



**Marietta City Schools**  
**2023–2024 District Unit Planner**

*IB DP Film HL Y2*

<b>Unit Title/ Topic</b>	<b>CULTIVATING THE PRODUCTION PORTFOLIO</b>	<b>Hours</b>	30
<p><b>Mastering Content and Skills through INQUIRY (Establishing the purpose of the Unit):</b> <i>What will students learn?</i> Year 2 focuses on refining the skills built in year one as students are no longer experimenting in all roles, but, rather, focusing on work in three specific roles (writer, director, cinematographer, editing, sound designer). Based on their output from Y1, students should be creating more polished, more creative, and more skilled work in their projects. Students will learn to connect their intentions towards their choices in terms of their written portfolio. Students are encouraged to expand beyond their Y1 skills (3 point lighting, compositions, basic edits) and, with the help of research, explore and attempt to use the camera, lighting, sound, and edits to explore the boundaries of filmmaking, specifically in reference to portraying a characters’ subjective perspective.</p>			
<b>Unit Description and texts</b>			
<p>Continuing to create and refine short films/productions as part of the production process while moving through the IB Design Cycle (Inquiry, Action, and Reflection). This unit does place more emphasis on cultivating both the video and written components of the DP assessment of the Production Portfolio.</p> <p>The class makes use of professional websites dedicated to film production: Film Riot, NerdWriter, Crash Course, etc.</p>			
<b>Transfer goals/Skills</b>		<b>Approaches to learning (ATL)</b>	
<p><b>Skills:</b></p> <p>Research: viewing films and experimenting with the boundaries of lighting, camera lenses, and asynchronous sound (and Foley). The portfolio allows for student growth, not perfection, and students should be experimenting with these tools in their work.</p> <p>Communication: important in two ways -- 1) working within their groups to communicate ideas, process, and obstacles and 2) writing in their portfolios in terms of expressing their intentions and the result of their work while providing appropriate documentation from their process.</p>		<p><b>Category:</b> Thinking Skills</p> <p><b>Details:</b> The assessments favor creativity and insight more than proficiency (or so they say). We push students to consider how to use filmic techniques to express meaning as opposed to giving character’s dialogue. How can one portray a character’s inner world without saying anything on screen? That requires thinking.</p>	

<b>Details: Students will use other films, past work, and previous examples of work in the production portfolio to refine and elevate their thinking.</b>		
<b>Content/skills/concepts</b>		<b>Learning process</b>
<p align="center"><b><u>Students will know the following content:</u></b></p> <ol style="list-style-type: none"> <li>1) Production roles</li> <li>2) Design cycle</li> <li>3) Camera and lighting fundamentals</li> <li>4) Adobe Premiere software fundamentals</li> </ol> <p align="center"><b><u>Students will develop the following skills:</u></b></p> <ol style="list-style-type: none"> <li>1) Connect their intentions to creative explorations and meanings</li> <li>2) Reflecting on their creative choices in the written component</li> <li>3) Selecting and judging their growth as a filmmaker across different production roles</li> <li>4) The importance of creating a plan for production and post-production.</li> </ol> <p align="center"><b><u>Students will grasp the following concepts:</u></b></p> <ol style="list-style-type: none"> <li>1) Directorial intent is subservient to audience understanding.</li> <li>2) A clear artistic vision needs to be communicated to one's team.</li> </ol>		<p>Lecture - teacher lead in terms of giving students insight and guidance, especially in terms of the boundaries and expectations of the assessment.</p> <p>Small group/pair work - students work within smaller groups to brainstorm ideas, write a script, and develop a production plan. Also, students examine and assess previous student work.</p> <p>PowerPoint lecture/notes - an overview of the assessment, dos and don'ts.</p> <p>Group presentations - production teams are expected to deliver a pitch of their idea as well as their creative intentions within the work.</p> <p><b>Details:</b> The process in class is one based in actively making projects -- students are provided specific guidelines: time, props, technical considerations, and they are tasked with creatively delivering a product. Each class, students check in for informal meetings related to story, creative choices, technical considerations, and management of team and the group.</p>
<b>Language and Learning</b>	<b>TOK Connections</b>	<b>CAS connections</b>
<p>Activating background knowledge Acquisition of new learning through practice Demonstrating Proficiency</p> <p><b>Details:</b> Clearly, Y2 students need to rely on knowledge and skills gained from Y1 activities and projects. However, Y2 students are expected to demonstrate proficiency at setting up</p>	<p>Areas of knowledge</p> <p><b>Details:</b> The Arts falls within the areas of knowledge in TOK, and this explicitly correlates to the class. Film is considered art, and students are tasked with both creating meaning and reflecting on said meaning through their work. For instance, one element of film (that is shared with other artistic mediums) is that of mise-en-scene -- what is included within the frame that offers</p>	<p>Creativity Activity</p> <p><b>Details:</b> Since students receive a score/grade for their work, students cannot count their work from our class as CAS honors; however, the class does help facilitate CAS experiences, specifically as students can borrow film equipment to make creative projects on their own</p>

