and reaction.

### **Extreme Close-up (Detail Shot)**

Magnified close-ups in which an extreme detail is used for the purpose of dramatic emphasis. Tension is usually created as the viewer is not accustomed to being so close to a subject and not seeing the rest of the scene.

## **Film**

Loosely refers to a motion picture. Specifically, the celluloid material used in traditional filmmaking.

## **Firewire**

A cable that allows for very fast transfer of data from a camera to the computer.

## **Focus**

Adjusting the lense to create a sharp or unsharp image as required.

## **Foley**

Sound effects recorded in a sound studio to supplement the movie, such as footsteps. created with interesting techniques by a foley artist.

**FPS (Frames per Second)**

The number of frames captured or played back in a film. The standard rate is 24 fps in film and 30 fps in NTSC video.

**HDV (High Definition Video)**

Video captured and played back at very high resolution. The standard format is widescreen (16:9 ratio).

**Import**

Importing is downloading a video or audio clip in a digital video editing program.

**Microphone**

A device used to convert sound to an electrical impulse so it can be recorded.

**Musical Track**

The music track contains the musical score composed for the film.

**Non-linear Editing**

Digital editing allows clips, images, music, etc. to be moved in and out of sequence.

**Optical Zoom**

A lense that actually travels in the lense barrel to increase or decrease the field of view. Retains its image quality.

**Plot**

A series of events which create the story or narrative of the movie.

**Rhythm**

A principle of composition which uses the repetition of imagery and sound to create a pace or tempo in the film. Both the sound and the editing will create rhythm.

**Scene**

A shot or series of shots in one setting or involved in the same action.

**Sequence**

A series of images or clips held together with a common purpose. Typically, all of the shots in one sequence take place in the same setting.

**Script or Screenplay**

The written "recipe" for the film with scene descriptions and dialogue.

**Shot**

The recorded imagery between the time the record button is pressed until it is stopped.

**Shot List**

A linear schedule of shots with notations and time frames.

**Soundtrack**

The audio part of the movie containing dialogue, sound effects and music.

**Special Effects (FX)**

An effect imposed on a clip to give it an unrealistic or surrealistic feel. Can be created in camera or in a digital editing program.

**Storyboard**

In the process of planning a film the camera work is often depicted scene by scene. Story-boards are an overall, general depiction of the entire filming sequence showing the artistic choices for camera angle, camera movement and framing.

**Syncing**

Aligning imagery with sound in the editing process.

**Take**

A continuous recording of a shot or scene.

**Timeline**

In a digital video editing program, this is where the clips are arranged in a linear manner.

**Title**

Communicates the name of the film and usually the big stars, producer and director. Can be done in a creative way to make it interesting.

**Transition**

The way one clip leads into another such as fade, cut, and dissolve.

**Treatment**

A short overview of what the film is about and how it will be made.

**Tripod**

A three-legged stand to mount a camera on for stability and support. Good for smooth pan and tilt camera movements.

**Types of shots**

One Shot- one person

Two shot – two people

Group shot – more than three

Crowd shot – more than ten

**Over the Shoulder (OTS shot)**

Over the shoulder shot allows viewer to feel that they are a third part observer of the scene.

**Point of View (POV shot)**

A subjective view assumed by the camera which is understood to represent the subject's point of view the scene through their eyes.

**Loose framing**

Includes a lot of space around the subject.

**Tight framing**

A well enclosed subject with little space around them.

**Head Room / Walking Room**

Off centering the subject to allow for the gaze or movement of a subject.

**Video**

Capturing imagery using an electronic signal either onto magnetic tape or a digital CCD.

**Voice-over**

Voices recorded and added to the movie after it has been shot.

**White Balance**

On a video camera the white balance controls the light's colour temperature.

## Unit 2 Description - Artistic Vision (Approximately 25 hours)

Students will survey and analyze how noted film directors, artistic directors, cinematographers, and set designers use visual and auditory elements to create a composition that is coherent and reflects the film's character. Through an in-depth study of *Mise en Scene* students will gain knowledge and skills in set design, lighting, framing and staging. They will also look at post production techniques that are used to transition between scenes or to add special effects to a sequence or scene. Students will create a movie trailer for a famous artwork, and a sensory based video short that uses the techniques and stylization of a famous director.

### Overall and Specific Expectations

**A1. The Creative Process:** apply the creative process to create a variety of artworks, individually and/or collaboratively;  
*A1.1 use various strategies, individually and/or collaboratively, with increasing skill to generate, explore, and elaborate on original ideas and to develop, reflect on, and revise detailed plans for the creation of art works that address a variety of creative challenges*

*A1.2 apply, with increasing fluency and flexibility, the appropriate stages of the creative process to produce two- and three-dimensional art works using a variety of traditional and contemporary media*

*A1.3 document their use of each stage of the creative process, and provide evidence of critical inquiry, in a portfolio that includes a range of art works created for a variety of purposes and review and reflect on the contents of their portfolio to determine how effectively they have used the creative process*

**A2. The Elements and Principles of Design:** apply the elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages;

*A2.1 apply the elements and principles of design with increasing skill and creativity to produce two- and three-dimensional art works that express personal feelings and communicate specific emotions*

*A2.2 apply the elements and principles of design as well as a wide range of art-making conventions with increasing skill and creativity to produce art works that comment and/or communicate a clear point of view on a variety of issues*

**A3. Production and Presentation:** produce art works, using a variety of media/materials and traditional and emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.

### Learning Goals:

- review their knowledge of post production techniques to create a movie trailer for a famous artwork
- examine mise en scene (elements of lighting, framing, set design, staging), and post production techniques to gain an understanding of how they are used to support the artistic vision of the director.
- analyze the movies of famous directors to see how he/she utilized mise en scene and post production techniques to support the mood of a film.
- create a sensory based video short using the technique of a famous director.

*A3.1 use with increasing skill a wide variety of media, including alternative media, and current technologies to create two- and three-dimensional art works for a variety of purposes*

*A3.2 use with increasing skill a wide variety of traditional and current materials, technologies, techniques, and tools to create original art works for a variety of purposes and audiences*

*A3.3 demonstrate a understanding of the appropriate standards and conventions for presenting art works for a variety of purposes and apply these standards and conventions when preparing various types of visual art works for presentation*

*A3.4 demonstrate an understanding of curatorial considerations, including those relating to the purpose of and audience for an exhibition, and explain the impact curatorial judgements can have on a collection of art works*

**B1. The Critical Analysis Process:** demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works;

*B1.1 demonstrate the ability to support their initial responses to a variety of art works with informed understanding of the works' artistic form and function*

*B1.2 deconstruct with increasing skill and insight the visual content and the use of elements and principles of design in their own art work and the work of others*

*B1.3 explain in detail, with reference to a variety of historical and contemporary art works how knowledge of a work's cultural and historical context, achieved through extensive research, has clarified and enriched their understanding and interpretation of a work's intent and meaning*

*B1.4 describe in detail and reflect on with increasing insight the qualities of their art works and the works of others, and evaluate the effectiveness of these works using a wide variety of criteria*

**B2. Art, Society, and Values:** demonstrate an understanding of how art works reflect the societies in which they were created, and how they can affect both social and personal values;

*B2.1 analyse, on the basis of research, the function and social impact of different kinds of art works in both past and present societies*

*B2.2 assess the impact of socio-economic, political, cultural, and/or spiritual factors on the production of art works*

*B2.3 assess the impact that the creation and analysis of art works has had on their personal identity and values and their perceptions of society*

### Key Questions:

How can post production techniques be used to heighten a particular action, sensation, or feeling in a film?

How do filmmakers create a particular mood or ambiance for a film?

What factors, outside of characters and dialogue support a particular mood or feeling to a film?

### Prior Learning:

post production techniques and non-linear video editing skills

**Assessment for and of Learning:**

Lesson #1

From a list of the key elements of a successful trailer, the teacher and the students will develop a checklist for the assessment of the finished trailer. Students will use their Process Journal to reflect on the success of their trailer and report what went well and what could be improved.

**B3. Connections Beyond the Classroom:** demonstrate an understanding of and analyse the requirements for a variety of opportunities related to visual arts.

*B3.2 identify, on the basis of research, and assess a variety of opportunities in their community*

*B3.3 analyse a variety of local, national, and global arts-based advocacy organizations with reference to the type of work they do, their effectiveness, and the possibility of students' working with them or receiving funding from them for involvement in the arts*

**C1. Terminology:** demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;

*C1.1 extend their understanding of the elements and principles of design, and use terminology related to these elements and principles correctly and appropriately when creating or analysing a variety of art works*

*C1.2 explain in detail terminology related to a wide variety of techniques, materials, and tools and use this terminology correctly and appropriately when creating, analysing, and/or presenting art works*

*C1.3 explain in detail the stages of the creative process and the critical analysis process, and explain, using appropriate terminology, how these processes contribute to the successful creation and analysis of art works*

**C2. Conventions and Techniques:** demonstrate an understanding of conventions and techniques used in the creation of visual art works;

*C2.1 extend their understanding of a wide variety of techniques that artists use to achieve a range of specific effects*

*C2.2 extend their understanding of the variety of conventions used in visual art and explain in detail how they are used in a variety of art works*

**C3. Responsible Practices:** demonstrate an understanding of responsible practices in visual arts.

*C3.1 demonstrate an understanding of legal and ethical issues related to the appropriation of virtual, intellectual, or physical property and apply legal and ethical practices when creating and displaying art work*

## Instructional Strategies:

## Lesson #2

### Lesson #1: Masterpiece Trailers

Teacher will:

- preview a number of film trailers to exemplify: the rapid pace of the editing; use of a non-linear timeline; extreme use of framing; and the inclusion of narrative information about the film, the cast, and the production company.
- lead a discussion as to the essential components of a successful movie trailer: the skill of editing, the use of framing, the pace of the trailer, the building of tension with sound, the information revealed about the painting, the characters, and who is responsible for making the film
- summarize that a trailer is a series of frames and sequences that have been edited together in a way that usually gives the audience pieces of information about the plot, the characters and the genre of the movie (see Glossary). The advantage that the creators of the trailers that we see in theatres is that the movie was already shot, and they had all of the film footage to work with. In this task, students will create a movie trailer, without having shot the movie
- show the class a number of famous artworks chosen by the teacher for their strong emotive content (eg. The Third of May, Raft of the Medusa, The Night Watch, Las Meninas - the possibilities are endless). Teacher prompts: What is the mood of this artwork? What is this artwork known for? What is unique or special about it? How could you highlight this aspect in a "moving" format? How might you be able to add the element of "time" to this 2-dimensional work?
- arrange the class into groups of 3-5 students. They will review the artworks, and decide which artwork they will use as the subject of their trailer. They should conduct a bit of research to determine the historical context of the work
- explain the expectations for the creative process, and will conference with the students to provide feedback throughout:
  - research information
  - make decisions about which information to include to entice viewer into wanting to "see the movie"
  - develop a rough outline for their movie

The three-column chart should be submitted and assessed by using a feedback and comment sheet.

- create paper frames (individual storyboards) and sequences; demonstrate different crops/framing from the original painting on each
  - keep purpose in mind - to create a fast paced trailer with a dramatic soundtrack/narrative
  - rearrange single frame storyboards into different sequences until the group is satisfied with the pace and flow
  - suggestion: start at the end of the trailer, introduce the plot and end with a climax point; fill in the middle of the trailer with clips that follow the planned narration or dialogue
  - the dialogue and narration can be as powerful as a fast-paced sequence
  - when the paper sequence (storyboard) is complete, the students can begin editing according to their plan
- Lesson #3
- The teacher could develop a rubric for the group presentation, handout, and group discussion, or could provide constructive feedback by using a Blank Sheet Critique. Each member of the group should also provide some type of feedback and reflection as to how successful they were, and how the members functioned as a group.
- share the requirements of the trailer with the students:
    - 1 minute max.
    - story-board
    - non-linear
    - extreme use of framing
    - narrative information
    - text information; credits (name, artwork, soundtrack, group members)
    - dramatic soundtrack
    - self-reflection in process journal
  - work with students to co-construct a rubric for success including the requirements as outlined above
  - screen the trailers and critique

### Lesson #2 - Setting the Stage: *Mise en Scene*

Teacher will:

- introduce the elements of *Mise en Scene* through a series of video clip screenings, showing specific scenes that exemplify the use of lighting, framing (depth of field, aspect ratio, and perspective), colour, production/set design, movement (blocking), casting, makeup, and diegetic sound
- preview a number of films and choose scenes that exemplify one of the elements of *Mise en Scene*. After viewing each selection students are asked to respond to the following questions: What things stood out in the scene? What type of feeling did you get from viewing the scene? Explain why you felt this way by referring to things in the scene.

- encourage feedback and discussion about the viewed scene. The teacher will refer back to the scene and discuss the use of the element of *Mise en Scene* that he/she chose it for (see first point, above)
- have the students record the information on the Director Analysis Chart (see appendix AWR4M 2:1 Director Analysis BLM) - a blank, 3-column chart with headings for Element, Movie/Scene and Description. As the teacher goes through the series of scenes students will respond to the questions, then fill in the information in the chart. After all of the scenes have been shown the students will have a chart listing elements of *mise en Scene* and giving at least one example of each

#### Lesson #4

The teacher and the students will co-create a rubric prior to the beginning of the task. It should include assessment for technical proficiency, the use of multiple shooting and post production techniques, concept and storyboarding, whether it is successful in being a sensory based work, presentation (both pre-shooting and finished product), and group work.

#### Lesson #3 - Study of Famous Directors Use of *Mise en Scene*

Teacher will:

- review the use of lighting, framing, staging, and post production effects as they pertain to *mise en scene* and the creation of mood and coherence in a film
- share a list of famous film directors who are noted for using highly developed *mise en scenes*.
- arrange the students in small groups (2-4 per group). Each group will choose a famous director from the list to determine how he/she utilized cinema-graphic effects such as *mise en scene* and post production techniques to tell their story. Each group should have access to a least two films by their chosen director. Note: In cases where students are viewing and analyzing films it is ideal if the teacher has a small classroom library of films for students to use rather than having students rent films. For this task, the teacher could include only directors films for which they could access. Some students may have access to personal libraries.
- instruct students in the groups to view each film, or selected scenes from each film, and describe the ways in which the director created the mood/feel/environment
- distribute the Director Analysis Chart (see appendix AWR4M 2:1 Director Analysis BLM), and have the students identify specific scenes and record information under the following headings: Physical Set, Lighting, Color, Framing, Depth of Field, Movement and Blocking, Diegetic Sound (sound from the scene), and Post Production Transitions and Special effects
- have each group conduct a short and concise research activity into the possible influences on the director (Teacher prompts: Was the film based on a novel? Does it fit into a specific film-making approach? Is it within a

certain genre? etc.) The group will use the information to complete a good copy of the chart that will be used as a hand-out during their presentation. If groups are able to view a number of films by the same director, they can also gather information on the similarities and differences between the use of the elements of mise en scene and post production techniques.

- provide assignment requirements - each group will:
  - present their findings by sharing one or two short clips of the films they analyzed
  - prepare a handout with film identification and details of their research and observations
  - provide feedback and personal reflection as to the successes of the group, individuals and room for improvement
- have students fill in the blanks of their comparison chart for the various directors and films
- lead a class discussion on the similarities and differences among the directors and films
- develop a rubric for the group presentation, handout, and group discussion, or could provide constructive feedback by using a blank sheet critique strategy

#### Lesson #4: Make Sense of This!

Teacher will:

- introduce a number of short videos that are meant to impact on the viewers' senses (the NFB web site is a good resource). Video artists such as Carsten Nicolai and multimedia artists such as Laurie Anderson, Philip Glass, and Kraftwerk also have material available online
- lead a class discussion about the student reaction to the videos, with students responding to what type of sensation they experienced when viewing each of the videos. (Teacher prompts: How did the video make you feel? Did the video play on one or more of your senses? How would you describe what the video was about?)
- lead the class in a review of the directors that they studied in Lesson #3 of this unit
- arrange the students into small groups, students will choose a director who has a recognizable style and way of shooting that they can mimic during the creation of a short, sensory-based video. Students should consider both the visual and audio elements when choosing the style of a director
- ask the student groups to brainstorm for a concept and possible content of the video. The video can be more abstract or it could be based on a real-life scenario

#### Performance Tasks for Evaluation:

##### Lesson #4

Students will be evaluated on their mastery of all stages of the film making process for the "Make Sense of This!" assignment.

Teacher will provide guided success criteria to co-construct a rubric for the evaluation of this performance task.

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#### Extensions

- provide students with handouts: Concept Storyboard (Mise En Scene); Storyboard Detailed (see Appendices AWR4M 2:2 Concept Storyboard (MES) BLM and AWR4M 2:3 Storyboard Detailed)
- outline the following parameters for the video:
  - a variety of camera shots, framing, and editing techniques
  - multiple audio tracks and sources
  - the elements of *mise en scene* (as noted in lesson #1)
  - camera movement, framing, colour, depth of field, transitions, and ambient and overlaid sound elements
  - develop a written overview of their video
  - followed by a more detailed storyboard that includes both visual and audio notation
  - opening or title scree as well as credit screens
- conference with each group during the creative process, offering suggestions and feedback
- encourage the groups to share their progress midway through the process, making short presentations of their storyline, storyboards, and the techniques they plan to use. Constructive feedback from their classmates in the form of questions or suggestions should be considered, and any revisions should be made before shooting.
- tell the students that the finalized storyboard should be followed as closely as possible during the shooting and production stages
- decide on how the finished videos will be presented, either projected individually or viewed on a series of computers
- provide guided success criteria to co-construct a rubric for the evaluation of this performance task

## Support Materials & Resources

<http://www.nfb.ca/trailers/>

Borden, Daniel, et. al, Film: A World History 2008

Dixon, Wheeler W. A Short History of Film, 2008

Platt, Richard. Eyewitness: Film, 2000

Rausch, Andrew J. Turning Points in Film History, 2004

### Appendices:

AWR4M 2:1 Director Analysis Chart BLM

AWR4M 2:2 Concept Storyboard (MES) BLM

AWR4M 2:3 Storyboard: Detailed

## Glossary of Terms

### **Cinematography**

The art of using lights and cameras for motion pictures.

### **Composition**

Composition entails the complete arrangement of a scene. The process includes camera angles, framing, lighting, movement, and staging.

Composition is in the hands of the director and often becomes a director's signature.

### **Conceptual Illustration**

An illustration which gives visual representation to a scene or movie in terms of costume, set, lighting, props etc.

### **Continuity**

Most scenes in motion pictures are filmed out of sequence. The continuity of a film refers to the sequential development and consistency of the story-line and images. For example a scene that requires numerous takes shot on different days should keep the same lighting and costume.

### **Directing**

Directing is the art of arranging all the action being filmed during the production of a movie and making certain that the action and the spoken word relate to the content and context of the screenplay. It is the Director's guidance that brings together all of the aspects of filmmaking -- sound, light and action -- into a uniform whole.

### **Editing**

Organizing all the components of a film, such as images, clips, sound and title/credits into a a whole video.

### **External Rhythm**

The pace at which a film moves. Rhythms are sometimes the signature of a director and include her/his cutting, filming, angling and dolly/panning procedures. The manipulation of these devices will affect the tempo of the film as it is viewed by the audience and can achieve quick and unnerving effects or slow, gloomy moods.

### **Film**

Loosely refers to a motion picture. Specifically, the celluloid material used in traditional filmmaking.

### **Focus**

Adjusting the lense to create a sharp or unsharp image as required.

### **Genre**

originally a French word meaning "kind", "sort" or "type"; refers to a class or type of film (i.e., westerns, sci-fi, etc.) that shares common, predictable or distinctive artistic and thematic elements or iconography (e.g., bad guys in Westerns wear black hats), narrative content, plot, and subject matter, mood and milieu (or setting) or characters.

**Lighting**

The art of manipulating light and shadow to create the desired mood in a film. High Key lighting washes the scene with bright lights while Low Key lighting works with dim light and emphasizes shadows.

**Line of Action**

An imaginary line that separates the camera from the scene. The camera should never go over this line.

**Location**

A set where a movie is filmed that already exists.

***Mise-en-scene***

The elements within a frame such as lighting, movement, staging and costume which establish the overall mood.

**Rhythm**

A principle of composition which uses the repetition of imagery and sound to create a pace or tempo in the film. Both the sound and the editing will create rhythm.

**Scene**

A shot or series of shots in one setting or involved in the same action.

**Sequence**

A series of images or clips held together with a common purpose. Typically, all of the shots in one sequence take place in the same setting.

**Shot**

The recorded imagery between the time the record button is pressed until it is stopped.

**Shot List**

A linear schedule of shots with notations and time frames.

**Special Effects (FX)**

An effect imposed on a clip to give it an unrealistic or surrealistic feel. Can be created in camera or in a digital editing program.

**Storyboard**

In the process of planning a film the camera work is often depicted scene by scene. Storyboards are an overall, general depiction of the entire filming sequence showing the artistic choices for camera angle, camera movement and framing.

**Transition**

The way one clip leads into another such as fade, cut, and dissolve.

**Treatment**

A short overview of what the film is about and how it will be made.

### Unit 3 Description - Narrative Vision (Approximately 25 hours)

The art of documentary film making will be explored in this unit. Students will discover the differences between documentary and fictional film. They will also understand the various intentions and approaches used by documentary filmmakers. The notion of bias and point of view will also be discussed. Students will work individually to create a short documentary which is structured around one question. In production groups, students will produce a 5-10 minute documentary of a chosen topic with a narrative structure.

#### Overall and Specific Expectations

**A1. The Creative Process:** *apply the creative process to create a variety of artworks, individually and/or collaboratively;*

*A1.1 use various strategies, individually and/or collaboratively, with increasing skill to generate, explore, and elaborate on original ideas and to develop, reflect on, and revise detailed plans for the creation of art works that address a variety of creative challenges*

*A1.2 apply, with increasing fluency and flexibility, the appropriate stages of the creative process to produce two- and three-dimensional art works using a variety of traditional and contemporary media*

*A1.3 document their use of each stage of the creative process, and provide evidence of critical inquiry, in a portfolio that includes a range of art works created for a variety of purposes and review and reflect on the contents of their portfolio to determine how effectively they have used the creative process*

#### **A2. The Elements and Principles of**

**Design:** *apply the elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages;*

*A2.1 apply the elements and principles of design with increasing skill and creativity to produce two- and three-dimensional art works that express personal feelings and communicate specific emotions*

*A2.2 apply the elements and principles of design as well as a wide range of art-making conventions with increasing skill and creativity to produce art*

#### Learning Goals:

- distinguish the differences between documentary and fictional film.
- understand the various intentions and approaches used by documentary filmmakers.
- create a short documentary which is structured around one question that is asked of many different people and edited into a one minute film.
- produce a 5-10 minute documentary around a specific chosen topic with a documentary narrative structure.

*works that comment and/or communicate a clear point of view on a variety of issues*

**A3. Production and Presentation:** *produce art works, using a variety of media/materials and traditional and emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.*

*A3.1 use with increasing skill a wide variety of media, including alternative media, and current technologies to create two- and three-dimensional art works for a variety of purposes*

*A3.2 use with increasing skill a wide variety of traditional and current materials, technologies, techniques, and tools to create original art works for a variety of purposes and audiences*

*A3.3 demonstrate a understanding of the appropriate standards and conventions for presenting art works for a variety of purposes and apply these standards and conventions when preparing various types of visual art works for presentation*

*A3.4 demonstrate an understanding of curatorial considerations, including those relating to the purpose of and audience for an exhibition, and explain the impact curatorial judgements can have on a collection of art works*

**B1. The Critical Analysis Process:** *demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works;*

*B1.1 demonstrate the ability to support their initial responses to a variety of art works with informed understanding of the works' artistic form and function*

*B1.2 deconstruct with increasing skill and insight the visual content and the use of elements and principles of design in their own art work and the work of others*

*B1.3 explain in detail, with reference to a variety of historical and contemporary art works how knowledge of a work's cultural and historical context, achieved through extensive research, has clarified and enriched their understanding and interpretation of a work's intent and meaning*

### Key Questions:

How are documentary films different from other types of film?

What are the different types of documentary film?

How can messages be communicated through the structure of narrative documentary film?

*B1.4 describe in detail and reflect on with increasing insight the qualities of their art works and the works of others, and evaluate the effectiveness of these works using a wide variety of criteria*

### **Prior Learning:**

Narrative structure and film making process

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**B2. Art, Society, and Values:** *demonstrate an understanding of how art works reflect the societies in which they were created, and how they can affect both social and personal values;*  
*B2.1 analyse, on the basis of research, the function and social impact of different kinds of art works in both past and present societies*  
*B2.2 assess the impact of socio-economic, political, cultural, and/or spiritual factors on the production of art works*  
*B2.3 assess the impact that the creation and analysis of art works has had on their personal identity and values and their perceptions of society*

### **B3. Connections Beyond the**

**Classroom:** *demonstrate an understanding of and analyse the requirements for a variety of opportunities related to visual arts.*  
*B3.1 analyse, on the basis of self-directed research, the requirements for postsecondary study and for careers of personal interest in arts-related fields*  
*B3.2 identify, on the basis of research, and assess a variety of opportunities in their community*  
*B3.3 analyse a variety of local, national, and global arts-based advocacy organizations with reference to the type of work they do, their effectiveness, and the possibility of students' working with them or receiving funding from them for involvement in the arts*

**C1. Terminology:** *demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;*  
*C1.1 extend their understanding of the elements and principles of design, and use terminology related to these elements and principles correctly and appropriately when creating or analysing a variety of art works*

*C1.2 explain in detail terminology related to a wide variety of techniques, materials, and tools and use this terminology correctly and appropriately when creating, analysing, and/or presenting art works*

*C1.3 explain in detail the stages of the creative process and the critical analysis process, and explain, using appropriate terminology, how these processes contribute to the successful creation and analysis of art works*

**C2. Conventions and Techniques:** *demonstrate an understanding of conventions and techniques used in the creation of visual art works;*

*C2.1 extend their understanding of a wide variety of techniques that artists use to achieve a range of specific effects*

*C2.2 extend their understanding of the variety of conventions used in visual art and explain in detail how they are used in a variety of art works*

**C3. Responsible Practices:** *demonstrate an understanding of responsible practices in visual arts.*

*C3.1 demonstrate an understanding of legal and ethical issues related to the appropriation of virtual, intellectual, or physical property and apply legal and ethical practices when creating and displaying art work*

*C3.2 demonstrate appropriate health and safety procedures and conscientious practices in the selection and use of various materials, techniques, tools, and technologies when producing or presenting art works*

*C3.3 explain how art works can have both a positive and negative impact on the environment*

## Assessment for and of Learning:

### Lesson #1

The T-Chart should be collected and assessed with written descriptive feedback.

### Lesson #2

The videos will be presented and peer/teacher feedback given after each film. Teacher prompt: What are we looking for in these documentaries? (For example, structure builds to a climax, editing creates an effective rhythm, sound is clear and video maintains audience interest.) Students should conclude the assessment with a self-reflective journal entry and then submit the process journal for written descriptive feedback from the teacher.

### Lesson #3

Prior to viewing the group films as a class, the teacher and students will co-create the indicators of success based on the knowledge and skills students have gained from the experience. Students will present their video to the class with class members participating in a class critique.

## Instructional Strategies:

### Lesson #1 - Tell it like it is!

The teacher will:

- lead a discussion to determine students' prior knowledge of documentaries; (students share titles of documentaries they've seen, purpose, styles & approaches of filmmakers, subject matter etc.)
- show a short documentary film (see resources for suggestions) and have students make notes in small groups on a place-mat format of how this type of film is different from fictional films (Teacher prompts: what is unique about the "characters"? the settings? the subject matter? What is the intent of the filmmaker? What bias do you recognize?)
- have each group prepare a brief summary to be presented to the class and discuss their findings
- record and post the summaries

\*Note regarding teacher preparation: preview and select different types of short documentaries or clips from longer films for class screening. There are a large number of documentary films available for free screening on the websites listed in the resources at the end of this unit. It is valuable to pre-screen a number of these so students can be given some direction in their selection of films to view.

