

## Beginning Video Production (Film I) Permission Slip to View Films in Class

### Film in the Curriculum

As a portion of the curriculum instruction for this course full-length movies and film clips and will be shown in class. Additionally, students will be asked to view films of their choosing as portions for their homework to review different production elements.

### Permission

- Please review the list below of the proposed films to be used in whole or in part as a portion of the Film Production curriculum. Please note that links to further information about the film, including parental guidelines, are available on the class website: [www.rchsproductions.weebly.com](http://www.rchsproductions.weebly.com).
- If there are any films you wish your child to not view, please mark the appropriate box and an alternate assignment will be provided when the film/clip is shown. This will in no way penalize the student's grade.

### Acknowledgement

- Films or clips that students choose to view as a portion of their homework is the responsibility of the student and parent/guardian to ensure it remains within the familial expectations. By signing this permission slip you acknowledge that the instructor and or school are not responsible for films viewed outside of school, and that you approve your child viewing the listed films, less those noted below by way of your initials.

Unit Topic	Possible Texts & Media	Initial if student is <b>NOT</b> to view this film/clip
Origins of Filmmaking	<a href="#">Workers Leaving the Lumière Factory</a> (Louis Lumière, 1895) unrated	
	<a href="#">Arrival of Train at La Ciotat</a> (Louis Lumière, 1896) unrated	
Grammar of Film	<a href="#">A Trip to the Moon</a> (Georges Méliès, 1902) G	
Mastering the Shot	<a href="#">The Battleship Potemkin</a> (Sergei Eisenstein, 1925) unrated	
	<a href="#">Metropolis</a> (Fritz Lang, 1927) unrated	
Characters Breaking the Silence	<a href="#">The Jazz Singer</a> (Alan Crosland, 1927) unrated	
	<a href="#">Stagecoach</a> (John Ford, 1939) unrated	
Breaking Rules and Inventing New Ones	<a href="#">Citizen Kane</a> (Orson Welles, 1941) approved	
	<a href="#">It's a Wonderful Life</a> (Frank Capra, 1946) approved	
Post-war: Film Noir, Neorealism, & Hitchcock	<a href="#">Bicycle Thieves</a> (Vittorio De Sica, 1948) unrated	
	<a href="#">On the Waterfront</a> (Elia Kazan, 1954) unrated	
	<a href="#">Vertigo</a> (Alfred Hitchcock, 1958) approved	
Widescreen & the American New Wave	<a href="#">Lawrence of Arabia</a> (David Lean, 1962) PG	
	<a href="#">The Sound of Music</a> (Robert Wise, 1965) G	
	<a href="#">2001: A Space Odyssey</a> (Stanley Kubrick, 1968) G	
Blockbusters vs. Independents	<a href="#">Star Wars</a> (George Lucas, 1977) PG	
	<a href="#">Raiders of the Lost Ark</a> (Steven Spielberg, 1981) PG	
	<a href="#">Vagabond</a> (Agnès Varda, 1985) unrated	
	<a href="#">Malcolm X</a> (Spike Lee, 1992) PG	

Print Student's Name:

Parent/Guardian's Signature:

Date: