



I.B. Film: Summer Assignments

Seniors, 2024-2025

1. Assignment 1: Comparative Study Research
2. Assignment 2: Screening of THREE films (Tic-Tac-Toe board)
3. Assignment 3: Selection of three FPR & completion of a REEL & Portfolio Pages

ASSIGNMENT SUBMISSION REQUIREMENTS

- ★ ALL document-based worked (Comparative Study and Film Portfolio) MUST be TYPED in a single, continuous Word document (or .pdf).
 - ★ There will be **THREE** dropboxes in **ManageBac**: One for your **Comparative Study Document**, one for your **FPR Document**, and one for your **Reel**.
1. Save the **Comparative Study Document** (Word or .pdf) as follows: Last Name_First Name_CS
 2. Save the **FPR Document** (Word or .pdf) as follows: Last Name_First Name_FPR
 3. Save the **VIDEO** (as an .mp4 or .mov) as follows: Last Name_First Name_your FPR of choice (i.e., Wilson_Jennifer_Director)

ALL assignments are due by 11:59 p.m. on Friday, August 9, 2024!

SUMMER ASSIGNMENT 1: COMPARATIVE STUDY RESEARCH

Directions: Complete the **INQUIRY** phase for your **Comparative Study** (see requirements below):

Inquiry

- ▶ Each student carries out broad research, using both primary and secondary sources, in order to investigate possible areas of **film focus** and films for comparison from within the areas of **film focus**, using materials from a range of sources, including original films, critiques, publications and other media. While students may find it useful to source some information from informal film fan websites they should seek to extend their research beyond casual reviews and opinions to include sources of academic criticism, film history and other scholarly analysis.
- ▶ Each student decides the selection of the **task components**, which includes a clearly defined topic for the comparative study (which in most cases is likely to be expressed in the form of a research question). Each student defines the **cultural context** of the selected films and justifies why these **task components** were chosen for the comparative study.
- ▶ Each student undergoes a process of comparing and contrasting their selected films (and carrying out further focused research into the **task components**) in order to deepen their understanding of each film. It is likely that the student will consider the ways in which film elements work together to convey meaning in their analysis of how the selected films compare and contrast.

Requirements:

Number and type the following information in a Word document. You will keep all Comparative Study-related work on ONE continuous document:

1. Brainstorm and justify at least three different areas of FILM FOCUS for your two chosen films.
2. Brainstorm and justify at least two different CULTURAL CONTEXTS (see this [document](#) for more information) for your two chosen films. Provide DETAILED notes on at least TWO cultural contexts **PER** film.
3. Research BOTH films (sources about the **films** themselves, your area of **focus**, and the **cultural contexts**). For this component, you should find between 6-12 sources (in addition to the films themselves) and provide quotations and detailed notes as to the information gleaned from the sources. Sort your sources and notes into THREE sections: **Films, FOCUS, and Cultural Contexts** then format accordingly:
 - a. Source (Title & URL)
 - b. Quotations and Notes
4. Develop a TOPIC based on your research (see possible examples below *from the IB Film Guide*):

| Area of film focus | Film 1 | Film 2 | Possible topic for comparative study |
|---|---|-----------------------------------|--|
| Film movement: German expressionism | <i>The Cabinet of Dr. Caligari</i> (1920) | <i>Edward Scissorhands</i> (1990) | How and with what effect are specific film elements of German expressionism used within a chosen contemporary film? |
| Film movement: French New Wave | <i>Breathless</i> (1960) | <i>Badlands</i> (1973) | The influence of the French New Wave on New Hollywood's use of innovative film elements in its representation of youth and violence. |
| Film genre and film style: Black comedy | <i>No. 3</i> (1997) | <i>The Big Lebowski</i> (1998) | To what extent do "black comedy" films differ according to cultural context? |
| Film theory: Soviet montage | <i>Battleship Potemkin</i> (1925) | <i>Koyaanisqatsi</i> (1982) | To what extent are specific features of Soviet montage theory faithfully employed in a contemporary experimental film? |

5. Develop 3-5 main points about your topic as it relates to your films and focus.
6. Discuss evidence from the films (excerpts & techniques) that support your topic.

