



I.B. Film: Summer Assignments (Y2)

Seniors, 2025-2026

1. **Assignment 1: Comparative Study Research & Detailed Notes**
2. **Assignment 2: Independent Study Retrospective for Film Portfolio (FPR)**

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 **FPR 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:
LastName_FirstName_PAGES
 3. Save the **VIDEO** (as an .mp4 or .mov) as follows: LastName_FirstName_REEL

**ALL assignments are due
by 11:59 p.m. on Friday,
August 8, 2025!**

SUMMER ASSIGNMENT 1: COMPARATIVE STUDY RESEARCH

***NOTE: Many of you have started this process, but I need to see DETAILED notes (i.e., COMPLETE sentences AND paragraphs on context AND film elements as they pertain to your films, focus, and topic!**

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 5-7 main points **per** film about your topic as they relate to **each** of your films and focus.
6. Discuss evidence from the films (excerpts & techniques) that support your topic.

SUMMER ASSIGNMENT 2: INDEPENDENT STUDY RETROSPECTIVE (FPR WORK)

Rationale & Directions: In preparation for submitting the Film Portfolio to IB, students will complete filmmaking and writing exercises to that end. For the purposes of this assignment, students will reflect back on the films they chose for their Independent Studies over junior year. From there:

1. Students will select **THREE** film production roles (FPR).
2. Students will document planning for all **THREE** roles (see detailed directions and ideas on the forthcoming pages).
3. Students will film 1-3 minutes of reel for **EACH of the THREE** roles. The reel can include a minimum of several 30 second clips up to a maximum of three minutes; similarly, students can submit a complete film of 1-3 minutes (i.e., a **TOTAL** of 3-9 minutes of reel).
4. Students will select **ONE** of their three roles on which to base their portfolio pages (three pages typed; again, **see the last page of this document** which explains how to format these).
5. Throughout their FPR work, students will complete the **INQUIRY CYCLE** (see below).

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

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

- ▶ 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:
- ▶ **Planning: You should have done this already, but you MUST document your preplanning (See the next page as well for planning options for each FPR).**

✧ 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.).

Independent Study Retrospective

Film Production Roles: **INQUIRY**

DIRECTIONS: You should have already completed this step. You **MUST** document your planning for **EACH** of your roles. You will save this planning (which can also include drawings and pictures that you embed within your document) as the **FIRST** several pages of your actual portfolio work. You will **ALSO** include some of this planning (best examples) on the first page of your portfolio (See the **last** page of this document for formatting instructions).

Creative Approach

Summarize your creative approach by thoughtfully completing these five sentences:

1. The theme or themes that arise from my self-studies are...
2. The changes for which I want to work are...
3. The kinds of subjects I feel most passionately about are...
4. Other important goals I have for my films or film clips are...
5. The 'life questions' I have are...

Filmmaker's Intentions

Think about the kind of films/film clips you want to make and hope to submit for the FPR. Answer the following questions as completely as you can:

1. Why are you creating this/these?
2. Apart from the I.B. Examiner, who is your intended or ideal audience?
3. What do you want your audience to think, feel, or do in response to your creation?

Complete the following chart as much as possible.

Roles	Inspirational Films, Styles, and Genres	Inspirational Professionals working in This Role	Your intention(s) per role.
1.			
2.			
3.			

Film Production Roles: Role Planning

For each of the roles, you have options in terms of what you include in your plan; whatever you choose should be SPECIFIC and THOROUGH. You can submit a combination of hand-drawn and digital content.

CINEMATOGRAPHER

- 📷 Shot list
- 📷 Storyboard in which each frame represents specific camera angles and/or movement(s)
- 📷 Lighting plan
- 📷 Clear articulation of how your CHOICES will reflect your INSPIRATION and INTENTION!
- 📷 from NoFilmSchool: <https://nofilmschool.com/how-cinematographer-should-prepare-shoot>
- 📷 from InDepthCine: <https://www.indepthcine.com/videos/pre-production>

DIRECTOR

- 🎬 Brainstorming/Mindmapping
- 🎬 Conceptual Art and/or Moodboard (a multi-media vision board for the film including images, reel, sounds, etc.)
- 🎬 Shooting Locations/Set Maps
- 🎬 Actor List
- 🎬 Production Schedule
- 🎬 Clear articulation of how your CHOICES will reflect your INSPIRATION and INTENTION!
- 🎬 from HayotFilms: <https://hayotfilms.com/blog/film-directing-checklist/>
- 🎬 See also: links to Studiobinder on ManageBac in the FPR Unit

