Introduction

In the past, commercially produced films were often ignored by historians as a subject of serious historical inquiry because they were difficult to find, the tools to watch them expensive and hard to use, and because they did not fit the traditional definition of “evidence” that manuscripts, letters, diaries, documents etc. held for modern historians. Much of this has changed in the last twenty years and historians have come to see film as a vital and interesting window to the past and have begun to appreciate the value of motion pictures as tools for teaching and as resources for historical scholarship. The value of popular films as historical evidence becomes more evident if we consider them as we do popular novels, as cultural documents, rather than comparing them with traditional sources of historical inquiry. For example, the popular movie stereotypes of women, American Indians, African Americans, and other ethnic and cultural groups may tell the historian more than any other source can about the subjects of mass prejudice. And changing tastes in movie fare from decade to decade and year to year may help us to understand the changing values and concerns of people over time. Additionally, they tell us what made people laugh or cry, what made them forget their troubles, and what they believed about their past. Hollywood films therefore mirrored society and its values and thus tell us much about our past. They have also helped create a national consciousness, provided a common dream life, and a common fund of reference and fantasy to a society often divided by ethnic and economic distinctions.

This course will encourage students and teachers alike to consider the Hollywood film as a valid and interesting subject for research. To achieve this goal teachers will focus on specific films in order to show how their visual text as well as the details of their production, release, and reception, relate to the broader historical and cultural questions of the day. In short, traditional techniques of historical scholarship are applied to the study of film and thus the films are analyzed as historical documents. The analysis of each film follows two parallel threads. The first is to understand the way in which each film documents American social history and captures the state of mind of the American people at the time it was released. The second is the ways each film illustrates the development of the American film industry including its business organization as well as its artistic values and production techniques. In the final analysis students will discover how life can both imitate art and art imitate life, and in the process reveal much about the inner and outer life of the American people of the twentieth century and beyond.

Teaching the Class:

The curriculum guide included is exactly that, a guide. It is presented in chronological form, and may be taught as such. In addition there are various other ways that this course can be taught such as thematically, or by genre. For example you may look at and compare the portrayal of women and the evolution of their role in society by looking at films produced across several decades., or you might pick a genre of film such as the western and analyze the portrayal of women and minorities over time. It is up to the teacher to decide how to do this but it is imperative that the applicable standards are in some meaningful way addressed as well as assessed.

Suggestions:

1) It is helpful to begin the units on Literary Elements and the Language of Film prior to viewing/analysis of films.
2) The unit on the History of Hollywood and American Film can be presented as an individual unit or infused throughout the semester’s study, especially if taught chronologically.
3) It is helpful to introduce the decades with background historical information so that students may analyze and critique films as historical documents more effectively.
4) It is helpful to provide a viewing/discussion guide with historical background of the time period and background for the specific film being shown. These may include specific questions to guide the viewing and critique of each film.
5) The careful discussion of thematic elements presented within the films make excellent material for analysis and discussion in terms of illustrating the social mores, values, and beliefs of the various time periods.

BVSD Guidelines for Usage of Films in the Classroom

Please be aware that there are specific BVSD guidelines for the usage of films in the middle level classroom and they MUST be strictly adhered to. Un-rated films (most movies made prior to 1968) require parent permission to be shown in class unless they have been pre-approved by the school Principal or Media Specialist. Movies rated G or PG do not require parental permission. All films rated PG-13 or higher require parent permission. Regardless of each film’s rating teachers are strongly encouraged to inform parents about all titles shown at the beginning of each semester and to seek permission for ALL movies. Please remember that parents may opt their child out of any film shown in class for any reason and it is the teacher’s responsibility to provide alternative activities for the student when this happens. Most films in the curriculum guide provided are unrated or are rated PG or lower. Films rated PG-13 or higher have been marked with an asterisk.
Some Relevant Primary Source Materials

1. Edison v. American Mutoscope Company 1902
2. Mutual Film Corp. v Industrial Commission Of Ohio 1915
3. The "Don'ts and be Carefuls" 1927
4. The Motion Production Code of 1930
5. U.S senate Subcommittee Hearings on Motion Picture and Radio Propaganda, 1941
7. HUAC Hearings on Communist Infiltration of the Motion Picture Industry 1947, 1952-3
8. The Hollywood Rating System 1968
9. Movie reviews from original release dates
10. Bureau of Motion Picture Reports

Resources for Teachers:

Books:

*Hollywood’s America: United States History Through Its Films*
   Ed. Steven Mintz and Randy Roberts

.Movie Made America: A Cultural History of American Movies*
   Robert Sklar

*Celluloid Mirrors: Hollywood and American Society Since 1945*
   Ronald L. Davis

*American History/American Film: Interpreting the Hollywood Image*
   Ed. John E. O’Connor and Martin A. Jackson

*Great Films and How to Teach Them*
   William V. Costanzo

*American Film Institute Desk Reference*
   Ed. Melinda Corey and George Ochoa

Internet:

www.filmsite.org
www.imdb.com
www.tcm.com
www.amc.com
www.ifc.com
www.storyofmovies.org
www.digitalhistory.uh.edu/historyonline/hollywood.cfm#history_film

Documentary Films:

*It Conquered Hollywood: The Story of American International Pictures*
*Easy Riders Raging Bulls*
*A Decade Under the Influence: The Films of the 1970’s*
*Moguls and Movie Stars*
American History – American Film Overview