SUMMER ASSIGNMENT 2: FPR & FILM PORTFOLIO PRACTICE SCREENING OF FILMS

Choose **ONE** of the Tic-Tac-Toe choice boards and screen at least **THREE** films listed on that board (horizontally, vertically, or diagonally). Ideally, you should select a board that includes films with which you are **unfamiliar**. As you watch, complete the **note-taking guide** for each selection (you will eventually **type** of your notes and **submit** them to **ManageBac**). In some cases, film substitutions will be accepted. Be sure to check with Ms. Wilson (wilsonjen@pcsb.org) first.

Tic-Tac-Toe: Silent Era (1895-1927)

| | | |
|--|---|---|
| Illusionist <i>A Trip to the Moon</i> (1902), <i>The Melomaniac</i> (1903), <i>The Thief of Bagdad</i> (1924) | Slapstick <i>Tilly's Punctured Romance</i> (1914), <i>The General</i> (1926), <i>City Lights</i> (1931) | Monumental Epics <i>Cabiria</i> (1914), <i>Intolerance</i> (1916), <i>Ben Hur: A Tale of the Christ</i> (1925) |
| Athleticism/Action <i>The Mark of Zorro</i> (1920), <i>The Three Musketeers</i> (1921), <i>Robin Hood</i> (1922) | German Expressionism <i>The Cabinet of Dr. Caligari</i> (1919), <i>Nosferatu</i> (1922), <i>Metropolis</i> (1927) | Soviet Montage <i>The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks</i> (1924), <i>Battleship Potemkin</i> (1925), <i>Man with a Movie Camera</i> (1929) |
| Documentaries <i>Nanook of the North</i> (1922), <i>Grass</i> (1925), <i>Moana</i> (1926) | Avant-Garde <i>L'inhumaine</i> (1924), <i>Berlin: Symphony of a Great City</i> (1927), <i>The Fall of the House of Usher</i> (1928) | Pioneers of African-American Cinema <i>Within Our Gates</i> (1920), <i>The Flying Ace</i> (1926), <i>The Scar of Shame</i> (1929) |

Tic-Tac-Toe: Early Sound (1928-38)

| | | |
|--|--|---|
| Horror <i>Dracula</i> (1931), <i>Frankenstein</i> (1931), <i>The Mummy</i> (1932), <i>Vampyr</i> (1932) | Surrealism <i>Un Chien Andalou</i> (1928), <i>The Seashell and the Clergyman</i> (1928), <i>Duck Soup</i> (1933) | Gangster Films <i>Little Caesar</i> (1930), <i>Scarface</i> (1932), <i>Angels with Dirty Faces</i> (1938) |
| Screwball Comedy <i>It Happened One Night</i> (1934), <i>My Man Godfrey</i> (1936), <i>Bringing Up Baby</i> (1938) | Exoticism/Escapism <i>Shanghai Express</i> (1932), <i>Trouble in Paradise</i> (1932) | Animation <i>Steamboat Willie</i> (1928), <i>Snow White and the Seven Dwarfs</i> (1937), <i>Fantasia</i> (1940) |
| French Poetic Realism <i>Le grand jeu</i> (1934), <i>Port of Shadows</i> (1938) | Romanticism <i>Becky Sharp</i> (1935), <i>Gone with the Wind</i> (1939) | Anti-War Films <i>Westfront 1918</i> (1930), <i>La grande illusion</i> (1937) |

Tic-Tac-Toe: War/Post-War (1939-59)

