

units	link to syllabus	TOK
	S1	
<p><u>Class1: getting started</u> getting to know the syllabus, looking at movies who contributes to filmmaking? acquiring terminology</p>	<p>inquiry: 5 roles in cinema action: shots presentations on roles and famous representatives, 2minproduction „shoe lace“ reflection: evaluation of video essay</p>	<p>Film as an art form or entertainment? Topic 4: The Arts – What is art? What isn't? What is beauty?</p>
<p><u>Class 2: the shot</u> Working with HD Camcorder or mobile devices, introduction to cinematography and mise-en-scene, Looking at movies (Barsam + Monahan), Multiple feature film examples creating identification, emotion & subjectivity</p>	<p>inquiry: exploring cinematography in “Ups” and “The lamp” (shortfilm adv. by Spike Jones) action: group production “The desolate object” 3minproduction + portfolio work reflection: evaluation of individual role production</p> <p>LEK 1 : film + portfolio</p>	<p>Shots taking an influence on perception Topic 2: Ways of knowing, sense perception, emotion, imagination</p>
<p><u>Class 3: Narrative Form:</u> principles, patterns of plot development Film Art, David Bordwell and Kristin Thompson Multiple feature examples related to early film history (German Expressionism, Soviet Montage; Citizen Kane a.s.o.) storytelling The Five Finger Pitch</p>	<p>inquiry: from shot to storytelling, history of cut and sound action: written scene analysis of Citizen Kane reflection: meaning, form and cultural context</p>	<p>Three layers of meaning: • Certainty and evidence • The role of intuition, explanation and interpretation • The responsibilities implied by research diversity and richness of cultural perspectives • Universal and individual knowledge</p>
<p><u>Class 4: Genre 1</u> Genre (Example Documentary) Film theory Examples: Auteur- Feminist-, a.s.o. Understanding Film theory, Etherington-Wright Developing critical film terminology cultural context</p>	<p>inquiry: research on genre conventions, exploring examples action: video essay on genre, 3 min partner production reflection: analysis and evaluation film elements</p>	<p>Taking an angle at reading a film text Topic 3: The knowledge Framework How knowledge is constructed and how this is critically examined</p>

coming-of-age		
	S2	
<u>Class 5: Textual Analysis</u> Selection of a film and a film scene for the analysis	inquiry: research and investigating film texts action: individual written work reflection: peer-to-peer reflection on first draft LEK: mock TA	The performance of art • Art as a vehicle for social critique
<u>Class 6: The cut</u> Transitions, editing examples, suspense, Kuleshov, The Cutting Edge: Wendy Apple Multiple feature film examples	inquiry: exploring film traditions and conventions, working with suspense action: group production “The chase” 3minproduction reflection: reflection of individual film role LEK: film + portfolio	Editing taking an influence on perception of time and space (suspense) Topic 2: Ways of knowing, sense perception, emotion, imagination
<u>Class 7: Film movements & film theories</u> Historical Changes in Film Art: Hollywood and Europe, Italian Neo-Realism, New Wave, New Hollywood, Neo-Noir Multiple feature film examples	inquiry: exploring cultural traditions and context action: comparing film texts with film examples, presentation reflection: group reflection film theory presentations	Multiple cross-cultural influences • Universal and individual knowledge • Diversity and richness of cultural perspective • Sharing or competing?
<u>Class 8: The sound</u> Sound and genre, sound and foley, space and atmosphere through sound, Score, Matt Shrader,	inquiry: exploring examples and linking them to film action: group production “Can’t Hear” or “Biopic” 3minproduction reflection: reflection of individual film role	Silent film Topic 2: Ways of knowing, sense perception, emotion, imagination
	S3	
<u>Class 9: Comparative Study</u> Identifying film focus, understanding task components, film movements, film genre, Film theory, Examples from film clips	inquiry: Investigation to find a topic for the CS, developing an investigation question. action: recording multimedia comparative study (10 minutes maximum) reflection: drafting CS, linking film elements and cultural context in presentation, peer review first draft LEK: CS first draft	

<p><u>Class 10: Genre 2</u> Science Fiction Multiple production exercises, training for roles (director, DOP, scriptwriter, editor, sound designer)</p>	<p>inquiry: investigating role models and sequences action: multiple individual and partner activities, production clips or presentations reflection: journaling progress, evaluation of individual work LEK: science fiction scene + portfolio</p>	<ul style="list-style-type: none"> • Are there convincing guidelines for discussing art and criticizing art? • On what basis can the merit of a work of art be judged? • Can experiences of art be considered knowledge? • Shared and individual knowledge: what is the balance in the arts?
<p><u>Class 11: independent production in roles, feedback on drafts in reels and CS</u></p>	<p>inquiry: research of filmmaking skills, role models action: group work final individual production, 3minproduction reflection: journaling progress, evaluation of individual role production, revising CS draft and reel</p>	
<p><u>Class 12: preparing for assignments</u> Reviewing and organising production for reels</p>	<p>inquiry: research of filmmaking skills action: drafting reels from production footage reflection: journaling progress, evaluation of individual role productions</p>	
<p>S4</p>		
<p><u>Class 13: assembling production portfolio</u></p>	<p>inquiry: research of filmmaking skills action: drafting reels from production footage reflection: journaling progress, evaluation of individual role productions</p>	<p>The performance of Art</p> <ul style="list-style-type: none"> • Why is art important? • Art as a vehicle for social critique
<p>Final screening in local cinema, audience award</p>	<p>Preparing screening, program and invitations, June</p>	