<table>
<thead>
<tr>
<th>Course Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>This course traces the origin and development of American Cinema over the past century. While generally perceived as mere entertainment, film has in fact reflected American society, altered and shaped our lives, created new art forms, and evolved into a multi-billion dollar global industry. With an emphasis on the 20th century, students will study the historical background of major events and movements in America and view and critique relevant Hollywood films from a variety of time periods. Students will analyze these films as works of art, primary sources for historical inquiry, and learn the history of American filmmaking.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Topics at a Glance</th>
</tr>
</thead>
</table>
| **The Language of Film Making/Film Analysis**  
Technical terms used in film production and a review of essential literary terms for analysis. |
| **History of Hollywood and American Film**  
Invention and early technological advances, establishment of Hollywood, CA, the Silent Film Era, innovations in sound technology, establishment of the Motion Picture Code of 1930, The “Golden Age” of Hollywood and the studio system, Wartime Hollywood and the Office of War Information, The “Red Scare” in Hollywood, The Divorcement Decrees, influence of suburban life on American film, the impact of television, influence of foreign film and film noir, technological advances in film production (such as cinemascope, Vista Vision, and 3-D), discovering the teenage market, B- Movies and the science fiction craze, recognition of African American Audiences, rise of independent film making, reaction to 1960’s social change and the counter-cultural movement, the modern movie rating system, rise of the multi-plex and the Hollywood blockbuster. |
| **Films of the 1920’s - 1930’s The Roaring Twenties and the Great Depression**  
Impact of World War I, Prohibition and organized crime, Woman’s Suffrage, racial/ethnic discrimination, class differences and social prejudice, the Great Depression, Rise of Dictators and American isolationism. |
| **Films of the 1940’s – Hollywood and World War II**  
The end of isolationism, The Office of War Information, Bureau of Motion Pictures, impact of WW2 on the home front, post WW2 social change, rise of communism. |
| **Films of the 1950’s – Post WWII American Society and the Cold War**  
The Cold War, McCarthyism, HUAC, The “Hollywood Ten”, Civil Rights Movement, beginning of the atomic/space age, consumerism and the advent of television, growth of suburbs and the culture of conformity, emergence of teen/pop culture, teen exploitation. |
| **Films of the 1960’s – Vietnam, Civil Rights, and Social Change**  
Civil Rights and social movements, emergence of the “counter culture”, conflict in Vietnam, influence of foreign film and the rise of the “auteur”, teen exploitation continued. |
| **Films of the 1970’s – American Society after Vietnam**  
Environmentalism, changing views on government, changes in the role/scope of the media, changes in American family structure and the role of women in society, economic/political crisis, Blaxploitation films. |
| **Films of the 1980’s and Beyond – Contemporary American Society**  
Technological advance and the computer age, Climax of the Cold War, continued societal change, rise/threat of international terrorism, teen/pop culture and continued teen exploitation. |

<table>
<thead>
<tr>
<th>Assessments</th>
</tr>
</thead>
</table>
| - Teacher-designed assessments  
- Student-designed assessments |

<table>
<thead>
<tr>
<th>Technology Integration &amp; Information Literacy</th>
</tr>
</thead>
</table>
| - Recognize that people from different cultures and different times in history make contributions to our culture.  
- Use technology responsibly for communication and transfer of ideas.  
- Present information in a variety of formats, including written paragraphs, posters, illustrations, oral reports, maps, etc. |
<table>
<thead>
<tr>
<th>Standard</th>
<th>Grade Level Expectations (Big Ideas in Social Studies)</th>
</tr>
</thead>
</table>
| 1. History | 1. Formulate appropriate hypotheses about United States history based on a variety of historical sources and perspectives.  
2. Be familiar with the historical eras, individuals, groups, ideas and themes from the origins of American Cinema through contemporary times and their relationships with one another. |
Subject Topic: The Language of Film Production

It is essential when studying film as artistic expression that students have a working knowledge of the technical terms used in the process of film production. This deepens understanding of the art form; the technology involved in making films, and allows students to engage in intellectual discussion regarding the topic.

Essential Academic Vocabulary:

- Frame
- Shot
- Scene
- Pan
- Tilt
- Cut
- Jump cut
- Fade-in
- Fade-out
- Wipe
- Zoom
- Cinematography
- Cinematographer
- Editing
- Freeze frame
- Tracking Shot
- Low angle shot
- High angle shot
- Flashback
- Genre
- Montage
- Art Director
- B Movie
- Film Noir
- Cut-away shot
- Director
- Producer
- Dissolve
- Establishing shot
- Long shot
- Medium shot
- Score
- Screenplay
- Tight shot
- Sound effects
- Actor/Actress
Subject Topic: Common Literary Elements

In order to understand fully the thematic elements presented in American films students must review essential literary elements/terms used to discuss various forms of literature.

Essential Academic Vocabulary:

- Dialogue
- Setting
- Symbolism
- Irony
- Mood
- Antagonist
- Protagonist
- Parody
- Point of View
- Flashback
- Denouement
- Metaphor
- Conflict
- Theme
- Satire
- Plot
- Tone
- Stereotype
- Genre
- Foreshadowing
- Climax
**Subject Topic:** History of Hollywood and American Cinema

**A) Invention and the Rise of Movie Culture**
- Early history of film including invention and early technological advances in photography
- Establishment of Hollywood, CA as the center of film production in the United States
- The “Silent Era” of film making
- Innovations in sound technology and the end of the “Silent Era”
- The Movie Production Code of 1930 and the establishment of the Hays Office
- The Catholic Legion of Decency
- The Golden Age of Hollywood and the studio system
- Wartime Hollywood and the Office of War Information

**B) Decline of the Studio System and the End of the Golden Age of Hollywood**
- The Red Scare in Hollywood: HUAC Investigations and Blacklists
- The Divorcement Decrees
- Theaters and movies move to suburbia
- The disappearing audience and the television crisis
- Influence of foreign film and Film Noir

**C) Search for New Markets: Hollywood’s Response to Television**
- Technological advances like Cinemascope, Superscope, Panavision, Vista Vision, and 3D films
- Movie spectacles and distant locations
- Appealing to the teenage market
- B Movies and the Science Fiction craze
- Recognition of Black audiences
- The marriage with television
- The modern movie rating system
- Reaction to 1960’s counterculture
- Rise of independent film making and foreign films
- The Rise of the Multi-Plex
Subject Topic: Films of the 1920’s - 1930’s

Essential Themes:
- Impact of World War I
- Prohibition
- Woman’s Suffrage/Social change
- Racial prejudice and discrimination
- Class and social prejudice
- Societal impacts of the Great Depression
- Rise of Dictators and American Isolationism

Some suggested relevant films:
- Way Down East
- The Big Parade
- The Scar of Shame
- Sherlock Holmes Jr.
- The Jazz Singer
- Baby Face
- The Divorcee
- Three on a Match
- All Quiet on the Western Front
- The Wild Boys of the Road
- Heroes for Sale
- The Public Enemy
- Scarface
- The Petrified Forrest
- Angels with Dirty Faces
- It Happened One Night
- Modern Times
- Duck Soup
- 42nd Street
- The Adventures of Robin Hood
- Mr. Smith Goes to Washington
- Stagecoach
- King Kong
- Gone With The Wind
- Drums Along the Mohawk
- Confessions of a Nazi Spy
Subject Topic: Films of the 1940’s

Essential Themes:
- The end of American isolationism
- Hollywood goes to war: the Office of War Information and the Bureau of Motion Pictures
- Impact of WWII on the home front
- Post WWII societal change
- Rise of Communism and the beginning of the Cold War

Some suggested relevant films:

- The Grapes Of Wrath
- The Great Dictator
- Casablanca
- Lifeboat
- Why We Fight (series)
- Guadalcanal Diary
- The Story of G.I. Joe
- Bataan
- Destination Tokyo
- Objective Burma
- They Were Expendable
- Thirty Seconds Over Tokyo
- Since You Went Away
- The Best Year’s Of Our Lives
- Mildred Pierce
- All The King’s Men
- Out Of the Past
- The Big Sleep
- Double Indemnity
- The Maltese Falcon
- Citizen Kane
- Home of The Brave
- Red River
- Mission To Moscow
- The Iron Curtain
- I Married a Communist
- Treasure of the Sierra Madre
- The Third Man
Subject Topic: Films of the 1950’s

Essential Themes:
- The Cold War
- McCarthyism, HUAC, and the “Hollywood Ten”
- Civil Rights Movement
- Societal change
- Technological innovation – The Atomic/Space Age begins
- Consumerism and the advent of television
- Growth of Suburbs and the culture of conformity
- Pop culture and the beginning of modern teen culture

Some suggested relevant films:
- Guilty of Treason
- The Whip Hand
- Invasion USA
- Big Jim Mclain
- High Noon
- Viva Zapata
- The Day the Earth Stood Still
- The Thing From Another World
- Invasion of the Body Snatchers
- Creature from the Black Lagoon
- The Blob
- Teenagers From Outer Space
- The Wild One
- Blackboard Jungle
- Rebel Without a Cause
- High School Confidential
- Rock Around The Clock
- North By Northwest
- Rear View Mirror
- The Man in the Grey Flannel Suit
- The Searchers
- Broken Arrow
- The Defiant Ones
- A Face in the Crowd
- Bad Day at Black Rock
- Some Like it Hot
- Gidget
Subject Topic: Films of the 1960’s

Essential Themes:
- Cold War and containment of Communism
- Impact of U.S. involvement in Vietnam
- The 1960’s counter-cultural movement
- Social movements (African American, Native American, Anti-War, Women, Gay and Lesbian, and Latino).
- Societal change

Some suggested relevant films:
- *One, Two, Three*
- *The Apartment*
- *The Manchurian Candidate*
- *Dr. Strangelove or How I Learned to Stop Worrying and Love the Bomb*
- *Fail Safe*
- *A Hard Day’s Night*
- *Beach Blanket Bingo*
- *Ride the Wild Surf*
- *The Graduate*
- *The Magnificent Seven*
- *Butch Cassidy and The Sundance Kid*
- *Guess Who’s Coming To Dinner*
- *A Raisin in the Sun*
- *Cheyenne Autumn*
- *2001: A Space Odyssey*
- *In The Heat of the Night*
- *The Green Berets*
- *West Side Story*
- *Bonnie and Clyde* *
- *They Shoot Horses Don’t They?*
Subject Topic: Films of the 1970’s

Essential Themes:
- Social Movements and societal change
- Environmentalism
- Popular culture – teen culture
- Changing views on government
- Changes in the role of the media
- Changes in family structure and role of women in society
- Economic and political crisis

Some suggested relevant films:
- The Last Picture Show*
- Alice Doesn’t Live Here Anymore
- American Graffiti
- Rocky
- Shaft*
- Over The Edge
- Star Wars
- Close Encounters of the Third Kind
- All the President’s Men
- The Stepford Wives
- Days Of Heaven
- Bad News Bears
- Annie Hall
- The China Syndrome
- The Goodbye Girl
- Kramer Vs. Kramer
- Heroes
- Harold and Maude
- One Flew over the Cuckoos Nest*
- Network*
- Mash*
Subject Topic: Films of the 1980’s to Today

Essential Themes:
- Technological advance and the computer age
- Climax of the Cold War
- Popular culture – teen culture
- Societal Changes
- Changes in family structure and the role of women
- Threat of international terrorism

Some suggested relevant films:
- Footloose
- War Games
- Red Dawn*
- Sixteen Candles
- The Breakfast Club*
- Three Men and a Baby
- Irreconcilable Differences
- Mr. Mom
- Moonstruck
- Guilty by Suspicion*
- On Golden Pond
- Philadelphia*
- World Trade Center *
- United 93*
- War of the Worlds *
- Cinderella Man *
- Good Night and Good Luck
- The Dark Knight Returns*
- Inception*
- Harry Potter (series)*
- Lord of the Rings Trilogy*
1. History

The study of history prepares students to develop critical thinking skills in an effort to explain the human experience through events of the past. Discerning clarity from the jumble of conflicting facts and sources, students get a clearer picture of how individuals, communities, and the world connect, both past and present. History develops moral understanding, defines identity and creates an appreciation of how things change, while building judgment and decision-making skills. History enhances the ability to read varied sources and develop the skills necessary to analyze, interpret, and communicate.

History inspires by exposing students to the wonders and beauty of the past. The historical perspective prepares for an ever-changing future by helping to understand changes in the past. It allows students to gain perspective and develop better judgment by discovering and uncovering the complexity of human beings. This allows students to better understand themselves as individuals and their place in a complex and often confusing society. History provides examples of ethical behavior and the context for change, and illustrates the importance of responsible members of society in both our country and our world.

History is a critical component in the future success of a student in the 21st century world. Inquiry is the central component of historical thinking. Students learn the skills of reading, interpreting and analyzing historical sources and develop the ability to craft a well-constructed and communicated historical argument. History teaches the interpretive, analytical, and critical thinking skills that will allow students to become productive citizens in the future.

Prepared Graduates

The prepared graduate competencies are the preschool through twelfth-grade concepts and skills that all students who complete the Colorado education system must master to ensure their success in a postsecondary and workforce setting.