| | | |
|---|--|--|
| Propaganda <i>Triumph of the Will</i> (1935), <i>Fires Were Started</i> (1943), <i>I Was a Communist for the FBI</i> (1951) | Naturalism / Realism <i>The Human Beast</i> (1938), <i>Human Desire</i> (1954), <i>Pather Panchali</i> (1955), <i>The Battle of Algiers</i> (1966) | Film Noir <i>The Maltese Falcon</i> (1941), <i>Double Indemnity</i> (1944), <i>The Big Sleep</i> (1946), <i>Touch of Evil</i> (1958) |
| Melodrama / Classics <i>Gone with the Wind</i> (1939), <i>Casablanca</i> (1943), <i>It's A Wonderful Life</i> (1946), <i>All About Eve</i> (1950) | Biopics <i>Young Mr. Lincoln</i> (1939), <i>Lust for Life</i> (1956), <i>Lawrence of Arabia</i> (1962) | Italian Neo-realism <i>Rome, Open City</i> (1945), <i>Bicycle Thieves</i> (1948), <i>La Strada</i> (1954) |
| Westerns <i>Stagecoach</i> (1939), <i>High Noon</i> (1952), <i>The Searchers</i> (1956), <i>Rio Bravo</i> (1959) | Musicals / Bollywood <i>The Wizard of Oz</i> (1939), <i>Singin' in the Rain</i> (1952), <i>Do Bigha Zamin</i> (1953), <i>Mother India</i> (1957) | Experimental Films <i>Meshes of the Afternoon</i> (1943), <i>Venom and Eternity</i> (1951), <i>Scorpio Rising</i> (1964) |

Tic-Tac-Toe: Modern/Post-Modern (1960- Present)

| | | |
|---|---|---|
| Teen Films <i>Rebel Without a Cause</i> (1955), <i>American Graffiti</i> (1973), <i>Sixteen Candles</i> (1984), <i>Bend it Like Beckham</i> (2002), <i>Ladybird</i> (2017) | French New Wave <i>The 400 Blows</i> (1959), <i>Breathless</i> (1960), <i>Cleo from 5 to 7</i> (1962), <i>The Cow</i> (1969), <i>Taste of Cherry</i> (1997) | Feminist & Queer Cinema <i>The Trouble with Angels</i> (1966), <i>Nine to Five</i> (1980), <i>Thelma and Louise</i> (1991), <i>My Own Private Idaho</i> (1991), <i>Happy Together</i> (1997), <i>Carol</i> (2015) |
| Dystopian Films <i>Soylent Green</i> (1973), <i>Blade Runner</i> (1982), <i>Brazil</i> (1985), <i>The Matrix</i> (1999) | Genre Revisionism (Spaghetti Western / Neo-Noir) <i>The Good, the Bad and the Ugly</i> (1966), <i>The Wild Bunch</i> (1969), <i>Chinatown</i> (1974), <i>L.A. Confidential</i> (1997), <i>A Girl Walks Home Alone at Night</i> (2014) | American Indies <i>Night of the Living Dead</i> (1968), <i>Easy Rider</i> (1969), <i>Eraserhead</i> (1977), <i>Sex, Lies, and Videotape</i> (1989), <i>Clerks</i> (1994) |
| Postmodernism <i>Taxi Driver</i> (1976), <i>Blue Velvet</i> (1986), <i>Pulp Fiction</i> (1994), <i>The Big Lebowski</i> (1998), <i>Inception</i> (2010), <i>A Separation</i> (2011) | Cult Films <i>Pink Flamingos</i> (1972), <i>The Wicker Man</i> (1973), <i>The Rocky Horror Picture Show</i> (1975), <i>This is Spinal Tap</i> (1984) | Japanese & Korean Horror <i>Hausu</i> (1977), <i>Ringu</i> (1998), <i>Ju-On: the Grudge</i> (2002), <i>The Silenced</i> (2015), <i>Train to Busan</i> (2016) |

Note-taking Guide: Complete this for EACH of your THREE Film Selections

- 🎬 Film Title:
- 🎬 Year:
- 🎬 Director:
- 🎬 Country:

- 🎬 Background Information on Film History/Theory Category (include 2-3 sources).

- 🎬 Prominent Cinematic Techniques:
 - [Screenwriter](#) (The **hyperlink** will take you to a video by Studiobinder which explains the anatomy of a screenplay):
 - Narrative – 3 Act Structure
 - Act I: What happens at the beginning?
 - Characters:
 - Setting:
 - Problem Introduced:
 - Act II: What happens in the middle?
 - Major Conflict in the film:
 - Act III: What happens at the end?
 - Resolution:
 - **Director**
 - Describe the [mise-en-scène](#) (set, costumes, makeup, hair, use of color, etc.; The **hyperlink** will take you to a video by Studiobinder which explains mise-en-scène).
 - Identify the director's overall intention and discuss HOW and through what means this intention is represented throughout the film.
 - **Cinematographer**
 - Describe the [shot content](#) (camera angles, camera movement, frame composition, etc; The **hyperlink** will take you to a video by Studiobinder which explains various shot types).
 - **Editor**
 - Describe how the plot is constructed through various [editing techniques](#) (montage, cuts, transitions, corrections, etc; The **hyperlink** will take you to a video by Studiobinder which explains various editing techniques if).
 - [Sound Designer](#)
 - Describe the diegetic (sound from within the film such as character's dialogue and sound effects) and non-diegetic (sound from outside the film such as soundtrack and voiceover; The **hyperlink** will take you to a video by Studiobinder which explains various sound techniques).
- 🎬 2-3 Memorable Scenes: Include a brief description OR screenshots AND timestamps as well as WHY these scenes are memorable as they relate to both the **film period** AND the **director's intention**:

SUMMER ASSIGNMENT 3: FPR & FILM PORTFOLIO

Using EACH of the THREE films you watched from the Tic-Tac-Toe choice board as inspiration, choose THREE of the following **Film Production Roles (FPR)** and complete **ONE** of the suggested activities for EACH of the **FPR**. Compile the results of your three activities into a **SINGLE** reel film (1 minute (or 3 clips of 20 seconds) per role/activity; 3 minutes total). You should include a **BLACK SLATE** between **each** role/activity formatted as follows:

- 🎬 Title of Inspiration Film (from the Tic-Tac-Toe board)
- 🎬 FPR selected (Cinematographer, Director, Editor, Sound, Writer)
- 🎬 Activity

See BELOW for each **FPR** and activities **AND** to complete the required **INQUIRY CYCLE (Part 3)**. You will type up your complete **INQUIRY CYCLE** in a Word doc. or .pdf. It should be approximately 9 pages total, 3 pages per FPR (you will complete the INQUIRY CYCLE for EACH of your chosen FPR).

from the I.B. Film Resources Appendix:

Sample activities for cinematographer

Activity 1: Cinematography skills

A cinematographer must understand basic composition techniques, be comfortable with their camera and have a good understanding of how to control light. Experience is crucial when working as a cinematographer, and the more opportunities that students have to experiment and practise with the key skills the better. This will also give them more options for their complete film.

1. Ask students to collect a series of shots that will challenge their camera and lighting skills. They may need to carry out research for these to be successful. Examples of activities might include the following.
 - Reflections in a dark window
 - Zoom shot of fast-moving action, such as a vehicle or a sport
 - A sunrise or sunset
 - Running water with a lens flare
 - Over-the-shoulder shot of two people talking
 - Tilt shot (on a tripod) of a tall building
 - Panning shots of a busy street
 - Tracking shot in a forest (also track-in or crane shots, where feasible)
 - Mixed focal lengths between two household objects

Activity 2: Working on transitions

Although transitioning from one shot to another is often considered the job of the editor, there are times when the cinematographer needs to get the right shot in order to achieve an "invisible" cut. Match cuts or walkthroughs can be simple to achieve but they require planning. This is a useful activity to emphasize the importance of why the cinematographer and editor must collaborate in the pre-production phase.

1. Ask students to complete a one-minute film with a minimum of six shots where the focus is on seamless editing between match cuts. Some films to screen in order to inspire this activity could include the following.

Rope (1948)—Dir. A Hitchcock (entire film)

The Player (1992)—Dir. R Altman (the opening shot)

The Graduate (1967)—Dir. M Nichols (some strong examples of match cuts)

Sample activities for director

Activity 1: Solo film

The director should be familiar with all phases of production and all roles required to create a film. It is good practice for a director to have a sense of how each **film production role** works and thus it is recommended that they single-handedly create a one-minute solo film. This activity will help the developing director to hone their ability to express themselves and to begin to establish their own clear vision.

1. Provide the student with a theme or concept and ask them to create a one-minute film that they write, direct, film, edit and create sound for. They are free to find actors to appear on screen for them and also to consult others in the development of the film; however, the overall artistic vision must come from the student director. Regardless of the quality of the end result, the value in this exercise comes from the student gaining respect and knowledge of all the other main roles that work under the director and to reinforce the value of working with a dedicated team. The theme or concept for the one-minute film can feasibly come from anywhere. A good starting point might be an online writer's resource, such as "Forty-four Short Story Ideas" (<http://www.creative-writing-now.com/short-story-ideas.html>).

