Film, Television and New Media – Unit Overview

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Year 12 Unit 3 Overview			
Unit title and focus		**Assessment Tasks**	**Task Conditions**
Unit # 4: **Hearing the Voice of a Director (13 Weeks)** This unit explores the theory that the "author" of a film is the director, exploring the stylistic and thematic choices consistent across their body their work.			

		Key Concepts	General Objectives		
T	• Technologies are necessary for selecting, constructing, manipulating and juxtaposing moving images during production.		**D**	Design Suite: + Storyboard + Oral Pitch (Treatment)	Students are tasked with adapting a 2-4 minute script into a Storyboard that details how an auteur of their choice (i.e. Taika Waititi, Quinton Tarrantino, Edgar Wright) might direct or alter this scene. How would they shoot the scene? How would they edit the scene? What sort of dialogue or aesthetic choices would they make? Students are to present their Storyboard in an oral pitch, detailing the aesthetic choices and overall vision of the scene. What colours are present? How will the scene be edited? Who's the target audience of the scene? Additionally students are to explore the creative team involved, who are the actors? Who's composing? Who's the Director of Photography? - Length (3 Column Script): 2-4 minutes - Length (Treatment): 4-6 minutes
R	• Interpretation of particular representations depends on their contexts of production and use. • Individuals and groups can use representation to form, reform and confirm identity. • Representations are constructed according to sets of codes and conventions shared by and familiar to the creators of moving images and audiences. • Representations often rely on social types and stereotypes. The way groups, individuals, places and ideas are represented may draw upon and challenge social values and discourses. • All media texts are constructed representations of the world.				
A			**P**	N/A	
I	• Producers aim to construct and position audiences for particular purposes. • Individuals use products as citizens. • Individuals make meanings with products as part of the dynamic and evolving process of identity formation.		**C**	Rationale	Students are to follow their pitch with a Rationale that highlights the influences of their chosen director on their Three Column Script and Storyboard. Their rationale should be written in the form of a research paper, comparing their design task to at least two key works by their chosen auteur and exploring the aesthetic and thematic choices consistent across their auteur's work. To succeed students not only need to identify recurring

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- An individual's past experiences and their membership of social and cultural groups influence how they make meanings when using products. - Individuals and groups use products in different ways for a variety of purposes. **L** - Languages are always used socially and culturally and therefore operate through particular discourses. - Languages used within genres, styles, forms and formats evolve over time as a result of a range of social, cultural and technological factors. - Languages use signs and symbols which denote and connote meaning within specific contexts of production and use. - Technical, symbolic and narrative codes and conventions are selected and used in the construction of products.		aesthetic choices across an auteur's body of work (i.e. gothic imagery for Tim Burton) but also look beyond the screen and explore the symbolic meanings behind the audio-visual experience; identifying the characters, themes and meanings consistent across an Auteur's work. - Length: 800-1000 words

Learning Experiences – Orientating Activities (Unpacking the Unit Genre)		
Week	**Lesson Overview**	**Resources**
1	**Single Lesson (40 min):** ***Unpacking Genre: Introduction to Auteur Theory*** • *Unit introduction: a brief overview of what an auteur is, unpack the theory and having students name any they can think of, connecting them to a feature common across their films (i.e Tarrantino with blood or Del Toro with monsters)* • *Unpacking the assessment & giving students a list of possible auteurs accompanied by some of their notable works (i.e. Taika Waittiti – Boy, Hunt for the Wilder People, Thor: Ragnarok & Flight of the Concords)* • *Class discussion: If films are collaborative works, can there be a definitive vision / single author?* **Double Lesson (80 min):** ***Unpacking Genre: Identifying Auteurs*** • Case Study: Edgar Wright – Go over the Textual Analysis slides relating to Edgar Wright, identifying the Aesthetic, Thematic and Narrative similarities across *Shaun of the Dead, The World's End* and *Scott Pilgrim vs The World* (Editing style / pace, visual comedy, themes of growing up / maturing) followed by *Edgar Wright – How to Do Visual Comedy* by Every Frame a Painting. • Student Activity: Favourite or Unique Film – Students are to identify a film they believe to be special or unique, perhaps one of their favourites and, using their computers, are to research the director behind the film. What other films have they written or directed? After looking up images or watching the trailers of their other films do you notice any similarities across their works? For struggling students a list of recent movies with prominent auteurs will be collated (i.e. *Guardians of the Galaxy* – James Gunn or *Batman v Superman: Dawn of Justice* – Zac Snyder)	*Auteur List* *Youtube Video* Top 10 Director Trademarks *https://www.youtube.com/watch?v=6kInDsp4S_g* *Youtube Video:* *Edgar Wright – How to Do Visual Comedy* *https://www.youtube.com/watch?v=3FOzD4Sfgag* *PowerPoint – See Textual Analysis Slide 4*
2	**Single Lesson (40 min):** **Unpacking Genre:** •Textual Analysis slide(s) on Mise En Scene. Comparing stills from several visually distinct creators (Terry Gilliam, Tim Burton and Zac Snyder) and identifying the visual elements that act as the director's calling cards & linking them to their inspirations (Surrealist Imagery, Gothic Imagery and Comic Book Imagery).	*PowerPoint – See Textual Analysis Slides 5-9*