EDITOR

- ✂ List of editing techniques and/or effects you wish to incorporate
- ✂ Storyboard, focusing on pacing, transitions, etc.
- ✂ Moodboard (a multi-media vision board for the film including images, reel, sounds, etc.)
- ✂ Software you will use or try
- ✂ Rough cuts (practice) and reflection
- ✂ Clear articulation of how your CHOICES will reflect your INSPIRATION and INTENTION!
- ✂ from Studiobinder: <https://www.studiobinder.com/blog/what-does-a-film-editor-do/>

SOUND

- 🔊 Brainstorming
- 🔊 List of sounds (i.e., Foley)
- 🔊 Research/Clips of films and various sounds you find interesting and/or would like to replicate
- 🔊 Clear articulation of how your CHOICES will reflect your INSPIRATION and INTENTION!
- 🔊 from FilmSound: https://filmsound.org/articles/designing_for_sound.htm
- 🔊 from Studiobinder: <https://www.studiobinder.com/blog/what-is-sound-design-for-film/>

WRITER

- 📝 Brainstorming/Mindmapping
- 📝 Storyboarding
- 📝 Screenwriting software you might use (not a requirement)
- 📝 Excerpts from scripts you find interesting/inspirational
- 📝 Clear articulation of how your CHOICES will reflect your INSPIRATION and INTENTION!
- 📝 from NoFilmSchool: <https://nofilmschool.com/screenwriting-planning>
- 📝 from Studiobinder: <https://www.studiobinder.com/blog/what-does-a-screenwriter-do/>

Independent Study Retrospective

Film Production Roles: Portfolio Planning Guide

Directions:

- Each page should be organized according to the **Inquiry Cycle (Inquiry-Action-Reflection)**. It is likely the easiest and most obvious way to do this is to dedicate a page to that part of the cycle (i.e., page 1 = Inquiry, page 2=Action, and page 3=Reflection). Of course, you could integrate these throughout if you so choose.
- The **INQUIRY** page/section must include commentary and visual documentation, and there should be a **BALANCE** of written and visual documentation that includes:
 - A thoughtful, well-developed statement of creative filmmaker intentions
 - Concrete evidence of the research you've done into the production role you will be working in and whose work or what technique, style, movement, genre, or approach you have been influenced or inspired by, through parenthetical citations and other references on a Works Cited page
 - Your pre-production planning and organizational approach and how you intend to creatively explore your filmmaker intentions in your production role.
 - Visual evidence of your pre-production planning that supports your production role and filmmaker intentions (i.e., research, scripts, storyboards, shot lists, location scouts, test shoots, and casting notes are most appropriate here, depending on your role)
- The **ACTION** page/section must include commentary and visual documentation, and there should be a **BALANCE** of written and visual documentation that includes:
 - Discussing details of your creative exploration into your production role, highlighting the skills and techniques you are learning and using to achieve your filmmaker intentions and evaluating how your production approach and process has impacted your learning and understanding of your production role
 - Evaluating moment(s) where you encountered a problem related to your production role and how you solved that problem
 - Making sure that any audio/visual material used is **ORIGINAL** and that you document its creation.
 - Providing visual evidence from the film shoot that supports your production role and filmmaker intentions, and demonstrates your understanding of that role (i.e., camera logs, behind the scenes photographs, before/after set décor, shooting scripts, and/or other onset/location items are most appropriate here, depending on your role)
- The **REFLECTION** page/section must include commentary and visual documentation, and there should be a **BALANCE** of written and visual documentation that includes:
 - Reflecting on and evaluating what you have learned about the production role you have worked in through a consideration of the successes and challenges you experienced
 - Evaluating to what extent you have fulfilled your filmmaker intentions and how you have grown as a filmmaker through your experience in this production role
 - Evaluating the strengths and weaknesses of your approach and final work and what you might do again and differently if given the opportunity
 - Submitting a Works Cited page which lists all research materials that you used to help complete the project (including, but not limited to, books, articles, and websites).
- **LOGISTICS**
 - Save your portfolio work as a **SINGLE** document in this order:
 - **ALL** planning work for **ALL** 3 roles
 - Table of Contents on which you list the **ONE** role you chose to focus on for your written work as well as the title(s) of your clips or film in that role **AND** their timestamps.
 - Works Cited (even if this just includes the films you identified as inspirational films).
 - Save as a Word or .pdf document as follows: **LastName_FirstName_Pages**
 - 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). **LastName_FirstName_Reel**