Activity 2: The same but different

1. Ask students to recreate a film scene in three different ways. This could be a scene from an existing film the students have seen or a completely original film of their own. For this activity to be appropriately challenging, it is recommended that the chosen scene includes dialogue and that there are at least three actors. The director should plan and execute the creation of this scene in three distinctly different ways. The difference might feasibly be in terms of the following.
 - Three different film genres
 - Differences in the blocking of the actors
 - The delivery of lines
 - The order of the sequence of events
 - Transitions between shots or scenes
 - Choices in the use of sound
2. Students should reflect on their experiences of directing the scene each time, and on the learning they acquired from watching each of the three finished outcomes. How might this influence their future experiences as director?

Sample activities for editor

Activity 1: Create a trailer

1. Students create a trailer for an existing feature film of their choice. Each student selects a range of appropriate clips from the film and reassembles them in order to create a 30–60-second trailer. They should attempt to capture the tone and feel of the feature film in these clips and be true to the original. As an extra challenge, ask students to remake their trailer in order to suggest a genre that is in opposition to the original feature film. For example, making a horror trailer for a film that was originally a comedy.
2. Students might reflect on how this activity has shaped their understanding of how an editor can positively or negatively shape how a film is perceived through their work in post-production.

Activity 2: Compositing effects

It is important that the editor is familiar with basic techniques involved in layering footage in post-production.

1. Ask students to create a simple short where each student appears to be talking to themselves on screen using various split-screen techniques.
2. Search online for "split-screen" effects in film. Suggested link: <https://www.youtube.com/watch?v=ZYwTD-zC79U>, accessed April 2016.

3. A very useful resource on "the evolution of greenscreen compositing" can be found online (suggested link: <https://www.youtube.com/watch?v=H8aoUXjSfsl>, accessed April 2016), which provides a comprehensive overview of the process involved in compositing. Aspiring editors may wish to take their post-production special effects skills further by making shorts that involve large-scale green-screened elements.

Activity 3: Match transitions: travelling object

It is important that the editor is able to plan film transitions in advance of the production phase. Match transitions are used by editors to move through time and place.

1. The student selects an object (for this example, a ball). They film an actor with the ball and then they throw it out of frame. Cut to: the object enters the frame in a new location with a new actor catching it. The student continues to capture footage of this experimentation: throwing the ball out of both sides of the frame; above; below; even staying in frame and allowing for zoom functions.
2. When this is edited together, the student should identify where improvements could have been made in the shooting phase, and how their role of editor might be involved in collaborations with the cinematographer in future shoots.

Sample activities for sound

Activity 1: Matching foley

Foley is a large part of sound design.

1. Students watch a clip (not containing dialogue) that has a lot of foley sounds. They should watch this clip with the sound muted. They then make a list of all of the sounds that should be present in the clip and attempt to recreate these foley sounds themselves. Students edit in their recorded sounds in order to match with the scene, paying particular attention to details such as sounds of

footsteps, doors opening or closing, locks turning, microwave/cooker/toaster sounds, pouring a drink, a car horn, and so on.

Alternatively, students shoot a simple scene themselves and remove all audio in order to have others in the class produce the foley sounds for them. When the footage from each group is swapped with another group, the sound recording process can begin. This can be quite a competitive process!

Activity 2: Re-dubbing

Students should be able to capture a wide variety of dialogue in different settings and from different characters. Understanding which microphones to use, and the sound quality they produce at different distances and angles from the actor, are important skills.

1. Using a clip from an animated film, ask the students to recreate all of the voices. Students should create at least three versions of the sequence: one where the student mimics the original film; and two where they provide different volume, tone or intonation in order to see how much this can affect the overall feel of the film.

Activity 3: Background noise

Ambient sound can do a lot to make a scene believable. Each location comes with its own sounds. Many of these we have trained our ear not to hear (as they are in the background) but on the screen they become very obvious—especially when they are recorded poorly or are entirely missing.

