

# Film teacher support material

First assessment 2019





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**Diploma Programme**  
**Film teacher support material**

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## IB mission statement

The International Baccalaureate aims to develop inquiring, knowledgeable and caring young people who help to create a better and more peaceful world through intercultural understanding and respect.

To this end the organization works with schools, governments and international organizations to develop challenging programmes of international education and rigorous assessment.

These programmes encourage students across the world to become active, compassionate and lifelong learners who understand that other people, with their differences, can also be right.



# IB learner profile

The aim of all IB programmes is to develop internationally minded people who, recognizing their common humanity and shared guardianship of the planet, help to create a better and more peaceful world.

As IB learners we strive to be:

## INQUIRERS

We nurture our curiosity, developing skills for inquiry and research. We know how to learn independently and with others. We learn with enthusiasm and sustain our love of learning throughout life.

## KNOWLEDGEABLE

We develop and use conceptual understanding, exploring knowledge across a range of disciplines. We engage with issues and ideas that have local and global significance.

## THINKERS

We use critical and creative thinking skills to analyse and take responsible action on complex problems. We exercise initiative in making reasoned, ethical decisions.

## COMMUNICATORS

We express ourselves confidently and creatively in more than one language and in many ways. We collaborate effectively, listening carefully to the perspectives of other individuals and groups.

## PRINCIPLED

We act with integrity and honesty, with a strong sense of fairness and justice, and with respect for the dignity and rights of people everywhere. We take responsibility for our actions and their consequences.

## OPEN-MINDED

We critically appreciate our own cultures and personal histories, as well as the values and traditions of others. We seek and evaluate a range of points of view, and we are willing to grow from the experience.

## CARING

We show empathy, compassion and respect. We have a commitment to service, and we act to make a positive difference in the lives of others and in the world around us.

## RISK-TAKERS

We approach uncertainty with forethought and determination; we work independently and cooperatively to explore new ideas and innovative strategies. We are resourceful and resilient in the face of challenges and change.

## BALANCED

We understand the importance of balancing different aspects of our lives—intellectual, physical, and emotional—to achieve well-being for ourselves and others. We recognize our interdependence with other people and with the world in which we live.

## REFLECTIVE

We thoughtfully consider the world and our own ideas and experience. We work to understand our strengths and weaknesses in order to support our learning and personal development.

The IB learner profile represents 10 attributes valued by IB World Schools. We believe these attributes, and others like them, can help individuals and groups become responsible members of local, national and global communities.

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## How to use this teacher support material

The IB Diploma Programme *Film guide* (2017) contains all the necessary information and detail required to design, develop and deliver an IB Diploma Programme film course at standard level (SL) or higher level (HL). It is referred to as a guide, rather than as a syllabus, in order to ensure that every teacher develops a course that is suited to their particular school, to the nature and needs of their students and to their situation, location and resources. In the spirit of all IB Diploma Programme courses, therefore, each film course should be bespoke, unique and appropriate to its setting and the students. The course developed from the guide must prepare students for the assessment tasks outlined in the guide. It must help them to acquire and develop the required film skills and understandings, as well as develop the attributes outlined in the IB learner profile.

Each teacher needs to develop a course by making use of his or her individual strengths, expertise as an educator and filmmaker, and knowledge of his or her students, school and the culture of the community. An awareness of current film pedagogy, contemporary filmmaking practice, and developments in the professional world of international film are also significant if the course is to be authentic and relevant to students.

It is important that this teacher support material (TSM) is used as an accompaniment to the guide and not as a replacement for it, as it does not contain all the necessary information and detail that is required for teachers to develop their courses or for students to succeed in the assessment tasks.

This TSM is neither intended to be a prescriptive nor an exhaustive way of addressing every challenge regarding the film course. However, it is designed to support experienced and inexperienced film teachers alike and complement IB professional development. It is intended to help teachers to design or redesign their film course in line with the 2017 guide and to provide some support for the delivery of the subject.

The film TSM includes:

- advice on unpacking and understanding the course and the specialist film production roles that provide filmmaker perspectives for the learners
- advice on how to design and build a course, paying particular attention to the core syllabus areas, the film production roles and approaches to the assessment tasks' subject guide requirements, and the needs and backgrounds of the students
- advice on how to introduce and prepare students for the assessment tasks
- sample activities with accompanying handouts that are designed for teachers to use with students during the course
- materials designed to provide students with models and tools to support their learning and help them to fulfill the requirements of the assessment tasks autonomously, independently and confidently
- a comprehensive range of fabricated samples with assessor comments.

The best approach to this publication is to treat it as a collection of tools and resources to accompany the teacher's planner and the subject guide. It has been designed to help navigate teachers and students through the IB Diploma Programme film.

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## Unpacking the course

### The film course at a glance

You may find the following resources useful to distribute for your students.

- “The course at a glance for SL students”
- “The course at a glance for HL students”

### The architecture of your course

Your film course should be made up of the various building blocks that are presented in detail in the guide. Each block is **essential** and should be used to inform the other parts of the structure. As with most structures, it is important to begin with the foundation and build upwards. The assessment tasks should rest on the structure and should be informed by it (see figure 1).

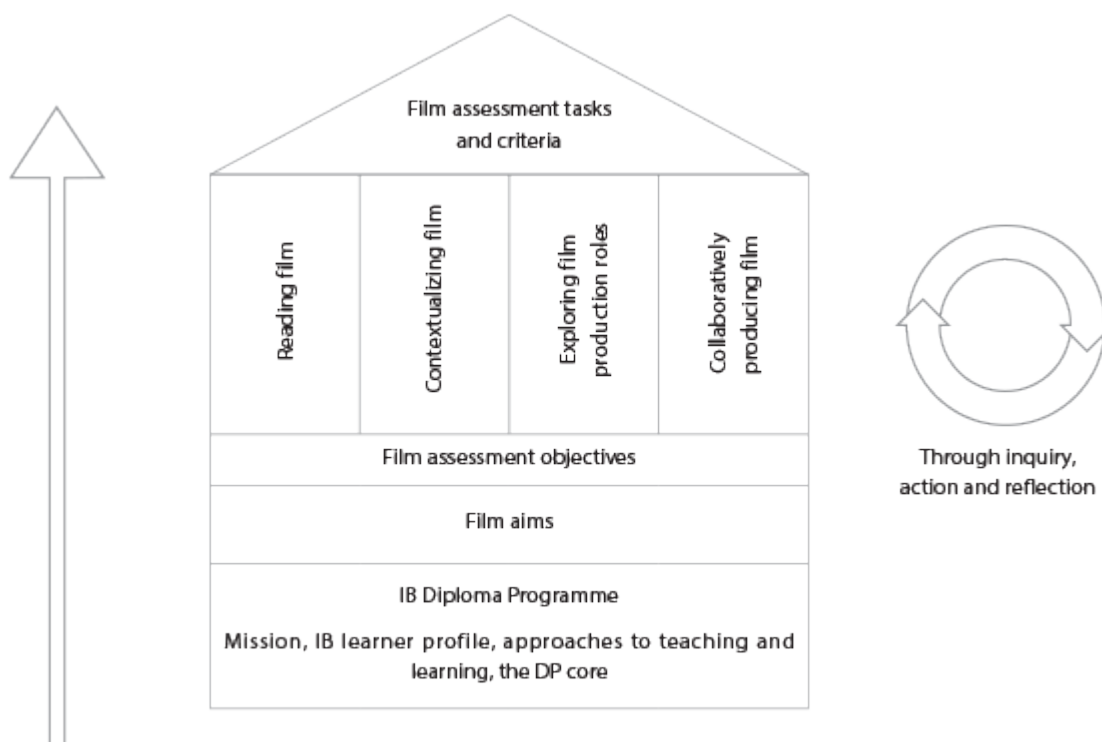


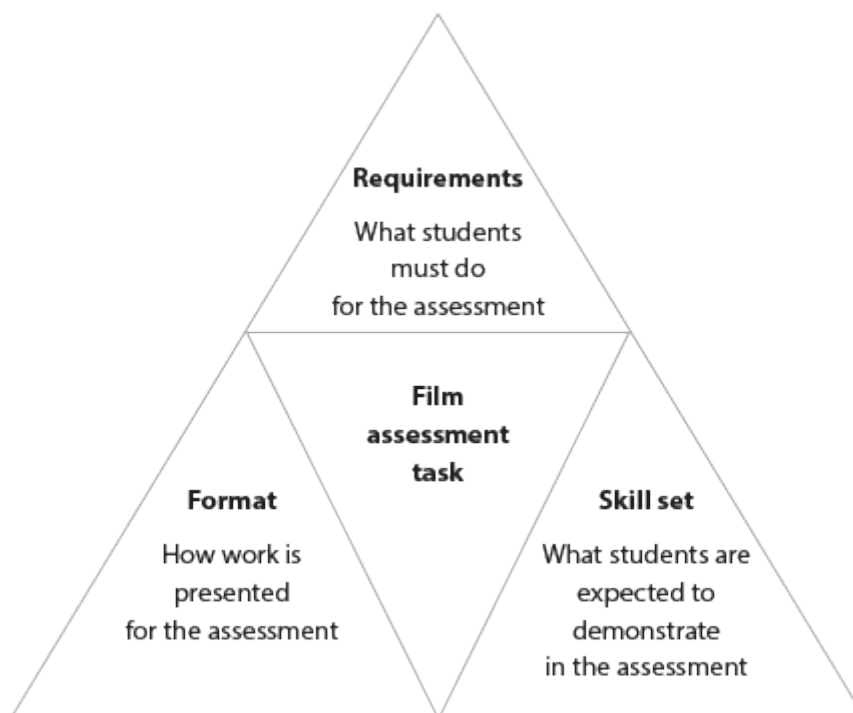
Figure 1 The architecture of the DP film course

### Backwards planning

Once teachers have developed the structure and various components of the course, and have clarity regarding the assessment tasks and criteria, they can plan the course backwards, beginning with the assessment tasks—the final destination—and plotting the journey to this point.

### The assessment tasks

Teachers need to be clear on the assessment tasks—the requirements, format and criteria that identify the skill sets and understandings the students need to demonstrate. The following chart may be helpful to make sure every segment is completed for each assessment task. This is also a good exercise to do with students to make sure they understand what is expected and required (see figure 2).



**Figure 2** Identifying the skill sets and understandings required for the film assessment tasks

## The IB learner profile

The IB learner profile is a key feature of the IB Diploma Programme. In planning the film course, it is useful to consider how film develops each IB learner profile attribute, and how each attribute is demonstrated through film and filmmaking. Teachers can use the “IB learner profile audit” to record this thinking.

## Approaches to learning

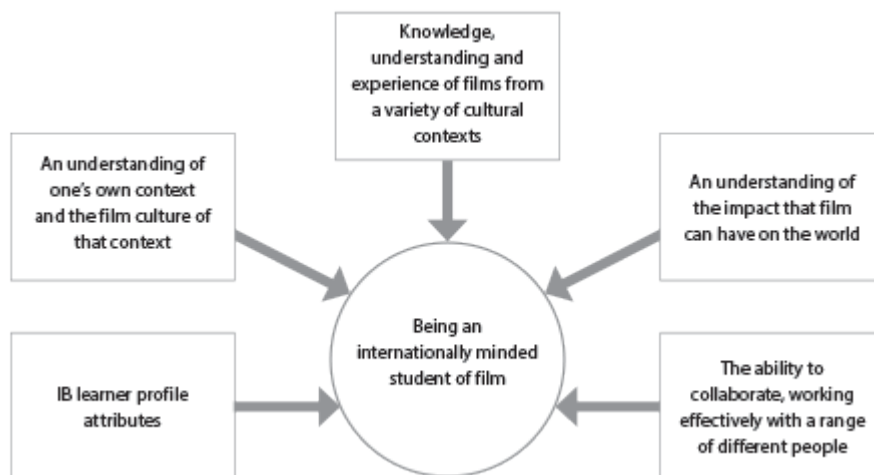
Teachers should consider the various approaches to learning and think about how students will develop these skills during the course, and in which areas of the course and assessment the skills need to be demonstrated. These approaches are:

- thinking skills
- communication skills
- social skills
- self-management skills
- research skills.

## International-mindedness

International-mindedness goes beyond simply experiencing and studying film from around the world. It is about developing internationally minded filmmakers and learners. Teachers should think about the following question and its relationship to the areas shown in figure 3.

**Question:** What does it mean to be an internationally minded student of film?



**Figure 3** Being an internationally-minded student of film

It might also be a good idea for teachers to engage students with this question at different points of the course and ask them to track how their definition changes.

## Guide to planning

The following important qualities should be addressed in the film course.

Quality	Description
Engaging	The course is enjoyable; it engages students and develops their curiosity. The material and concepts are age-appropriate and are made accessible through the teaching.
Student-centred and differentiated	The course develops individual student interests, passions, skills and understandings. It is designed with different types of learners in mind.
Rigorous	The film course fulfills all the formal requirements in the <i>Film guide</i> and prepares the students for the assessment tasks.
Authentic	The course is relevant and contemporary. The students engage with “real life” material, processes and tasks that are employed by filmmakers. Students understand their own contexts and create film to fulfill their own intentions, considering their audience and the impact they wish to have on others.
Practical	The course is taught through activity. Film is a collaborative, dynamic, visual, aural, synesthetic and kinesthetic practice, and the manner of teaching is appropriate to its form. Learning is through action and collaboration.
Broad	The course covers a range of areas of film, through both theory and practice. Students approach film through multiple film production roles.
Local and global contexts	The course includes the study of film history, movements, genres, styles, theories and material that are both local and from around the world. Students examine the links between film and its context, and understand that the study of film is also the study of the world we live in.
Transparent	The students understand the course, its aims and its requirements. They are familiar with the assessment tasks and criteria. They have a clear idea of their progress and development.
Organized	The course is carefully structured to ensure that all areas are covered, all requirements are met and all students are prepared for the assessment tasks. Time is allowed for reflection.
Coherent	The students experience the course holistically. They understand the relationships between discrete areas of film and the interrelated nature of the discipline.

Teachers may wish to use the “Guide to planning” chart (Insert appendix page number or hyperlink to PDF: 04 Guide to planning) to record specifically how these qualities will be addressed throughout the planning process. Consider how these qualities align with the pedagogical principles outlined below.

- Based on inquiry
- Focused on conceptual understanding
- Developed in local and global contexts
- Focused on effective teamwork and collaboration
- Differentiated to meet the needs of all learners
- Informed by assessment

## The film journal

From the beginning of the course, and at regular intervals, it is recommended that each student should maintain a film journal. The purpose of the film journal is both artistic (a record of processes, ideas and research) and pedagogic (a reflection on learning, challenges and discoveries).

It is both **retrospective**, looking at experiences that have already been encountered, and **developmental**, considering how things can be done differently in the future and recording intentions for future artistic and personal development.

Use the “Film journal ideas” handout (insert appendix page number or hyperlink to PDF: 05 Film journal ideas) to present and examine some ideas regarding different ways of recording artistic processes and learning. Use it as a starting point to identify and discuss different ways of recording.

### Sample activities

Students often need to be encouraged to experiment with different ways of recording their discoveries and experiences before they settle into a preferred style for documenting learning in film. Their styles will often vary depending on the particular area of work they are engaged in or the particular film production role they have selected. The following activities may be useful in helping students to develop their recording skills.

#### Activity 1: Retrospective reflection

Students often find the concept of reflection difficult to understand and are confused by what is required when they are asked to “reflect”. The exercise in the “What is reflection?” handout (insert appendix page number or hyperlink to PDF: 06 What is reflection?) focuses on retrospective reflection, exploring experiences they have already had. It helps students to begin to analyse what reflective writing entails.

#### Activity 2: Developmental reflection

This activity encourages students to look ahead. It is an essential part of learning as it provides students with the opportunity to identify and record some guidelines for their future development. It also encourages them to think about how they will apply their learning in future.

Once they have completed a project, ask students to record their responses and intentions, guided by the following four areas.

Type of reflection	Possible reflection activity
Retrospective reflection	Think back to some key learning you have experienced. Why do you think it was so significant for you?
Intentional reflection	List two or three things you intend to do with the skills you have acquired or the discoveries you have made. List two or three areas that you want to research or examine further.
Evaluative reflection	What worked well? What was challenging? How did you solve the problem? What did this teach you?
Action points	List things to remember for the future or things to do next. Treat this as artistic advice to your future self from your present self.

### Activity 3: Recording ideas visually

Ask students to look at the sketchbooks, storyboards and journals of different artists. They should consider the different ways artists have recorded their ideas and think about how these might be useful.

- Search online for “Derek Jarman sketchbooks—in pictures”

Suggested link: <http://www.theguardian.com/lifeandstyle/gallery/2013/aug/25/derek-jarman-sketchbooks-in-pictures>

- Search online for “Drawings for a master: storyboards from the films of Alfred Hitchcock”

Suggested link: <http://oneperfectshotdb.com/news/drawings-for-a-master-storyboards-from-the-films-of-alfred-hitchcock/>

- Search online for “Todd Haynes Collects Images to Guide the Feel of His Films”

Suggested link: <http://www.nytimes.com/2016/01/31/movies/todd-haynes-collects-images-to-guide-the-feel-of-his-films.html>

- Search online for “Moleskine Detour: Inside Beloved Creative Icons’ Notebooks”

Suggested link: <https://www.brainpickings.org/2012/12/06/moleskine-detour-book/>

### Activity 4: Discovering influences

An important part of studying film is discovering artists and filmmakers who make an impression on you. Most filmmakers are influenced by other films, filmmakers and filmmaking traditions. The film journal is a great place for students to consider and reflect upon films, filmmakers, scenes or techniques that really speak to them. These could be used later on to guide their own production work, or help students to develop their own sense of style.

After screening any film (feature, short or student-made) students should take a moment to record one aspect that they found compelling. Once they have done this, allow 15–20 minutes for the student to do further research on this (including biography, relationships to other films, technical commentary, and so on) to give them a better understanding of this influence.

Over the course of two years, students should have a substantial list of influences that they can then use to inspire their production work and guide them in their choice of topics for further study.



## Academic honesty and film

Academic honesty is mentioned throughout the *Film guide*, and teachers are reminded that students must acknowledge all sources used in work submitted for assessment. Where students use the work or ideas of another person, the student must acknowledge the source using a standard style of referencing in a consistent manner.

The IB does not prescribe which style(s) of referencing or in-text citation should be used by students. Film teachers may choose to recommend their own preferred style of referencing, as appropriate to the subject. As a minimum, students are expected to include name of author, date of publication, title of source and page numbers, as applicable. For example:

- Etherington-Wright, C and Doughty, R. 2011. *Understanding Film Theory*. New York: Palgrave Macmillan.

Where an electronic source is cited, the date of access must be included, along with the full address of the materials. For example:

- The British Film Institute. Film education strategy. 25 May 2016. <http://www.bfi.org.uk/education-research/film-education-strategy-have-your-say>.

Students are expected to use a standard style of referencing, and use it consistently, so that credit is given to all sources used, including sources that have been paraphrased or summarized.

With such a wide variety of materials influencing and inspiring film work, it is important that sources are not overlooked and that credit is given to all materials that have been used. For film, these may include some of the following.

- Participation in production workshops
- Films, television and broadcasts
- Online interviews with film professionals
- Lectures and lecture notes
- Images and photographs
- Audio recordings, podcasts and soundtracks
- Presentations and screenings
- Newspaper articles and magazines
- Online groups and forums
- Feedback and advice from others

Failure to acknowledge a source will be investigated by the IB as a potential breach of regulations that may result in a penalty imposed by the IB final award committee. The formal academic honesty requirements of the course can be found in the *Film guide* and other published materials pertaining to academic honesty in the Diploma Programme.

## Reading film and the textual analysis

### Start here

Pain is temporary, film is forever!<sup>1</sup>

(John Milius)

The support material for the core area of “reading film” has been developed to help teachers and students identify, hone and extend the skills required for the eventual successful completion of the textual analysis assessment task (SL and HL).

Each segment of the material is linked to a detailed activity that will allow both students and teachers to build confidence, knowledge and understanding of the role played by formal **film elements**, **cultural contexts**, styles and methods of film writing and research relevant to the academic study of film.

Combined with formal and informal in-class activities and exercises, as well as direct and ongoing teacher feedback to students, this material will strengthen the expertise and enrich the experience of those working in the film classroom.

The following guidance and activities may be approached in any order, piecemeal or as a whole. Teachers may choose to work through the activities as written, or may modify each segment according to individual and institutional needs and resources. It is possible for this material to provide a scaffold for a series of exercises that culminate in the creation of the final textual analysis assessment.

### The need to read

Read, read, read, read, read, read, read, read, read, read, read, read, read ... if you don't read, you will never be a filmmaker.<sup>2</sup>

(Werner Herzog)

Contradictory as it might seem, reading is central to the practices of both film analysis and film production. The question is, however, what does it mean to “read” a film?

There is one key assumption to begin with. Reading, whether it be a page from a book, a painting in a museum or a film you watch on your mobile device, is never passive. Reading involves attention to detail, the steady selection and accumulation of facts, information and knowledge, and ultimately connects both to one's own personal context and to the larger cultural and social fabric of the study of film as an academic discipline.

Reading film is a complex process that does not end with the final credits of a film but, as director Werner Herzog insists, is guided by ongoing practices of the search for meaning within the text of a film, in its structures, language and grammar as well as in the wider world of influences and factors that give shape to both individual films as well as genres, movements and more.

In other words, and as the *Film guide* states, the “reading film” area of the course and its associated “textual analysis” assessment challenges students to understand how meaning is constructed within and through film texts and calls for them to be able to view the production of these texts in broader frameworks.

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<sup>1</sup> *101 Great Filmmaker Quotes*. Filmmaker IQ. <http://filmmakeriq.com/2011/07/101-great-filmmaker-quotes/>. Accessed 30 May 2016.

<sup>2</sup> *Werner Herzog > Quotes*. Good reads. [https://www.goodreads.com/author/quotes/22565.Werner\\_Herzog](https://www.goodreads.com/author/quotes/22565.Werner_Herzog). Accessed 30 May 2016.

But how do students develop an understanding of how meaning is constructed in film? By starting with a film's smallest working parts and building up from there.

## Activity: Close reading an image

Scholars, in many disciplines, often use the term “close reading” to describe the careful, sustained interpretation of a brief passage of a text. A close reading often emphasizes the single and the particular over the general by giving sustained attention to individual words, syntax and the order in which the sentences unfold ideas.<sup>3</sup>

In film studies, close reading is a very similar task, which considers a single image, shot or short sequence in terms of its most basic formal components. (For more information on the practice of “close reading”, see the Harvard College Writing Center resource at <http://writingcenter.fas.harvard.edu/pages/how-do-close-reading>).