<table>
<thead>
<tr>
<th>Prepared Graduate Competencies in the History standards are:</th>
</tr>
</thead>
<tbody>
<tr>
<td>➢ Develop an understanding of how people view, construct, and interpret history</td>
</tr>
<tr>
<td>➢ Analyze key historical periods and patterns of change over time within and across nations and cultures</td>
</tr>
<tr>
<td>Content Area: Social Studies – American History – American Film</td>
</tr>
<tr>
<td>---------------------------------------------------------------</td>
</tr>
<tr>
<td>Standard: 1. History</td>
</tr>
<tr>
<td>Prepared Graduates:</td>
</tr>
<tr>
<td>Develop an understanding of how people view, construct, and interpret history</td>
</tr>
<tr>
<td>Grade Level Expectation</td>
</tr>
<tr>
<td>Concepts and skills students master:</td>
</tr>
<tr>
<td>1. Formulate appropriate hypotheses about United States history based on a variety of historical sources and perspectives</td>
</tr>
<tr>
<td>Evidence Outcomes</td>
</tr>
<tr>
<td>Students can:</td>
</tr>
<tr>
<td>a. Use and interpret documents and other relevant primary and secondary sources pertaining to United States history from multiple perspectives (DOK 1-4)</td>
</tr>
<tr>
<td>b. Analyze evidence from multiple sources including those with conflicting accounts about specific events in United States history (DOK 1-3)</td>
</tr>
<tr>
<td>c. Critique data for point of view, historical context, distortion, or propaganda and relevance to historical inquiry (DOK 1-3)</td>
</tr>
<tr>
<td>d. Construct a written historical argument on the use or understanding of primary and secondary sources (DOK 1-3)</td>
</tr>
<tr>
<td>e. Write for a variety of purposes and audiences.</td>
</tr>
<tr>
<td>21st Century Skills and Readiness Competencies</td>
</tr>
<tr>
<td>Inquiry Questions:</td>
</tr>
<tr>
<td>1. In what way are films made for the purpose of entertainment useful for historical inquiry?</td>
</tr>
<tr>
<td>2. In what way can American films be used as primary documents and thus be used as a source of serious historical inquiry?</td>
</tr>
<tr>
<td>3. What makes history different from literature, film, and other forms of artistic expression?</td>
</tr>
<tr>
<td>4. Should and can film makers be completely impartial when making films about history?</td>
</tr>
<tr>
<td>5. What makes a good historical question?</td>
</tr>
<tr>
<td>Relevance and Application:</td>
</tr>
<tr>
<td>1. The context and content from the past are used to make connections to the present such as connecting the Civil War to current social and political issues, and the boom and bust cycle of economics with the Gold Rush and railroads</td>
</tr>
<tr>
<td>2. The historical method of inquiry is used to interpret and refine history and serves as a model for inquiry. For example, historians and communities preserve historical documents, artifacts, and buildings.</td>
</tr>
<tr>
<td>Nature of Discipline:</td>
</tr>
<tr>
<td>1. Historical thinkers evaluate historical sources for purpose, audience, point of view, context, and authenticity.</td>
</tr>
<tr>
<td>2. Historical thinkers use primary and secondary sources to evaluate and create hypotheses and interpretations of historical events defended with supporting evidence.</td>
</tr>
</tbody>
</table>
**Content Area:** Social Studies – American History – American Film  
**Standard:** 1. History  
**Prepared Graduates:**  
Analyze key historical periods and patterns of change over time within and across nations and cultures  

**Grade Level Expectation**  
**Concepts and skills students master:**  
2. Be familiar with the historical eras, individuals, groups, ideas and themes from the origins of the American Cinema through today and their relationships with one another.  

<table>
<thead>
<tr>
<th>Evidence Outcomes</th>
<th>21st Century Skills and Readiness Competencies</th>
</tr>
</thead>
</table>
| a. Determine and explain the historical context of key people and events from the origins of the American Cinema through today including the examination of different perspectives. | Inquiry Questions:  
1. In what way do American films reflect the specific historical period and culture in which they were made? |
| b. Evaluate continuity and change over the course of modern cinematic history by examining various eras and determining major sources of conflict and compromise. | 2. In what way have American films and their production influenced the history and culture of the United States? |
| c. Examine the factors that motivated and led to the creation of American cinema and its expansion from the Age of Invention/Industrial Revolution through today. | 3. How have the basic values and principles of American democracy changed over time and in what ways have they been reflected in American Cinema? |
| d. Evaluate the impact of different factors, including but not limited to gender, age, ethnicity and class on groups and individuals in this time period and the impact of these groups and individuals on the events of the time period. | 4. How does the portrayal of minority groups and the roles they played in American films reflect the social reality of the time period they were produced in and why does this change over time? |
| e. Analyze causes and effects of major conflicts from the origins of the American Cinema through today. | 5. What is the impact of American Cinema and its development on the culture, technological advancement, and economy of the United States? |
| f. Analyze ideas that are critical to the understanding of American history and give examples of the ideals involved in major events and movements. Topics include but are not limited to representative democracy, federalism, capitalism, abolition, temperance, nativism, and expansionism | 6. Do American films reflect history and culture or do they create history and culture? |
| g. Write for a variety of purposes and audiences. | 7. How do American films reflect the way Americans see themselves and their history? How do films help create a collective memory of the past? |
| | 8. What influence does American cinema have on people from other countries and how does it shape their perception of life in the United States? |
### Relevance and Application:

1. Context and information from the past are used to make connections and inform decisions in the present. For example, the concepts of liberty continue to be defended by lawyers and citizens while the rights and responsibilities of citizens continue to evolve through the work of policy makers, legislators, judges, lawyers, and individuals.
2. Technological developments continue to evolve and impact the present. For example, communication media has evolved from printing, telegraph, and early photography and continues to evolve, in areas such as transportation and scientific discovery.

### Nature of Discipline:

1. Historical thinkers analyze patterns and themes throughout time.
2. Historical thinkers study places and events from multiple perspectives in a way that leads to interpretations based on available evidence.
3. Historical thinkers use chronology to organize time.
4. Historical thinkers examine sources for audience, purpose, point of view, historical context, and propaganda.
Prepared Graduate Competencies in Social Studies

The prepared graduate competencies are the preschool through twelfth-grade concepts and skills that all students who complete the Colorado education system must master to ensure their success in a postsecondary and workforce setting.

Prepared graduates in social studies:
1. Use the tools, thinking, and practices of history, geography, economics, and civics to:
   a. Solve problems, make decisions and analyze issues from multiple perspectives as a responsible member of society
   b. Read, write, and communicate ideas

Prepared graduates in history:
1. Develop an understanding of how people view, construct, and interpret history
2. Analyze key historical periods and patterns of change over time within and across nations and cultures

Prepared graduates in geography:
1. Develop spatial understanding, perspectives, and personal connections to the world
2. Examine places and regions and the connections among them

Prepared graduates in economics:
1. Understand the allocation of scarce resources in societies through analysis of individual choice, market interaction, and public policy
2. Acquire the knowledge and economic reasoning skills to make sound financial decisions (PFL)

