**IB Film II Summer Assignment – Class of 2020**

**Learning Menu**

**Directions:** This summer you should spend some time completing the learning menu for IB Film II. This assignment will be the first project grade for IB Film II and will set you up for success with the IA and external assessments. Please read the menu carefully selecting items that both interest and challenge you in the area of film studies.

### Appetizers

**Directions:** Select at least 5 film history videos from the playlist to watch. As you watch, take notes on the key dates, people and terms. You should also consider other film topics that relate to the one discussed in the video.

<table>
<thead>
<tr>
<th>Video</th>
<th>Key Dates</th>
<th>Key People</th>
<th>Key Terms</th>
<th>Connections made to other film topics</th>
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<tbody>
<tr>
<td><strong>Movies are Magic #1</strong></td>
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<td>Choice Video #___</td>
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### Entrée

**Directions:** Choose one of the tic-tac-toe choice boards and screen at least 3 feature films. As you watch, complete the suggested note-taking guide (or take notes in your preferred format) for each selection. When you have completed one row – horizontally, vertically, or diagonally – you may decide to be finished or you may go back to a favorite activity and watch another film. In some cases, film substitution will be accepted. Be sure to run it by Ms. Golobic at jggolobic@fcps.edu first.

#### Tic-Tac-Toe – Silent Era (1895-1927)

<table>
<thead>
<tr>
<th>Illusionist</th>
<th>Slapstick</th>
<th>Monumental Epics</th>
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<td></td>
<td><em>The General</em> (1926), <em>City Lights</em> (1931)</td>
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<tr>
<td>Athleticism/Action</td>
<td>German Expressionism</td>
<td>Soviet Montage</td>
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<tr>
<th>Documentaries</th>
<th>Avant-Garde</th>
<th>Pioneers of African-American Cinema</th>
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#### Tic-Tac-Toe – Early Sound (1928-38)

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<tr>
<th>Horror</th>
<th>Surrealism</th>
<th>Gangster Films</th>
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<tbody>
<tr>
<td>Screwball Comedy</td>
<td>Exotism/Escapism</td>
<td>Animation</td>
</tr>
<tr>
<td>French Poetic Realism</td>
<td>Romanticism</td>
<td>Anti-War Films</td>
</tr>
<tr>
<td>Tic-Tac-Toe – War/Post-War (1939-59)</td>
<td>Tic-Tac-Toe – Modern (1960-)</td>
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Suggested Note-taking Guide

Film Title:  
Year:  
Director:  
Country:  

Background Information on Film History/Theory Category (include sources):

Prominent Cinematic Techniques:

  - Screenwriter
    - 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-scene (set, costumes, makeup, hair, use of color, etc.):
  - Cinematographer
    - Describe the mise-en-shot (camera angles, movement, etc.):
  - Editor
    - Describe how the plot is constructed (cuts, transitions, corrections, etc.):
  - 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):

Memorable Scenes (include timecodes):
**Dessert**

**Directions:** Revise your Google Site according to the three production roles you will focus on for your Internal Assessment. Remember, you may show up to three minutes in each role and the final role must be a complete film.

Your choices are: director, writer, cinematographer, sound designer, editor. IB does allow you to select one other production role for this assessment, but you will have to undertake a detailed study of this role on your own if you select this option.

<table>
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<tr>
<th>Step 1 – Evaluate Production Exercises from IB Film I</th>
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<tr>
<td>Use the following questions to help you evaluate your exercises from IB Film I. Decide what you will use, revise, reattempt or in some cases, withhold from your portfolio. Update your Google Site page[s] accordingly.</td>
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</table>
| 1. Is this a good demonstration of my best work in the **film production role**?  
2. Does this demonstrate a new skill or learning?  
3. What were my influences?  
4. What research did I do?  
5. What else could I have researched to improve the quality of the work?  
6. What did I learn?  
7. What would I do differently?  
8. How might I use what I learned in another film?  
9. Are all the clips I have chosen the same? How can I include more diversity? |

Note: At the end of the Step 1, you should have **three main pages** labeled on your google site each with the corresponding production role that include subpages for each individual exercise in that role that you will use. [See Sample Site.](#)

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<tr>
<th>Step 2 – Role Specific Research and Influences</th>
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<tr>
<td>Using both primary and secondary sources, update your three main pages with research into the specific production roles. This should demonstrate and understanding of how each role contributes to filmmaking, as well as an understanding of the practices and techniques required. While you do not need formal citations yet, please include links on your google site.</td>
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<tr>
<th>Step 3 – Plan and Build it! [Note: The Build it part is optional – For students unable to complete this exercise over the summer, some time and resources will be provided to you at the start of the school year for you to build your film portfolio.]</th>
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<tbody>
<tr>
<td>For roles in which you are significantly under time, you are encouraged to formulate a plan (set intentions) for a new exercise or film in that production role. Please see the following pages for sample activity ideas in each of the five production roles. If you have the time and access to the equipment you need, you are highly encouraged to attempt this exercise or film on your own (or with other Justice HS students in different production roles). If you complete a production exercise over the summer, be sure to upload this to your google site subpage as well as reflect on the successes and challenges you experienced.</td>
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**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 practice 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 taking
   - 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)

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**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.htm).

**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 rework 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.


3. A very useful resource on "the evolution of greenscreen compositing" can be found online (suggested link: https://www.youtube.com/watch?v=H8aoUXjSfl, accessed April 2016), which provides a comprehensive overview of the process involved in compositing. Auditors 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. Then they make a list of all 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 have trained our ear not to hear (as they are in the background) but on the screen the 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 listened for. Some ideas for good locations include the school cafeteria, cafe, 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.