The following activity introduces the skills of close reading by asking students to investigate how *mise-en-scène* functions in a series of single still images. Prior to the start of the exercise, teachers should consult an online search engine, carry out research and gather a series of still images taken by a single photographer. These images should be printed or photocopied for students (where copyright permits) as well as included within a projected presentation, if possible. For example, Robert Frank's “The Americans” (1958) provides an easily accessible collection of distinctive but linked images of mid-twentieth century life in the United States.

1. Provide students with a brief overview of the key elements of *mise-en-scène* (for example, see: College Film and Media Studies: A Reference Guide (<https://collegefilmandmediastudies.com/>) and/or “Aspects of Mise-en-Scene—Film Art: An Introduction” located at <https://mubi.com/lists/aspects-of-mise-en-scene-film-art-an-introduction-by-david-bordwell-and-kristin-thompson>).
2. Working in small groups or pairs, provide the students with a single image from the gathered collection. Students work together to discuss the most significant elements of *mise-en-scène* that they can identify in the provided image. There is no need to offer extensive background or context on the image or collection; rather, the impulse is for students to create and determine meaning within the image through an exploration of *mise-en-scène*.
3. After small-group or paired discussions, students present their findings, using the projected images, to the wider class. Invite questions, critiques and discussion from the class as the group conducts a shared reading of each image.

## Strike a pose

What is cinema, if not the play of the actor and actress, of hero and set, of word and face, of hand and object?<sup>4</sup>

(Jacques Rivette)

*Mise-en-scène* comprises every visible detail within the frame, from props, sets, costuming, make-up, lighting and the use of space to the gestures and movements that an actor conveys with his or her face and body. Changing one element of *mise-en-scène* can radically alter the meaning of an image, shot or sequence and, in many ways, that is exactly what filmmakers do when they create a film.

Every detail is a choice—conscious or not—about the kind of story, message or meaning that a film communicates. Behind the scenes of any film is a collection of creative individuals who help make these details come to life. In other areas of the film course, students learn about, and assume, many of these creative production roles as they journey to become filmmakers themselves. It is therefore important to recall that “reading” a film is not a passive exercise but one that is, in many ways, as creative as the film production process itself. What happens if a student decides to alter, strike or shift an element of *mise-en-scène* found

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<sup>3</sup> *Close Reading*. Wikipedia. Wikimedia Foundation. [https://en.wikipedia.org/wiki/Close\\_reading](https://en.wikipedia.org/wiki/Close_reading). Accessed 30th May 2016

<sup>4</sup> Rivette, J, 1954. *The Essentials* in Hillier, J (Ed.). *Cahiers Du Cinema*. Vol. 1. 1985 Abingdon, UK. Routledge. p 134.

within an image, shot or sequence, and how might such changes inform the student's own practices of film analysis?

### Activity: Making *mise-en-scène*

When we “read” a film we also begin to experiment with our understanding of how the complex interaction of the details that we see on a screen relate to the meaning and interpretation that we form in response to this stimuli.

This activity builds on the skills from “Close reading an image” by asking students to create or alter an element of *mise-en-scène* from a chosen film shot or sequence and then to present their findings to their fellow classmates.

1. In small groups or in pairs, students locate a film shot or brief sequence of their choice. The shot or sequence may come from a film viewed in class, studied or encountered at home, a television show or online series or short.
2. Using the *mise-en-scène* resources above, students identify a significant element of *mise-en-scène* central to their understanding of the chosen shot or sequence and research how this particular element was created.
3. Provide students with the option to either “restage” or to “re-shop” their shot or sequence. In “re-staging”, students use course equipment or mobile devices to recreate their chosen shot or partial sequence while altering, modifying, replacing or substituting the identified element of *mise-en-scène*. In “re-shopping”, students use a photo-editing app or software to digitally manipulate, replace, substitute or modify their identified element of *mise-en-scène*.
4. The small groups or paired students create a “before and after” presentation, identifying the element of *mise-en-scène* that they explored and altered, as well as conducting a brief discussion of how changing this element impacted the overall meaning or message of the shot or sequence.

## Make a note of it

Badly seen, badly said.<sup>5</sup>

(Jean-Luc Godard)

The film scholar Timothy Corrigan begins each of his courses by inverting Godard's famous quote from *First Name: Carmen* (1983). For Corrigan, it is important for his students to understand that the “badly said” is also often “badly seen”—meaning that not only must we insist on complete attention to the films that we study but we must also demand fealty and care with how we talk and write about these films. As he continues:

Writing about film [is] a way of understanding and seeing the familiar in unfamiliar ways. To articulate an experience that is normally a rather muted experience allows a person to see more precisely and insightfully. Simply describing an image or a sequence alters profoundly our relationship with it, and that is a kind of awareness I want all my students to develop and refine.

(*University of Pennsylvania Almanac*. 27 January 2015. Volume 61, number 20.)

Reading and screening are linked practices at the heart of the study of film. When we read a close image or restage a sequence in a new and different way, we are actively intervening and interpreting a film, television show or a segment of online media. The next step is to write about it.

Writing about film can take many forms depending on the different audiences and goals at hand. However, regardless of its register or purpose, the foundation for film writing is screening notes. Screening notes, much like film production, can be divided into stages.

There are the notes and research that can be completed *before* watching a film. These pre-screening notes can include such information as the director of the movie, the production studio, the year and context in which

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<sup>5</sup> Screen: Godard's 'First Name: Carmen' Opens. New York Times. <http://www.nytimes.com/movie/review?res=9A0DE5D71638F930A3575BC0A962948260>. Accessed 30 May 2016.

a film was made, its stars and key personnel, as well as its genre, setting, and so on. Much of this information can be found online at resources like the Internet Movie Database or Wikipedia.

There are also the notes that are made *when watching* a film—perhaps not during an initial viewing but on subsequent or multiple viewing occasions. These are often notes that include shorthand abbreviations to help the student quickly record the impressions that they see or hear without missing a beat. (Search online for abbreviations based on the A/V scripting format. For example: <https://freelance101.files.wordpress.com/2008/10/script-abbreviations.pdf>).

In the days before digital media, film students often completed screening notes in darkened classrooms with illuminated pens or by the flickering light of a celluloid projector. Now, screening notes can be completed on a mobile device or a laptop—or by using the traditional method: pen and paper. No matter the method, the important thing is to look, listen, notice and note. As Jon Lewis advises his students:

Whether you are watching a film for the first time with other students or alone, the key is to recognize important, unusual, and transitional moments: a major event in the narrative, a (perhaps corresponding) shift in visual style or sound, an exemplary scene that stands out, a sound, a line of dialogue, or an image that is repeated in subtle variations in the film. These observations will help you decide which scenes to focus on for your [later] textual analysis.

(Lewis, J. 2013. *Essential Cinema: An Introduction to Film Analysis*. Page 285. Boston, MA, USA. Wadsworth.)

Finally, there are the notes that are created *after* viewing a film. Sometimes this post-viewing writing takes the form of transcribing or typing out handwritten impressions, abbreviations, ideas and comments. Often, post-screening notes include at least a paragraph or two that summarizes the overall narrative and plot of a movie. Significantly, these post-screening notes give students the time to digest and process the film that has just been screened and the opportunity to highlight any key words, scenes or shots that they think might help to define their overall impression of a film.

Combining these stages enable students to begin to create a formal textual analysis—they are actively writing about film.

## Activity: Screen it, see it, say it

This activity combines reading, screening and writing in a way that tones and trains both our attention spans and our note taking.<sup>6</sup> Before beginning, ensure that all students have both the writing tools (digital or analogue) and lists of vocabulary that they require. There is no need for students to memorize every film analysis term—they will learn by doing and writing.

Choose a scene (no longer than five minutes) from a film that is new to the students (that is, not previously studied). As with all of the activities recommended in this TSM, the film you choose should not be from the list of prescribed films for the textual analysis assessment task and cannot be used for the eventual assessment or extended essay.

1. Allow students to conduct initial research on the film (without identifying the chosen scene) you have selected. Students can compile their findings into pre-screening notes.
  2. Screen the film for the whole class. As this is a first-time viewing for the class, do not allow students to take notes during the viewing, but rather devote their whole attention to the movie.
  3. Immediately after the initial screening, play the chosen scene once while allowing students to compile and create as many screening notes as possible. They may use abbreviations, glossaries, lists—whatever tools or resources are at hand.
  4. Before the next class, instruct students to transcribe or type their notes, share any post-screening impressions and note key moments, shots or scenes.
  5. During the next class, return to the selected scene and allow students to compile and create as many screening notes as possible while you screen it ten more times—in each instance shifting the attention and analytical focus of the students.
- Watch the scene without any alterations.

<sup>6</sup> Davis, G, Dickinson, K, Patti, L and Villarejo, A. 2015. *Film Studies: A Global Introduction*. Abingdon, UK. Routledge.

- Watch the scene with the volume muted.
  - Watch the scene with the director's commentary (if available).
  - Watch the scene with the volume muted again.
  - Watch the scene without any alterations.
  - Listen to the scene with the image covered or minimized on your screen.
  - Watch the scene without any alterations.
  - Watch the scene, focusing on only one **film element** such as costume design, lighting or camera movement.
  - Watch the scene again, focusing only on that **film element** and with the volume muted.
  - Watch the scene without any alterations.
6. As a class, discuss the experience of multiple viewings. How did watching the same scene several times change or impact the class' understanding of both the scene and the film as a whole? Ask a student to share their screening notes—or excerpts from their screening notes—with others. Discuss how writing about film influences our analysis of film.

## Choosing a voice

I think being a critic helped me because it's not enough to love films or see lots of films. Having to write about films helps you to understand them better. It forces you to exercise your intellect.<sup>7</sup>

(François Truffaut)

Screening notes are only one of the ways that students can write about film. In fact, notes are really just the first step in the critical and analytic processes that make any good writing better. Truffaut is clear that the more one writes about films, filmmaking and film form, the easier it is to understand how complex, complicated and rich even the worst movies can be.

Just as every detail in a film's *mise-en-scène* is a choice causing ripples in its story, message or meaning, so too do the details and structure of writing about film trigger different possible readings and interpretations. Once students have completed their screening notes, the real work begins—deciding on the best register, style or voice that their critical writing should take.

Part of that decision will come down to choosing an audience and an outcome. Is the intention to personally persuade or to inform? Entice to a screening or enlighten with scholarly acumen?

The most natural thing to do after watching a movie is to share an opinion. “This movie was terrible!” or “This was the finest film that I've ever seen.” This is a form of evaluation that is immediate and instinctive. When paired with the powerful apparatus of screening notes, evaluation can become a fully-fledged movie review. This is the kind of film writing that is seen most often —two thumbs up, four stars or 90% Fresh. The film review is an esteemed and valuable voice in the conversation about film—helping us to decide what to watch and what to avoid.

But the movie review is not the only way for students to use their screening notes. In the academic study of film, movie reviews are very rare and sometimes, depending on the class, even forbidden. Why? At the heart of the review—no matter how detailed or critically engaged—is still a personal sense of engagement and judgment. This is not a bad thing, but film scholarship is more concerned with *how* a film text or movie functions or works than whether a movie was good or bad, boring or exciting, a triumph or a let-down.

Academic film textual analysis begins by asking how this film, scene, episode or clip actually works. After this first question, students are pushed to a series of follow-ups. What are the individual components of this particular movie image? Where did these components come from and why did the filmmaker choose them? What contexts might help us understand the film better? What have other critics written or talked about

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<sup>7</sup> Cardullo, B. 2011. *World Directors in Dialogue: Conversations in Cinema*. London, UK. Scarecrow Press, Inc. p 80.

concerning this movie? How did different audiences react to the film, scene, episode or clip? Answering these questions results in something very different to a film review.

## Activity: Persuade and inform

Begin this activity by spending a lesson or two introducing students to sample movie reviews and film analysis essays. In small groups, pairs and as a class, discuss some of the noticeable differences between the two types of film writing. What are the goals of each different type of film writing? Who are their audiences? What kinds of language, terms, style and methods do they use?

After the discussions, allow students to choose a film to view and create screening notes for outside of class. The film can be of any genre or level of “quality” but cannot be a film that is being used in another DP film or extended essay assessment.

Once students have completed their viewing(s) and screening notes, they should create two different documents (in addition to their screening notes).

1. **The movie review:** Students complete a short (one or two pages) highly opinionated and honest evaluation of their chosen film, offering classmates both detailed and persuasive arguments about why someone should, or should not, watch the chosen film. Students may adopt any of the common methods or tropes of film reviewing (two thumbs up, a Fresh rating, and so on) or create their own.
2. **The textual analysis:** Using the same film and screening notes, students complete a short critical analysis of one chosen sequence or scene. This brief analysis (about two pages) should focus on the *how* of the sequence or scene by exclusively exploring **film elements**, such as *mise-en-scène*, cinematography, editing and sound. No opinion, recommendation or evaluation should be offered.

Gather the student work (screening notes, movie review and analysis) into a film-writing portfolio. Ask students to create a presentation that identifies key moments in their portfolio and to discuss how their movie review and analysis create different understandings of their chosen film.

## Connecting the dots

Cinema is a matter of what’s in the frame and what’s out.<sup>8</sup>

(Martin Scorsese)

Reading, screening and writing about film is not only about what we see on the screen but also about how and why it is there in the first place.

What happens on screen—the intricate and elaborate play and positioning of **film elements**—is shaped and influenced by what happens off screen. It is important to remember that economic, geographical, historical, institutional, political, social and technological factors (among others) work to determine how a film looks, what audiences it reaches and maybe even why it was produced in the first place.

In other words, contexts matter.

Weaving together both formal analysis and contextual understanding can be a difficult endeavour, but with a little practice, research and time it can prove a powerful and enriching combination. Where one looks for context(s) also matters.

Many—but not all—21st-century film scholars have at their disposal more resources, more films, more databases and more social, economic and institutional data than at any time in the history of cinema. But how can students find this treasure trove of information, and how do they begin to sort through it all to find valuable insight into the moving image?

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<sup>8</sup> *Cinephile Follies*. 18 August 2011. The New Yorker. <http://www.newyorker.com/culture/richard-brody/cinephile-follies>. Accessed 30 May 2016.

## Activity: Let the hunt begin

Most students (and most teachers) rely on one or two single sources for all of their informational queries (in many Western nations right now, that source is generally Google or Wikipedia). What happens if, for a week, we try to locate, evaluate and examine different kinds of film scholarship and information without the use of a generalized online search engine?

Why would we try such a crazy thing? Knowing where to find film resources in the wild is essential to success as a film scholar and to connecting our formal film analyses (what happens on screen) to our exploration of film contexts (what happens off screen).

1. Using the film they used to create a movie review and a short analysis, students consult and explore your classroom, school, city and/or local university library and a few subject-specific film databases to learn as much as possible about their film from as wide a variety of sources as possible. The University of California at Berkeley Media Resources Center has an exemplary collection of possible sources located at <http://www.lib.berkeley.edu/MRC/FilmBibMenu.html>. Students might consider gathering some of the following (adapted from Davis, G. et al. 2015).
  - A review from your local newspaper.
  - A review from a major national or world newspaper.
  - A review from a fan blog or online community.
  - An article from a film trade periodical or film trade blog.
  - A physical book.
  - A memoir.
  - A production still.
  - A print advertisement (including online or archived) for your film.
  - An interview with the film's director and/or stars.
  - The film's original trailer.
  - An article about the film originally published in another language and translated into the language of the student.
  - A copy or summary of the production budget.
  - A technical article or review on the film equipment used in production.
  - A scholarly article from a peer-reviewed academic journal.
2. After a week of research, both in class and out, students create an online portfolio, blog or presentation that introduces their classmates to the most compelling resources that they located, how and where they found those resources, and how it extended and expanded their understanding of their film's multiple contexts beyond their initial screening notes, movie review and analysis.

## Bringing it all together

Cinema in India is like brushing your teeth in the morning. You can't escape it.<sup>9</sup>

(Shah Rukh Khan)

Reading, screening and writing about film—not to mention creating film, television and online media—does not happen in a vacuum. Film and filmmaking are always already embedded within a set of often overlapping perspectives and circumstances. In the *Film guide*, these are called “**cultural contexts**” and, for all of the assessment tasks, they refer to quite specific frameworks of understanding.

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<sup>9</sup> *Brainy Quote*. <http://www.brainyquote.com/quotes/quotes/s/shahrukhkh183783.html>. Accessed 30 May 2016.



As the guide states, **cultural context** appears in both the taught syllabus and assessment tasks, and involves consideration of some of the following factors, some of which may be blended (such as socio-economic factors):

<b>Economic</b>	Such as: <ul style="list-style-type: none"> <li>the economic classes and issues explored within a film's narrative</li> <li>the economic message or point of view of the filmmaker</li> <li>the economic influence or impact caused by a film or a film's production methods.</li> </ul>
<b>Geographical</b>	Such as: <ul style="list-style-type: none"> <li>the geographical location of a film's origin</li> <li>the region that is depicted in the film</li> <li>the colonial or post-colonial legacy addressed by the film.</li> </ul>
<b>Historical</b>	Such as: <ul style="list-style-type: none"> <li>the period in time in which a film was created</li> <li>the era or cultural moment depicted by the film</li> <li>the events or notable historical figures depicted in the film.</li> </ul>
<b>Institutional</b>	Such as: <ul style="list-style-type: none"> <li>the production, distribution and exhibition factors involved for a film</li> <li>the digital or analogue production and distribution factors involved for the film</li> <li>the budget and control factors involved in a film's production (independent vs. studio based).</li> </ul>
<b>Political</b>	Such as: <ul style="list-style-type: none"> <li>a film that attempts to persuade, subvert or create a political effect</li> <li>a film that has caused or incited political events or effects</li> <li>a film that directly addresses a political issue or concern.</li> </ul>
<b>Social</b>	Such as: <ul style="list-style-type: none"> <li>the communities, identities or issues represented in a film</li> <li>the social values, conventions and traditions represented in a film</li> <li>the use of the film by particular communities, identities or groups.</li> </ul>
<b>Technological</b>	Such as: <ul style="list-style-type: none"> <li>the tools, products and methods used to create a film</li> <li>the integration of distribution and exhibition technology into a film</li> <li>concerns and factors related to a film's sustainability and/or longevity based on the technology used to create, distribute or exhibit it.</li> </ul>

Something rather magical happens when the formal **film elements** (such as *mise-en-scène*, cinematography, editing and sound), the immediate experience of viewers (via screening notes) and the dedicated writing of film students and scholars are linked to a specific **cultural context**. Films begin to breathe and expand both their meaning and significance for both filmmakers and film audiences.

It would be impossible to isolate and fully understand every **cultural context** that might apply to an individual film title. That is because films are not static but living and changing texts that can be used, adapted and activated according to different times, locations, audiences and needs.

Where a film comes from, who made it and why, who paid for the production, and who was affected by its story are also all central questions that relate to **cultural context**. Addressing these questions explicitly requires time, effort and research, and is anything but haphazard or random. Writing about a film's context also takes the courage and fortitude needed to justify the particular perspectives and frameworks explored by a student, scholar or writer. Just as an individual film text is alive, so too are the contexts in which it is embedded.

A minute change in perspective—a shift from looking at a specific film from the point of view of the technological innovations and tools used in its production to that of its historical or geographical points of origin—can radically transform both how we view a film and how write about it.

## Activity: Change the lens

It is simple enough to understand that different films have different contexts. Films come from different places, are made in different eras, use different tools, address different political or economic purposes, are exhibited and distributed via different methods and are often seen by or depict different communities and identities.

Often, the same film title can also have different contexts that allow students to explore and link **film elements** to a diverse set of perspectives and lenses.

For this activity, students will learn to identify and research distinct **cultural contexts** and link them to their overall understanding of the film, a selected scene and **film elements**.

1. In small groups or in pairs, students identify and screen a film that was created in a different geographical location or historical period from their own. This film must not be a film previously studied in class or a film that has been, or will be, used for another DP film assessment or for the extended essay.
2. With their screening notes, these small groups or pairs should choose a specific scene to analyse according to the **film elements** of film studied in the class.
3. Using an online or analogue concept-mapping program (such as Coggle or MindMup, for example) ask students to provide information on each of the listed **cultural contexts** from the guide. This information need not be exhaustive but it will require some time and research. Each context explored should be linked directly to the selected scene and to a discussion of the relationship between at least one identified **film element** and the context being discussed.
4. Ask each group or pair to present their concept maps to the class. Discuss how shifting or changing the perspective of differing **cultural contexts** enriches and alters our understanding of both the selected scene and chosen film.

This TSM contains a condensed version of the textual analysis assessment task instructions that may be useful to distribute to students (insert appendix page number or hyperlink to PDF: 07 Textual analysis student handout).

## Start here

Cinema is a vast subject and there are more ways than one to enter it.<sup>10</sup>

(Christian Metz)

The support materials for the core area of “contextualizing film” were developed to help teachers and students identify, hone and extend the skills required for the successful completion of the comparative study assessment of the DP film course.

Each section is linked to a detailed activity that will build confidence, knowledge and understanding of the role played by different areas of focus within the study of film (including film movements, genres, styles and theories), the ways in which **cultural contexts** influence our understanding of film meaning and interpretation, as well as the methods of critical analysis and synthesis that lead to the presentation of film research through multiple media.

Combined with formal and informal in-class teacher-designed activities and exercises, as well as direct and ongoing teacher feedback to students, these materials will strengthen the expertise and enrich the experience of those working in the film classroom.

These sections and activities may be approached in any order, piecemeal or as a whole (although the specific activities are designed to work most effectively when approached sequentially). They may be used as they are or modified according to individual and institutional needs and resources. However, should a teacher wish to, these sections and activities might also be approached as a scaffolded series of exercises that culminate in the creation of the final comparative study assessment.

## Digging deep

To me cinema is one big tree with many branches.<sup>11</sup>

(Jonas Mekas)

Jonas Mekas—along with many other international archivist pioneers, such as Henri Langlois—spent his entire professional career searching out and preserving the lost, endangered and forgotten works of global cinema. Thanks to their efforts, film students and scholars now have access to a wider and more diverse range of resources than at any other time in the medium’s history.

How to organize this wealth of materials is an ongoing challenge for film students. One way to provide order to the overwhelming amount of films, television series, short works, online media, and so on, is to group similar texts together.

Film scholars often link films by their points of origin in time or location, by their expressed subject matter or manner of filming, by the expressed aims or objectives of individual filmmakers, and even by the conceptual implications that particular films might hold for different theoretical methods or schools.

The *Film guide* refers to such frameworks and groupings as a **film focus** and asks teachers and students to consider how film’s overall global significance over the past 140-odd years can be productively explored by adopting such a focus while directly linking it to specific **cultural contexts**.

For instance, a movement is a name given to a collection of films that are grouped together by virtue of the distinct convergence of their geography, time period **and** filmmaking style or method of production. Film history is replete with several well-known and widely encountered movements: German expressionism,

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<sup>10</sup> Metz, C. “On the Impression of Reality in the Cinema”. *Film Language: A Semiotics of the Cinema*. Web. <https://blogs.aalto.fi/researchinart/files/2013/02/Metz.pdf>. Accessed 30 May 2016.

<sup>11</sup> “Jonas Mekas on Filmmaking”. 5 December 2012. *AnOther*. Web. <http://www.anothermag.com/art-photography/2374/jonas-mekas-on-filmmaking>. Accessed 30 May 2016.

Italian neo-realism and the French New Wave are prominent examples and serve as touchstones for many students seeking to understand both film history and its impact on the society and culture. But there are many, many movements—some with equally famous names, some whose names are only just now emerging.

But how do we know which film movement should be considered worthy of research and investigation? The only way to know is to jump right in and start digging deep.

## Activity: So many movements

Begin this activity by spending a lesson or two introducing students to a few prominent film movements, either as part of a larger unit of study or as a stand-alone lesson. A detailed list of film movements has been included as part of this TSM. Examine and discuss the studied movement's particular geographical region, time period and unique approach to film style and/or genre.

For instance, a lesson on German expressionism would introduce some of the political, economic, social and cultural conditions of interwar Germany during the years 1919–1933, as well as some of the distinct techniques used by key German expressionist directors such as Fritz Lang, Robert Wiene and FW Murnau.

After this lesson and discussion, challenge students to locate, research and present their own lesson on film movements. The chosen movements can be prominent or lesser known, well established or just emerging. An important component of this activity is to push students to justify their choices with evidence and argument.

1. In small groups or pairs, students consult online research resources (including Wikipedia and the Berkeley Media Resource Center) to discover and explore two film movements that are associated with either a contrasting geographical region or time period (or both). Ensure that groups or pairs do not replicate the same movements to allow for the greatest diversity of results for the entire class.
2. Allow time for students to gather enough information about each film movement so that they can identify the **cultural contexts** that gave rise to, or influenced, their movement, as well as important names, film titles, images, methods and filmmaking techniques related to each movement. Groups or pairs should also provide an explicit justification for their choice of each film movement.
3. Provide an opportunity for the small groups or pairs to compile and reproduce basic course materials (excerpts from relevant readings, handouts, short class activities, selected scenes or sequences, and so on) prior to their scheduled lesson.
4. On the day of the lesson, allow small groups or pairs to lead the course through discussion, presentation and exercises.

## A genealogy of genre

It is often easier to discover a truth than to assign it to its correct place.<sup>12</sup>

(Ferdinand de Saussure)

The word “genre” is a common one, encountered in the disciplines of art, literature, music, theatre and film. At its most basic, “genre” means grouping similar kinds of styles and expressions together. Genres can change over time, evolve, mutate into sub-genres or join with other genres to establish hybrid forms or even completely new styles and modes of expression. Film scholars and theorists sometimes even contest the idea that “genres” even exist. The *Film guide* does not, however, go that far.

“Genre” is a useful term that can help students understand how the internal components of a film (such as its *mise-en-scène*, cinematography, editing, sound, and so on.), the kinds of stories they convey, as well as the types of effects they seek to provoke can provide an opportunity to organize our exploration of global film.

As another **film focus**, the study of genre relies on students to research and construct supported arguments that justify why we might consider two or more films as related to one another. These films could come from

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<sup>12</sup> Saussure, F. 1916 in Ding, E. 2010. *Parallels, Interactions, and Illuminations*. London, UK. University of Toronto Press. p 23.

radically different time periods or geographical regions but the power of genre can link them together. Film scholars have developed many tools to help in this process of association and, in the following activity, students are challenged to consider how best to assign “a fact” (or, in this case, a film) to its “correct place”.

## Activity: The genre DNA test

Begin this activity by conducting a whole-class brainstorming session asking to students to consider and identify any new genres or sub-genres that have appeared in film, television or online media during their lifetimes. Compile a list of these emerging genres and sub-genres and provide a copy to students. A comprehensive list of genres and sub-genres has been included as part of this TSM.

1. For the first lesson, allow small groups or pairs of students to choose one of the listed emerging genres or sub-genres. Students should use both classroom, school-based and online resources to gather as much information about this genre or sub-genre as possible, including the names of associated directors, actors, production personnel and studios as well as the titles of at least three films that best exemplify the chosen genre or sub-genre.
2. During the next lesson, or outside of class, in their small groups or pairs, students should create an online (or analogue) dossier that showcases the emerging genre or sub-genre, including the previously gathered information as well as images and screenshots from the chosen film titles that highlight specific techniques, codes and conventions and connect each of the chosen films to the emerging genre or sub-genre.
3. Challenge students to extend their research and dossier by linking their chosen genre or sub-genre to at least three historically significant and/or major genres in film (such as the Western, the musical, the screwball comedy, and so on). Specifically, ask students to consider how the codes, conventions and styles explored in their dossier have changed, revised and evolved over time with direct reference to evidence in the form of film images, screenshots, promotional materials, film clips, and so on.
4. Provide a lesson for small groups or pairs to present their findings to the whole class.

## Adopt a theorist

If we see very few things in a film image, this is because we do not know how to read it properly.<sup>13</sup>

(Gilles Deleuze)

Film theory is difficult.

For many students, teachers and scholars, the prospect of an extended foray into film theory can be daunting. Theory is often equated with arcane or obscure vocabulary and the logic-defying cognitive gymnastics sometimes employed by theorists themselves.

But there is a different way to understand the importance of film theory, and that is to begin to think about why a person would ever wish to think or write about film in such a dense and complicated manner to begin with.

Here's the secret about film theory: it takes films, television, online media (in fact, any kind of moving image) very seriously. Theory believes that the moving image is one of the most significant developments to appear in all of human history. Why is the moving image so important? Because films, television and online media saturate the lives of every 21st-century person.

Moving images provide daily and incessant templates for how to live, love and relate to each other. Some of these templates are not kind or just or reflective of the full diversity of human potential. Sometimes the images and media surrounding us can be reductive, simplistic or even actively limit the ways in which we might wish to live, love and relate to one another.

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<sup>13</sup> Deleuze, G. 1986 in Ford, H. 2012. *Post-War Modernist Cinema and Philosophy*. London, UK. Palgrave MacMillan. p 122.

Without theory—a film theorist might insist—how else could someone talk back to these images in order to find room for human freedom and individuality? That is also why there are so many different film theories to contend with: the more ways we can talk back to the moving image, the better.

So film theorists believe that they have a fairly consequential mission and, whether one agrees with that estimation or not, it can be a useful jumping off point for understanding why theory can seem so intimidating, lofty or abstract.

A **film focus** on theory asks us to consider the conceptual implications posed by particular film texts using specific film theories. Theorists and theories disagree about these implications even when examining the same film title. And that's OK. Film is an art to be explored, probed and scrutinized. Film texts, even those that might not be masterpieces, deserve our full attention—and that's what theories about film offer.

## Activity: Talking the talk

This activity consists of two related exercises that can occur over several weeks or a month of lessons. A list prominent film theories that are often encountered in the study of film has been included as part of this TSM. Provide this list to students prior to the start of this activity.

1. For the lesson, allow small groups or pairs of students to choose one of the listed theories. Do not worry if different groups or pairs choose similar or identical theories but do encourage the widest range possible. Using the full resources of the classroom, school, local library and the internet, allow students to gather basic information on their chosen film theory, including prominent theorists associated with it, time ranges during which the theory is (or was) active, as well as key written works that best exemplify the theory in action (including books, articles, interviews and more).
2. As a short-term research-based project, students in their groups or pairs locate a short passage (about a page) written by a theorist working within their chosen area. This passage should be a primary source of information and not a paraphrase or secondary review of the theorist's ideas or writing. Ideally, the passage should contain a reference to a specific film or filmmaker. Students may screen the analysed film if they wish but it is not necessary. However, they should locate and obtain a relevant short clip from the film to use as evidence for the next two steps.
3. During a lesson, in their small groups or pairs, ask students to “translate” their passage into everyday language. Ask them to be as careful and diligent as possible to maintain the full meaning and impact of the passage. They may use images and screenshots from the analysed film to help them replicate the theorist's argument.
4. Using the original passage, their translation and the short film clip, students will attempt to teach the whole class the basic argument of the theorist they studied. Students should also consider and present on the limitations of their understanding of the theorist as well as the limitation of their own translation.

## Making connections

A movie is not about what it is about. It is about *how* it is about it.<sup>14</sup>

(Roger Ebert)

Studying film—reading and screening film, as well as writing about it—involves a series of choices on the part of the student and scholar. There are the choices about which titles to watch, what forms of research to examine, which contexts and topics to consider and, ultimately, what kinds of connections might link them all together.

This synthesis of a **film focus** with specific film texts is a creative process and one that is ongoing. Pairing a film with a certain focus might seem inspired on one day and less than ideal on the next. Flexibility and a sense of playfulness are helpful for film students and teachers. Preparing for the comparative study assessment task should be no different.

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<sup>14</sup> *Review: Freeway*. Ebert, R. 24 January 1997. <http://www.rogerebert.com/reviews/freeway-1997>. Accessed 30 May 2016.

Regardless of its size or shape, every great project—whether it is a traditional research paper, an online blog post or even a multimedia presentation—needs a point and an argument. This is often called a “thesis” or a “topic”. Sometimes, developing a thesis can be the most difficult step in a project. Once a thesis is established, the subsequent gathering of evidence, no matter how difficult it might be to obtain, seems to have more of a purpose and an organizational drive.

In most projects, of course, these are twin steps in the pre-writing (or pre-production) stage. But what if a machine could do half the work for us?

### Activity: The film school thesis generator

This activity requires online access and is designed to help students and teachers understand the kinds of evidence that might be required to successfully justify the pairing of a **film focus** with a specific film title. Students are not expected to complete the project that they begin with this activity but to learn how to effectively identify relevant research and resources for a hypothetical persuasive and engaging film project.

1. For the first lesson, ask individual students to create a list of films studied in class, screened out of class and used for non-assessment projects in the course. Using this list, allow students to access the “Film School Thesis Statement Generator” (located at: [http://www.wonder-  
tonic.com/filmthesis/](http://www.wonder-<br/>tonic.com/filmthesis/)). Students should create and record as many sample theses using their film list as time allows. The more nonsensical the thesis generated the better.
2. Before the next lesson, ask students to choose the “best” generated thesis that is related to a specific film title.
3. During the next lesson, ask students to consult all available classroom, school and online resources in order to prepare a working bibliography relevant to the chosen thesis and film. Students should be encouraged to seek out specific works, textbooks, articles, theorists and additional films that might provide the most compelling evidence in order to justify their thesis.
4. Using both the thesis and bibliography, ask students to identify key scenes or sequences from the referenced film and to collect related images and screenshots using an online image search engine.
5. In Google Documents (or using a similar online collaborative writing platform), ask students to compile their information (thesis, bibliography and key scenes, sequences and images) into a clearly marked folder. (This folder will be used in two related activities discussed in “The splicing room” and “Going live” sections).

## The splicing room

Every collaboration helps you grow.<sup>15</sup>

(Brian Eno)

For most of the 20th century, film directors and editors would often find themselves hunched over strange metallic devices called “splicers”. Through the centre of these machines would run the accumulated raw footage of a film’s production. At precise moments, the collaborators of a film would physically cut the footage and join it back together in new and creative combinations. Film editing was a physical affair brought together by the work of many hands.

In the largely digital world of film production today, splicing still happens, but metaphorically—through the separation and joining of images within a software production suite. Cutting and arranging a film’s shots and sequences helps filmmakers tell a story. This process of splicing involves choices about the best placement and arrangement of a film’s component parts. Creating a complex and persuasive argument about film is, in many ways, very similar.

How should evidence be ordered and positioned? Where is the best place for a specific image or quote? How can a big idea about a film text be proven and justified? The splicer might be, increasingly, a relic of a different era of film, but its reliance on exactitude and planning still speaks to the power of collaboration.

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<sup>15</sup> “25 Quotes to Inspire Collaboration”. 23 May 2016. <https://www.teamwork.com/blog/25-quotes-inspire-collaboration/>. Accessed 30 May 2016.

## Activity: Editing a film (argument)

This activity requires online access and is designed to help students and teachers understand how gathered evidence and research might best be arranged to successfully justify the pairing of a **film focus** with specific film titles. Students are not expected to complete the project that they continue with this activity but should learn how to effectively plan, order and outline relevant research and resources for a hypothetical persuasive and engaging film project.

1. Pair students together and ask them to review the compiled information in their respective online folders. Allow time for students to brainstorm different ways in which they might combine and merge the two generated theses into one **film focus** connected with the two specifically identified films.
2. During the next few lessons, ask students to work together in real time using the chosen online collaborative writing platform. Creating a new shared document, students should begin with their updated thesis and carefully plan and order the sequence of their ideas, quotes and images in a way that best justifies their chosen argument. Students need not create an exhaustive or comprehensive essay-like document, but rather a mapped plan and outline that includes the most persuasive evidence that has been gathered.
3. In Google Documents (or a similar online collaborative writing platform), ask students to polish and store the shared outline and materials (including the new thesis, updated bibliography and key scenes, sequences and images) into a clearly marked folder. (This folder will be used in the next related activity discussed in the “Going live” section).

## Going live

Making a film is so scary and there's such a kind of void that you're working from initially. I mean, you can have all the ideas and be as prepared as possible, but you're also still bringing people together and saying, 'Trust me,' even when you don't necessarily trust every element.<sup>16</sup>

(Todd Haynes)

Even with planning and preparation, the creating and sharing of film work can be scary. Trust and compromise with others are pivotal ingredients in any long-term project, and the comparative study film assessment is no different.

Working in small teams or pairs can be frustrating at times—especially when seeking to merge and bring together the passion, expertise and goals of different students and scholars. Each of the activities in the *Film teacher support material* is designed to help foster a productive sense of collaboration and to aid in the eventual construction of successful, individual DP film course assessments.

Deciding on how best to present shared ideas can be equally tricky. Different types of arguments and evidence can be packaged and delivered in many different ways, each with their own possible pitfalls and triumphs. But with trust, compromise and a little courage, film students often find that the process and practice of working together can result in a final product that is much more effective, engaging and exciting than any created alone or in isolation.

## Activity: Choose your medium to deliver your message

This activity requires online access and is designed to help students and teachers understand how gathered evidence, research and shared ideas might best be combined to successfully present a **film focus** that is paired with specific film titles and a thesis or justified argument. Students are expected to use this activity to explore how effective planning and collaboration can be presented in select media forms.

1. Using the same student pairs that were established in the “Making connections” and “The splicing room” sections, ask students to review their online shared outline and materials (including the updated thesis, bibliography, key scenes, sequences and images).

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<sup>16</sup> “Haynes’s manual”. *The Guardian*. Hebron, S. 21 February 2003. Web. <https://www.theguardian.com/film/2003/feb/21/features>. Accessed 30 May 2016.



2. During the next few lessons, ask students to fill in each of their outlined sections with prepared notes, analysis and writing. Students may wish to implement a shared note-taking system (such as the Cornell method) or to take turns on a single shared document. Ask students to translate these notes into a working script that indicates the order in which each partner will present respective materials.
3. Students should research different methods and media for presenting the finished project including, but not limited to, a podcast or vodcast, a recorded PowerPoint or keynote-style presentation, a film commentary track or a combination of these. Ask students to consider and discuss how the selected media form will change, alter, enhance or detract from the materials and argument that they have created.
4. Once a media form has been chosen, allow students to record and construct the final project. Consider posting projects on an online shared platform so that their classmates may view and/or listen. As a class, discuss the merits of each chosen media form in terms of the effectiveness of the project's organization, polish and argument.

This TSM contains a condensed version of the comparative study assessment task instructions that may be useful to distribute to students.

## Start here

The support material for the core area of “exploring film production roles” has been developed to help teachers and students identify, hone and extend the skills required for the eventual successful completion of the film portfolio assessment task (SL and HL).

Each segment of the material is linked to a detailed activity that will allow both students and teachers to build confidence, knowledge and understanding of the practical phases of film production and the pursuit of **filmmaker intentions**.

Combined with teacher-led and student-led filmmaking activities and exercises, as well as direct and ongoing teacher feedback to students, this material will strengthen the expertise and enrich the experience of those working in the film classroom.

The following guidance and activities may be approached in any order, piecemeal or as a whole. Teachers may choose to work through the activities as written or may modify each segment according to individual and institutional needs and resources. It is possible for this material to provide a scaffold for a series of exercises that culminate in the creation of a final portfolio of film work in a variety of **film production roles**.

## Risky business

There’s nothing quite like the idea of failing spectacularly to excite a film maker.<sup>17</sup>

(Mike Figgis)

Being an IB learner requires students to take the lead in approaching unfamiliar situations and to explore and develop new skills and techniques in order to make new and meaningful discoveries. The *Film guide* is clear that the film portfolio task requires students to approach their learning with forethought, independence and a willingness to fail and try again.

While working in **film production roles**, students will inevitably encounter triumphs and challenges as they face new processes, skills, techniques and technologies. It is the role of the film teacher to encourage film students to embrace these challenges and give equal value to the areas that push and develop them as to the areas that come more naturally.

As the guide states: “It is important that students perceive the value of failure as part of their process of learning in this task from the outset. Students should be reminded that creative risk-taking does not allow for breaching rules regarding ethical content or the disregard of health and safety considerations.”

## It’s not just a phase

Today, I demand that a film express either the joy of making cinema or the agony of making cinema. I am not at all interested in anything in between; I am not interested in all those films that do not pulse.<sup>18</sup>

(François Truffaut)

Truffaut is correct. There are great joys and, at times, great agonies that come with making film. But before students can undertake meaningful production activities, it is important for them to understand the

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<sup>17</sup> 101 *Great Filmmaker Quotes*. Filmmaker IQ. <http://filmmakeriq.com/2011/07/101-great-filmmaker-quotes/comment-page-1/>. Accessed 30 May 2016.

<sup>18</sup> Truffaut, F. 1994. *The Films of My Life*. In Ebert, R. 2007. *Robert Ebert’s Four Star Reviews, 1967-2007*. Kansas City, USA. Andrew McMeel Publishing. p37.

fundamentals and organization required to do this effectively. Often, this understanding can help avoid the agony while amplifying the joy.

Creating film typically includes three separate phases (sometimes referred to as “stages”): pre-production, production and post-production. Although some of the work involved in these phases overlaps—and may often move back and forth rather than in chronological order—most production tasks and activities will fit within these three stages.

**Pre-production:** This is the phase of filmmaking before anything is actually captured on camera. All brainstorming, research, planning, storyboards, camera tests, scripting, and so on, are completed during this phase. There are a number of tasks to be considered for each **film production role**, as seen in the “Working in specialist film production roles” section of this TSM, and collaboration is important for the success of any completed film.

**Production:** This is the phase where students capture the audio and visual elements of their film. Whether it is to be a completed film or an experiment, this includes all of the work on set once the camera and sound begin rolling. The more thorough the pre-production work, the smoother and more effectively the production phase typically goes.

**Post-production:** This is the phase after all of the filming is complete. Students collate and transfer all of the recorded images and sounds and complete the editing. In addition to constructing a finished film from the gathered raw footage, this stage is where any special effects, soundtracks and titles are created. This is also where students are encouraged to carry out a test screening of their film as an opportunity to collect audience feedback and make changes before the final film is submitted.

Rarely does a film get created in any simple or direct manner from one phase to another. There are often unplanned setbacks that require further planning, the rewriting of scripts or the searching for new locations. Similarly, in the middle of the post-production phase a reshoot may become necessary, moving the film back into production for a short time. This is not merely something that happens in student films but is something that professionals also have to manage. This is part of the agony and joy of creation.

## Activity: Understanding the phases

Every role in making a film has some level of input in all three phases of the filmmaking process. It is important that students understand all of the elements involved in making a good film and do not, for instance, go straight into production without adequate time and thought for the pre-production phase.

This activity helps students to understand what is expected in each **film production role** and discover the ways in which these roles might interact or overlap each other.

1. In small groups or pairs, students brainstorm a complete list of tasks associated with each phase of production and, using the five main **film production roles** (cinematographer, director, editor, sound, writer), indicate who should be responsible for what. Which tasks need to be completed by whom? Once the groups have a complete list, ask them to share with another group to see if there are any that have been missed. This could be presented to the class or checked individually. The teacher should monitor the end results to make sure nothing significant has been missed or misplaced.
2. Assign each group one of the three production phases and ask them to carry out further research on this phase in terms of a professional film. What other roles are involved? What other duties are expected? Who collaborates with who? Invite students to share this with the class.
3. Pre-production is one of the most important areas and yet is often overlooked or rushed in student films. Once they have completed their research, ask the students to select one of the roles they have researched and work backwards from a clip. Ask them to select a five-minute clip from a film and from the perspective of their chosen role. They should then create or list the planning documents that would be required to make this. This may include script, storyboards, blocking plans, transitions or sound effects.

# Filmmaking 101

For the film maker must come by his convention, as painters and writers and musicians have done before him.<sup>19</sup>

(Virginia Woolf)

The technical elements of making a film can vary from the very basic to the highly complex. Before students create a full film, it is crucial for them to experiment with, and to operate, the available equipment while becoming more familiar with the process of filmmaking itself.

There are discrete and well-defined steps to filmmaking and each of these steps can be easily broken down into a series of approximately five to eight lessons. The quality of a student's first film can vary and it is recommended that groups approach familiar content in their early work so that the focus is on the processes of creating the film, rather than worrying too much about "unique" content initially. It is common for students to enter the course with different levels of prior knowledge. Teachers are encouraged to acknowledge these different skill sets and to encourage students to demonstrate leadership by sharing their skills and expertise. Teachers are not expected to be the technical experts when teaching film, and early experiments and projects offer a fantastic opportunity to gauge the ability and skill level within the class and to identify student mentors.

## Activity: One-minute film

### Pre-production

Working in groups of three or four (depending on the amount of equipment available—although, for this assignment, even a mobile device or smartphone is capable of acting as a camera), provide students with a stimuli or prompt. This could be a topic, theme or a starting point (similar to what you would use in theatre or for creative writing). Ask students to brainstorm a one-minute film. The amount of time you have for this introductory assignment will dictate the amount of time given and level of planning you can expect. This is a suitable time to introduce the elements of a good pitch and/or storyboard. One to two lessons should be enough for this process.

### Production

Dedicate one or two lessons to the basic instructions about how to operate the film equipment. At very least, this should include a camera, tripod and microphone. Once students are familiar with the basic functions, enable them to film their one-minute film. As there are bound to be questions, it is advisable to schedule this during class time and have students work on campus for this project.

### Post-production

Provide students with an introduction to editing a sequence and have them edit their film together. Adjust this to the level of expertise in the class but it is acceptable for this to be very basic at this point.

### Kick-starting projects

1. Selecting a starting point or prompt for the class will cut down the amount of time students spend in coming up with an idea. Inspiration for this prompt might feasibly come from:
  - an event or news item
  - an idea, issue, question or theme
  - an image or photograph
  - a prop
  - an existing film script or storyboard
  - a character (fictitious or real)
  - a location or establishment.
2. Ask students to create a one-minute public service announcement (PSA) based on an issue or theme of relevance to them.
3. Ask students to create a one-minute advertisement for an activity, club or event at the school or in the community.

<sup>19</sup> Woolf, V. 1926. In Bradshaw, D. Ed. 2008. *Virginia Woolf Selected Essays*. Oxford, UK. Oxford University Press. p 175.

### Timeline

1–2 classes for pre-production.

2–3 classes for production.

2–4 classes for post-production.

### Screening and feedback

It is useful for students to collectively critique their film work from day one, and students should include writing meaningful reflections and feedback in their film journals as part of their daily routine.

## Find a role model

Cinematography is a writing with images in movement and with sounds.<sup>20</sup>

(Robert Bresson)

Making film is not a solitary activity. Each person, working both behind the scenes and in front of the camera, offers something unique and vital to the final product. Film roles help us to understand and explore the distinct skills and practices employed by the full film production team. The *Film guide* identifies five key **film production roles**. In addition, there are a number of other potential (and emerging) roles that students may wish to explore. It is important that students have ample opportunity to fully explore at least three of the roles during the two-year course.

Teachers should be familiar with each of the five main “traditional” **film production roles** and be able to offer students advice and support as they explore each one. A section of this TSM is dedicated to the specialist **film production roles** and these materials should be reviewed with students to inspire, encourage and guide them with their independent explorations.

### Activity: Auditing my skills

Each role associated with filmmaking draws on a different set of skills. Students are expected to explore three roles over the duration of the course. Before they begin that journey, it is helpful for students to reflect upon their own skill set and determine the roles that they would find interesting, challenging and rewarding.

1. Students identify (either personally or in pairs) their personal strengths, weaknesses and interests in terms of the practical filmmaking process. Using the information contained in the “Working in specialist film production roles” section of this TSM, students should identify and select the role that they believe will be the best fit for them, as well as the one that offers the greatest challenge.
2. Students reflect on these selections. They then identify one role that they would like to work in for the film portfolio task.
3. After each student has selected their chosen **film production role**, ask them to research and select a film industry professional who is known for success in this role. Consider using online search engines and databases that list award-winning or nominated leaders in each respective field (including those honoured by the Academy Awards, the BAFTAs or in connection to an international film festival such as Cannes).
4. Once students have conducted research and gained a basic understanding into their chosen role, ask them to complete one of the suggested activities to build skills within their role.

Remember that all experiments and explorations (even completed early in the course) may be used as part of the student’s final portfolio. Students should be encouraged to use their film journal to document all pre-production, production and post-production activities and retain evidence of ongoing collaboration with others.

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<sup>20</sup> “Robert Bresson’s Notes on Cinematography Part 1”. <http://filmslie.com/robert-bresson-notes-on-cinematography-part-one/>. Accessed 30 May 2016.

## Let's start at the very beginning (pre-production)

My three Ps: passion, patience, perseverance. You have to do this if you've got to be a filmmaker.<sup>21</sup>

(Robert Wise)

Before students engage in the actual filmmaking process, there are important decisions to be made with regard to the group's or individual's goals and visions for the film. Students are encouraged to research, identify specific influences and use other films as inspirations. Students should consider and articulate the style, conventions and/or genre of film that they wish to express and explore as this will help to guide the filmmaking team and structure the overall project.

Once there is a general idea or concept for the film, students should continue researching their chosen role and begin to define personal goals that they wish to achieve in the film, including the types of skills that they would like to hone during the process.

Recall that the heart of this portion of the course involves both exploration and artistic risk-taking. It is important that students develop their own creative voice and are able to experiment, problem-solve and potentially attempt something that does not fit regular conventions.

The planning stage is arguably the most important phase of the filmmaking process. It is very important that students are familiar with planning for their own roles while also collaborating and communicating with others. Certain documents and practices are very role-specific, while others are key to all roles. All students should have a good understanding about how to read (and write) a script and how to create a working storyboard, as these are the two most commonly used documents in terms of communication and planning.

### Activity: Reading a script and creating a storyboard

Provide each student with a script excerpt or completed short script that is written using standard script formatting and includes dialogue, action and a change in location within the scene. This could be from a professional or student-made film.

1. Ask students to review the script and make notes in the margins pertaining to their specific **film production role**. Students should indicate everything they will need to prepare in order for them to be able to record this scene. Remind students that there are some things not in the script that they may want to add (for example, props or a soundtrack). Ask students to consider each character and location and think about what their role will need to plan, create and supply in order to make this scene believable.
2. Ask each student to create a storyboard for the sequence or script. Remind students that you do not need to be an artist—a stick figure can still communicate scale, composition and screen directions. By having students create a storyboard, they are learning to interpret a written planning document (the script) and apply it in a visual context. These skills are very important to any filmmaker and should be practised on a regular basis.
3. Invite students to work with people who selected a different role to themselves and communicate their ideas. This group then selects one of the storyboards or creates another final one that incorporates everyone's thoughts.
4. Extension: Consider having all people with the same role (all of the editors, for example) meet as a group and examine how much one script can alter depending on each person's vision and interpretation of the script.

## Taking action (production)

Cinema is a language. It can say things—big, abstract things. And I love that about it. I'm not always good with words. Some people are poets and have a beautiful way of saying things with words. But cinema is its own language. You

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<sup>21</sup> BrainyQuote. . <http://www.brainyquote.com/quotes/quotes/r/robertwise187099.html>. Accessed 30 May 2016.

have so many tools. And you can express a feeling and a thought that can't be conveyed any other way. It's a magical medium.<sup>22</sup>

(David Lynch)

The production phase begins at the start of the first day of filming and ends at the end of the last day of filming. This is the stage during which all of the prior planning and preparation come together to create the magic of filmmaking.

During production, all audio and visual material is recorded or captured. Production involves many creative and logistical challenges as students manage actors, locations and weather in addition to executing the tasks for their role. Thorough and comprehensive pre-production preparation will hopefully ensure the success of the production phase.

Before students begin on the production phase, they should have a basic understanding of the terms and equipment required to complete their tasks. Students should have already researched and practised the techniques required for their role.

Students are reminded to create and manage all documentation for this stage to fulfill later assessment needs.

## Activity: The basics of production

Students work independently or in pairs to complete one or more of the following assignments. These are simple one to two lesson activities that will teach students how to research and enhance their production skills and vocabulary.

### Rule of thirds

Search online for a video on “how to use the rule of thirds to get better composition in your photos”. Watch the video, then film five different examples of the rule of thirds (RoT).

Suggested link: <http://vimeo.com/14315821>

### Depth of field

Search online for a video on “demystifying depth of field”. Watch the video, then film three different examples of depth of field (DoF).

Suggested link: <http://vimeo.com/1213261>

### Three point lighting basics

Search online for a video or tutorial on “three point lighting”. Watch the video and then have a go at this yourself.

Suggested link: [https://www.youtube.com/watch?v=j\\_Sov3xmgwg](https://www.youtube.com/watch?v=j_Sov3xmgwg)

### Wide-angle lens

Search online for “how to use wide-angle lenses”. Watch the video, then film three different examples yourself.

Suggested link: <https://www.youtube.com/watch?v=P2tDU5A36ac>

### Telephoto lens

Search online for “lens compression explained”. Watch the video, then try filming three different examples yourself.

Suggested link: <https://www.youtube.com/watch?v=7Fzh9eQDhL4>

### Exposure settings (ISO, aperture and shutter speed)

Search online for “how to use and understand ISO, aperture and shutter speed”. Watch the video, then film three different examples of your own.

Suggested link: <https://www.youtube.com/watch?v=lin5OPKZYFc>

### Recording audio on location

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<sup>22</sup> Lynch, D. 2007. *Catching the Big Fish*. New York, USA. Penguin. p17.

Search online for “the three keys to great audio for video”. Watch the video, then film three different examples using the techniques observed.

Suggested link: [https://www.youtube.com/watch?v=FoW\\_a-D6AfE](https://www.youtube.com/watch?v=FoW_a-D6AfE)

## The cutting room floor (post-production)

That’s what I like about film—it can be bizarre, classic, normal, romantic. Cinema is to me the most versatile thing.<sup>23</sup>

(Catherine Deneuve)

The versatility of cinema—its overabundance of messages, ideas and themes, as well as its visual and auditory impressions—is no accident. Film is so varied by design, and perhaps no phase of filmmaking encapsulates these possibilities more than post-production.

Post-production can begin at any time after raw footage has been collected. Typically, this phase is associated with the work that occurs once the production phase is fully complete. The editor plays a key role during this phase as they sort, categorize, label and assemble the film into a first edit. In addition to the editor, the sound designer will work on the soundtrack, match or collect foley and other sound effects, and mix the various soundtracks together with the film.

It is important that all students are involved in post-production. The full and ongoing collaboration of all film team members is vital to the mood, tone and style of the completed film. During post-production, a film’s entire story or style can change and shift according to the selection of both visual and auditory elements, altering the audience’s reception and overall “reading” of the final film.

Although post-production can sometimes be one of the easier portions to manage, as the students are typically huddled around one computer, the editing phase almost always takes twice as long as expected. Technology inevitably introduces unplanned and unexpected challenges that can involve essential re-edits and late nights. For the perfectionist student, the film will never be complete and it is important for the teacher to monitor progress and encourage students to collaborate and reflect on their progress to make the best film possible in the time provided.

Highly committed DP film students can become immersed in this subject more than in any of their other DP subjects; it is the difficult task of the film teacher to help the most dedicated students recognize when enough really is enough.

### Activity: Post-production experiments

Students work independently or in pairs to complete one or more of the following assignments. These are simple two to three lesson activities that will teach students how to research and enhance their post-production skills and vocabulary.

#### Open door or coverage exercise

Coverage is about shooting a scene from a variety of angles and distances to provide enough raw material to put together an interesting and engaging edit. Using a three-shot minimum approach (or triangle coverage), shoot and edit the simple action of someone moving from one space to another.

#### Mood music

Students select a short clip of action they have shot and experiment with overlaying three different types of music or sound effects over it, making a note of the different mood that this evokes each time. Students should not use copyright music for this work if they plan to use this in their final portfolio. Search online for a poetry slideshow or a montage video of famous quotations or inspirational sayings.

Suggested link: <http://www.youtube.com/watch?v=9-5BIWmoMOA>

<sup>23</sup> Deneuve. C. 21 September 2005. *The Guardian*. <https://www.theguardian.com/film/2005/sep/21/features>. Accessed 30 May 2016.



### **Match-cut transition**

A match cut is the simple cutting together of two different elements (such as two different objects, spaces or compositions) that have strong similarities or “match”. When edited together, they suggest a link or continuity. Search online for “match cuts in film editing”. Watch the video, then film three different examples yourself.

Suggested link: <https://www.youtube.com/watch?v=El28XrjtcMI>

### **Production title intro sequence**

Search online for “movie production intro logos” and have a go at using the title generator in your editing software to generate your own production company animation sequence.

Suggested link: [https://www.youtube.com/watch?v=\\_BHLFzNqOU](https://www.youtube.com/watch?v=_BHLFzNqOU)

## Honing the craft

The cinema is more exciting than phosphorus, more captivating than love.<sup>24</sup>

(Antonin Artaud)

Filmmakers do more than create movies—they also engage in a lifelong journey of reflection about, and on, their creative process. The purpose of the film portfolio is to allow students to demonstrate and reflect upon their skills and experiences in a variety of different roles. Over the two-year course, students should participate in creating a number of exercises, explorations and films in at least three **film production roles**. Students are then asked to submit a film portfolio that best demonstrates their ability in three chosen roles for assessment.

The preceding activities are intended for students who are new to film. Once groups are more familiar with the basic production techniques, students should participate in a variety of short film assignments to hone and refine a variety of different skills. Every film a student makes will improve their skills, knowledge and understanding of **film production roles** and of filmmaking. Excerpts from **any** project may be used for submission in the film portfolio (as long as it fulfills the formal requirements set out in the guide).

### **Activity: Film project ideas**

#### **Working solo or in pairs**

The following can be used as one- or two-person activities for filmmaking.

#### **The chase scene**

Ask students to research a number of movie chase scenes and to create their own short version. Search online for “film school chase scene basics”.

Suggested link: <https://www.youtube.com/watch?v=N2X81IZy3uI>

#### **Backwards magic**

Ask students to film a sequence in reverse in order to give the impression of magic skills or paranormal abilities. Search online for “my magic hands video in reverse”.

Suggested link: <http://www.youtube.com/watch?v=torm50B2CQ4>

#### **Talk to yourself**

Shoot a scene in which a character interacts with herself or himself on screen using a simple split-screen effect. Search online for “split-screen effect”.

Suggested link: <http://www.youtube.com/watch?v=ZYwTD-zC79U>

#### **Working in groups**

The following can be used to ignite ideas for making a film in groups of three or four students.

#### **Silent film**

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<sup>24</sup> Artaud, A. In Sontag, S. Ed. 1988. *Antonin Artaud: Selected Writings*. Los Angeles, USA. University of California Press. p 181.

Watch two or three Charlie Chaplin or Buster Keaton films and attempt to mimic their style by creating a short silent film. Slapstick tends to work best for this.

### Documentary

Ask the students to select a local company, business or charity group of interest and create a short documentary about the work of this group. Alternatively, work with another subject teacher and encourage students to create a documentary about material that they are currently learning about in that subject (DP group 3 subjects work particularly well for this).

### Genre remake

Ask students to create a film that matches the conventions of a specific genre (Westerns, film noir and Bollywood musicals are particularly suitable). Students research the genre and create a scene or short film using the conventions they have researched.

## Purposeful portfolio preparation

The purpose of the film portfolio is for students to demonstrate the best of their ability in a variety of different roles. Over the course of two years, the students should have participated in creating a number of exercises, explorations and completed films in at least three **film production roles**. Students are then asked to submit a film portfolio that best demonstrates their ability in three chosen roles. For full details of the formal assessment requirements for this task, see the "Film portfolio" section of the *Film guide*.

### Film reel

Film production role 1	Film production role 2	Film production role 3
Best evidence from exercises, experiments, completed films or excerpts in the role	Best evidence from exercises, experiments, completed films or excerpts in the role	1 completed film (without credits)
3 minutes maximum (excluding the black slate)	3 minutes maximum (excluding the black slate)	3 minutes maximum (excluding the black slate)

For **film production roles** 1 and 2, breadth, diversity and the evidence of honed and refined skill are more valuable than just polished pieces of work. Students should carefully go over all of the work they have completed during the course and select the exercises, excerpts and completed films that best demonstrate their proficiency and skill in the chosen **film production role**. Another important element of this task is the student's **filmmaker intentions** in the creation of their film work. Although some of the clips the student might choose may well have originated as a teacher-led assignment (such as those activities listed previously), students should still have identified goals and influences for their work and, in their written portfolio pages, should provide evidence of the thoughtful reflections that led them to improve their skills in their subsequent film production tasks.

Students may include work that was created during lesson time, as well as film work that was created for the school or local community. However, all work must have been created during the DP film course and must fulfill the formal task requirements laid out in the guide.

### Activity: What have I learned?

Students should ask themselves the following questions when selecting work to be included in the film portfolio.

- Is this a good demonstration of my best work in the **film production role**?
- Does this demonstrate a new skill or learning?
- What were my influences?
- What research did I do?
- What else could I have researched to improve the quality of the work?
- What did I learn?
- What would I do differently?

- How might I use what I learned in another film?
- Are all the clips I have chosen the same? How can I include more diversity?

It could be very helpful for students to undergo this activity at the end of year 1 to help ensure work from the first year of the course is carefully collated and documented in readiness for the challenges of the second year. This process will hopefully lead them in identifying their individual filmmaker goals for year 2 of the course. Students may, for example, discover that they have only made comedies and that an exploration of a different genre would provide them with new learning opportunities.

This TSM contains a condensed version of the film portfolio assessment task instructions that may be useful to distribute to students.

## Working in specialist film production roles

Students at SL and HL undertake a variety of filmmaking exercises in a range of **film production roles** throughout the film course. These **film production roles** are identified in the *Film guide* as follows.

- Cinematographer
- Director
- Editor
- Sound
- Writer

They correspond to each of the following assessment tasks.

Assessment task	Film production roles
<b>Film portfolio</b>	<ul style="list-style-type: none"><li>• Cinematographer</li><li>• Director</li><li>• Editor</li><li>• Sound</li><li>• Writer</li><li>• One other clearly defined <b>film production role</b> not specified above.</li></ul>
<b>Collaborative film project</b> (HL only)	<ul style="list-style-type: none"><li>• Cinematographer</li><li>• Director</li><li>• Editor</li><li>• Sound</li><li>• Writer</li></ul>

Some of the skills required for each of these roles may often overlap. It is, however, advisable for teachers to develop discrete units of work that give students an understanding of the primary responsibilities of **each** of the **film production roles** and the opportunity to acquire the relevant competencies.

It is also important for students to understand that these roles work in collaboration with each other and that the skill set of one complements and enriches the work of another. Students are expected to explore at least three of these roles over the duration of the course.

Activities and detailed definitions for each of these “traditional” **film production roles** are provided below.

### Cinematographer

The cinematographer’s role involves the overall composition of the on-screen image—in terms of camera framing and picture composition, movement and lighting. The cinematographer’s primary role occurs during the production phase but they also play an important role in the pre-production and post-production phases. The cinematographer works closely with the director and editor throughout the process and is responsible for the set-up and use of any necessary equipment needed for the capturing of the image (including tripod, camera, lights and dolly).

This TSM contains a handout that lists the numerous tasks associated with the role of cinematographer that students may find helpful for their film journals or to guide their ongoing production work.

## 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)

## Generating evidence as cinematographer

Students are likely to generate the following types of evidence for assessing their work in the role of the **cinematographer**.

### Evidencing the role

- Findings of research on genre, conventions and techniques of influential films
- Notes from collaborations with other production team members such as emails, storyboards, photos, drawings for all three phases
- Notations on scripts, storyboards and shooting schedules
- Shot lists for each scene
- Notes and diagrams from location scouting including consideration of lighting, camera placement and movement
- Notes on test shoots
- Checklists of equipment
- Evidence of planning for new or tricky shots and sequences

- Production notes with evidence of choices made, changes to original planning and any issues that came up during the film shoot
- Notes and reflections after test screening

## Director

The director's role involves overall control of the artistic, dramatic and logistical aspects of the film, guiding the actors and technical crew to transform the script from page to screen. The director is a key member in all three phases of production and must be able to communicate well with all members of the team. The director collaborates, delegates and leads the team towards completion of the finished film. They also lead the team in defining the vision or concept of the film.

This TSM contains a handout that lists the numerous tasks associated with the role of director that students may find helpful for their film journals or to guide their ongoing production work.

### 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?

## Generating evidence as director

Students are likely to generate the following types of evidence for assessing their work in the role of the **director**.

Evidencing the role
<ul style="list-style-type: none"><li>• Evidence of research into the notable directors and genre or style of films that helped influence the vision and overall concept of the film</li><li>• Notes from any collaborations with other production team members such as brainstorming, lists, emails, storyboards, photos and drawings for each phase</li><li>• Evidence of location-scouting documentation and permissions</li><li>• Notes on casting, costume, prop and set-decorating decisions</li><li>• Evidence of timelines, shooting schedules and call sheets</li><li>• Diagrams of blocking and actor movement</li><li>• Scripts with director notes (including justifications for any changes made to the original scripts)</li><li>• Storyboards</li><li>• Production notes for each day of shooting—before and after: a set of expectations for the day and a list of what was achieved or not achieved; notes on ways to solve problems</li><li>• Post-production notes regarding length of scene, transitions, pacing, colour, special effects, sound choices and other noteworthy elements to be handled in post-production</li><li>• Notes and reflections after test screening</li></ul>

## Editor

The editor is responsible for assembling the audio and visual elements into the final film. Although their primary role is during the post-production phase, they also play an important role in the pre-production and production phases. Editors should consider pacing and narrative rhythm, the creation of tension and mood, as well as editing styles (continuity or montage) and transitions (straight cuts, dissolves, fades in and fades out) in terms of narrative purpose. Some genres/films may require additional techniques such as keying, masking, double exposure, advanced titling, subtitles, colouring, animation and special effects.

This TSM contains a handout that lists the numerous tasks associated with the role of editor that students may find helpful for their film journals or to guide their ongoing production work.

## 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.

## Generating evidence as editor

Students are likely to generate the following types of evidence for assessing their work in the role of the editor.

Evidencing the role
<ul style="list-style-type: none"> <li>• Evidence of research for the chosen genre, influences, techniques and skills learned relevant for the role</li> <li>• Notes from collaborations with other production team members such as emails, storyboards, photos, drawings for all three phases</li> <li>• Notes on scripts and storyboards with editor notes (including justifications for any changes made to the original script)</li> <li>• Production notes written after each day of shooting</li> <li>• Screengrabs of editing sequence before and after major changes have taken place, showing evidence of colouring, transitions, effects, and so on</li> <li>• Post-production notes—before and after each day of editing: a set of expectations for each day and a list of what was achieved or not achieved; notes on ways to solve problems</li> <li>• Evidence of notes and reflections after test screening</li> </ul>

## Sound

The sound role is responsible for the audio portion of the film, including dialogue, soundtrack and sound effects. Although the student may receive assistance in the creation of the sound, it is the responsibility of the sound person to direct, collect and assemble the sound for the film. The sound person’s primary role is during the production and post-production phases; however, they play an important role in the pre-production phase as they help plan the film. The sound person should consider volume, pacing, the creation of tension and mood, as well as style and transitions.

This TSM contains a handout that lists the numerous tasks associated with the sound role that students may find helpful for their film journals or to guide their ongoing production work.

## 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.

## Generating evidence for sound

Students are likely to generate the following types of evidence for assessing their work in the **sound** role.

### Evidencing the role

- Brainstorm notes regarding ideas, genre, concepts and group intentions
- Evidence of research for the chosen genre, influences, techniques and skills learned relevant for the role
- Notes from collaborations with other production team members such as emails, storyboards, photos, drawings for all three phases
- Notes on scripts and storyboards with sound notes (including justifications for any changes made to the original scripts)
- Sheet music, song lyrics or any musical planning necessary for the soundtrack
- Lists of locations and lists of any sounds that might help to make each location more realistic
- Lists of foley sounds needed for films
- Evidence of notes and schedules for the band, sound composer or musicians regarding pace, genre, mood, and so on
- Maps of each location showing placement of the recording equipment
- Checklists of equipment required for production
- Production notes after each day of recording
- Screengrabs of the editing sequence taken before and after major changes showing evidence of volume, audio transitions, soundtrack or effects
- Post-production notes—before and after: a set of expectations for the day and a list of what was achieved or not achieved; notes on ways to solve problems

- Consideration of how the finished film could have been improved (students should avoid blaming equipment or other people involved)
- Notes and reflections after test screening

## Writer

The writer is responsible for developing ideas and concepts, research, treatment, and the creation of the script. Although their primary role is during the pre-production phase, they also play an important role in the production and post-production phases. If a student is taking on the writing role, the script should (in almost all cases) have dialogue as an aspect of the work. Even silent films require a dedicated writer who helps to describe and determine action, create inter-title sequences and plot the overall narrative of a film.

This TSM contains a handout that lists the numerous tasks associated with the role of writer that students may find helpful for their film journals or to guide their ongoing production work.

### 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.

## Generating evidence for writer

Students are likely to generate the following types of evidence for assessing their work in the role of the **writer**.

Evidencing the role
<ul style="list-style-type: none"><li>• Evidence of brainstorms with the team regarding ideas, genre, concepts and group intentions</li><li>• Evidence of any research into the chosen genre and any influences for the production of the film, identifying conventions and developing style for the film</li><li>• Notes from collaborations with other production team members such as emails, storyboards, photos, drawings for all three phases</li><li>• Evidence of characterization development</li><li>• The pitch</li><li>• The treatment</li><li>• Excerpts of correctly formatted script with dialogue</li><li>• Notes from auditions and evidence of assisting with decisions regarding casting</li><li>• Notes on scripts with writer notes (including justifications for any changes made to the original script)</li><li>• Production notes after each day of shooting</li><li>• An evaluation of the script, at an artistic level as well as a technical level</li><li>• Notes and reflections after test screening</li></ul>

## Other film production roles

For the film portfolio, a student may select one of their **film production roles** to be outside of the traditional five roles explored above. This is intended to allow students to showcase additional conventional, as well as emerging, skills within the film course and to invite the use of innovative technology. What follows are some examples of other **film production roles** that a student may select. This list is not exhaustive and, if the student and teacher can make a solid case for another role (not on this list), they may proceed providing there is appropriate planning, documentation and skill development.

Please note: The “one other clearly defined **film production role**” may only count as one of the three **film production roles** selected for this assessment. The other two roles must come from the prescribed list.

The “other” roles explored here as examples are:

- animator
- costume designer
- art director
- music composer.

This TSM contains a handout that lists the numerous tasks associated with the “other” film production roles that students may find helpful.

## The role of animator

The animator role involves the creation of single frames edited together to create a moving image. This could involve a variety of media including hand drawn, claymation, stop motion and digital 2D or 3D animation. The animator is a key member in all three phases of production and must be able to communicate well with all members of the team. It is possible for a student to work independently and thus assume some of the other tasks typically associated with other roles. The animator is responsible for the design, creation and editing of all the animation for the film in their chosen medium.

### Generating evidence for animator

Students are likely to generate the following types of evidence for assessing their work in the role of the **animator**.

#### Evidence that could be submitted for assessment

- Findings of research on era, culture, social status, genre or any other relevant characteristics
- Notes from collaboration with other production team members such as emails, storyboards, photos, drawings for all three phases
- Notations on script, storyboard and/or shooting schedule
- Sketches or images of models, setting and designs
- Images or screengrabs of specific frames that help indicate creative decisions
- Production notes with a description of choices made, changes to the original plan and any issues that came up during the film shoot
- Notes and reflections after test screening

## The role of costume designer

The costume designer role involves the design and creation of the costumes for the film, with attention to texture, colour and look of the image. The costume designer’s primary role is during the pre-production phase but they will play an important role in the production and post-production phases. The costume designer will work closely with the director and cinematographer throughout, and is responsible for the design, creation or

acquisition of all the costumes for the film. This role should not be taken for assessment unless there is adequate need and creative potential for the student.

## Generating evidence for costume designer

Students are likely to generate the following types of evidence for assessing their work in the role of the **costume designer**.

Evidence that could be submitted for assessment
<ul style="list-style-type: none"><li>• Findings of research on era, culture, social status, genre or any other relevant characteristics</li><li>• Notes from collaboration with other production team members such as emails, storyboards, photos, drawings for all three phases</li><li>• Notations on script, storyboard and/or shooting schedule</li><li>• Sketches of costume design</li><li>• Costume list for each scene</li><li>• Production notes with a description of choices made, changes to the original plan and any issues that came up during the film shoot</li><li>• Notes and reflections after test screening</li></ul>

## The role of art director

The art director's role involves the visual style and overall design of the artistic image, including set, location, costume, make-up and props. The art director's primary role is during the pre-production phase but they play an important role in the production and post-production phases. The art director will work closely with the director and writer throughout, and is responsible for the design, creation or acquisition of everything needed to make the setting and actor fit the artistic look of the scene.

## Generating evidence for art director

Students are likely to generate the following types of evidence for assessing their work in the role of the **art director**.

Evidence that could be submitted for assessment
<ul style="list-style-type: none"><li>• Findings of research on era, culture, social status, genre or any other relevant characteristics</li><li>• Notes from collaboration with other production team members such as emails, storyboards, photos, drawings for all three phases</li><li>• Notations on script, storyboard and/or shooting schedule</li><li>• Sketches or notes for set design</li><li>• Sketches of costume design</li><li>• Prop list for each scene</li><li>• Wardrobe list for each scene</li><li>• Notes on test shoots for make-up</li><li>• Production notes with a description of choices made, changes to the original plan and any issues that came up during the film shoot</li><li>• Notes and reflections after test screening</li></ul>

## The role of music composer

The music composer role is responsible for creating or composing the music (vocal or instrumental) for the film. Although the student may receive assistance in the creation of the sound, it is the responsibility of the music composer to create, direct, collect and assemble the soundtrack for the film. The music composer's

primary role is during the post-production phase; however, they will play an important role in the pre-production and production phase as they help plan the film.

## Generating evidence for music composer

Students are likely to generate the following types of evidence for assessing their work in the role of the **music composer**.

Evidence that could be submitted for assessment
<ul style="list-style-type: none"><li>• Brainstorm notes regarding ideas, genre, concepts and group intentions</li><li>• Evidence of research for the chosen genre, influences, techniques and skills learned relevant for the role</li><li>• Notes on script/storyboard with notes regarding music (including justifications for any changes made to the original script)</li><li>• Sheet music, song lyrics or any musical planning created for the soundtrack</li><li>• Notes and/or schedule for band, sound composer or musicians</li><li>• Notes regarding key, pace, genre and mood</li><li>• Checklist of equipment required for recording soundtrack</li><li>• Production notes after each studio session</li><li>• Post-production notes—before and after each session: including a list of expectations for the day and what was achieved or not achieved; notes on ways to solve problems</li><li>• Consideration of how the music impacted the film and what (if anything) could have been improved (without blaming equipment or other people involved)</li><li>• Notes and reflections after test screening</li></ul>

# Collaboratively producing film and the collaborative film project (HL only)

## Start here

The support material for the core area of “collaboratively producing film” has been developed to help teachers and students identify, hone and extend the skills required for the eventual successful completion of the collaborative film project (HL only).

Each segment of the material is linked to a detailed activity that will allow both students and teachers to build confidence, knowledge and understanding of how to produce a completed film through collaboration in **core production teams** and individual work in **film production roles**.

Combined with teacher-led and student-led filmmaking activities and exercises, as well as direct and ongoing teacher feedback to students, this material will strengthen the expertise and enrich the experience of those working in the film classroom.

The following guidance and activities may be approached in any order, piecemeal or as a whole. Teachers may choose to work through the activities as written, or may modify each segment according to individual and institutional needs and resources. It is possible for this material to provide a scaffold for a series of exercises that culminate in the creation of an original completed film.

## Forming the team

A great movie evolves when everybody has the same vision in their heads<sup>25</sup>.

(Alan Parker)

The collaborative film project (HL only) is the major assessment for HL students. It is designed to draw on skills from all areas of the film course and enable students to create a final film that showcases the best of their work in film.

The first step in the project is for students to find a team. Students may work with one to three other students in the completion of this film, allowing for a **core production team** of a maximum of four students in total. Although students are required to work in a specific **film production role**, there is expected to be overlap in duties and students must collaborate with their peers to bring the project to successful completion. Selecting a group, therefore, is an important part of this assignment as students need to be able to collaborate successfully with their peers in the **core production team**.

### Activity: Goal setting

Before they form their **core production team**, it is a good idea for students to identify their personal strengths, weaknesses and intentions for the project in order to ensure that they begin with a clear rationale for what they want to get out of the project, and perhaps even clear genres or areas they want to work with.

1. Ask students to identify two core **film production roles** that they think they have the highest level of ability in. Students should make a list of the core skills needed for these roles and write down any areas where they may need to do further research or practice before embarking on the project to ensure they are as accomplished as possible before they start work on the project.
2. Students should then identify what skills and interests they are looking for in their **core production team** peers. For instance, a student who knows they struggle with scheduling might look for someone who is naturally very organized and who might be willing to handle scheduling logistics; a student who is determined to make a musical but has limited musical talent may look for someone who is able to compose a soundtrack. This process is intended to help students identify areas

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<sup>25</sup> Parker, A. 2009. In Hale, J.A. and Dunlap, R.F. Jr. 2010. *An Educational Leader's Guide to Curriculum Mapping: Creating and Sustaining Collaborative Cultures*. London, UK. Sage Ltd. p49.

where they could use support or areas of interest and should not be a list of criteria to be passed on to another team member.

3. Once students have identified some of their own strengths, ask them to identify a list of filmmaker goals (they should already have plenty of experience from this in their film portfolio work). This could be role-, subject- or style-based. Students should consider films they have viewed, filmmakers that have influenced them or styles that have appealed. It is expected that students will draw on other areas of the course in clarifying their intentions. Students should come up with a set of goals they would like to achieve in the creation of this project. Students may have more than one goal but they should be able to prioritize their list in order of importance.
4. The next step is for students to form their **core production teams**. This process can be a stressful experience for some students and it is recommended that teachers monitor or facilitate this process to make it as smooth, fair and inclusive as possible. It shouldn't be a process of picking teams publicly, but rather a process of discussion, negotiation and mutual agreement.
5. Once students are in their **core production teams**, students should be given some time to share their goals and areas of strength with their group. The following are some guiding questions to help them mutually agree a plan for how they will work as a team.
  - In what roles or skills do I feel most confident? Least confident?
  - Are there tasks in my role where I will need support?
  - What aspects of my schedule could become a problem and how can we manage this? For example, if a student is a high-performing athlete or works a part-time job every weekend, this information should be disclosed to the group now so that they can plan accordingly.
  - What is my number one goal for this film?
  - How do I plan to negotiate differences of opinion or conflicts that might arise?
  - How might the cultural context and/or personal contexts of the filmmakers impact their film and its method of production?

## Where to start?

The enemy of art is the absence of limitations<sup>26</sup>.

(Orson Welles)

Once the group is formed, students will need to come up with the main idea for their film. Keeping personal goals, influences and logistics in mind, students should map out ideas for their seven-minute (maximum) film and begin to develop a pitch.

### Activity: Igniting the flame

Coming up with an original idea is often one of the most challenging for students. The following are a few activities to get the creative juices flowing.

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<sup>26</sup> Jaglom, H. In Squire, J.E. Ed. 2006. *The Movie Business Book*. Berkshire, UK. Open University Press. p.54.



## Creating a character

Each student creates a character—the more interesting the better. This does not need to be the protagonist of the film but simply a person that might be included in the film to some extent. The student should create a full character profile including likes, dislikes, demographic information and deep, dark secrets. Encourage each group member to pitch their character to the group and see if a story can be started around one of them.

### What if?

Students can play the “What if?” game, where they think of an ordinary situation or location and ask each person to come up with the craziest “what if?” scenario. It is important to remove logistics and parameters from the original brainstorm for this game. For example: You’re at a bus stop ... what if: a bird flies into your head? the man beside you has a heart attack? a dog starts speaking to you? a dinosaur sticks its head out of the bushes? ... From the list generated, which could make the most feasible starting point for a film?

### Story plotlines

Students research one of the following story plotlines (we see these in films all the time). Using one of these plotlines, students bring in their own experience and adapt it to fit the provided story arc.

Plotline	Example movies
Monster in the House	<i>Alien</i> (1979), <i>The Exorcist</i> (1973), <i>Jaws</i> (1975), <i>Jurassic Park</i> (1993)
Golden Fleece	<i>Back to the Future</i> (1985), <i>Star Wars</i> (1977), <i>Wizard of Oz</i> (1939)
Out of the Bottle	<i>Bruce Almighty</i> (2003), <i>Liar Liar</i> (1997), <i>The Mask</i> (1994)
Dude with a Problem	<i>Die Hard</i> (1988), <i>Schinder's List</i> (1993), <i>Titanic</i> (1997)
Rites of Passage	<i>10</i> (1979), <i>28 Days</i> (2000), <i>Ordinary People</i> (1980)
Buddy Love	<i>Dumb and Dumber</i> (1994), <i>Rain Man</i> (1988), <i>Thelma and Louise</i> (1991)
Whydunit	<i>Chinatown</i> (1974), <i>Citizen Kane</i> (1941), <i>JFK</i> (1991)
The Fool Triumphant	<i>Forrest Gump</i> (1994), <i>City Lights</i> , <i>Charlie Chaplin</i> (1931)
Institutionalized	<i>American Beauty</i> (1999), <i>Animal House</i> (1978), <i>The Godfather</i> (1972)
Superhero	<i>A Beautiful Mind</i> (2001), <i>Batman vs Superman: Dawn of Justice</i> (2016), <i>Bram Stoker's Dracula</i> (1992), <i>Gladiator</i> (2000)

(This list has been adapted from Snyder, B. 2005. *Save the Cat*. Studio City, CA, USA. Michael Wiese Productions. [www.savethecat.com/](http://www.savethecat.com/).)

### Alternative prompts

Other prompts for igniting creative film ideas could come from the list below. Students select one of these and rapidly draft a beginning, middle and end for the selected prompt. They share this with their group to identify strong suggestions.

- An encounter
- A twist of fate

- A surprise
- An oddball
- A disruption
- A dream

(This list has been adapted from Lanier, T and Nichols, C. 2010. *Filmmaking for Teens: 2nd Edition: Pulling Off Your Shorts*. Studio City, CA, USA. Michael Wiese Productions.)

## Teacher as executive producer

The HL collaborative project is a long-term and large-scale assessment. It is, therefore, important that teachers support students without influencing their creative ideas or solving all of their problems for them. There is a fine line between allowing students the freedom to make their own decisions (and mistakes) and supporting them to be successful. For the collaborative film project, the teacher's main role should be to approve scripts (pitches) in terms of the content, and to ensure that students are realistic in their expectations. Teachers are also encouraged to help students manage their time by setting clear deadlines in their role as "executive producers", to facilitate technical support and oversee any (generally non-existent) budgets.

### Support activities

Specific support activities are likely to involve the following.

#### Pre-production

- Assist with the formation of groups and provide leadership where needed. This can be the most important stage of the process as a poorly formed group is more likely to have issues as the collaborative project progresses. Help students set clear goals and develop strong communication skills from the beginning.
- Students should pitch their ideas to the teacher. The teacher should approve the script and identify any potential problems before students spend hours going in the wrong direction. For example, ask: Is this doable? What is the plan? How are you going to achieve this? How are you going to find the right location? It is important to ask these questions and let the students work it out for themselves, as opposed to providing them with the answers. Overall, the teacher should hold the power of veto, and it is strongly recommended that this is used.
- Set clear target deadlines and help students create a schedule to achieve this. At the minimum, students should have a target date to complete each phase of the filmmaking process (pre-production, production and post production). Students often take too much time in pre-production, which does not leave enough time in post-production and can negatively affect students in the editing and sound roles, and can impact the overall quality of the film.

#### Production

- This can be trickier to manage as often film students work off-site or out of school hours. It is a good idea to establish a regular review session to monitor the progress of each student (and to make sure that progress is being made).
- Teachers must ensure that students are staying within the guidelines for the assessment. This could be in terms of limiting mature content or vetting non-student help to ensure that all creative decisions and actions are completed by the students themselves. This can be tricky with production work off-site so it is recommended that teachers regularly view student work and meet with them to review progress.
- Issues with team dynamics often begin during this phase and it is important to allow students to work out their own issues, while teachers should provide support and strategies for students dealing with conflicts. Having students keep a regular journal during this time is a good idea as it allows the students an opportunity to vent their difficulties, but also to reflect on what is going well and what could improve. It is important that the student takes ownership for their own contributions and is able to see each challenge as an opportunity for learning.
- Students must allow enough time for post-production. If students face a number of setbacks (as they often do), it is a good idea to encourage the team to come up with a plan B. This may mean that one member ends up picking up more than their share or that there are last-minute changes to the script. Remember that you are there to support the students as best as you can, and guide them towards the best solution that will benefit each student.

#### Post-production

- Teachers will need to help monitor deadlines and support students whose key roles are in the post-production phase. Depending on the resources available, this may include helping to schedule computer times and access to editing and sound facilities. Students tend to be the most stressed during this phase and it is important that the teacher offers as much support as possible
- It is important that teachers ensure that all group members are engaged in the process until the end. Writers and cinematographers often feel that their contribution is done; however, it is important that these students continue to collaborate and are active team members until the project is complete. For further clarification on how each role can contribute in each phase, see the detailed **film production role** guidance in the “Delivering the course” section of this TSM.
- Teachers should set up, or encourage students to arrange, a test screening of their film. The purpose of this is to allow the filmmakers an opportunity to receive feedback on their film from a smaller audience before a larger screening. This should occur while there is still time for students to make changes and alterations to their film. Even if the film is not in complete form, there is value for students to get feedback on a partial edit before submitting the completed film.

## Project report

In addition to the film, students must submit a project report. It is important that this is created concurrently to the three production phases and is not an afterthought. Although portions of it may be completed at the end, it is the intention that this is a document to support the student throughout the filmmaking process and provide the teacher/examiner with a further understanding of intentions, influences and skills learned.

### Influences and intentions

Students are expected to provide clear examples of any person, film or body of work that has influenced them in the creation of the film. This could be in terms of the content, genre or specific stylistic elements executed in the selected role. As this is the culminating assessment for HL students, it is expected that students will draw from other areas of the course and will be familiar with conventions and film language appropriate to the film.

It is recognized that these are student films and so perfection in the completed film is not necessarily the goal. Students who clearly articulate their goals and intentions are more likely to get rewarded for their efforts, regardless of the final outcome. Teachers should help students formulate realistic goals and include these in the written report. Equally important to the intentions, students should offer thoughtful reflections indicating to what extent they met their intentions (either as an individual or as a team).

### Evidence

Students should create and store evidence for all three phases of production. Detailed examples of appropriate evidence have been provided for each **film production role** as part of this TSM. Although screengrabs and production photos may be included, the idea is that the evidence selected should demonstrate the planning the student did, in addition to a documentation of the process. Photos from other films, website excerpts and film posters should be kept to a minimum. Encourage students to include evidence they personally created that helps to support both their role and their intentions.

Although some documents maybe be used by the full group (for example, the script) any evidence that the student uses must include their own personal notes or planning. For instance, a cinematographer could submit a script with lighting notes in the margins as meaningful evidence, but simply submitting a script that was written by another team member would be viewed as weak documentation.

It is important that any evidence submitted is legible and readable after being uploaded. The teacher should help monitor and ensure this before submitting the evidence.

### Role focused

It is important that students clearly articulate their personal contributions to the film and the level to which they collaborated with their production team. This does not mean students should see this as an opportunity to complain, blame or criticize the role of another member of the production team. Any discussion of the collaboration process should be focused on idea sharing, problem-solving and lessons learned while working with other students. It should be clear from the production report how the student contributed in each phase and how this made an impact on the finished film.

# Taking stock

A lot of times you get credit for stuff in your movie you didn't intend to be there.<sup>27</sup>

(Spike Lee)

Students are expected to offer an evaluation of their work. This evaluation should include an overall critique of the completed film, but also a reflection on the full process.

Similarly to how one “reads film”, students should provide an artistic evaluation of their own work, indicating their original intentions and how they wanted to create meaning in their own film. Students may also touch upon some of the logistical challenges and discuss how they or their **core production team** overcame these challenges. The final part of the evaluation section involves discussing the collaborative process of making the completed film. Students are asked to provide a reflection on their own contribution as a member of the **core production team** and discuss how this intersected with other team members.

This evaluative work is not meant to be a synopsis of how the film was made, who was late, a daily journal or a blow-by-blow account. Not everything needs to be included in the section; it is meant to draw out the portions of the film worthy of further evaluation (and there is also a strict word limit to encourage this). The film report should provide the teacher assessor with carefully selected, relevant information about the background to the production of the film, which will help to clarify their understanding of the student's original intention and vision.

## Activity: Scrutinize the evidence

Evidence for the report can take the form of photographs, written and handwritten documentation, scripts, storyboards and valuable planning documents. Scans of original brainstorm notes, and emails containing feedback from the core production team, will provide much more valuable insight than, for example, a screenshot of a text message stating that a crew member is running late. Before selecting a piece of evidence, students should ask themselves the following questions.

