IB Film II Summer Assignment – Class of 2021

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](https://www.youtube.com/playlist?list=PL8dPuuaLjXtN-Bd-H_TGq72CN50Fpv_JX) 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.

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| Video | Key Dates | Key People | Key Terms | Connections made to other film topics |
| [Movies are Magic #1](https://www.youtube.com/watch?v=vsnB4iBb78o&index=2&list=PL8dPuuaLjXtN-Bd-H_TGq72CN50Fpv_JX) |  |  |  |  |
| Choice Video #\_\_\_ |  |  |  |  |
| Choice Video #\_\_\_ |  |  |  |  |
| Choice Video #\_\_\_ |  |  |  |  |
| Choice Video #\_\_\_ |  |  |  |  |

**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](mailto:jggolobic@fcps.edu) first.

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| Tic-Tac-Toe – Silent Era (1895-1927) | | |
| **Illusionist**  *A Trip to the Moon* (1902), *The Melomaniac* (1903), *The Thief of Bagdad* (1924) | **Slapstick**  *Tilly’s Punctured Romance* (1914)  *The General* (1926),  *City Lights* (1931) | **Monumental Epics**  *Cabiria* (1914), *Intolerance* (1916), *Ben Hur: A Tale of the Christ* (1925) |
| **Athleticism/Action**  *The Mark of Zorro* (1920), *The Three Musketeers* (1921), *Robin Hood* (1922) | **German Expressionism**  *The Cabinet of Dr. Caligari* (1919), *Nosferatu* (1922), *Metropolis* (1927) | **Soviet Montage**  *The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks* (1924), *Battleship Potemkin* (1925), *Man with a Movie Camera* (1929) |
| **Documentaries**  *Nanook of the North* (1922), *Grass* (1925), *Moana* (1926) | **Avant-Garde**  *L’inhumaine* (1924), *Berlin: Symphony of a Great City* (1927), *The Fall of the House of Usher* (1928) | **Pioneers of African-American Cinema**  *Within Our Gates* (1920), *The Flying Ace* (1926), *The Scar of Shame* (1929) |

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| Tic-Tac-Toe – Early Sound (1928-38) | | |
| **Horror**  *Dracula* (1931), *Frankenstein* (1931), *The Mummy* (1932), *Vampyr* (1932) | **Surrealism**  *Un Chien Andalou* (1928), *The Seashell and the Clergyman* (1928), *Duck Soup* (1933) | **Gangster Films**  *Little Caesar* (1930), *Scarface* (1932), *Angels with Dirty Faces* (1938) |
| **Screwball Comedy**  *It Happened One Night* (1934), *My Man Godfrey* (1936), *Bringing Up Baby* (1938) | **Exoticism/Escapism**  *Shanghai Express* (1932), *Trouble in Paradise* (1932) | **Animation**  *Steamboat Willie* (1928), *Snow White and the Seven Dwarfs* (1937), *Fantasia* (1940) |
| **French Poetic Realism**  *Le grand jeu* (1934), *Port of Shadows* (1938) | **Romanticism**  *Becky Sharp* (1935),  *Gone with the Wind* (1939) | **Anti-War Films**  *Westfront 1918* (1930),  *La grande illusion* (1937) |

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| Tic-Tac-Toe – War/Post-War (1939-59) | | |
| **Propaganda**  *Triumph of the Will* (1935), *Fires Were Started* (1943), *I Was a Communist for the FBI* (1951) | **Naturalism / Realism**  *The Human Beast* (1938), *Human Desire* (1954), *Pather Panchali* (1955), *The Battle of Algiers* (1966) | **Film Noir**  *The Maltese Falcon* (1941), *Double Indemnity* (1944), *The Big Sleep* (1946), *Touch of Evil* (1958) |
| **Melodrama / Classics**  *Gone with the Wind* (1939), *Casablanca* (1943), *It’s A Wonderful Life* (1946), *All About Eve* (1950) | **Biopics**  *Young Mr. Lincoln* (1939), *Lust for Life* (1956), *Lawrence of Arabia* (1962) | **Italian Neo-realism**  *Rome, Open City* (1945), *Bicycle Thieves* (1948), *La Strada* (1954) |
| **Westerns**  *Stagecoach* (1939), *High Noon* (1952), *The Searchers* (1956), *Rio Bravo* (1959) | **Musicals / Bollywood**  *The Wizard of Oz* (1939), *Singin’ in the Rain* (1952), *Do Bigha Zamin* (1953), *Mother India* (1957) | **Experimental Films**  *Meshes of the Afternoon* (1943), *Venom and Eternity* (1951), *Scorpio Rising* (1964) |

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

Suggested Note-taking Guide

Film Title #1:

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):

Suggested Note-taking Guide

Film Title #2:

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):

Suggested Note-taking Guide

Film Title #3:

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.

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| ***Step 1 – Evaluate Production Exercises from IB Film I***  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.   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.](https://sites.google.com/fcpsschools.net/ms-gs-sample-film-2-site/home) |
| ***Step 2 – Role Specific Research and Influences***  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. |
| ***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.]***  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. |