	• Student Activity: Draw / Produce a single storyboard frame that adopts the visual ques of one of the directors explored in the lesson. **Double Lesson (80 min):** **Imagery and Theme:** • After reiterating the ideas of an auteur's visual flair touched on in the prior lesson the focus will shift to connecting the aesthetics to a film's theme. This lesson focuses on decoding the symbolic imagery within cinematic texts and connecting them to the narrative and meaning behind a film, having a more holistic view on cinema. • Case Study: The Catholic Imagery in *Man of Steel* • Student Activity: Create edited storyboards of key moments of catholic imagery in *Man of Steel* to remove the symbolism – possibly creating new meanings or links	*PowerPoint – See Textual Analysis Slides 10&11*
3	**Single Lesson (40 min):** • Key collaborators: This lesson highlights that many directors choose to work with the same or similar creative teams, using Tim Burton as an example; highlighting his working relationships with Danny Elfman, Johnny Depp, Helena Bonham Carter, etc. • Student Activity: Students are to choose between Quinten Tarantino, Alfred Hitchcock, Edgar Wright, Joss Whedon, Martin Scorssese and Wes Anderson and use IMDb to Identify their frequent and key collaborators. **Double Lesson (80 min):** • Case Study: Wes Anderson; Symmetry & Colour This lesson continues to expand our thinking on the visuals from last week, this time placing emphasis on the camera and colour grade, exploring the framing and camera movements indicative of Wes Anderson's body of work (extreme close-ups, extreme wides, symmetry, washed out colours, yellow, etc.) • Student Activity: Students are given an unfinished three column script of scene from *Moonrise Kingdom*, containing only the dialogue and scene direction. Students are to finish the three-column script – After which the class will compare them to the finished scene.	Website Database: www.imdb.com YouTube Video: *Wes Anderson // Centred* https://www.youtube.com/watch?v=oL0DseCrqfU *Moonrise Kingdom Clip (4/10) – I'm on your side* https://www.youtube.com/watch?v=5bBti58el_g *PowerPoint – See Textual Analysis Slide 12*
4	**Single Lesson (40 min):** • The Camera as a Character: This lesson has students identify that the camera can be an active participant in a film, with its own thoughts an intent – connecting key movements to films and directors.	Youtube video: https://www.youtube.com/watch?v=ACFRakeYX8Y https://www.youtube.com/watch?v=NkQwXRIAm98

Lesson Overview	Resources
• Key Concepts: The Camera as a Creature – Sam Raimi: *Evil Dead 2* & *Army of Darkness*; The Camera as lustful – Michael Bay: *Transformers Franchise*; The Camera as Static / Painter – Wes Anderson, *The Royale Tenenbaums, Moonrise Kingdom* • Student Activity: Students are given screen caps from *Evil Dead 2*, *Transformers*, *Rear Window* and *Moonrise Kingdom* and must write their interpretations of the camera's thoughts. **Double Lesson (80 min):** • Case Study: Chaos Cinema and Bayham This lesson opens on a definition of Chaos Cinema, comparing Superman's fight with Zod in *Superman II* with their fight in *Man of Steel*. The focus then shifts to Michael and how he utilises Chaos cinema to convey action. • Student Activity: Shoot Chaos In groups students are tasked with filming and editing a brief 15 second action scene, utilising the ideas of Chaos cinema.	Movie Clipcs: Evil Dead: https://www.youtube.com/watch?v=TPn3BT7N4kI Transformers: https://www.youtube.com/watch?v=5ZRkgU_Xyys *PowerPoint – See Textual Analysis Slide 12* Movie Clips: Man of Steel: https://www.youtube.com/watch?v=87ZTS7Fdg90 Superman II: https://www.youtube.com/watch?v=HFdl_EmdjPI *PowerPoint – See Textual Analysis Slides 13-15*