- Does this provide further clarity as to my intentions as a filmmaker?
- Is this evidence relevant to my role?
- Does this evidence provide further understanding about the intentions, planning and execution of collaboration?
- Is this piece of evidence entirely my own work? Do I need to acknowledge the source or another team member?
- Is it clearly readable?
- Would the report feel incomplete without this piece of evidence?

Students should be familiar with the difference between providing a critique or close reading of a film and reflecting on the process that contributed to its creation. Examining one's own work is always harder than evaluating the work of others, and students should practise this skill as a compulsory aspect of all of their film projects (regardless of the length of the work created).

When students critique a piece of work, they are essentially providing an evaluative interpretation that may influence someone else's opinion of the film or even their decision to watch it. More complex critiques will offer further insight into the filmmaker's intentions and should draw out the meaning of the film and how it has been portrayed and captured.

Offering a reflection is a much more personal endeavour, where a student considers their own skills, contributions and finished product with the intent to learn from the project in order to improve and move forward. A reflection will typically include some acknowledgment of the student's strengths and weaknesses. This could be in direct relation to their role, to their overall skills or their ability to collaborate. A reflection is not meant to be a recap of events, but rather a personal study where students look for ways to improve and celebrate things that they have already achieved.

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<sup>27</sup> “101 Great Filmmaker Quotes”. Filmmaker IQ. Web. <http://filmmakeriq.com/2011/07/101-great-filmmaker-quotes/>. Accessed 30 May 2016.

This TSM contains a condensed version of the collaborative film project (HL only) assessment task instructions that may be useful to distribute to students.

## Student and teacher handouts

The following pages contain materials and resources that may be shared for use with your students or used for your own planning.

1. The course at a glance for SL students
2. The course at a glance for HL students
3. IB learner profile audit
4. Guide to planning
5. Film journal ideas
6. What is reflection?
7. Textual analysis student handout
8. List of film movements
9. List of film genres and sub-genres
10. List of film theories
11. Comparative study student handout
12. Film portfolio student handout
13. The role of cinematographer
14. The role of director
15. The role of editor
16. The role of sound
17. The role of writer
18. Other film production roles
19. Collaborative film project student handout (HL only)

# 1. The course at a glance for SL students

## PDF HANDOUT

Core syllabus requirements (SL)			
	Inquiry	Action	Reflection
Reading film	<p>Students will:</p> <ul style="list-style-type: none"> <li>explore a variety of film texts (including narrative, documentaries, television shows and shorts) that originate from various <b>cultural contexts</b>, gaining an understanding of how <b>film elements</b> combine to create meaning</li> <li>research and respond to a variety of film texts, using both primary and secondary sources, identifying how the film texts are constructed and the ways in which choices in <b>film elements</b> create meaning</li> <li>acquire and develop technical and critical film terminology to support their analysis.</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>experience discussing film sequences and film texts through a variety of key film concepts</li> <li>document their own interpretations of how meaning is constructed through <b>film elements</b> in film sequences and how these relate to the entire film texts from which they belong</li> <li>analyse and deconstruct a variety of film sequences and film texts, showing an awareness of the <b>cultural contexts</b> from which the film texts originate.</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>consider and link <b>film elements</b> and <b>cultural contexts</b> within film texts they have studied, as well as to other films they have experienced</li> <li>reflect on their analysis of <b>film elements</b> and film texts in both formal and informal presentations</li> <li>experience presenting work as a written textual analysis.</li> </ul>
Contextualizing film	<p>Students will:</p> <ul style="list-style-type: none"> <li>examine and research the evolution of film across space, time and culture</li> <li>explore a variety of film traditions, conventions and areas of <b>film focus</b> in order to formulate clearly defined topics for further study</li> <li>engage with multiple film texts from a variety of contrasting <b>cultural contexts</b>.</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>identify and research links between a variety of film texts, their contrasting <b>cultural contexts</b> and a variety of areas of <b>film focus</b></li> <li>develop arguments and perspectives on specific areas of <b>film focus</b>, comparing and contrasting a variety of film texts, in order to further their own understandings.</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>reflect on their learning in this area, formulating a rationale for the arguments they have developed and comparisons they have made</li> <li>experience presenting work as a recorded multimedia comparative study and consider how best to present audio-visual material.</li> </ul>
Exploring film-production roles	<p>Students will:</p> <ul style="list-style-type: none"> <li>engage with various film texts, seeking influence and inspiration in order to guide their own production work</li> <li>research a variety of <b>film production roles</b> and acquire an understanding of industry practices and essential skills required for a minimum of three roles</li> <li>examine their own personal interests and inspirations in order to identify <b>filmmaker intentions</b>.</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>acquire, develop and apply practical filmmaking skills and techniques, in a variety of forms and a minimum of three <b>film production roles</b></li> <li>work both individually and collaboratively as creative risk-takers on a variety of filmmaking exercises and experiments in order to fulfill their <b>filmmaker intentions</b></li> <li>collaborate to create at least one completed film, working in one discrete <b>film production role</b>.</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>reflect on their acquisition of skills and chart their learning in a variety of <b>film production roles</b></li> <li>reflect on the successes and challenges of their exercises, experiments and completed films, evaluating the impact this work has had on them as a filmmaker and the extent to which their <b>filmmaker intentions</b> were fulfilled</li> <li>experience collating evidence of their explorations in a portfolio, presenting work in both visual and written forms.</li> </ul>

Assessment tasks (SL)	External/ Internal	SL
<p><b>Textual analysis</b></p> <p>Students at SL and HL demonstrate their knowledge and understanding of how meaning is constructed in film. They do this through a written analysis of a prescribed film text and a chosen extract (lasting no more than five minutes) from that film. Students consider the <b>cultural context</b> of the film and a variety of <b>film elements</b>.</p> <p>Students submit the following.</p> <p>a. A textual analysis (1,750 words maximum) and a list of all sources used.</p>	External	30%
<p><b>Comparative study</b></p> <p>Students at SL and HL carry out research into a chosen area of <b>film focus</b>, identifying and comparing two films from within that area and presenting their discoveries as a recorded multimedia comparative study.</p> <p>Students submit the following.</p> <p>a. A recorded multimedia comparative study (10 minutes maximum).</p> <p>b. A list of all sources used.</p>	External	30%
<p><b>Film portfolio</b></p> <p>Students at SL and HL undertake a variety of filmmaking exercises in three <b>film production roles</b>, led by clearly defined <b>filmmaker intentions</b>. They acquire and develop practical skills and techniques through participation in film exercises, experiments and the creation of at least one completed film.</p> <p>Students submit the following.</p> <p>a. Portfolio pages (9 pages maximum: 3 pages maximum per <b>film production role</b>) and a list of all sources used.</p> <p>b. A film reel (9 minutes maximum: 3 minutes maximum per <b>film production role</b>, including one completed film).</p>	Internal	40%
		100%



## 2. The course at a glance for HL students

### PDF HANDOUT

Core syllabus requirements (HL)			
	Inquiry	Action	Reflection
Reading film	<p>Students will:</p> <ul style="list-style-type: none"> <li>explore a variety of film texts (including narrative, documentaries, television shows and shorts) that originate from various <b>cultural contexts</b>, gaining an understanding of how <b>film elements</b> combine to create meaning</li> <li>research and respond to a variety of film texts, using both primary and secondary sources, identifying how the film texts are constructed and the ways in which choices in <b>film elements</b> create meaning</li> <li>acquire and develop technical and critical film terminology to support their analysis.</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>experience discussing film sequences and film texts through a variety of key film concepts</li> <li>document their own interpretations of how meaning is constructed through <b>film elements</b> in film sequences and how these relate to the entire film texts from which they belong</li> <li>analyse and deconstruct a variety of film sequences and film texts, showing an awareness of the <b>cultural contexts</b> from which the film texts originate.</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>consider and link <b>film elements</b> and <b>cultural contexts</b> within film texts they have studied, as well as to other films they have experienced</li> <li>reflect on their analysis of <b>film elements</b> and film texts in both formal and informal presentations</li> <li>experience presenting work as a written textual analysis.</li> </ul>
Contextualizing film	<p>Students will:</p> <ul style="list-style-type: none"> <li>examine and research the evolution of film across space, time and culture</li> <li>explore a variety of film traditions, conventions and areas of <b>film focus</b> in order to formulate clearly defined topics for further study</li> <li>engage with multiple film texts from a variety of contrasting <b>cultural contexts</b>.</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>identify and research links between a variety of film texts, their contrasting <b>cultural contexts</b> and a variety of areas of <b>film focus</b></li> <li>develop arguments and perspectives on specific areas of <b>film focus</b>, comparing and contrasting a variety of film texts, in order to further their own understandings.</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>reflect on their learning in this area, formulating a rationale for the arguments they have developed and comparisons they have made</li> <li>experience presenting work as a recorded multimedia comparative study and consider how best to present audio-visual material.</li> </ul>
Exploring film-production roles	<p>Students will:</p> <ul style="list-style-type: none"> <li>engage with various film texts, seeking influence and inspiration in order to guide their own production work</li> <li>research a variety of <b>film production roles</b> and acquire an understanding of industry practices and essential skills required for a minimum of three roles</li> <li>examine their own personal interests and inspirations in order to identify <b>filmmaker intentions</b>.</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>acquire, develop and apply practical filmmaking skills and techniques, in a variety of forms and a minimum of three <b>film production roles</b></li> <li>work both individually and collaboratively as creative risk-takers on a variety of filmmaking exercises and experiments in order to fulfill their <b>filmmaker intentions</b></li> <li>collaborate to create at least one completed film, working in one discrete <b>film production role</b>.</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>reflect on their acquisition of skills and chart their learning in a variety of <b>film production roles</b></li> <li>reflect on the successes and challenges of their exercises, experiments and completed films, evaluating the impact this work has had on them as a filmmaker and the extent to which their <b>filmmaker intentions</b> were fulfilled</li> <li>experience collating evidence of their explorations in a portfolio, presenting work in both visual and written forms.</li> </ul>

<p style="text-align: center;"><b>Collaboratively producing film (HL only)</b></p>	<p>Students will:</p> <ul style="list-style-type: none"> <li>• reflect on their experiences of watching films and consider how exposure to films and filmmakers might guide and influence their own work, enabling them to set clear intentions for filmmaking</li> <li>• consider how <b>film elements</b>, areas of <b>film focus</b>, <b>film production roles</b> and <b>cultural contexts</b> they have explored in the film course can inform and shape their own filmmaking practices</li> <li>• form <b>core production teams</b> to collaboratively create plans for making at least one original completed film, identifying the roles, responsibilities, skills and techniques required and formulating intentions for the completed films.</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>• engage in the pre-production, production and post-production phases, working as part of a <b>core production team</b> to create at least one completed film</li> <li>• make creative choices in <b>film production roles</b> and collaborate in a variety of other activities to support the cooperative realization of at least one completed film</li> <li>• document their pre-production, production and post-production experiences.</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>• evaluate the strengths and weaknesses of their own individual work in <b>film production roles</b></li> <li>• reflect on their collaborations as part of a <b>core production team</b>, evaluating the successes and challenges of the process and the extent to which at least one completed film fulfilled stated intentions</li> <li>• experience presenting work in both audio-visual and written forms.</li> </ul>
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Assessment tasks (HL)	External/ Internal	HL
<p><b>Textual analysis</b></p> <p>Students at SL and HL demonstrate their knowledge and understanding of how meaning is constructed in film. They do this through a written analysis of a prescribed film text and a chosen extract (lasting no more than five minutes) from that film. Students consider the <b>cultural context</b> of the film and a variety of <b>film elements</b>.</p> <p>Students submit the following.</p> <p>a. A textual analysis (1,750 words maximum) and a list of all sources used.</p>	External	20%
<p><b>Comparative study</b></p> <p>Students at SL and HL carry out research into a chosen area of <b>film focus</b>, identifying and comparing two films from within that area and presenting their discoveries as a recorded multimedia comparative study.</p> <p>Students submit the following.</p> <p>a. A recorded multimedia comparative study (10 minutes maximum).</p> <p>b. A list of all sources used.</p>	External	20%
<p><b>Film portfolio</b></p> <p>Students at SL and HL undertake a variety of filmmaking exercises in three <b>film production roles</b>, led by clearly defined <b>filmmaker intentions</b>. They acquire and develop practical skills and techniques through participation in film exercises, experiments and the creation of at least one completed film.</p> <p>Students submit the following.</p> <p>a. Portfolio pages (9 pages maximum: 3 pages maximum per <b>film production role</b>) and a list of all sources used.</p> <p>b. A film reel (9 minutes maximum: 3 minutes maximum per <b>film production role</b>, including one completed film).</p>	Internal	25%
<p><b>Collaborative film project (HL only)</b></p> <p>Making clear links to films and filmmakers they have encountered, and skills and techniques acquired, students at HL work collaboratively in a <b>core production team</b> to plan and create an original completed film.</p> <p>Students submit the following.</p> <p>a. A project report (2,000 words maximum) and a list of all sources used.</p> <p>b. A completed film (7 minutes maximum).</p>	Internal	35%
		100%

### 3. IB learner profile audit

#### PDF HANDOUT

Look at each of the IB learner profile attributes and write:

- a. how you think film develops this attribute
- b. how this attribute is demonstrated in film and filmmaking.

#### Inquirers

For example:

- a. Students are required to experiment with different ideas, conventions and styles.
- b. Students experiment with filmmaking techniques, try out different film production roles and examine unfamiliar film movements and styles.

#### Knowledgeable

#### Thinkers

#### Communicators

#### Principled

<b>Open-minded</b>

<b>Caring</b>

<b>Risk-takers</b>

<b>Balanced</b>

<b>Reflective</b>

## 4. Guide to planning

### PDF HANDOUT

Make a note of how your film course addresses each of the following qualities.

Quality	Description	How it is addressed
Engaging	The course is enjoyable; it engages students and develops their curiosity. The material and concepts are age-appropriate and are made accessible through the teaching.	
Student-centred and differentiated	The course develops individual student interests, passions, skills and understandings. It is designed with different types of learners in mind.	
Rigorous	The film course fulfills all the formal requirements in the <i>Film guide</i> and prepares the students for the assessment tasks.	
Authentic	The course is relevant and contemporary. The students engage with “real-life” material, processes and tasks that are employed by filmmakers. Students understand their own contexts and create film to fulfill their own intentions, considering their audience and the impact they wish to have on others.	
Practical	The course is taught through activity. Film is a collaborative, dynamic, visual, aural, synesthetic and kinesthetic practice, and the manner of teaching is appropriate to its form. Learning is through action and collaboration.	
Broad	The course covers a range of areas of film, through both theory and practice. Students approach film through multiple film production roles.	

Quality	Description	How it is addressed
Local and global contexts	The course includes the study of film history, movements, genres, styles, theories and material that are both local and from around the world. Students examine the links between film and its context, and understand that the study of film is also the study of the world we live in.	
Transparent	The students understand the course, its aims and its requirements. They are familiar with the assessment tasks and criteria. They have a clear idea of their progress and development.	
Organized	The course is carefully structured to ensure that all areas are covered, all requirements are met and all students are prepared for the assessment tasks. Time is allowed for reflection.	
Coherent	The students experience the course holistically. They understand the relationships between discrete areas of film and the interrelated nature of the discipline.	

## 5. Film journal ideas

### PDF HANDOUT

The following are some ideas for different ways of recording artistic processes and learning.

Action plans	Drawings	Questions
Audio clips	Evaluations	Quotes
Cartoons	Experiments	Reflections
Charts	Explorations	Research
Concept maps	Films	Screenplays
Conversations	Ideas	Sketches
Critiques	Images/photographs	Sources
Designs	Lists	Storyboards
Diagrams	Mind maps	Surveys
Diary entries	Problem-solving	Theory



## 6. What is reflection?

### PDF HANDOUT

The following exercise will help you develop different styles of journal writing. You may find these useful when developing your own film journal writing style.

### Descriptive writing

Write an objective description of a significant film experience in your life. Avoid any reflection or emotion and simply present the facts. Write in the third person and do not give any indication of the significance of the experience.

### Personal writing

Start again. Write a description of the same significant film experience, but this time write it in the first person, as a personal experience. Explain your thoughts and feelings.

### Reflective writing

Start again. Write about the significance of the film experience and the impact it has had on your work, your approaches and your perspectives. Describe only what is necessary to illustrate its significance. Write in the first person.

Inspiration for this activity taken from Moon, JA. 2006. *Learning Journals: A Handbook for Reflective Practice and Professional Development*. Abingdon, Oxon, UK. Routledge.

## 7. Textual analysis student handout

### PDF HANDOUT

## The task

Demonstrate knowledge and understanding of how meaning is constructed in film through a written analysis of a prescribed film text, based on a chosen extract (lasting no more than five minutes) from that film.

### Key terminology

#### Cultural context

For this assessment task, “cultural context” involves consideration of some of the following factors, some of which may be blended (such as socio-economic factors).

Economic	Geographical	Historical	Institutional
Political	Social	Technological	

#### Film elements

For this assessment task, film elements may include, but are not limited to, the following.

- Cinematography (such as colour, composition, exposure, framing, focus scale, movement, shot type, and so on)
- Critical response and reception
- Editing (such as continuity, cut, dissolve, match, montage, pace, transition, and so on)
- Filmmakers’ influences, intentions and vision
- Genre, codes and conventions
- *Mise-en-scène* (such as acting and figure behaviour, art direction, costume and make-up, décor, lighting, set and setting, space, and so on)
- Motifs, symbols and themes
- Narrative structure
- Sound (such as dialogue, sound editing, sound effects and foley, soundtrack and music or score, diegetic and non-diegetic, and so on)

### What you submit for assessment

- a. A written textual analysis (1,750 words maximum) and a list of all sources used.

### Formatting your work

- Begin by stating which film elements you are going to discuss.
- You may use carefully selected and relevant illustrations (including screengrabs, visuals or diagrams), and these must be labelled.
- Adopt a formal, academic register. This may be written in the first person and may reflect personal opinion and reaction, where appropriate.
- Make sure your work is clear and legible when it is presented in a digital, on-screen format.
- Use a common page size (A4 or US letter) and type your work in a legible sans serif 12-point font.
- State the number of words you have used at the end of the textual analysis.

## Academic honesty

All sources must be acknowledged following the protocol of the referencing style chosen by your school. If you use work, ideas or images belonging to another person, this source must be acknowledged as an in-text citation.

## What the examiner is looking for

### Cultural context

6 marks

For assessment, you need to:

- demonstrate an understanding of the cultural context of the film text
- support your understanding of the cultural context with research from relevant sources.

### Film elements and film terminology

12 marks

For assessment, you need to:

- demonstrate an understanding of how the extract makes use of film elements to create meaning in the chosen film.
- support your observations with relevant film terminology.

### Relationships within the film text

6 marks

For assessment, you need to:

- demonstrate an understanding of the ways in which the cultural context of the film and the identified film elements relate to each other, as well as to the chosen film text as a whole (this might also feasibly include, where appropriate, relationships to other film texts).

This is a condensed overview of the textual analysis assessment task and may not contain all of the necessary requirements for success in this task. For full details of the task, please refer to the DP *Film guide* (2017).

## 8. List of film movements

### PDF HANDOUT

The following list of film movements has been adapted from *18 Important Film Movements Every Movie Buff Should Know* by Anthony Crossland.<sup>28</sup>

Movement	Figures	Films
British New Wave	Ken Loach Tony Richardson Lindsay Anderson Richard Lester Karel Reisz	<ul style="list-style-type: none"> <li>• <i>A Hard Day's Night</i> (1964) Dir. Richard Lester</li> <li>• <i>If...</i> (1968) Dir. Lindsay Anderson</li> <li>• <i>Kes</i> (1969) Dir. Ken Loach</li> <li>• <i>Saturday Night and Sunday Morning</i> (1960) Dir. Karel Reisz</li> <li>• <i>The Loneliness of the Long Distance Runner</i> (1962) Dir. Tony Richardson</li> <li>• <i>The L-Shaped Room</i> (1962) Dir. Bryan Forbes</li> <li>• <i>This Sporting Life</i> (1963) Dir. Lindsay Anderson</li> <li>• <i>Tom Jones</i> (1963) Dir. Tony Richardson</li> </ul>
Cinema du look	Jean-Jacques Beineix Luc Besson Leos Carax	<ul style="list-style-type: none"> <li>• <i>Betty Blue</i> (1986) Dir. Jean-Jacques Beineix</li> <li>• <i>Diva</i> (1981) Dir. Jean-Jacques Beineix</li> <li>• <i>La Femme Nikita</i> (1990) Dir. Luc Besson</li> <li>• <i>Leon: The Professional</i> (1994) Dir. Luc Besson</li> <li>• <i>Les Amants du Pont-Neuf</i> (1991) Dir. Leos Carax</li> </ul>
Dogme 95	Lars von Trier Thomas Vinterberg	<ul style="list-style-type: none"> <li>• <i>Dogma 1: The Celebration</i> (1998) Dir. Thomas Vinterberg</li> <li>• <i>Dogma 4: The King is Alive</i> (2000) Dir. Kristian Levring</li> <li>• <i>Dogma 6: Julien Donkey-Boy</i> (1999) Dir. Harmony Korine</li> </ul>
French New Wave	François Truffaut Jean-Luc Godard Eric Rohmer Claude Chabrol Jacques Rivette	<ul style="list-style-type: none"> <li>• <i>Breathless</i> (1960) Dir. Jean-Luc Godard</li> <li>• <i>Cléo from 5 to 7</i> (1962) Dir. Agnès Varda</li> <li>• <i>Jules and Jim</i> (1962) Dir. François Truffaut</li> <li>• <i>Le Beau Serge</i> (1958) Dir. Claude Chabrol</li> <li>• <i>Paris Belongs to Us</i> (1961) Dir. Jacques Rivette</li> <li>• <i>The Sign of Leo</i> (1962) Dir. Eric Rohmer</li> <li>• <i>The 400 Blows</i> (1959) Dir. François Truffaut</li> </ul>
German expressionism	FW Murnau GW Pabst Robert Wiene	<ul style="list-style-type: none"> <li>• <i>M</i> (1931) Dir. Fritz Lang</li> <li>• <i>Metropolis</i> (1927) Dir. Fritz Lang</li> <li>• <i>Nosferatu: A Symphony of Horror</i> (1922) Dir. FW Murnau</li> </ul>

<sup>28</sup> Crossland, A. 6 April 2015. *18 Important Film Movements Every Movie Buff Should Know*. Anthony Crossland. <http://www.tasteofcinema.com/2015/18-important-film-movements-every-movie-buff-should-know/3/>. Accessed 25 May 2016.