- teach the students about the purposes of documentary film-making (According to Michael Renov, (Theorizing Documentary. New York. Routledge, 1993) the main intentions of documentary film are: to record, reveal or preserve; to persuade or promote; to analyze or interrogate; and to express
- create a large chart with these purposes as headings. Record the titles of

## Performance Tasks for Evaluation:

### Lesson #3 - Everyone Has a Story

Students will create a 5-10 minute documentary on a topic of relevance and interest to the students. They will work in groups and document their creative process in the Process Journal. Both the final product and the process will be evaluated using a teacher/ student co-constructed rubric.

documentaries that fit each category as they are viewed for analysis. Some films may be appropriate for more than one heading.

- teach the students about the styles and approaches of documentary film-makers. There are many different types of documentary films that use a variety of styles and approaches to their subject matter. Bill Nichols (Introduction to Documentary. Bloomington, Indiana: Indiana University Press, 2001) categorizes the different approaches to documentary as: essay style; observational style; participatory; reflexive and performative. (see resource page for more detail).
- instruct the students to use a T-Chart format and have students view a number of films on-line and document their reaction. This activity will inspire the next tasks in the unit.

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The teacher and the student should agree upon both a topic and a format for the documentaries which suites both the student's interests and abilities.

### Lesson #2 - The Big Question

Teacher will:

- share clips from any number of short films with this type of structure to inspire this assignment.
- instruct students to work individually to generate ideas for the assignment and should keep a process journal. In the journal the student will prepare a number of possible questions for the subject of the film and then select the two they think are most promising.
- arrange the students into groups of three and share their questions to generate peer feedback. In the peer feedback, students should discuss the suitability of the question for the school environment; making sure it will not offend anyone; predict what people's reaction to the question would be; and whether or not the question would generate enough variety to make an interesting, one-minute film
- tell students to react to the peer feedback and make a decision about what question

to use in a self-reflective entry in their journal.

- conference with students about the efficacy of their question, and approve topics when they are ready to proceed

Any type of video camera could be used including cell phones or still image camera with video recording. Sound will need to be monitored. Students should ensure the video camera is close enough to clearly record subject's voice and not pick up too much ambient sound. Students will keep to within the school or home environment to film. Student safety should be stressed. Once a large number of people have responded to the question then the editing process will begin. Using digital video editing software, the footage will be edited to generate the desired rhythm and mood. Narrative structure should be discussed; an introduction to topic, a building up of tension, a climax (punchline) and then resolution.

### Lesson #3 - Everyone Has a Story

Teacher will:

- lead a discussion on the potential topics for documentaries. The subject should be something that is relevant and students have an interest in but appropriate for the school environment. A suggested topic is concern for the environment. Al Gore's "An Inconvenient Truth" or any movie by Michael Moore can be viewed and point of view/bias discussed.
- arrange students into production groups of 4-5 students who will
  - develop a name for the production company
  - work through the creative process and document their progress in a journal
  - generate ideas for the documentary, conference with the teacher, and select one
- approve topic choices and send the groups off to plan the video with a shooting script (see appendix AWR4M 3:1

### Extensions

As an extension, students can find a documentary student film festival and enter their film. This should be encouraged to assist students in having their film extend beyond the classroom and school environment. (see resources for possible student documentary film festivals)

Shooting Script BLM) and storyboards of the main shots

- review with students, where necessary, the steps to completing a shooting script and/or storyboard
- ask the group members to rotate through the various roles such as camera person, sound person, director, lighting etc.
- instruct that during the Post-production stage, editing, transitions and sound should be completed as a group
- tell the students that the finalized storyboard should be followed as closely as possible during the shooting and production stages
- decide on how the finished videos will be presented, either projected individually or viewed on a series of computers
- provide guided success criteria to co-construct a rubric for the evaluation of this performance task

## Support Materials & Resources

<http://www.hotdocs.ca>

Hot Docs site with free film library and excellent educational support

<http://www3.nfb.ca/objectifdocumentaire/index.php?mode=about&language=english>

NFB's Documentary Lens site

Aufderheide, Patricia. Documentary Film, A Very Short Introduction, 2007

Rabiger, Michael. Directing the Documentary, 2004

### Appendices:

AWR4M 3:1 Shooting Script BLM

## Glossary of Terms

### **Ambient Sound**

Ambient sound is background noise that is provided by the "natural" environment.

If this sound were not present in the projection of a particular scene -- specifically a scene in which the only sound is dialogue -- the scene would sound hollow and empty to the audience. The environmental noises can be recorded by a separate microphone during filming or may be added by the foley artists in the remix of the scene.

### **Boom**

A microphone placed on a long pole. Used to pick up sound in the scene but must not be seen by the camera.

### **Documentary**

A film that is not fictional. Usually factual and investigative in nature.

### **Dubbing**

In the film industry dubbing refers to the addition of sound effects, music, and dialogue on top of that which has already been recorded. Dubbing also indicates the addition of the complete dialogue over the original dialogue track in a foreign film.

### **External Rhythm**

The pace at which a film moves. Rhythms are sometimes the signature of a director and include her/his cutting, filming, angling and dolly/panning procedures. The manipulation of these devices will affect the tempo of the film as it is viewed by the audience and can achieve quick and unnerving effects or slow, gloomy moods.

### **Microphone**

A device used to convert sound to an electrical impulse so it can be recorded.

### **Narrative**

A story structure that usually involves an introduction to a situation, a series of events and a conclusion.

### **Point of View**

The perspective from which a story is told.

### **Take**

A continuous recording of a shot or scene.

### **Voice-over**

Voices recorded and added to the movie after it has been shot.

## Unit 4 Description - Experimental Vision (Approximately 35 hours)

This unit addresses non-narrative video art production and explores contemporary and post modern art practices. The teacher will introduce students to Canadian and international artists who use video projection based installation as their chosen artistic medium. Students will showcase their understanding of camera work by creating a storyboard illustration. Students will work in small artist collectives to complete a non-linear and non-narrative video art piece based on a common theme agreed upon by the class. The group videos will then be brought together to produce a longer class film. Students will be challenged to create a video installation by manipulating a space and/or surface to view the film.

### Overall and Specific Expectations

**A1. The Creative Process:** apply the creative process to create a variety of artworks, individually and/or collaboratively;

*A1.1 use various strategies, individually and/or collaboratively, with increasing skill to generate, explore, and elaborate on original ideas and to develop, reflect on, and revise detailed plans for the creation of art works that address a variety of creative challenges*

*A1.2 apply, with increasing fluency and flexibility, the appropriate stages of the creative process to produce two- and three-dimensional art works using a variety of traditional and contemporary media*

*A1.3 document their use of each stage of the creative process, and provide evidence of critical inquiry, in a portfolio that includes a range of art works created for a variety of purposes and review and reflect on the contents of their portfolio to determine how effectively they have used the creative process*

**A2. The Elements and Principles of Design:** apply the elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages;

*A2.1 apply the elements and principles of design with increasing skill and creativity to produce two- and three-dimensional art works that express personal feelings and communicate specific emotions*

*A2.2 apply the elements and principles of design as well as a wide range of art-making conventions with increasing skill and creativity to produce art works that comment and/or communicate a clear point of view on a variety of issues*

**A3. Production and Presentation:** produce art works, using a variety of media/materials and traditional and emerging technologies, tools, and techniques, and demonstrate an

### Learning Goals:

By the end of this unit students will be able to:

- use the critical process to develop an appreciation of how video can be used as an experimental artistic medium.
- create a storyboard using the camera in an experimntal tool to communicate an idea or concept
- transfer their knowledge and skills from the storyboard to a video art piece concerned with a specific concept while working in a group or artist collective
- produce and present a video installation as an artist collective by creating a surface and/or space to project their video short from the previous task.

understanding of a variety of ways of presenting their works and the works of others.

*A3.1 use with increasing skill a wide variety of media, including alternative media, and current technologies to create two- and three-dimensional art works for a variety of purposes*

*A3.2 use with increasing skill a wide variety of traditional and current materials, technologies, techniques, and tools to create original art works for a variety of purposes and audiences*

*A3.3 demonstrate a understanding of the appropriate standards and conventions for presenting art works for a variety of purposes and apply these standards and conventions when preparing various types of visual art works for presentation*

*A3.4 demonstrate an understanding of curatorial considerations, including those relating to the purpose of and audience for an exhibition, and explain the impact curatorial judgements can have on a collection of art works*

**B1. The Critical Analysis Process:** demonstrate an

understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works;

*B1.1 demonstrate the ability to support their initial responses to a variety of art works with informed understanding of the works' artistic form and function*

*B1.2 deconstruct with increasing skill and insight the visual content and the use of elements and principles of design in their own art work and the work of others*

*B1.3 explain in detail, with reference to a variety of historical and contemporary art works how knowledge of a work's cultural and historical context, achieved through extensive research, has clarified and enriched their understanding and interpretation of a work's intent and meaning*

*B1.4 describe in detail and reflect on with increasing insight the qualities of their art works and the works of others, and evaluate the effectiveness of these works using a wide variety of criteria*

**B2. Art, Society, and Values:** demonstrate an understanding of how art works reflect the societies in which they were created, and how they can affect both social and personal values;

*B2.1 analyse, on the basis of research, the function and social impact of different kinds of art works in both past and present societies*

*B2.2 assess the impact of socio-economic, political, cultural, and/or spiritual factors on the production of art works*

*B2.3 assess the impact that the creation and analysis of art works has had on their personal identity and values and their perceptions of society*

**Key Questions:**

How have contemporary artists used experimental video to communicate their message?

How does the manner in which a video is presented or projected affect the meaning?

**Prior Learning:**

Storyboarding and film making process

## Assessment for and of Learning:

### Lesson # 1

Check for understanding by providing formative assessment of the magazine scavenger hunt assignment. Peer and teacher descriptive feedback could be provided if the lesson is extended to include a brief report on an individual artist.

### Lesson #2

As a summative evaluation, students should be made aware of the indicators of success prior to beginning the storyboard and forming the artist collective. The teacher should provide an evaluation rubric for the individual storyboard and the group video production. This could be a teacher/student co-constructed rubric. The storyboard should provide students with the opportunity to show their mastery of camera work, (camera angle, framing and camera movement), their understanding of sound (original soundtrack, ambient sound, dubbed sound effects) and editing (transitions, pace and frequency of cuts) as strong tools for communicating the concept. The group production rubric should address the stages of the creative process, application of the knowledge showcased in the storyboards and their ability to problem solve as a group. The process journal/sketchbook

**B3. Connections Beyond the Classroom:** demonstrate an understanding of and analyse the requirements for a variety of opportunities related to visual arts.

*B3.1 analyse, on the basis of self-directed research, the requirements for postsecondary study and for careers of personal interest in arts-related fields*

*B3.2 identify, on the basis of research, and assess a variety of opportunities in their community*

*B3.3 analyse a variety of local, national, and global arts-based advocacy organizations with reference to the type of work they do, their effectiveness, and the possibility of students' working with them or receiving funding from them for involvement in the arts*

**C1. Terminology:** demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;

*C1.1 extend their understanding of the elements and principles of design, and use terminology related to these elements and principles correctly and appropriately when creating or analysing a variety of art works*

*C1.2 explain in detail terminology related to a wide variety of techniques, materials, and tools and use this terminology correctly and appropriately when creating, analysing, and/or presenting art works*

*C1.3 explain in detail the stages of the creative process and the critical analysis process, and explain, using appropriate terminology, how these processes contribute to the successful creation and analysis of art works*

**C2. Conventions and Techniques:** demonstrate an understanding of conventions and techniques used in the creation of visual art works;

*C2.1 extend their understanding of a wide variety of techniques that artists use to achieve a range of specific effects*

*C2.2 extend their understanding of the variety of conventions used in visual art and explain in detail how they are used in a variety of art works*

**C3. Responsible Practices:** demonstrate an understanding of responsible practices in visual arts.

*C3.1 demonstrate an understanding of legal and ethical issues related to the appropriation of virtual, intellectual, or physical property and apply legal and ethical practices when creating and displaying art work*

*C3.2 demonstrate appropriate health and safety procedures and conscientious practices in the selection and use of various*

*materials, techniques, tools, and technologies when producing or presenting art works*

*C3.3 explain how art works can have both a positive and negative impact on the environment*

### **Instructional Strategies:**

#### Lesson #1 - Beyond the Silver Screen

Teacher will:

- share a number of recent (within the last 5 years) contemporary art publication (eg. "Canadian Art", "Juxtapoze" or "Art in America" magazines) as a introduction to contemporary art practice. Using the template provided, (see appendix AWR4M 4:1 Contemporary Art Forms BLM), have students scan the publication for examples of video, installation and conceptual art works
- present a number of different artists and their approach to video projection and video installation art. Artists such as Nam June Paik, Bruce Nauman, Bill Viola, Rafael Lozano-Hemmer, Fabrizio Plessi, Pipilotti Rist, Tony Oursler, Janet Cardiff and George Bures Miller could be viewed.
- lead a discussion about modern and post modern art practices (such as: conceptual art, appropriation, juxtaposition, globalization and intertextuality). Students can record their reaction to the artists and their work in their journal or on a chart provided by the teacher. (Teacher prompts: How is video used differently from its traditional use as film or TV? How is a non-narrative structure used by these artists? How is meaning created without a recognizable structure? How does the manner in which the video is projected affect the meaning? How do the artists incorporate video into the larger installation art piece?)
- assign each student to pick an artist and research their work and technique as a possible extension task. The research could be formatted on a single print out and visually displayed in the classroom to inspire the rest of the unit.

#### Lesson #2 - Conceptually Speaking (summative evaluation)

This is a Summative Performance and should be weighted appropriately.

Teacher will:

is also a valuable tool for evaluating the creative process.

#### Lesson # 3

After the installations have all been experienced, the class can use a pre-determined list of success criteria to generate peer/teacher feedback in a short presentation style class critique. Students should reflect on what worked well and what could have been improved in their process journal/sketchbook.