Prepared graduates in civics:
1. Analyze and practice rights, roles, and responsibilities of citizens
2. Analyze the origins, structure, and functions of governments and their impacts on societies and citizens
<table>
<thead>
<tr>
<th>Standard</th>
<th>Grade Level Expectations at a Glance</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>High School</strong></td>
<td></td>
</tr>
</tbody>
</table>
| **History** | 1. Use the historical method of inquiry to ask questions, evaluate primary and secondary sources, critically analyze and interpret data, and develop interpretations defended by evidence from a variety of primary and secondary sources.  
2. Analyze the key concepts of continuity and change, cause and effect, complexity, unity and diversity over time.  
3. Recognize the significance of ideas as powerful forces throughout history. |
| **Geography** | 1. Use different types of maps and geographic tools to analyze features on Earth to investigate and solve geographic questions.  
2. Explain and interpret geographic variables that influence the interaction of people, places, and environments.  
3. Describe the interconnected nature of the world, its people and places. |
| **Economics** | 1. Recognize that productive resources - natural, human, capital - are scarce; therefore choices are made about how individuals, businesses, governments, and societies allocate these resources.  
2. Demonstrate how economic policies impact markets.  
3. Analyze how government and competition impact markets.  
4. Design, analyze, and apply a financial plan based on short- and long-term financial goals (PFL).  
5. Analyze strategic spending, saving, and investment options to achieve the objectives of diversification, liquidity, income, and growth (PFL).  
6. Identify the components of personal credit to manage credit and debt (PFL).  
7. Identify, develop, and evaluate risk-management strategies (PFL). |
| **Civics** | 1. Research, formulate positions, and engage in appropriate civic participation to address local, state, or national issues or policies.  
2. Identify the purposes of and limitations on the foundations, structures and functions of government.  
3. Analyze how public policy - domestic and foreign - is developed at the local, state, and national levels and compare how policy-making occurs in other forms of government. |
| **Eighth Grade** | |
| **History** | 1. Formulate appropriate hypotheses about United States history based on a variety of historical sources and perspectives.  
2. Be familiar with the historical eras, individuals, groups, ideas and themes from the origins of the American Revolution through Reconstruction and their relationships with one another. |
| **Geography** | 1. Use geographic tools to analyze patterns in human and physical systems.  
2. Understand that conflict and cooperation occur over space and resources. |
| **Economics** | 1. Recognize that economic freedom, including free trade, is important for economic growth.  
2. Manage personal credit and debt (PFL). |
| **Civics** | 1. Analyze elements of continuity and change in the United States government and the role of citizens over time.  
2. Recognize the place of law in a constitutional system. |
<table>
<thead>
<tr>
<th>Standard</th>
<th>Grade Level Expectations at a Glance</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td><strong>Grade Level Expectation</strong></td>
</tr>
<tr>
<td><strong>Seventh Grade</strong></td>
<td></td>
</tr>
</tbody>
</table>
| 1. History | 1. Seek and evaluate multiple historical sources with different points of view to investigate a historical question and to formulate and defend a thesis with evidence  
2. Be familiar with the historical eras, individuals, groups, ideas and themes within regions of the Eastern Hemisphere and their relationships with one another |
| 2. Geography | 1. Use geographic tools to gather data and make geographic inferences and predictions  
2. Understand that regions have different issues and perspectives |
| 3. Economics | 1. Understand that supply and demand influence price and profit in a market economy  
2. Recognize that the distribution of resources influences economic production and individual choices (PFL) |
| 4. Civics | 1. Analyze the different forms of government and international organizations and their influence in the world community  
2. Compare how various nations define the rights, responsibilities and roles of citizens |
| **Sixth Grade** |                                 |
| 1. History | 1. Analyze and interpret historical sources to ask and research historical questions  
2. Analyze the historical eras, individuals, groups, ideas and themes in regions of the Western Hemisphere and their relationships with one another |
| 2. Geography | 1. Use geographic tools to solve problems  
2. Recognize that human and physical systems vary and interact |
| 3. Economics | 1. Identify and analyze different economic systems  
2. Recognize that saving and investing are key contributors to financial well being (PFL) |
| 4. Civics | 1. Analyze the interconnected nature of the United States to other nations  
2. Compare multiple systems of governments |
| **Fifth Grade** |                                 |
| 1. History | 1. Analyze historical sources from multiple points of view to develop an understanding of historical context  
2. The historical eras, individuals, groups, ideas, and themes in North America from 1491 through the founding of the United States government |
| 2. Geography | 1. Use various geographic tools and sources to answer questions about the geography of the United States  
2. Causes and consequences of movement |
| 3. Economics | 1. Government and market structures influence financial institutions  
2. Utilizing financial institutions to manage personal finances (PFL) |
| 4. Civics | 1. The foundations of citizenship in the United States  
2. The origins, structure, and functions of the United States government |
<table>
<thead>
<tr>
<th>Standard</th>
<th>Fourth Grade</th>
<th>Third Grade</th>
<th>Second Grade</th>
</tr>
</thead>
</table>
| **History** | 1. Organize a sequence of events to understand the concepts of chronology and cause and effect in the history of Colorado  
2. The historical eras, individuals, groups, ideas, and themes in Colorado history and their relationships to key events in the United States | 1. Use a variety of sources to distinguish historical fact from fiction  
2. People in the past influenced the development and interaction of different communities and regions | 1. Identify historical sources and utilize the tools of a historian  
2. People in the past influenced the history of neighborhoods and communities |
| **Geography** | 1. Use several types of geographic tools to answer questions about the geography of Colorado  
2. Connections within and across human and physical systems are developed | 1. Use various types of geographic tools to develop spatial thinking  
2. The concept of regions is developed through an understanding of similarities and differences in places | 1. Use geographic terms and tools to describe space and place  
2. People in communities manage, modify, and depend on their environment |
| **Economics** | 1. People responded to positive and negative incentives  
2. The relationship between choice and opportunity cost (PFL) | 1. Describe producers and consumers and how goods and services are exchanged  
2. Describe how to meet short-term financial goals (PFL) | 1. The scarcity of resources affects the choices of individuals and communities  
2. Apply decision-making processes to financial decision making (PFL) |
| **Civics** | 1. Analyze and debate multiple perspectives on an issue  
2. The origins, structure, and functions of the Colorado government | 1. Respecting the views and rights of others as components of a democratic society  
2. The origin, structure and function of local government | 1. Responsible community members advocate for their ideas  
2. People use multiple ways to resolve conflicts or differences |
<table>
<thead>
<tr>
<th>Standard</th>
<th>Grade Level Expectation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>First Grade</strong></td>
<td></td>
</tr>
</tbody>
</table>
| 1. History | 1. Describe patterns and chronological order of events of the recent past  
| | 2. Family and cultural traditions in the United States in the past |
| 2. Geography | 1. Geographic tools such as maps and globes to represent places  
| | 2. People in different groups and communities interact with each other and the environment |
| 3. Economics | 1. People work at different types of jobs and in different types of organizations in order to produce goods and services and receive an income  
| | 2. Identify short term financial goals (PFL) |
| 4. Civics | 1. Effective groups have responsible leaders and team members  
| | 2. Notable people, places, holidays and patriotic symbols |
| **Kindergarten** | |
| 1. History | 1. Ask questions, share information and discuss ideas about the past  
| | 2. The first component in the concept of chronology is to place information in sequential order |
| 2. Geography | 1. People belong to different groups and live in different settings around the world that can be found on a map or globe |
| 3. Economics | 1. Ownership as a component of economics  
| | 2. Discuss how purchases can be made to meet wants and needs (PFL) |
| 4. Civics | 1. Participate in making decisions using democratic traditions  
| | 2. Civic participation takes place in multiple groups |
| **Preschool** | |
| 1. History | 1. Change and sequence over time |
| 2. Geography | 1. Develop spatial understanding, perspectives, and connections to the world |
| 3. Economics | 1. People work to meet wants  
| | 2. Recognize money and identify its purpose (PFL) |
| 4. Civics | 1. Individuals have unique talents but also work with others in groups  
| | 2. Rules and their purpose in allowing groups to work effectively |
**Glossary of Terms**