		<ul style="list-style-type: none"> <li>• <i>Pandora's Box</i> (1929) Dir. GW Pabst</li> <li>• <i>The Cabinet of Dr. Caligari</i> (1920) Dir. Robert Wiene</li> <li>• <i>The Golem: How He Came into the World</i> (1920) Dir. Carl Boese and Paul Wegener</li> </ul>
Hong Kong New Wave	Wong Kar-wai John Woo Ann Hui Tsui Hark	<ul style="list-style-type: none"> <li>• <i>A Better Tomorrow</i> (1986) Dir. John Woo</li> <li>• <i>Boat People</i> (1982) Dir. Ann Hui</li> <li>• <i>Chungking Express</i> (1994) Dir. Wong Kar-wai</li> <li>• <i>Days of Being Wild</i> (1990) Dir. Wong Kar-wai</li> <li>• <i>The Butterfly Murders</i> (1979) Dir. Tsui Hark</li> </ul>
Iranian New Wave	Jafar Panahi Abbas Kiarostami Mohsen Makhmalbaf	<ul style="list-style-type: none"> <li>• <i>A Moment of Innocence</i> (1996, banned until 1997) Dir. Mohsen Makhmalbaf</li> <li>• <i>A Separation</i> (2011) Dir. Asghar Farhadi</li> <li>• <i>Close up</i> (1990) Dir. Abbas Kiarostami</li> <li>• <i>Offside</i> (Banned in Iran 2006) Dir. Jafar Panahi</li> <li>• <i>Ten</i> (Banned in Iran 2002) Dir. Abbas Kiarostami</li> <li>• <i>The Cow</i> (1969) Dir. Dariush Mehrjui</li> <li>• <i>This Is not a Film</i> (Illegally made; banned in Iran 2011) Dir. Jafar Panahi and Mojtaba Mirtahmasb</li> </ul>
Italian Neo-Realism	Federico Fellini Roberto Rossellini Vittorio De Sica Luchino Visconti	<ul style="list-style-type: none"> <li>• <i>I Vitelloni</i> (1953) Dir. Federico Fellini</li> <li>• <i>La Terra Trema</i> (1948) Dir. Luchino Visconti</li> <li>• <i>Rome, Open City</i> (1945) Dir. Roberto Rossellini</li> <li>• <i>The Bicycle Thieves</i> (1948) Dir. Vittorio De Sica</li> <li>• <i>Umberto D.</i> (1952) Dir. Vittorio De Sica</li> </ul>
Japanese New Wave	Seijun Suzuki Nagisa Oshima Shohei Imamura Hiroshi Teshigahara Masahiro Shinoda	<ul style="list-style-type: none"> <li>• <i>Branded to Kill</i> (1967) Dir. Seijun Suzuki</li> <li>• <i>Double Suicide</i> (1969) Dir. Masahiro Shinoda</li> <li>• <i>Intentions of Murder</i> (1964) Dir. Shohei Imamura</li> <li>• <i>Japanese Summer: Double Suicide</i> (1967) Dir. Nagisa Oshima</li> <li>• <i>The Face of Another</i> (1966) Dir. Hiroshi Teshigahara</li> <li>• <i>Tokyo Drifter</i> (1966) Dir. Seijun Suzuki</li> </ul>
Nuevo Cine Mexicano	Alejandro González Inárritu Alfonso Cuarón Carlos Reygadas Guillermo del Toro	<ul style="list-style-type: none"> <li>• <i>Amores Perros</i> (2000) Dir. Alejandro González Inárritu</li> <li>• <i>Battle in Heaven</i> (2005) Dir. Carlos Reygadas</li> <li>• <i>Beautiful</i> (2010) Dir. Alejandro González Inárritu</li> <li>• <i>Danzon</i> (1991) Dir. Maria Novaro</li> <li>• <i>Japón</i> (2002) Dir. Carlos Reygadas</li> <li>• <i>The Devil's Backbone</i> (2001) Dir. Guillermo del Toro</li> <li>• <i>Y Tu Mamá También</i> (2001) Dir. Alfonso Cuarón</li> </ul>
New French Extremity	Gaspar Noé Xavier Gens Pascal Laugier	<ul style="list-style-type: none"> <li>• <i>Baise-Moi</i> (2000) Dir. Virginie Despentes and Coralie Trinh Thi</li> <li>• <i>Frontier(s)</i> (2007) Dir. Xavier Gens</li> </ul>

		<ul style="list-style-type: none"> <li>• <i>High Tension</i> (2003) Dir. Alexandre Aja</li> <li>• <i>Irréversible</i> (2002) Dir. Gaspar Noé</li> <li>• <i>Martyrs</i> (2008) Dir. Pascal Laugier</li> <li>• <i>Pola X</i> (1999) Dir. Leos Carax</li> <li>• <i>Trouble Every Day</i> (2001) Dir. Claire Denis</li> </ul>
New German Cinema	Rainer Werner Fassbinder Werner Herzog Wim Wenders Volker Schlöndorff	<ul style="list-style-type: none"> <li>• <i>Ali: Fear Eats the Soul</i> (1974) Dir. Rainer Werner Fassbinder</li> <li>• <i>Paris, Texas</i> (1984) Dir. Wim Wenders</li> <li>• <i>Stroszek</i> (1977) Dir. Werner Herzog</li> <li>• <i>The Tin Drum</i> (1979) Dir. Volker Schlöndorff</li> </ul>
New Hollywood	Martin Scorsese Terrence Malick John Cassavetes Francis Ford Coppola Mike Nichols Arthur Penn	<ul style="list-style-type: none"> <li>• <i>A Woman Under the Influence</i> (1974) Dir. John Cassavetes</li> <li>• <i>Badlands</i> (1973) Dir. Terrence Malick</li> <li>• <i>Bonnie and Clyde</i> (1967) Dir. Arthur Penn</li> <li>• <i>Chinatown</i> (1974) Dir. Roman Polanski</li> <li>• <i>Dog Day Afternoon</i> (1975) Dir. Sidney Lumet</li> <li>• <i>Easy Rider</i> (1969) Dir. Dennis Hopper</li> <li>• <i>Midnight Cowboy</i> (1969) Dir. John Schlesinger</li> <li>• <i>Taxi Driver</i> (1976) Dir. Martin Scorsese</li> <li>• <i>The Conversation</i> (1974) Dir. Francis Ford Coppola</li> <li>• <i>The Deer Hunter</i> (1978) Dir. Michael Cimino</li> <li>• <i>The Graduate</i> (1967) Dir. Mike Nichols</li> </ul>
No Wave	Amos Poe Jim Jarmusch	<ul style="list-style-type: none"> <li>• <i>Rome '78</i> (1978) Dir. James Nares</li> <li>• <i>Stranger Than Paradise</i> (1984) Dir. Jim Jarmusch</li> <li>• <i>Subway Riders</i> (1981) Dir. Amos Poe</li> </ul>
Parallel Cinema (India)	Satyajit Ray Ritwik Ghatak Mrinal Sen	<ul style="list-style-type: none"> <li>• <i>Ajantrik</i> (Language: Bengali 1958) Dir. Ritwik Ghatak</li> <li>• <i>Akaler Sandhane</i> (Language: Bengali 1981) Dir. Mrinal Sen</li> <li>• <i>Aparajito</i> (Language: Bengali 1956) Dir. Satyajit Ray</li> <li>• <i>Do Ankhen Barah Haath</i> (Language: Hindi 1957) Dir. V Shantaram</li> <li>• <i>Do Bigha Zamin</i> (Language: Hindi 1953) Dir. Bimal Roy</li> <li>• <i>Parama</i> (Language: Bengali 1984) Dir. Aparna Sen</li> <li>• <i>Elippathayam</i> (Language: Malayalam 1982) Dir. Adoor Gopalakrishnan</li> </ul>
Romanian New Wave	Corneliu Porumboiu Cristian Mungiu Cristi Pulu	<ul style="list-style-type: none"> <li>• <i>12:08 East of Bucharest</i> (2006) Dir. Corneliu Porumboiu</li> <li>• <i>4 Months, 3 Weeks and 2 Days</i> (2007) Dir. Cristian Mungiu</li> <li>• <i>California Dreamin'</i> (2007) Dir. Cristian Nemescu</li> <li>• <i>Child's Pose</i> (2013) Dir. Calin Peter Netzer</li> </ul>

		<ul style="list-style-type: none"> <li>• <i>Tales from the Golden Age</i> (2009) Multiple directors including Cristian Mungiu</li> <li>• <i>The Death of Mr. Lazarescu</i> (2005) Dir. Cristi Puiu</li> </ul>
South Korean New Wave	Kim Ki-duk Kim Jee-woon Bong Joon-ho	<ul style="list-style-type: none"> <li>• <i>A Tale of Two Sisters</i> (2003) Dir. Kim Jee-woon</li> <li>• <i>Memories of Murder</i> (2003) Dir. Bong Joon-ho</li> <li>• <i>Mother</i> (2009) Dir. Bong Joon-ho</li> <li>• <i>Oldboy</i> (2003) Dir. Park Chan-wook</li> <li>• <i>Pieta</i> (2012) Dir. Kim Ki-duk</li> <li>• <i>Samaritan Girl</i> (2004) Dir. Kim Ki-duk</li> <li>• <i>Secret Sunshine</i> (2007) Dir. Lee Chang-dong</li> </ul>
Taiwan New Wave	Ang Lee Edward Yang Hou Hsiao-Hsien Tsai Ming-Liang	<ul style="list-style-type: none"> <li>• <i>A City of Sadness</i> (1989) Dir. Hou Hsiao-Hsien</li> <li>• <i>Eternal Summer</i> (2006) Dir. Leste Chen</li> <li>• <i>Prince of Tears</i> (2009) Dir. Yonfan</li> <li>• <i>Pushing Hands</i> (1992) Dir. Ang Lee</li> <li>• <i>Taipei Story</i> (1985) Dir. Edward Yang</li> <li>• <i>Three Times</i> (2005) Dir. Hou Hsiao-Hsien</li> <li>• <i>Vive L'amour</i> (1994) Dir. Tsai Ming-liang</li> <li>• <i>Yi Yi</i> (2000) Dir. Edward Yang</li> </ul>

## 9. List of film genres and sub-genres

### PDF HANDOUT

The following list of film genres and sub-genres has been adapted from “Film Sub-Genres Types (and Hybrids)” written by Tim Dirks.<sup>29</sup>

Genre	Film sub-genres types and hybrids	
Action or adventure	<ul style="list-style-type: none"> <li>• Action or Adventure Comedy</li> <li>• Action/Adventure Drama</li> <li>• Alien Invasion</li> <li>• Animal</li> <li>• Biker</li> <li>• Blaxploitation</li> <li>• Blockbusters</li> <li>• Buddy</li> <li>• Buddy Cops (or Odd Couple)</li> <li>• Caper</li> <li>• Chase Films or Thrillers</li> <li>• Comic-Book Action</li> <li>• Confined Space Action</li> <li>• Conspiracy Thriller (Paranoid Thriller)</li> <li>• Cop Action</li> <li>• Costume Adventures</li> <li>• Crime Films</li> <li>• Desert Epics</li> <li>• Disaster or Doomsday</li> <li>• Epic Adventure Films</li> <li>• Erotic Thrillers</li> <li>• Escape</li> <li>• Espionage</li> <li>• Exploitation (ie Nunsplotation, Naziploitation)</li> <li>• Family-oriented Adventure</li> <li>• Fantasy Adventure</li> <li>• Futuristic</li> <li>• Girls With Guns</li> <li>• Guy Films</li> </ul>	<ul style="list-style-type: none"> <li>• Literature/Folklore Adventure Heroes</li> <li>• Martial Arts Action (Kung-Fu)</li> <li>• Man- or Woman-In-Peril</li> <li>• Man vs. Nature</li> <li>• Mountain</li> <li>• Period Action Films</li> <li>• Political Conspiracies, Thrillers</li> <li>• Poliziotteschi (Italian)</li> <li>• Prison</li> <li>• Psychological Thriller</li> <li>• Quest</li> <li>• Rape and Revenge Films</li> <li>• Road</li> <li>• Romantic Adventures</li> <li>• Sci-Fi Action/Adventure</li> <li>• Samurai</li> <li>• Sea Adventures</li> <li>• Searches/Expeditions for Lost Continents</li> <li>• Serialized films</li> <li>• Space Adventures</li> <li>• Sports—Action</li> <li>• Spy</li> <li>• Straight Action/Conflict</li> <li>• Super-Heroes</li> <li>• Surfing or Surf Films</li> <li>• Survival</li> <li>• Swashbuckler</li> <li>• Sword and Sorcery (or “Sword and Sandal”)</li> <li>• (Action) Suspense Thrillers</li> </ul>

<sup>29</sup> “Film Sub-Genres Types (and Hybrids)”. Web. <http://www.filmsite.org/subgenres2.html>. Accessed 25 May 2016.



	<ul style="list-style-type: none"> <li>• Heist—Caper Films</li> <li>• Heroic Bloodshed Films</li> <li>• Historical Spectacles</li> <li>• Hong Kong</li> <li>• <i>James Bond</i> series</li> <li>• Jungle and Safari Epics</li> </ul>	<ul style="list-style-type: none"> <li>• Techno-Thrillers</li> <li>• Treasure Hunts</li> <li>• Undercover</li> <li>• Video Game Movies</li> <li>• War Adventure</li> <li>• Women in Prison</li> </ul>
Comedy	<ul style="list-style-type: none"> <li>• Absurd</li> <li>• Action Comedies</li> <li>• Anarchic Comedies</li> <li>• Animals</li> <li>• Black Comedies (Dark Humour)</li> <li>• British Humour</li> <li>• Buddy</li> <li>• Classic Comedies</li> <li>• Clown</li> <li>• Comedy Thrillers</li> <li>• Comic Criminals</li> <li>• Coming of Age</li> <li>• Conceptual</li> <li>• Crime/Caper Comedies</li> <li>• “Dumb” Comedies</li> <li>• Fairy Tale</li> <li>• Family Comedies</li> <li>• Farce</li> <li>• Fish-out-of-water Comedies</li> <li>• Gross-out Comedies</li> <li>• Horror Comedies</li> <li>• Lampoon</li> <li>• Mafia Comedies</li> <li>• "Meet-Cute" Screwball or Romantic Comedies</li> <li>• Military Comedies</li> <li>• Mock-umentary (Fake Documentary)</li> <li>• Musical Comedies</li> </ul>	<ul style="list-style-type: none"> <li>• Parenthood Comedies</li> <li>• Parody</li> <li>• Political Comedies</li> <li>• Populist</li> <li>• Pre-Teen Comedies</li> <li>• Remarriage Comedies</li> <li>• Road</li> <li>• Romantic Comedies (“Rom-Coms”)</li> <li>• Satire</li> <li>• School Days</li> <li>• Screwball Comedies</li> <li>• Sex Comedies</li> <li>• Slacker</li> <li>• Slapstick</li> <li>• Social-Class Comedies</li> <li>• Sophisticated Comedies</li> <li>• Spoofs</li> <li>• Sports Comedies</li> <li>• Stand-Up</li> <li>• Stoner Comedies</li> <li>• Supernatural Comedies</li> <li>• Teen/Teen Sex Comedies</li> <li>• Urban Comedies</li> <li>• War Comedies</li> <li>• Western Comedies</li> <li>• Zombie Comedies</li> </ul>
Crime and gangster	<ul style="list-style-type: none"> <li>• “Bad Girl” Movies</li> <li>• Blaxploitation</li> <li>• Buddy Cop</li> <li>• Caper Stories</li> <li>• Cops and Robbers</li> </ul>	<ul style="list-style-type: none"> <li>• Mafia (Gangster), Organized Crime, Mob Films</li> <li>• Mysteries</li> <li>• Neo-Noir</li> <li>• Outlaw Biker Films</li> <li>• Police/Detective</li> </ul>

	<ul style="list-style-type: none"> <li>• Courtroom Drama</li> <li>• Crime Comedy or Drama</li> <li>• Detective/Mysteries</li> <li>• Espionage</li> <li>• Femme Fatales</li> <li>• Film Noir</li> <li>• Gangs</li> <li>• Hard-boiled Detective</li> <li>• HeistHood Films</li> <li>• Juvenile Delinquency</li> <li>• Law and Order (Legal)</li> <li>• Lovers on the Run Road Films</li> </ul>	<ul style="list-style-type: none"> <li>• Post-Noir</li> <li>• Procedurals</li> <li>• Prison</li> <li>• Private-Eye</li> <li>• Suspense Thrillers</li> <li>• Trial Films</li> <li>• True Crime</li> <li>• Vice Films</li> <li>• Victim</li> <li>• Who-dun-its</li> <li>• Women’s Prison Films</li> </ul>
Cult	Any genre or sub-genre may be considered a “cult film”.	
Drama	<ul style="list-style-type: none"> <li>• Adaptations, Based upon True Stories</li> <li>• Addiction and/or Alcoholism</li> <li>• Adventure Drama</li> <li>• Adult</li> <li>• African-American</li> <li>• Americana</li> <li>• Autobiographies/Biographies</li> <li>• Biopics (Biographical)</li> <li>• British Empire</li> <li>• Buddy Film</li> <li>• “Chick” Flicks or “Guy-Cry” Films</li> <li>• Childhood Dramas</li> <li>• Christmas Films</li> <li>• Coming-of-Age</li> <li>• Costume Dramas</li> <li>• Courtroom Dramas</li> <li>• Crime Dramas</li> <li>• Dance</li> <li>• Diary Films</li> <li>• Disease/Disability</li> <li>• Disaster</li> <li>• Docu-dramas</li> <li>• Ensemble</li> <li>• Erotic Drama</li> <li>• Espionage</li> <li>• Ethnic Family Saga</li> </ul>	<ul style="list-style-type: none"> <li>• Literary Adaptation</li> <li>• Love</li> <li>• Marital Drama</li> <li>• Medical</li> <li>• Melodramas (“Women's Pictures”, Tearjerkers or “Weepies”)</li> <li>• Message Movie</li> <li>• Musical Drama</li> <li>• Newspaper</li> <li>• Nostalgia</li> <li>• Odd Couple</li> <li>• Period Film</li> <li>• Police Drama</li> <li>• POW Drama</li> <li>• Presidential Politics or Political Dramas</li> <li>• Prison Drama</li> <li>• Propaganda</li> <li>• Prostitution</li> <li>• Psychological Drama</li> <li>• Race Relations, Interracial Themes</li> <li>• Religious</li> <li>• Resistance</li> <li>• Reunion</li> <li>• Road Movie</li> <li>• Romantic Dramas</li> </ul>

	<ul style="list-style-type: none"> <li>• Euro-Spy Films</li> <li>• “Fallen” Women</li> <li>• Fantasy Drama</li> <li>• Feminist</li> <li>• Film a Clef</li> <li>• Gay and Lesbian</li> <li>• Generation Gap</li> <li>• Hagiographies (Religious Figures)</li> <li>• Heavenly Drama</li> <li>• High School</li> <li>• Holiday Film</li> <li>• Holocaust</li> <li>• Hood Films</li> <li>• Inspirational</li> <li>• Investigative Reporting</li> <li>• Legal/Courtroom</li> <li>• Life Story</li> </ul>	<ul style="list-style-type: none"> <li>• Rural Drama</li> <li>• Sexual/Erotic (Steamy Romantic Dramas)</li> <li>• Shakespearean</li> <li>• Showbiz Dramas</li> <li>• Slice of Life</li> <li>• Soap Opera</li> <li>• Social Problem Film, Social Commentaries</li> <li>• Small-town Life</li> <li>• Sports Dramas or Biopics</li> <li>• Supernatural Drama</li> <li>• Teen (or Youth) Films</li> <li>• Tragedy</li> <li>• True Crime Drama</li> <li>• Urban Drama</li> <li>• War-Military Dramas</li> <li>• Women's Friendship</li> <li>• Youth Culture</li> </ul>
Epics or historical	<ul style="list-style-type: none"> <li>• Alternate History (What if ...?)</li> <li>• Biblical</li> <li>• British Empire</li> <li>• Dark Ages</li> <li>• Greek Myth</li> <li>• Hagiographies</li> <li>• Historical or Biographical Epics (Biopics)</li> <li>• Indian History</li> <li>• Literary Adaptation</li> </ul>	<ul style="list-style-type: none"> <li>• Medieval (Dark Ages)</li> <li>• “Period Pictures”</li> <li>• Religious</li> <li>• Roman Empire</li> <li>• Romantic Epic</li> <li>• Sword and Sandal</li> <li>• War or Westerns (Epic)</li> </ul>
Horror	<ul style="list-style-type: none"> <li>• B-Movie Horror</li> <li>• Cannibalism or Cannibal Films</li> <li>• Classic Horror</li> <li>• Costume Horror</li> <li>• Creature Features</li> <li>• Demons or Demonic Possession</li> <li>• Dracula</li> <li>• Erotic</li> <li>• “Found Footage”</li> <li>• Frankenstein, other Mad Scientists</li> <li>• Ghosts</li> </ul>	<ul style="list-style-type: none"> <li>• Older-Woman-In-Peril Films (“Psycho-Biddy”/“Hag Horror”/“Hagsploitation”)</li> <li>• Paranormal</li> <li>• Post-Apocalyptic (or Apocalyptic) Horror</li> <li>• Psychic Powers</li> <li>• Psychological Horror</li> <li>• Reincarnation</li> <li>• Sadistic Horror</li> <li>• Satanic Stories</li> <li>• Sci-Fi Horror</li> <li>• Serial Killers</li> </ul>