2. Ask students to write a list of all the sounds one might expect to hear in five or six different locations. Then ask them to go to those locations and try to detect if they missed any. Ask them to make a note of which sounds are loudest and most frequent, and which sounds are only present when you listen for them. Some ideas for good locations include the school cafeteria, café, local park, bus stop, beach, playground, at home in the kitchen.
3. Extension: Ask students to visit the same location at three different times of day to see if there are any changes.

Sample activities for writer

Activity 1: Training your ear for dialogue

Students who are interested in the role of writer will need to acquire very keen listening skills regarding dialogue. To create believable dialogue, one must hear how people actually speak—not how we imagine it to be. For instance, there is often less of a pause between different speakers than people expect.

1. Ask students to pay attention in cafés or public places to a variety of conversations that are going on around them. They should listen to four or five conversations, paying particular attention to pace, rhythm, inflection and tone used. They should note the difference between demographics and how people of different ages, gender or perceived social classes speak to one another. Where appropriate, ask them to record or transcribe a specific conversation.
2. Extension: Ask students to use a transcribed conversation for an original short story, creating a new beginning and ending to the conversation they listened to.

Activity 2: Character profile

Having well-defined characters is integral to an audience's connection to a film's narrative. There are many subtleties that can be shown through audio and visual elements in a scene. The more details that are known about a character, the more believable they will appear on screen.

1. Ask students to create three full character profiles for people of different ages and backgrounds. Although not all of the details will be used in the film, it is best practice for the writer to have a clear idea about each of the characters they create, as this will help them determine the motivations for their character's actions.
2. Search online for resources to support the creation of characters for screenplays. There are some excellent tips and resources for strengthening character development for writers. For example, "The script lab".

Suggested link: <http://thescriptlab.com/screenwriting/character#>

Activity 3: Loose adaptation

Generating fresh ideas can be difficult for students. Adaptations and using other works for inspiration is a common practice in film.

1. A surprising number of films have been created from poems. Ask students to select a poem of their choice and, using it as inspiration, invite them to write the script for a short story or film idea. This could be done in connection to an avant-garde or surrealism unit. The students should share their script or story with others and identify the elements that the group think will work best on screen and discuss why. An outcome should be to shoot one element (or the complete film) in order to see the writer's work turn into action.
2. Instead of a poem, the students could also use a myth, fairy tale, short story or segment from another film. The important thing is that students are able to swiftly identify a creative starting point.

BEFORE you begin filming, complete the **INQUIRY** section.

INQUIRY: Pre-Production (complete for EACH film choice AND each FPR selected)

- ▶ The film I selected is:
- ▶ I selected this film because:
- ▶ The **FPR** I have selected is:
- ▶ Discuss how you will convey connection to the inspiration film AND your intention in creating your own film product:
- ▶ Sketch and/or Storyboard of your plan:
- ▶ What I will need to complete filming (actors, props, costumes, tools, etc.):
- ▶ Production schedule (a timeline for filming and completion):

WHILE filming, complete the **ACTION** section.

ACTION: Production

- ▶ For each day of filming (according to your production schedule), describe what you accomplished (2-3 sentences should suffice; alternatively, you could provide stills with captions as evidence of what you completed).

AFTER filming, complete the **REFLECTION** section.

REFLECTION: Post-Production

- ▶ Regardless of your chosen **FPR**, it is likely some/much editing will be necessary. You have a number of options available to you in terms of editing software; choose one you are comfortable with. If you do not have a preference, you can check out Adobe Express (available to you for FREE via Clever). You can also check out DaVinci Resolve (you might be able to get a free trial). Do your best here! A LARGE part of I.B. Film requires you to take creative risks and learn new skills as you go. Embrace being uncomfortable in the spirit of learning!
- ▶ Save your reel as an .mp4 or .mov less than 500 MB (you can compress the video via Adobe Express or you can find a free compression tool online).
- ▶ Reflection: Write a thoughtful reflection (1-2 paragraphs) on how successful you thought you were in preserving and representing a connection to the inspiration film and in communicating your intention in your chosen **FPR**. Finally, in the second paragraph, reflect on the process as a whole (what you enjoyed, what was difficult, what you learned, what you would change if given the choice, etc.).