**Antagonist** - The main character, person, group, society, nature, force, spirit world, bad guy, or villain of a film or script who is in adversarial conflict with the film's hero, lead character or **protagonist**; also sometimes termed the **heavy**.

**Anti-Hero** - The principal **protagonist** of a film who lacks the attributes or characteristics of a typical hero **archetype**, but with whom the audience identifies. The character is often confused or conflicted with ambiguous morals, or character defects and eccentricities, and lacks courage, honesty, or grace. The anti-hero can be tough yet sympathetic, or display vulnerable and weak traits. Specifically, the anti-hero often functions outside the mainstream and challenges it.

**Archetype** - A character, place, or thing, that is repeatedly presented in films with a particular style or characterization; an archetype usually applies to a specific genre or type classification.

**Art Director** – refers to the individual responsible for the design, look, and feel of a film's set, including the number and type of props, furniture, windows, floors, ceilings dressings, and all other set materials; a member of the film’s art department (responsible for set construction, interior design, and prop placement).

**B-Movie** - An off-beat, low-budget, second-tier film, usually from an independent producer, shot quickly with little-known, second rate actors. B-films are often characterized by sensational and catchy titles, campy acting, cheesy special effects, and gratuitous violence and sexuality; contrast to an **A-pictures** (first-class, big-budget films with high-level production values and star-power); not to be confused with **cult films**, although some B-films attain cult status; sometimes aka **exploitation film**.

**Blaxploitation** - A combination of the terms "black" and "exploitation"; refers mainly to sensational, low-budget films in the 1970's featuring mostly African-American casts (and directors), that broke the mold of black characterization in feature films; usually emphasized fads of the time in hairstyles, music and costing, and also brutality, sleazy sex, street-life, racist and militant attitudes, etc.

**Bridging Shot** - A transitional type of shot used to cover or 'bridge' a jump in time or place or other discontinuity; see also **audio bridge** and **match-cut**.

**CGI** - or **Computer-Generated Imagery (or Images)**, a term referring to the use of 3D computer graphics and technology (digital computers and specialized software) in film-making to create filmed images, special effects and the illusion of motion; often used to cut down on the cost of hiring extras.

**Cinematographer** - Specifically refers to the art and technique of film photography, the capture of images, and lighting effects, or to the person expert in and responsible for capturing or recording-photographing images for a film, through the selection of visual recording devices, camera angles, film stock, lenses, framing, and arrangement of lighting; the chief cinematographer responsible for a movie is called the **director of photography** (or **D.P.**), or first cameraman; one of the earliest movie-picture machines, patented by the Lumiere brothers in 1895, was termed a **Cinematographe**.

**Close up** - A shot taken from a close distance in which the scale of the object is magnified, appears relatively large and fills the entire frame to focus attention and emphasize its importance; i.e., a person's head from the shoulders or neck up is a commonly-filmed close-up; a **tight shot** makes the subject fill almost the entire frame; also **extreme close-up** (ECU or XCU) is a shot of a part of a character (e.g., face, head, hands) to emphasize detail; also known as **detail shot** or **close on**; contrast to **long-shot** (LS).

**Coming of Age Films** - A film associated with difficult teen rites of passage (from adolescence to adulthood), the onset of puberty, the loss of naive innocence and childhood dreams, the experience of growing up, achieving sexual identity, etc.; aka **teen films**
Continuity - the system of editing that developed in the early 20th century to provide a continuous and clear movement of events/images in a film; refers to the final edited structure of a completed film, with the events or scenes/sequences arranged as if they had occurred continuously, when, in fact, they were shot out of sequence; continuity also refers to the degree to which a film is self-consistent without errors, jump cuts, or mis-matched shots and details.

Costume – refers to the garments or clothing worn by actors/performers in a film.

Costume Designer - researches, designs, and selects the costumes to be appropriate to the film's time period, the characters, their location, and their occupations.

Cross-cutting - the editing technique of alternating, interweaving, or interspersing one narrative action (scene, sequence, or event) with another - usually in different locations or places, thus combining the two; this editing method suggests parallel action (that takes place simultaneously); often used to dramatically build tension and suspense in chase scenes, or to compare two different scenes; also known as inter-cutting or parallel editing.

Cult Films - usually a non-mainstream film that attracts a small, but loyally-obsessed group of fans, and remains popular and worshipped over many years; cult films have limited but special appeal, and often have unusual or subversive elements or subject matter; they are often replayed for repeat viewings and audience participation (and group identification) as midnight movies; not to be confused with B-films (not all cult films are B-films).

Cut - an abrupt or sudden change or jump in camera angle, location, placement, or time, from one shot to another; consists of a transition from one scene to another (a visual cut) or from one soundtrack to another (a sound cut). Various types of cuts include invisible cut, smooth cut, jump cut (an abrupt cut from one scene or shot to the next), shock cut (the abrupt replacement of one image by another), etc.

Deep Focus - a style or technique of cinematography and staging with great depth of field, preferred by realists, that uses lighting, relatively wide angle lenses and small lens apertures to simultaneously render in sharp focus both close and distant planes (including the three levels of foreground, middle-ground, and extreme background objects) in the same shot; contrast to shallow focus (in which only one plane is in sharp focus).

Dialogue - any spoken lines in a film by an actor/actress; may be considered overlapping if two or more characters speak simultaneously; in film-making, recording dialogue to match lip movements on previously-recorded film is called dubbing or looping.