Published: Month, Year

Resources, materials, assessments not linked to SGO or unit planner will be reviewed at the local school level.

shots, lighting, and recording sound. In addition, they are also expected to acquire new skills and knowledge. Although the portfolio is an overview of student work, the work within does not have to be perfect: the work can demonstrate a spectrum of work within a role that reveals growth (i.e. initial work that gives way later to more polished pieces).	meaning or information. Often, the director (and cinematographer) is tasked with accentuating/developing the mise-en-scene (artwork, objects, style of furniture, lighting, composition, etc). In other units, this concept applies to cultural and historical context -- how does art reflect ideas in a given time and society and culture.	(outside of class assignments), and students can use their knowledge of equipment and technical skills to participate in filming events at school (assemblies) and outside of school hours (sporting events).
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**Essential Understandings and Questions**

**Factual:** Film has its own, specific language that is used to communicate ideas and emotions.

**Conceptual:** How do the elements of film work together to tell a story?

**Debatable:** Film language has certain limits, i.e. there are some ideas/emotions that film cannot communicate.

**Common Assessment Tasks**  
List of formative and summative assessments.

DP Assessments	Assessment Objectives	Formative Assessments	Summative Assessments
<b>Production Portfolio</b>	<p><i>1c. Identify informative moments and examples from their own filmmaking work to support analysis.</i></p> <p><i>2c. Explore and experiment with a variety of film-production roles in order to understand the associated skills, techniques and processes employed by filmmakers.</i></p> <p><i>1b. Formulate personal intentions for work, which arise from both research and artistic endeavor.</i></p> <p><i>4b. Experiment in a variety of film-production roles in order to produce film work that conveys meaning on screen.</i></p>	<p>-- 30-60 second project with written reflection</p> <p>--one cinematography exercise with written reflection</p>	<p>-- 9 minute video reel with work from three different roles (one role must be a complete, up to 3 minute film)</p> <p>-- 9 page reflection on the work in the three roles</p> <p>-- bibliography page</p>

### Learning Experiences

Add additional rows below as needed.

Topic or Content	Learning Experiences	Personalized Learning and Differentiation All information included by PLC in the differentiation box is the responsibility and ownership of the local school to review and approve per Board Policy IKB
Working in a group	Learning to work with other class members towards a common goal. Students are tasked with creating rules/guidelines for working in the group.	
Storyboarding- key scenes - Introduction to storyboarding	Pair and share with groups of three after the video. Students will choose one key scene from their film to storyboard.	
Preproduction presentation	Students must consider how to use filmic elements creatively to create meaning.	
Preparing the written portfolio	A self checklist for students to gauge their written portfolio.	
Boring room challenge (students can choose to do their own, original project)	Again, another opportunity for students to work within a group to create an original story, use filmic techniques, and reflect on their work in a single role.	Students may choose the boring room challenge or create their own challenge (per teacher approval).
Rope cuts -- based on a screening of Hitchcock' 1948 films	Students will take note regarding where Hitchcock makes his cuts.	Students/parents can opt to view another film.
Rope project (editing)	A student project based solely around using seamless edits (Rope cuts), 30-60 seconds.	

### Content Resources

**Additional supports in this unit should include:**

**Guidelines for the Production Portfolio- for help writing the reflection**

**Rubric for written reflection**

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**Short Film rubric for completed film**

Published: Month, Year

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