

Film SL

Units

All Pamoja courses are written by experienced subject matter experts and integrate the principles of TOK and the approaches to learning of the IB learner profile. This course has been authorised by the International Baccalaureate (IB).

Year 1

Unit 1: Course Overview

- 1:1 - Getting started
- 1:2 - Introducing Film SL
- 1:3 - Assessment and Tools

Unit 2: The Magic Lantern

- 2:1 - A Brief History of Photography
- 2:2 - Persistence of Vision
- 2:3 - Sequential Photography
- 2:4 - The Three-Act Structure
- 3:1 - Know your Camera
- 3:2 - Edison, Lumiere and the Motion Picture Camera
- 3:3 - Hero's Journey as Film
- 3:4- Editing Basics
- 4:1- Genre Theory
- 4:2 - The Birth of Genres- Western and Science Fiction
- 4:3 - Hero's Journey Map Assignment: Star Wars
- 5:1 - Film Theory, Take 1- Formalism
- 5:2 - Starting with the Image
- 5:3 - Still Image Analysis

Unit 3: There Was This Guy...

- 6:1 - Méliès: Magic in Motion (Genres)
- 6:2 - A Trip to the Moon
- 6:3 - What the Audience Creates
- 6:4 - Basic Shot Types
- 7:1 - Production Role Declaration
- 7:2 - Motivated Framing and Storytelling
- 7:3 - Point of View
- 7:4 - Continuity Editing
- 8:1 - Marxist Film Theory
- 8:2 - Continuity and Montage: Action and Idea
- 8:3 - The Kuleshov Effect
- 8:4 - Me Montage
- 9:1 - Soviet Montage: 1+1=3
- 9:2 - German Expressionism- Art Movement and Cinema
- 9:3 - Me Montage Assignment submission
- 9:4 - Dinner with...

Unit 4: The Dark Side

- 10:1 - German Expressionism, Take 2
- 10:2 - The Effect of Genre Conventions
- 10:3 - Action Axis

10:4 - Semester 1 Exam- Textual Analysis
11:1 - Technological Highlights- Cameras and the Advent of Sound
11:2 - Film Traditions vs Film Genres
11:3 - Film Language Vocabulary
12:1 - Music in Silent Movies
12:2 - The Last of the Silent Era
12:3 - Dinner with... Assignment submission
13:1 - Dark Visions of WWI
13:2 - Dinner with... Showcase Discussion
13:3 - Semester 1 Exam submission

Unit 5: A Funny Thing Happened

14:1 - Rise of the Studio System Part One
14:2 - Camera Movement Terminology
14:3 - Film Space Chase Sequence
15:1 - Physical Comedy as a Genre
15:2 - Rise of the Studio System, Take 2
16:1 - Science Fiction as a Genre
16:2 - International Film
16:3 - Production Design and Meaning
17:1 - Introduction to Lighting
17:2 - 3 Genre Production
17:3 - James Whale and Frankenstein

Unit 6: Single Vision

18:1 - The Advent of Sound, Part 1

18:2 - The Advent of Sound, Part 2
18:3 - James Whale and Frankenstein
18:4- Introduction to Sound
19:1 - The Rise of the Auteur
19:2 - Growing up Monstrous
19:3 - Sound, Take 2
19:4- Diegetic/Non-Diegetic Sound
20:1 - The Hays Code
20:2 - Codes and Symbolism
20:3 - Film as Propaganda
21:1 - Film as a Social Document
21:2 - Vertov and Socio-Cultural Significance
21:3 - Diegetic/Non-Diegetic Submission

Unit 7: Lenses of Truth

22:1 - Documentary Film Pre-1939
22:2 - The Truth and the Image
22:3 - Textual Analysis
23:1 - Documentary Film Post- 1939
23:2 - Film Language Review
23:3 - Genre History
24:1 - Film Research Techniques
24:2 - The Review and The Analysis
24:3 - Homage- How History influences Film
25:1 - Busby Berkeley and the Musical
25:2 - Writing about Film
25:3 - Genre and Tradition, Take 2

Unit 8: We've Got Rhythm

26:1 - Conventions of the Hollywood Musical

- 26:2 - TA- Cultural Analysis
- 27:1 - The Modern Musical
- 27:2 - Textual Analysis- Bibliography and Citations
- 27:3 - TA- Film Elements and Relationships within Film Text
- 28:1 - The Modern Musical
- 28:2 - TA- Rough Draft
- 29:1 - Gender Theory and its Offshoots
- 29:2 - The Male Gaze
- 29:3 - TA- Final Draft