Week	Lesson Overview	Resources
5	**Single Lesson (40 min):** • This lesson shifts focus to characters common across a director's work. This lesson reiterates the lazy and immature man-children present in Edgar Wright films (*Shaun of the Dead, The World's End, Scott Pilgrim vs The World*). Followed by exploring the strong female characters persistent in texts by Joss Whedon (*Buffy, Dollhouse, Serenity)*. **Double Lesson (80 min):** • Story Structure: This Lesson examines the story of films, exploring how a story is presented. This lesson refreshes the idea of the Hero's Journey taught in a prior unit as well as introducing the concepts of Linear and non-linear storytelling.	*PowerPoint – See Textual Analysis Slide 4*

Unit Lesson Sequence – Enhancing Activities (Design and Critique Task Development)

Week	Lesson Overview	Resources
6	**Single Lesson (40 min):** • This lesson explores when dialogue can be a key indicator of a Director's voice, comparing the witticisms of Joss Whedon, the banter of Quintin Tarrantino and the dead pan / awkward humour of Taika Waititi.	Movie Clips: *Buffy the Vampire Slayer, Serenity, Reservoir Dogs, Pulp Fiction, Boy, Hunt for the Wilderpeople*

	• Student Activity: Students are to rewrite a half page script of two characters talking as if it were written by Whedon, Tarrantino or Waittit. **Double Lesson (80 min):** • Case Study: Joss Whedon & Allegorical ideas. This lesson explores the idea of telling one story by telling another. This lesson examines how Joss Whedon uses the monsters in *Buffy The Vampire Slayer* to reinforces the shows themes – i.e. Angel turning evil after sex being allegorical for boys turning mean after getting what they want. As well as how Whedon explores taboo through allegory with Willow's relationship with Tara as a means to have lesbian characters on TV.	Movie Clips: Scenes from: *Buffy the Vampire Slayer Season 1 Episode 4* In this episode *Buffy* uses the backdrop of a demon breaking loose on the internet to explore the dangers of online dating when the demon starts a manipulative relationship with a teenage student. Scenes from: *Angel Season 3 Episode 3* In this episode Gunn's gang develops an *us verse them* mentality and starts hunting down (docile) demons *before* they can hurt innocent people. The episode frequently alludes to police prejudice against people of colour in the United States.
7	**Single Lesson (40 min):** • In this lesson students are encouraged to start thinking about the director they will choose to focus on in their assessment. This lesson is centred around the students working by themselves to research possible directors. Whilst students work on their own the teacher is able to work 1 on 1 with students needing further assistance. **Double Lesson (80 min):** • The Classics – This lesson places the lense on classic auteurs, exploring the works and themes of Stanley Kubrick and Alfred Hitchcock. Using the skills learned in prior lessons the class, as a group, will identify the voice of Alfred Hitchcock by watching key scenes and trailers *Psycho, Rear Window* and *Vertigo*. A false treatment is then written for a *'new'* film by Hitchcock. • Student Activity – Students are to work in pairs to identify the voice of Stanley Kubrik by watching key scenes and trailers from *Full Metal Jacket*, *Path of Glory* and *A Clockwork Orange* followed by writing a treatment for a '*new*' film by Kubrik.	Movie Clips Scenes & Trailers from: *Psycho, Rear Window, Vertigo, Full Metal Jacket, Path of Glory* and *A Clockwork Orange*
8	**Single Lesson (40 min):** • Students are to have decided their auteurs. This lesson focuses on how to write a treatment making explicit what the teacher is looking for in their assignment. **Double Lesson (80 min):**	

	• This lesson focuses on how present their rationales, emphasising that students should not only justify the choices made in their storyboard but to reference said justifications by making direct links to seminal works from their chosen director.	

Unit Lesson Sequence – Enhancing and Synthesising Activities	
Week	**Lesson Overview**
9-13	*Students work on and finalise their Design and/or Critique tasks*