- lead a discussion of big picture concepts and themes; brainstorm list of possible concepts or themes for this assignment
- provide guided success criteria to co-construct concepts that will allow for artistic interpretation and creative video technique. Concepts such as Time (show clips from "Run Lola Run"); open-ended subjects such as "Water"; or an element or principle like "Movement" or "Tension" can work very well.
- remind students of concepts of non-linear and non-narrative as introduced earlier
- instructs students to individually create a "masterpiece" storyboard of their own personal interpretation of the theme (use good quality illustration board 15"x20" so students can add this to their portfolio). This storyboard should show the student's mastery of planning camera work to express ideas creatively. Notations under the frames should reinforce the student's understanding of these concepts.
- arrange the students into 'artist collectives' (groups of 3-5) after the storyboards are complete, and the individual storyboards will be "pitched" or presented to the rest of the group. (It may be useful for the teacher to give examples of different artist collectives such as General Idea, Fluxus, Guerrilla Girls etc)
- have the collective follow the following plan to create their movie:
  - make a plan for their video art piece based on various parts of the storyboards or ideas inspired by a combination of ideas from the storyboards
  - The collective will then meet with the teacher to discuss how to realistically implement their plan
  - The students will then work through the creative process as it applies to film making (pre-production, production and post production) to see their video to completion
  - Students should keep a process journal/ sketchbook to document the process, providing opportunity for teacher, peer and self reflection
- provide students with a variety of handouts as attached as appendices
  - 4:2 Video Art Project Outline
  - 4:3 Process Notes
  - 4:4 Video Art Group Reflection
  - 4:5 Video Art Evaluation Rubric (added as a sample)
- create a co-constructed rubric with the students

### Performance Tasks for Evaluation:

Lesson #2 - the conceptual video project is the summative evaluation for the course

### DI

### Extensions

Lesson #3 - Space and Time could be used as an extension to bring the video art piece into a video installation work.

The finished films will be organized into a class film. The structure of the film can be organized with class input. The films can be watched separately and then as a class discuss the order in which they should be shown. A rich opportunity for discussion of making meaning from the separate films and how juxtaposition creates new, unintended meanings will ensue.

### Lesson #3 - Space and Time (extension)

Teacher will:

- revisit some of the artists from the first task of this unit and discuss some of the ways an artist can incorporate a video projection into an installation piece.
- discuss the term "site specific"
- follow the points in lesson #2, but in this case, the students will create a video that is site specific
- instruct that the group will assess the technical needs (LCD projectors, plugs, extension cords) and also ensure the installation will not interrupt the flow of traffic or break the fire codes within the school. (Look for nooks and under stairwell spaces etc that may have a plug nearby. Always have black gaffer's tape ready to tape down electrical cords etc to ensure safety). The group will need to monitor the exhibit so the equipment is safe from vandalism as well. Some ideas for school friendly installations could be: create a large paper-based sculpture on a wall of the school and project the video on this; use fabric/clothing on which to project the video; add a fan for movement; project the video on the floor or ceiling in a certain space; create a large cardboard box with the interior/exterior meaningfully interacting with the video; project the video on the wall and ask students to be interactive in the space.

## Support Materials & Resources

Lucie-Smith, Edward. Art Tomorrow. Terrail, Paris, 2002

Roberstson, Jean and McDaniel, Craig. Themes of Contemporary Art. Oxford University Press, New York, 2005

Art: 21

### Appendices:

AWR4M 4:1 Contemporary Art Forms - Magazine Scavenger Hunt

AWR4M 4:2 Conceptually Speaking - Video Project

AWR4M 4:3 Video Art Project Outline

AWR4M 4:4 Process Notes

AWR4M 4:5 Video Art Group Reflection

AWR4M 4:6 Video Art

Evaluation Rubric (added as a sample)

## Glossary of Terms

### **Artist Collective**

A group of artists who are held together by a shared approach to art and work together towards a common goal.

### **Composition**

Composition entails the complete arrangement of a scene. The process includes camera angles, framing, lighting, movement, and staging.

Composition is in the hands of the director and often becomes a director's signature.

### **Installation Art**

Art work that usually incorporates the space it is being presented in as part of the actual art work. It can contain objects, video, sound, light.

### **Non-linear Editing**

Digital editing allows clips, images, music, etc. to be moved in and out of sequence.

### **Rhythm**

A principle of composition which uses the repetition of imagery and sound to create a pace or tempo in the film. Both the sound and the editing will create rhythm.

### **Script or Screenplay**

The written "recipe" for the film with scene descriptions and dialogue.

### **Site-Specific**

A work of art installed or created for a pre-determined location.

### **Special Effects (FX)**

An effect imposed on a clip to give it an unrealistic or surrealistic feel. Can be created in camera or in a digital editing program.

### **Storyboard**

In the process of planning a film the camera work is often depicted scene by scene.

Storyboards are an overall, general depiction of the entire filming sequence showing the artistic choices for camera angle, camera movement and framing.

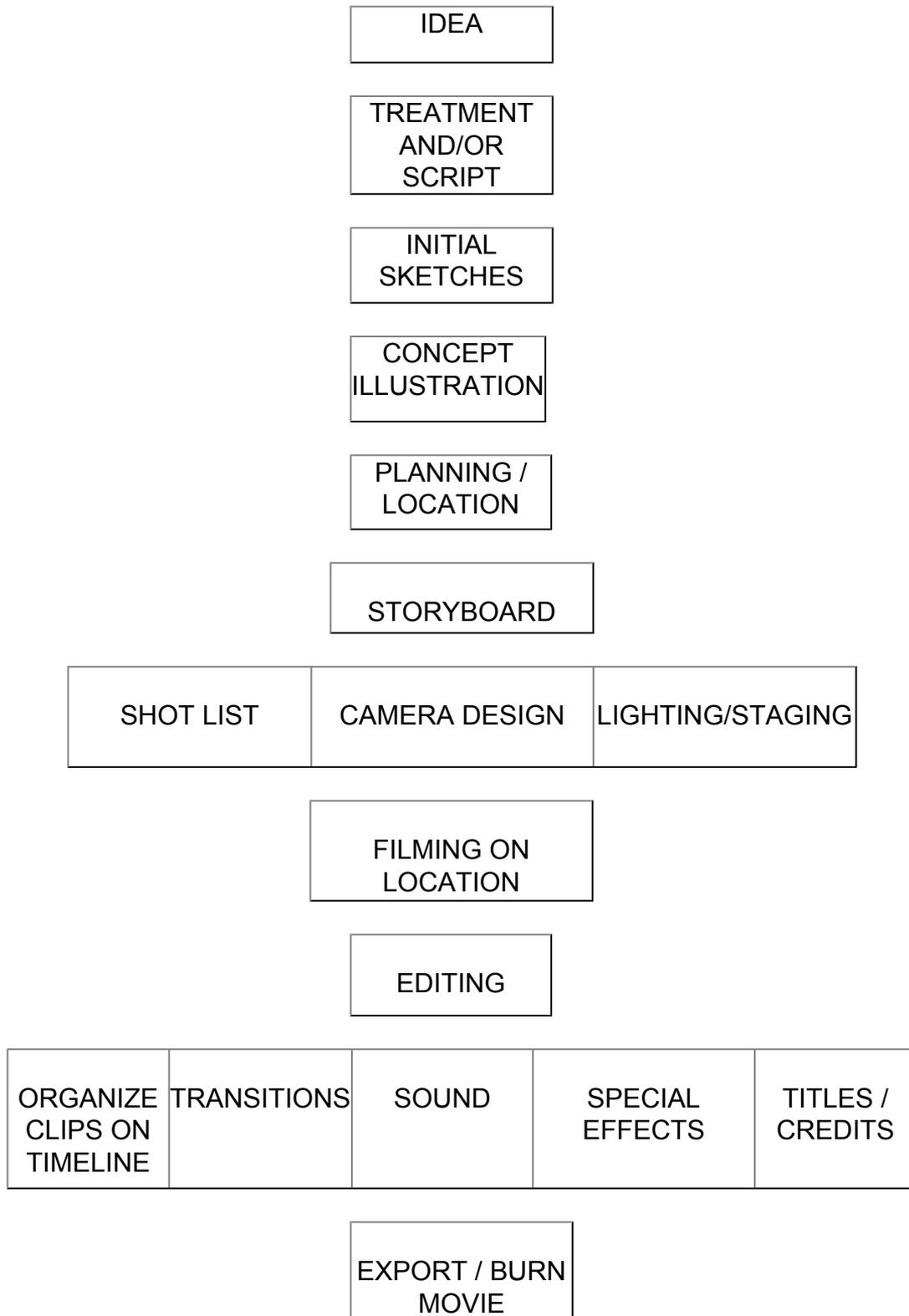
### **Transition**

The way one clip leads into another such as fade, cut, and dissolve.

### **Video Installation**

An art work that uses a projected video image or a monitor to show video as part of a larger installation work.

## Filmmaking Process Flowchart



## POST-SECONDARY SURVEY

<b>School</b>	<b>Location</b>	<b>Program Name</b>	<b>Program Focus</b>	<b>Length</b>	<b>Degree / Diploma</b>	<b>Requirements</b>
Other Options Besides University or College						

## Concept Storyboard (**Mise-en-scene**)

**Movie Title**

**Name**

--

**Set Description**


**Lighting / Mood**


**Character / Costume**


## Storyboard (Detailed)

**Movie Title**

**Name**

Scene	Time	S	Shot#	Scene	Time	S	Shot#
<b>Camera Angle</b>				<b>Camera Angle</b>			
<b>Framing</b>				<b>Framing</b>			
<b>Camera Movement</b>				<b>Camera Movement</b>			
<b>Audio 1</b>				<b>Audio 1</b>			
<b>Audio 2</b>				<b>Audio 2</b>			
<b>Other</b>				<b>Other</b>			
Scene	Time	S	Shot#	Scene	Time	S	Shot#
<b>Camera Angle</b>				<b>Camera Angle</b>			
<b>Framing</b>				<b>Framing</b>			
<b>Camera Movement</b>				<b>Camera Movement</b>			
<b>Audio 1</b>				<b>Audio 1</b>			
<b>Audio 2</b>				<b>Audio 2</b>			
<b>Other</b>				<b>Other</b>			

## Contemporary Art Forms - Magazine Scavenger Hunt

Name \_\_\_\_\_

Look through a copy of a recent art publication such as *Canadian Art* magazine or *Art in America* dated within the last 5 years. Hand in this page with the magazine. Use only one magazine for the whole assignment.

Scan and Document -Describe a work of art that uses the following contemporary art practices.

Pg# \_\_\_\_ Video Art – art that is created using video on monitors or with projection

Pg# \_\_\_\_ Installation Art – art that uses a real space and objects, sound or video.

Pg# \_\_\_\_ Conceptual Art – art that is more about the idea or object than about the technique or form.

Art Criticism Page # \_\_\_\_\_

Choose another non-traditional work from the magazine that intrigues you. Complete the critique below.

Initial Reaction – What is your first impression of this work? What questions are raised?

Analysis – Analyze how the elements and principals of design are used. Are there any new elements/principles because of the new media used? How is the artist creating meaning or communicating?

Critical Aesthetic Judgment – Is the mood or message communicated effectively? Why or why not? On what level does this work appeal to you? Do you think the artist was successful in their quest?

Personal Reflection – Has your point of view shifted from your initial reaction? What would you like to know more about?

## **Conceptually Speaking - Video Art Assignment**

Students will work in small groups of 3-4 to create a video short (1-2 min in length) that will be eventually incorporated into a larger class film project. The theme this semester is \_\_\_\_\_. In order for the video to come together as a whole, each group will need to adhere to certain guidelines. Group members will equally participate in the research and written work as well as camera and editing. Everyone should get a chance to play all roles.

### **Guidelines**

Conceptual in nature – no “acting”, no plot, non-linear. Think abstractly

Use camera creatively – interesting camera movements, angles and cropping techniques. Remember however that your safety and the safety of others is in no way to be jeopardized. Keep to the school policies about behaviour and respect of property and equipment.

Sound – little spoken dialogue, no lyric based music, think of more creative sources for sound, drills, grating, whispers, echo, think about creating mood, space and depth with sound

Groups will complete and hand in the Outline and Process Notes and conference with the teacher before beginning.

Use colour and light in a strong way - this immediately establishes mood and meaning

### **Equipment**

Each group will have access to a digital video camera and the computer lab. Members must be present and prepared for their production and post-production duties.

### **Evaluation Considerations (see co-constructed rubric)**

Pre-Planning – Outline, Process Notes, creative process in sketchbook

**Conceptual in Nature - concept communicates theme**

**Camera Work – used creatively and with purpose**

**Editing- creates a unified whole –tempo, and mood established**

**Sound – creative and experimental use of sound-creates depth and meaning**

## Video Art Project Outline

**Name of Artist Collective:**

**Group Members:**

**Research and Thoughts on Theme:**

**Detailed Description of Current Vision for the Project:**

**Time Budgeting [Management?] (2 weeks)**

<b>Pre-Production</b>
<b>Production</b>
<b>Post Production</b>

## **Process Notes**

### **Pre-Production**

Brainstorming

Location/setting

Props

### **Production**

Lighting /Colour

Actions / Movement

Sound on set

Main Camera Movements

Significant Camera Angles

Key Camera Framing

**Post Production**

Edit of video clips

Synchronizing diegetic and non-diegetic sound

Transitions

Special Effects

**Video Art Group Reflection**

**Movie Title** \_\_\_\_\_ **Film Duration** \_\_\_\_\_

<b>Group Members Names</b>
<b>Description of Film</b>
<b>Describe the group member's contribution to each stage of the film making process.</b>
<b>Pre-Production</b>
<b>Production</b>
<b>Post-Production</b>
<b>Overall Result – successes and areas for improvement</b>

**Video Art Evaluation Rubric**

<b>Movie Title:</b>					
<b>Group Members:</b>					
	<b>Level 1 (limited)</b>	<b>Level 2 (Satisfactory)</b>	<b>Level 3 (good)</b>	<b>Level 4 (excellent)</b>	<b>Mark</b>
<b>Thinking Inquiry</b> -planning, process and reflection in sketchbook					<b>/10</b>
<b>Communication</b> -video sequence communicates a mood or message about the given theme					<b>/10</b>
<b>Knowledge</b> -understands the key concepts and theory of contemporary video art					<b>/10</b>
-understands how to construct a non-linear sequence of images					<b>/10</b>
<b>Application</b> -uses professional camera technique					<b>/10</b>
-applies effective and creative editing technique					<b>/10</b>
-uses soundtrack as a complement to visual imagery					<b>/10</b>
<b>Comments</b>					<b>Total</b>
					<b>/70</b>