Year 2

Unit 1: Shafts of Light

- 34:1 - Welcome Back
- 34:2 - Production Portfolio- Completed Film
- 34:3 - Project Check-Ins
- 34:4 - Idea Development

Unit 2: Me Watching You

- 35:1 - Meet Alfred Hitchcock
- 35:2 - The Director's Obsessions
- 35:3 - The Pitch
- 36:1 - Alfred Hitchcock Filmography
- 36:2 - Mothers, Sons, and Lovers: Gender Theory and Hitchcock
- 36:3 - Focus on the Writer
- 37:1 - Alfred Hitchcock in America
- 37:2 - Psychology and Film Theory
- 37:3 - Film Portfolio- Final Script

Unit 9: Shafts of Light

- 30:1 - Origins of Film Noir
- 30:2 - Origins of Film Noir- Part 2
- 30:3 - Experimental Film Production
- 31:1 - Formal Period of Noir
- 31:2 - The Good Wife and the Femme Fatale
- 32:1 - Modern Noir Film
- 32:2 - Genre Speak
- 32:3 - Textual Analysis Reflection
- 33:1 - Musicals and Socio-Cultural Analysis

- 38:1 - Alfred Hitchcock's Legacy
- 38:2 - The Audience as Voyeur
- 38:3 - Script to Storyboard

Unit 3: Breaking All the Rules

- 39:1 - New Wave Overview
- 39:2 - Storyboarding
- 40:1 - Les Cahiers du Cinema
- 40:2 - Thought Experiment: Who is an Auteur?
- 40:3 - Production Meeting 1
- 41:1 - New Wave Directors
- 41:2 - Director's Influence: Hitchcock to Truffaut to Spielberg
- 42:1 - American New Wave
- 42:2 - Director's Influence: Godard to Tarantino
- 42:3 - Production Meeting 2

Unit 4: The Human Heart

- 43:1 - Overview of Japanese Cinema
- 43:2 - Reinventing Story: The Narrative is the Message
- 44:1 - Kurosawa: Early Films and Influences
- 44:2 - Unreliable Narrators, Unreliable Visions
- 44:3 - Production Meeting 3
- 45:1 - Kurosawa: Significant Films
- 45:2 - The Chambara and the Jidai-geki
- 45:3 - Film Production and Film Pages
- 46:1 - Kurosawa's Legacy
- 46:2 - An Ordinary Man

Unit 5: This Town Ain't Big Enough...

- 47:1 - The Frontier Mentality
- 47:2 - Physical Space and the Film Language of the Western
- 47:3 - Production Portfolio and Commentary submission
- 48:1 - The Comparative Study
- 48:2 - Preparing for the Comparative Study- Digging Deep
- 49:1 - The Italian-Style Western
- 49:2 - The Standoff
- 49:3 - Production Portfolio Showcase
- 49:4- Comparative Study- A Genealogy of Genre
- 50:1- The Modern Western
- 50:2 - The Revisionist Western
- 50:3 - Comparative Study- Adopt a Theorist

Unit 6: A New Set of Eyes

- 51:1 - The History of Mexican New Wave
- 51:2 - Representation: How We Appear on Film
- 51:3 - Comparative Study- Making Connections
- 52:1 - Cuaron, Inarritu, and del Toro: Part 1
- 52:2 - Countries of Origin, Institutions, and the Director
- 52:3 - CS Declaration of Films
- 53:1 - Cuaron, Inarritu, and del Toro: Part 2
- 53:2 - Special Effects and Symbolism
- 53:3 - CS Research and Bibliography
- 54:1 - History of Fantasy
- 54:2 - CS Audio Visual Storyboard

Unit 7: To The Stars

- 55:1 - Science of Fiction
- 55:2 - Anime - Tradition or Genre?
- 55:3- Comparative Study- Producing your Vision
- 56:1 - Overview of Animation
- 56:2 - Cultural Traditions vs Genre Conventions
- 56:3 - Comparative Study- Completion
- 57:1 - Special Effects
- 57:2 - Stanley Kubrick as Auteur
- 58:1 - Computer-generated Imagery and Digital Effects
- 58:2 - Science Fiction and the Enigma Code

Unit 8: Final Take

59:1 - Seeing Film History Through Genre

59:2 - Blade Runner - The Future as Metaphor

60:1 - Seeing Film History through Masterpieces

60:2 - Blade Runner - Designing the Future

61:1 - Seeing Film History through Directors

61:2 - Blade Runner - Future Visionary

62:1 - Seeing Film History Through Eras

62:2 - Blade Runner - Gazing at the Future

62:3 - Graduation Speech