Director – the creative artist responsible for complete artistic control of all phases of a film's production (such as making day-to-day determinations about sound, lighting, action, casting, even editing), for translating/interpreting a script into a film, for guiding the performances of the actors in a particular role and/or scene, and for supervising the cinematography and film crew. The director is usually the single person most responsible for the finished product.

Dissolve - a transitional editing technique between two sequences, shots or scenes, in which the visible image of one shot or scene is gradually replaced, superimposed or blended (by an overlapping fade out or fade in and dissolve) with the image from another shot or scene; often used to suggest the passage of time and to transform one scene to the next.

Editing - the process (performed by a film editor) of selecting, assembling, arranging, collating, trimming, structuring, and splicing-joining together many separate camera takes (includes sound also) of exposed footage (or daily rushes) into a complete, determined sequence or order of shots (or film) - that follows the script; the choice of shots has a tremendous influence upon the film's final appearance.

Establishing Shot - usually a long (wide-angle or full) shot at the beginning of a scene (or a sequence) that is intended to show things from a distance (often an aerial shot), and to inform the audience with an overview in order to help identify and orient the locale or time for the scene and action that follows; this
kind of shot is usually followed by a more detailed shot that brings characters, objects, or other figures closer; a **re-establishing shot** repeats an establishing shot near the end of a sequence.

**Fade (in/out)** - a transitional device consisting of a gradual change in the intensity of an image or sound, such as from a normally-lit scene to darkness (**fade out**, **fade-to-black**) or vice versa, from complete black to full exposure (**fade in**), or from silence to sound or vice versa; a 'fade in' is often at the beginning of a sequence, and a 'fade out' at the end of a sequence.

**Film Noir** - a French phrase literally meaning "black film" that developed in the early 40s; refers to a genre of mostly black/white films that blossomed in the post-war era in American cinema, with bleak subject matter and a somber, downbeat tone; the plot (often a quest), low-key lighting (harsh shadows and **chiaroscuro**) often in night scenes, camera angles (often **canted** or high angle shots), the setting (the gloomy underworld of crime and corruption), iconography (guns, urban settings), characters (disillusioned, jaded), and other elements (**voice-overs** and **flashbacks**) combined to present a dark atmosphere of pessimism, tension, cynicism, or oppression. Film noirs, often crime films, were usually set in grim and seedy cities, with characters including criminals, **anti-heroes**, private detectives, and duplicitous **femme fatales**.

**Framing** - refers to the way a shot is composed, and the manner in which subjects and objects are surrounded ('framed') by the boundaries or perimeter of the film image, or by the use of a rectangle or enclosing shape (such as a shadow, mirror, door or hallway) within the film image.

**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.

**Handheld Shot** - a shot taken with a handheld camera or deliberately made to appear unstable, shaky or wobbly; often used to suggest either **documentary** footage, 'realism,' news reporting, **cinema verite**, or amateur cinematography.

**Hays Code** - named after Will Hays, a series of rigid censorship restrictions imposed on films by the **Motion Picture Production Code (MPPC)** beginning in mid-1934, and enforced/administered by Joseph Breen (in the Breen Office); the code had existed since the late 1920s but wasn't vigorously enforced, and it basically lasted until the late 1960s; the Code explicitly prescribed what couldn't be shown in films, i.e., "nakedness and suggestive dances," "methods of crime," "alleged sex perversion," "illegal drug use," "scenes of passion," "excessive and lustful kissing...", "miscegenation," "pointed profanity," etc.

**High Angle Shot** - a shot in which the subject or scene is filmed from above and the camera points down on the action, often to make the subject(s) small, weak and vulnerable; contrast to **low-angle shot**.

**Homage** - usually a respectful tribute to someone or something; this often occurs within one movie when a **reference** is made to another film's scene, image, etc.

**Independent Film** - refers to a movie not associated with or produced by a major Hollywood film studio; often with groundbreaking subject matter designed for sophisticated audiences, and not necessarily produced with commercial success as the goal, unlike **mainstream** films.

**Jump Cut** - an abrupt, disorienting transitional device in the middle of a continuous shot in which the action is noticeably advanced in time and/or cut between two **similar** scenes, either done accidentally (a technical flaw or the result of bad editing) or purposefully (to create discontinuity for artistic effect.

**Long Shot** - a camera view of an object or character from a considerable distance so that it appears relatively small in the frame, e.g., a person standing in a crowd of people or a horse in a vast landscape; variations are the **medium long-shot (or mid-shot)** (MS) and the **extreme long-shot** (ELS or XLS); also called a **wide shot**; a long shot often serves as an **establishing shot**.
Low Angle Shot - a shot in which the subject is filmed directly from below and the camera tilts up at the action or character, to make the subject appear larger than life, more formidable, taller and more menacing; contrast to a high-angle shot.

Medium Shot - refers to a conventional camera shot filmed from a medium distance; although it is difficult to precisely define, it usually refers to a human figure from the waist (or knees) up; between a close shot and a long shot; abbreviated as m.s.

Method Acting - a style of acting first expounded by Konstantine Stanislavsky in the early 1900s, and popularized by Lee Strasberg (1899-1982) in the US in his Actors Studio; refers to actors who gave realistic performances based upon and drawn from their own personal experiences and emotions; refers to not emoting in the traditional manner of stage conventions, but to speak and gesture in a manner used in private life.

Monologue - A scene or a portion of a script in which an actor gives a lengthy, unbroken speech without interruption by another character.

Montage - a French word literally meaning "editing", "putting together" or "assembling shots"; refers to a filming technique, editing style, or form of movie collage consisting of a series of short shots or images that are rapidly put together into a coherent sequence to create a composite picture, or to suggest meaning or a larger idea; in simple terms, the structure of editing within a film; a montage is usually not accompanied with dialogue; dissolves, cuts, fades, super-impositions, and wipes are often used to link the images in a montage sequence.

New Wave - also known as Nouvelle Vague; originally referred to a group of individualistic, innovative, and non-traditional French filmmakers, directors and producers in the late 1950s and early 1960s, including Francois Truffaut, Jean-Luc Godard, Claude Chabrol, Eric Rohmer, and Alain Resnais, who began as critics on Cahiers du Cinema and espoused the principles of auteur theory; the New Wave film style was characterized by a cinema verite style with the use of the jump cut, the hand-held camera, non-linear storytelling, and loose, improvised direction.

Oscar - the name given to the awards of AMPAS (the Academy of Motion Picture Arts and Sciences) given each year to various performers and others in the film industry; officially known as the "Academy Award of Merit."

Pan Shot - abbreviation for panorama shot; refers to the horizontal scan, movement, rotation or turning of the camera in one direction (to the right or left) around a fixed axis while filming; a variation is the swish pan (also known as flash pan, flick pan, zip pan, blur pan, or whip pan), in which the camera is purposely panned in either direction at a very fast pace, creating the impression of a fast-moving horizontal blurring of images across the screen; often confused with a dolly or tracking shot.

Parody - A comedy that imitates or makes fun of an existing work(s) in an absurd, non-sensical way, and exaggerates its characteristics. Ex. Vampires Suck, Blazing Saddles, and Scary Movie.

Point of View Shot (P.O.V.) - a subjective shot made from the perspective of one of the characters to show the audience the scene as it would look through the character's eyes.

Producer - the chief of a movie production in all logistical matters (i.e., scheduling, financing, budgeting) except the creative efforts of the director; raises funding and financing, acquires or develops a story, finalizes the script, hires key personnel for cast, crew, and director, and arranges for distributors of the film to theaters; serves as the liaison between the financiers and the film-makers, while managing the production from start to finish.

Protagonist - the lead or main character in a film; also known as hero/heroine; contrast to antagonist.
Rear Projection - a special effects technique to create backgrounds, in which actors are filmed in front of a screen on which a background scene is projected; commonly used in early films to produce the effect of motion in a vehicle.

Reverse Angle Shot - a basic camera angle composed of a shot photographed from the opposite side of a subject to provide a different perspective; in a dialogue scene between characters, a shot of the second participant is commonly composed as an over-the-shoulder shot; sometimes known as an 180 degree angle shot or change in perspective; the alternating pattern between two characters' points of view is known as shot/reverse shot.

Satire - A mocking, ridiculing commentary on an economic, political, religious or social institution, ideology or belief, person (or group), policy, or human vice.

Scene - usually a shot (or series of shots) that together comprise a single, complete and unified dramatic event, action, unit, or element of film narration, or block (segment) of storytelling within a film, much like a scene in a play; the end of a scene is often indicated by a change in time, action and/or location; see also shot and sequence.

Score - the musical component of a movie's soundtrack, usually composed specifically for the film by a film composer; the background music in a film, usually specially composed for the film; may be orchestral, synthesized, or performed by a small group of musicians; also refers to the act of writing music for a film.

Screenplay - a script or text for a film production written by a scripter or screenwriter(s) (or scribe), written (scribbled, scripted, or penned) in the prescribed form as a series of master scenes, with all the dialogue provided and the essential actions and character movements described; screenplays are often adaptations of other works; known archaically as a photoplay during the silent era.

Screwball Comedy - a type of highly-verbal comedy prevalent in 1930's Hollywood, and typified by frenetic action, verbal wit and wisecracks (substituting or serving as a metaphoric euphemism for sex), a battle of the sexes with conflict that is ultimately resolved - all elements that serve as important plot points.

Script - refers to the written text of a film - a blueprint for producing a film detailing the story, setting, dialogue, movements and gestures of actors, and the shape and sequence of all events in the film; in various forms.

Set - the environment (an exterior or interior locale) where the action takes place in a film; when used in contrast to location, it refers to an artificially-constructed time/place (a backdrop painting or a dusty Western street with a facade of storefronts); supervised by the film's art director; strike refers to the act of taking apart a set once filming has ended.

Shoot - the process of filming or photographing any aspect of a motion picture with a camera; the plan for a shoot is termed a shooting schedule.

Shot - the basic building block or unit of film narrative; refers to a single, constant take made by a motion picture camera uninterrupted by editing, interruptions or cuts, in which a length of film is exposed by turning the camera on, recording, and then turning the camera off; it can also refer to a single film frame (such as a still image).

Soft Focus - a cinematographic effect in which a filter, Vaseline or gauze-like substance placed over the camera lens reduces the clarity or sharpness of focus, blurs the image, and produces a diffused, hazy light; often used to enhance romantic or dreamy scenes, or to remove wrinkle lines from an actor's face.

Special Effects - a broad, wide-ranging term used by the film industry meaning to create fantastic visual and audio illusions that cannot be accomplished by normal means, such as travel into space.
Soundtrack - technically, this term refers to the audio component of a movie, including the dialogue, musical score, narration, and sound effects that accompany the visual components. Popularly, it refers to a collection of songs heard during the movie, and often sold as an album.

Stop Motion - a special-effects animation technique where objects, such as solid 3-D puppets, figures, or models are shot one frame at a time and moved or repositioned slightly between each frame, giving the illusion of lifelike motion. Stop-motion was one of the earliest special-effects techniques for science-fiction films, now replaced by CGI and animatronics; aka stop-frame motion.

Studio System - refers to the all-powerful control the monopolistic film studios had over all aspects of assembly-line filmmaking and film production from the 1920s until the late 1950s, when chiefs - moguls (Mayer, Selznick and Zukor) ruled; tactics included the ownership of property, control of publicity and marketing, and iron-clad contracts with star-actors, directors, composers, cameramen, costume designers, writers, and producers.

Technicolor - the trade name for the best known color film process; 3-stripe color is often used as a synonymous term; also used generically as a term for rich, bright, vibrant, sometimes garish colors; Technicolor films were described as highly saturated (with pure and vivid colors); Technicolor (a 3-color dye transfer system) was introduced in the Disney short cartoon, Flowers and Trees (1932).

Theme - The central characteristic, idea, concern or motif in a film. This is what the filmmaker wants you to come away from the film thinking or feeling.

Tilt -a camera tilted up or down on a diagonal along a vertical axis; a vertical camera movement from a fixed position often used to suggest an imbalance, or strangeness, or to emphasize size, power or menace.

Tracking Shot - A smooth shot in which the camera moves alongside ('tracking within') the subject, usually mounted on a dolly, in a side-to-side motion (relative to the scene or the action.

Transition - one of several ways of moving from one shot or scene to the next, including such transitional effects or shots as a cut, fades, dissolve, and wipe.

Wide Angle Shot - a shot (often abbreviated WS) taken with a lens that is able to take in a wider field or range of view (to capture more of the scene's elements or objects) than a regular or normal lens; a wide-angle shot exaggerates the distance, depth or disparity between foreground and background planes, thereby creating greater depth-of-field and keeping all objects in focus and in perspective; an extreme or ultra-wide-angle lens giving a 180 degree view is called a 'fish-eye' lens.

Wipe - a transitional technique or optical effect/device in which one shot appears to be "pushed off" or "wiped off" the screen by another shot replacing it and moving across the existing image; also called a push-over; a flip-over (or flip) wipe is when one scene rotates or flips-over to the new scene; wipes were very commonly used in the 30s.