	<ul style="list-style-type: none"> <li>• Giallo (European, Italian specifically)</li> <li>• Gore</li> <li>• Gothic</li> <li>• Haunted House, other Hauntings</li> <li>• Halloween</li> <li>• Horror Comedy (Humorous)</li> <li>• HP Lovecraftian</li> <li>• Macabre</li> <li>• Man-Made Horrors</li> <li>• Monsters</li> <li>• Natural Horror</li> <li>• Occult</li> </ul>	<ul style="list-style-type: none"> <li>• Sex Horror</li> <li>• Slashers or “Splatter” Films</li> <li>• Supernatural Horror</li> <li>• Survival Horror</li> <li>• Teen Terror (“Teen Screams”)</li> <li>• Terror</li> <li>• Vampires</li> <li>• Witchcraft</li> <li>• Wolves, Werewolves</li> <li>• Zombies</li> </ul>
Musicals and dance	<ul style="list-style-type: none"> <li>• Animated</li> <li>• Backstage Musicals</li> <li>• Ballet</li> <li>• Beach Party Films</li> <li>• Musical Biographies</li> <li>• Broadway Show Musicals</li> <li>• Comedy Musicals</li> <li>• Concert Films</li> <li>• Dance Films</li> <li>• Dramatic Musicals</li> <li>• Fairy Tale Musicals</li> </ul>	<ul style="list-style-type: none"> <li>• Fantasy Musical</li> <li>• Film-Opera</li> <li>• Folk Musicals</li> <li>• Hip-Hop Films</li> <li>• Operettas</li> <li>• Rock-umentary</li> <li>• Romantic Musicals</li> <li>• Show-Biz Comedy</li> <li>• Stage Musicals</li> <li>• Western Musicals</li> </ul>
Science fiction	<ul style="list-style-type: none"> <li>• Action or Adventure Sci-Fi</li> <li>• Alien Invasion</li> <li>• Aliens, Extra-Terrestrial Encounters</li> <li>• Anime</li> <li>• AI (Artificial Intelligence)</li> <li>• Atomic Age</li> <li>• Classic Sci-Fi</li> <li>• Creature Films</li> <li>• Disaster</li> <li>• Dystopic or Dystopia</li> <li>• End of World</li> <li>• Exploration</li> <li>• Fairy Tales</li> <li>• Fantasy Films</li> <li>• 50’s Sci-Fi</li> </ul>	<ul style="list-style-type: none"> <li>• Near Future</li> <li>• Other Dimensions</li> <li>• Outer Space</li> <li>• Parallel (or Alternate) Universe</li> <li>• Post-Apocalyptic (or Apocalyptic)</li> <li>• Pre-historic</li> <li>• Psychological Sci-Fi</li> <li>• Pulp</li> <li>• Punk Sci-Fi (ie Steam Punk, Nano Punk, Atom Punk, Cyber Punk, and so on)</li> <li>• Religious or Theological</li> <li>• Robots, Cyborgs and Androids</li> <li>• Sci-Fi Comedies</li> <li>• Sci-Fi Horror</li> <li>• Sci-Fi Thrillers</li> </ul>

	<ul style="list-style-type: none"> <li>• “First Contact”</li> <li>• Futuristic (or Future Noir)</li> <li>• Galactic Empire</li> <li>• Lost Worlds</li> <li>• Mad Scientists</li> <li>• Militaristic</li> <li>• Monsters and Mutants</li> <li>• Mythic Fables or Mythology</li> <li>• Natural Horror</li> </ul>	<ul style="list-style-type: none"> <li>• Space Opera</li> <li>• Space or Sci-Fi Westerns</li> <li>• Speculative</li> <li>• Star Trek</li> <li>• Super-Hero Films (for example, Supermen and Others)</li> <li>• Supernatural</li> <li>• Tech-Noir</li> <li>• Time or Space Travel</li> <li>• Virtual Reality</li> </ul>
War	<ul style="list-style-type: none"> <li>• Action Combat</li> <li>• Aerial Combat, Aviation</li> <li>• Afghanistan-Iraq Conflict</li> <li>• Anti-War</li> <li>• Civil War</li> <li>• Combat</li> <li>• Escape</li> <li>• Gulf War</li> <li>• Historical</li> <li>• Korean War</li> <li>• Military</li> <li>• Military Comedy</li> </ul>	<ul style="list-style-type: none"> <li>• Prisoner of War (POW)/Escape</li> <li>• Propaganda</li> <li>• Resistance</li> <li>• Revolutionary War</li> <li>• War-Spy</li> <li>• Submarine</li> <li>• Vietnam War</li> <li>• War Adventure</li> <li>• War Epic</li> <li>• War Romance</li> <li>• World War I</li> <li>• World War II</li> </ul>
Westerns	<ul style="list-style-type: none"> <li>• Animal</li> <li>• B-Western</li> <li>• Biographies</li> <li>• Cattle Drive</li> <li>• Cavalry</li> <li>• Comedy Westerns</li> <li>• Epic Westerns</li> <li>• Euro-Westerns</li> <li>• Frontier</li> <li>• Gunfighters</li> <li>• Historical</li> <li>• Hybrid Westerns (with horror, noir, road movie, martial arts, and so on)</li> <li>• Indian War or Indian Westerns</li> <li>• Issue Western</li> </ul>	<ul style="list-style-type: none"> <li>• Marshal Westerns</li> <li>• Military</li> <li>• Modern Western</li> <li>• Musical Western</li> <li>• Outlaws</li> <li>• Psychological Westerns</li> <li>• Revenge Westerns</li> <li>• Revisionist</li> <li>• Road-Trail Journeys</li> <li>• Romantic Westerns</li> <li>• Science-Fiction Westerns</li> <li>• Shoot-outs</li> <li>• Space Westerns</li> <li>• “Spaghetti” Westerns</li> <li>• Spoof Westerns</li> <li>• Traditional</li> </ul>

## 10. List of film theories

### PDF HANDOUT

The following list of film theories has been adapted from *Understanding Film Theory*, Etherington-Wright, C and Doughty, R. 2011. London, UK. Palgrave Macmillan.

Theory	Brief definition
Audience research and reception	This theory is widely used to characterize the wave of audience research that occurred within communications and cultural studies during the 1980s and 1990s. It uses qualitative and ethnographic methods of research and has tended to be concerned with exploring the active choices, uses and interpretations made of media materials by their consumers. <sup>30</sup>
Auteur theory	Auteur theory holds that a film reflects the director's personal creative vision, as if they were the primary "auteur" (the French word for "author"). In spite of—and sometimes even because of—the production of the film as part of an industrial process, the auteur's creative voice is distinct enough to shine through studio interference and the collective process. <sup>31</sup>
Feminism	Feminism is a range of political movements, ideologies and social movements that share a common goal: to define, establish and achieve equal political, economic, personal and social rights for women. <sup>32</sup>
Formalism	Formalist film theory is a theory of film study that is focused on the formal, or technical, elements of a film: the lighting; scoring; sound and set design; use of colour; shot composition; editing. It is a major theory of film study today. <sup>33</sup>
Genre theory	Genre theory examines the structural elements that combine in the telling of a story and finds patterns in collections of stories. When these elements (or semiotic codes) begin to carry inherent information, a genre emerges. The study of genre directly contrasts with auteur theory, which privileges the director's role in crafting a movie. <sup>34</sup>
Marxism	A complex theoretical approach that builds upon the economic and cultural ideas of Marx. Marxist film theory is often paired with other theoretical approaches such as psychoanalysis, structuralism and post-structuralism, and feminism.
Masculinity	In film studies, as in other disciplines and in cultures at large, masculinity remains a contested category, tied not only to dominant social values but also to marginal groups and practices. Masculinity studies has a short history, despite the fact that most world cultures are founded on patriarchy. <sup>35</sup>
Post-colonial and transnational cinemas	Transnational cinema is a developing concept within film studies that encompasses a range of theories relating to the effects of globalization upon the cultural and economic aspects of film. It incorporates the debates and

<sup>30</sup> Hall, S. "Encoding/Decoding." Durham, Meenakshi G. and Kellner, Douglas M. 2012. *Media and Cultural Studies: Keywords*. Malden, UK. Wiley-Blackwell.

<sup>31</sup> "Auteur theory". Web. [https://en.wikipedia.org/wiki/Auteur\\_theory](https://en.wikipedia.org/wiki/Auteur_theory). Accessed 25 May 2016.

<sup>32</sup> Beasley, Chris. 1999. *What is Feminism?: An Introduction to Feminist Theory*. New York, NY, USA. Sage. Pp. 3–11.

<sup>33</sup> "Formalist film theory". Web. [https://en.wikipedia.org/wiki/Formalist\\_film\\_theory](https://en.wikipedia.org/wiki/Formalist_film_theory). Accessed 25 May 2016.

<sup>34</sup> Genre studies. Web. [https://en.wikipedia.org/wiki/Genre\\_studies](https://en.wikipedia.org/wiki/Genre_studies) Accessed 25 May 2016.

<sup>35</sup> "Masculinity in Film". Web. <http://www.oxfordbibliographies.com/view/document/obo-9780199791286/obo-9780199791286-0048.xml>. Accessed 25 May 2016.

	influences of post-nationalism, post-colonialism, consumerism and Third Cinema, among many other topics. <sup>36</sup>
Postmodernism	Postmodernist film attempts to subvert the mainstream conventions of narrative structure and characterization, and tests the audience's suspension of disbelief. <sup>37</sup>
Psychoanalysis	Psychoanalytical film theory is a school of academic film criticism that developed in the 1970s and 1980s. It is closely allied with critical theory and analyses films from the perspective of psychoanalysis, generally the works of Jacques Lacan. <sup>38</sup>
Queer theory	Queer theory emerged from departments of literature, film, rhetoric and critical studies in universities in the United States, United Kingdom and Europe during the early 1990s. Queer theorizing, for many, aims at disrupting and politicizing all presumed relations between and among sex, gender, bodies, sexuality and desire. <sup>39</sup>
Race and ethnicity	Critical race theory has proven race to be a construction, yet racism remains a part of lived experience, and racial stereotypes frequently recur even in an era marked by discourses of race transcendence and "post-racial" cultural celebration. Hollywood can be read as an ethnographer, reinforcing the hegemony of whiteness on screen by producing experiences of the black racial types it creates. <sup>40</sup>
Realism	Realism is the artistic attempt to recreate life as it is in the context of an artistic medium. The artist's function is to report and describe what he or she sees as accurately and honestly as possible. Realism began as an artistic movement in the 18th century in Europe and America. It was a revolt against the conventions of the classic view of art, which suggested that life was more rational and orderly than it really is. <sup>41</sup>
Stars	Star studies emerged out of literary criticism. The emphasis is on the actor, their ability to inhabit a role and their place within the studio system. Celebrities sell films. Within the industry, actors function as high-value commodities to encourage producers and financiers to back film projects. Equally, stars are instrumental in attracting an audience. <sup>42</sup>
Structuralism and post-structuralism	Structuralism and post-structuralism are theoretical attitudes arising out of film studies' "linguistic turn"—the attempt to reconceptualize cinema using language as an explanatory paradigm—in the 1960s and 1970s. The structuralist movement's scientific approach to criticism was very appealing to film theorists looking to move beyond "film appreciation". Post-structuralism both refined and overturned structuralist assumptions; where the structuralist impulse was to erect systems, post-structuralists looked for gaps and ruptures therein. <sup>43</sup>

<sup>36</sup> "Transnational cinema". Web. [https://en.wikipedia.org/wiki/Transnational\\_cinema](https://en.wikipedia.org/wiki/Transnational_cinema). Accessed 25 May 2016.

<sup>37</sup> Susan Hopkins. Spring 1995. "Generation Pulp". *Youth Studies Australia*. Vol 14, issue 2. Pp 14–19.

<sup>38</sup> "Psychoanalytical film theory". Web. [https://en.wikipedia.org/wiki/Psychoanalytical\\_film\\_theory](https://en.wikipedia.org/wiki/Psychoanalytical_film_theory). Accessed 25 May 2016.

<sup>39</sup> "Queer Theory". Web. <http://www.oxfordbibliographies.com/view/document/obo-9780199791286/obo-9780199791286-0185.xml>. Accessed 25 May 2016.

<sup>40</sup> "Race and Cinema". Web. <http://www.oxfordbibliographies.com/view/document/obo-9780199791286/obo-9780199791286-0127.xml>. Accessed 25 May 2016.

<sup>41</sup> "Realism". Web. <http://faculty.salisbury.edu/~axsharma/mywebs/efp/realism.htm>. Accessed 25 May 2016.

<sup>42</sup> Etherington-Wright, C and Doughty, R. 2011. *Understanding Film Theory*. New York, NY, USA. Palgrave Macmillan. Pp213–215.

<sup>43</sup> "Structuralism and poststructuralism". Web. <http://www.filmreference.com/encyclopedia/Romantic-Comedy-Yugoslavia/Structuralism-and-Poststructuralism.html>. Accessed 25 May 2016.

# 11. Comparative study student handout

## PDF HANDOUT

### The task

Identify, select and research each of the following task components and present your discoveries as a recorded multimedia comparative study.

20. One area of film focus.
21. Two films for comparison from within the chosen area of film focus, one of which originates from a contrasting time (historical) or space (geographical) to your own personal context, and the other film identified for comparison must arise from a contrasting cultural context to the first film. You must select films that you have not previously studied in depth. The selected films cannot come from the prescribed list of film texts provided for the textual analysis assessment task and, once selected, you cannot use the films for any other assessment task for the DP film course or the extended essay.
22. A clearly defined topic for a recorded multimedia comparative study, which links both the selected films and the identified area of film focus.

You must provide a strong justification for the choice of task components as part of the recorded multimedia comparative study. This includes your justification for how the films arise from contrasting cultural contexts.

### Key terminology

#### Task components

For this task, you must select an area of film focus that interests and excites you from one of the following.

- Film movements (such as French New Wave, German expressionism, Third Cinema, and so on)
- Film genre and film style (such as film noir, romantic comedy, science fiction, Western, and so on)
- Film theory (such as auteur theory, feminism, Marxist film theory, and so on)

#### Cultural context

For this assessment task, “cultural context” involves consideration of some of the following factors, some of which may be blended (such as socio-economic factors).

Economic	Geographical	Historical	Institutional
Political	Social	Technological	

### What you submit for assessment

- a. A recorded multimedia comparative study (10 minutes maximum).
- b. A list of all sources used.

### Formatting your work

- The comparative study must contain a recording of your voice throughout, introducing the study and justifying the chosen topic and selected films, as well as providing the commentary for the main body of the work.
- You must not appear on screen at any time.
- On-screen text, keynote slides, still images, animations, audio recordings and carefully selected and relevant clips from the selected films are all permitted within the comparative study, where appropriate.



- The primary weight of audio-visual material must come from the two chosen films and your recorded voice (film clips should directly match the point being made by your recorded commentary). You must use legal copies of your two chosen films in order to extract the video and/or audio content for editing into the comparative study.
- The comparative study must begin with a 10-second black slate (included in the total time limit) that clearly states the chosen task components using on-screen text. Your recorded commentary, which begins simultaneously with the black slate) should address the justification of these task components.
- You should adopt a formal, academic register. You may speak in the first person, as appropriate, and present your own personal opinion and perspective as a film student.
- Your recorded voiceover must be clear and audible, and any text used must be legible when viewed on screen.

## Academic honesty

All sources must be acknowledged following the protocol of the referencing style chosen by your school. If you use work, ideas or images belonging to another person, this source must be acknowledged as an on-screen citation during the comparative study, either as a voiced reference or as part of the recorded commentary or as on-screen text.

## What the examiner is looking for

### Task components

12 marks

For assessment, you need to:

- demonstrate knowledge and understanding of the components selected for study (the area of film focus, the two films and the topic), which includes the cultural context of the selected films and your justification of why you chose these task components for the comparative study
- support your work with a suitable range of relevant sources.

### Comparing and contrasting

12 marks

For assessment, you need to:

- compare and contrast the selected films, making links to the chosen topic
- provide an equal treatment of the two films you've selected for study.

### Assembling the comparative study

8 marks

For assessment, you need to:

- assemble the comparative study in a clear, logical, audible and visually appropriate manner
- support the work with accurate subject-specific terminology.

This is a condensed overview of the comparative study assessment task and may not contain all of the necessary requirements for success in this task. For full details of the task, please refer to the *DP Film guide (2017)*.

## 12. Film portfolio student handout

### PDF HANDOUT

## The task

Undertake a variety of filmmaking activities in a range of film production roles in order to fulfill defined filmmaker intentions.

You should acquire and develop practical skills and techniques through participation in film exercises, experiments and the creation of at least one completed film.

You need to reflect on how learning has further contributed to your understanding of film production roles and the extent to which your filmmaker intentions were fulfilled.

## Key terminology

### Film production roles

For this assessment task, you must work in three discrete film production roles selected from the following list.

Cinematographer	Director	Editor
Sound	Writer	One other clearly defined film production role not specified here*.

\*Please note: The “one other clearly defined film production role not specified here” may only count as one of the three film production roles selected for this assessment. The other two roles must come from the prescribed list.

### Filmmaker intentions

For this assessment task, you are required to identify specific intentions for your work in each chosen film production role. These filmmaker intentions, which are likely to arise from your exposure to influences from other films and filmmakers, are intended to lead the process of practical exploration and experimentation in each film production role. Therefore, the filmmaker intentions should be authentic and meaningful personal goals that you are passionate about fulfilling.

You may or may not necessarily fulfill your stated filmmaker intentions in your production work, and you are encouraged to reflect on the process of learning in this area.

## What you submit for assessment

- Portfolio pages (9 pages maximum: 3 pages maximum per film production role) and a list of all sources used.
- A film reel (9 minutes maximum: 3 minutes maximum per film production role, including one completed film).

### Gathering evidence for assessment

Your work for this assessment task must not:

- damage the environment
- glamorize the taking of drugs
- incite or condone intolerance or hatred of others
- include excessive or gratuitous violence

- make reference to, or represent, explicit sexual activity.

During the two-year course, you must participate in a variety of original production activities in your three chosen film production roles in order to generate numerous clips of evidence for this task. This evidence may take the form of the following types of film material.

Evidence	Description
Exercises and experiments	These are the best clips from film exercises or experimental activities that demonstrate proficiency in the production skills appropriate to each film production role. The activities might have been initiated for the sake of training, the improvement of skills or the discovery of something previously unrealized. They may be undertaken without necessarily intending to create a completed film or a finished product to be seen by an audience and can be teacher-led or initiated by you.
Completed films and excerpts	These are completed projects that have all technical parts or elements in place and are intended as either fully completed films or as excerpts from completed films that are suitable for screening to an audience. As part of this assessment task, you must submit at least one completed film (3 minutes in length maximum) on which you have worked in one film production role. Completed films submitted for assessment must not include credits, in order to ensure student anonymity. The creation of completed films must not be teacher-led.

## Formatting your work

### The portfolio pages

- The portfolio pages should present an edited collection of key learning experiences intended to showcase your filmmaker intentions, approach, planning work and development of skills in a variety of film production roles.
- The portfolio pages (9 pages maximum: 3 pages maximum per film production role) provide documentary evidence of your work in each of the three roles undertaken during the task. They should clearly articulate the process involved in acquiring and developing production skills in each of the three film production roles, and provide evidence of the application and exploration of these skills in practice. The pages should also indicate key influences from research and provide a sense of the student voice as they grapple with challenges in order to further develop their understanding of each role.
- The portfolio pages should contain a balance between written work and visual evidence, and are likely to consist of annotated extracts from your planning documentation (including excerpts from scripts, storyboards and planning notes). The layout and word count for the portfolio pages are intentionally not prescribed for this task in order to provide you with creative freedom in determining how best to present your explorations and findings.
- The portfolio pages should contain a table of contents and a list of the clips submitted to evidence each specific film production role (providing the timecode and a brief description for each clip on the film reel). These are excluded from the overall page count.
- You are encouraged to use relevant illustrations, charts, mind maps, visuals, diagrams or designs to support your portfolio work. You may also include your own photographs, images or scans, as necessary, ensuring they are of an appropriate quality. All illustrations must be clearly labelled and appropriately referenced.
- The work should be created using a common page size (A4 or US Letter) and be typed in a legible sans serif 12-point font. The portfolio pages may contain legible handwriting.

The film portfolio must not be labelled with your name or include any credits in order to ensure anonymity in the marking process.

### The film reel

- You need to select clips of evidence from your gathered film production work in order to assemble a film reel for assessment. The film reel, which is submitted as one single video file, must contain three chapters (one for each discrete film production role) and be structured as follows.

## Film reel

Film production role 1	Film production role 2	Film production role 3
Black slate (10 seconds)	Black slate (10 seconds)	Black slate (10 seconds)
1–6 clips of evidence	1–6 clips of evidence	1 completed film (without credits)
Best evidence from exercises, experiments, completed films or excerpts in the role	Best evidence from exercises, experiments, completed films or excerpts in the role	
3 minutes maximum (excluding black slate)	3 minutes maximum (excluding black slate)	3 minutes maximum (excluding black slate)

- You are strongly encouraged to submit multiple clips of evidence for film production roles 1 and 2, as long as the combined material for each role does not exceed 3 minutes maximum. The recommended minimum length of each clip is 30 seconds. You must submit a completed film (without credits) for film production role 3.
- The clips of evidence submitted in the film reel should represent the best work in each selected film production role. Your work will be judged on how it best fulfills the assessment criteria for the task.
- The film reel must be structured using a 10-second black slate (excluded from the total time limit), which is placed before each of the three film production roles in order to identify each clip of evidence submitted per role and the length of each clip.

## Copyright and academic honesty

All sources must be acknowledged following the protocol of the referencing style chosen by your school. If you use work, ideas or images belonging to another person, this source must be acknowledged as an in-text citation in the portfolio pages.

You and your peers are expected to be the original creator of, or have a significant role in the creation of, all of the material submitted for assessment. Therefore, submitted work for this task **must not** contain any copyright material. Materials sourced from creative commons websites or copyright-free materials (such as sound effects or sample graphics) are permitted in this task; however, these should be kept to a minimum. If you choose to include creative commons or copyright-free materials in your work, you are required to clearly state in your portfolio pages why you chose to use the creative commons or copyright-free materials, where the materials can be seen or heard in the film reel and the ways in which you have adapted or altered that material for use in this task.

You should make every effort to ensure that all images and sounds contained within the film reel are deliberately planned, managed and included as an intentional part of the work. You should, therefore, make every effort, where achievable, to prevent situational advertising, branding and unintentional background images and audio from appearing in your film work.

## What the examiner is looking for

### Portfolio pages

#### 4 marks for each of the three film production roles

For assessment, you need to:

- evaluate how your creative explorations and production work, led by filmmaker intentions, have shaped your understanding of each of your chosen film production roles.

### Film reel

#### 6 marks for each of the three film production roles

For assessment, you need to:

- demonstrate skills in your chosen film production roles.

This is a condensed overview of the film portfolio assessment task and may not contain all of the necessary requirements for success in this task. For full details of the task, please refer to the DP *Film guide* (2017).

## 13. The role of cinematographer

### PDF HANDOUT

The cinematographer's role involves the overall composition of the on-screen image—in terms of camera framing and picture composition, movement and lighting. The cinematographer's primary role occurs during the production phase but they also play an important role in the pre-production and post-production phases. The cinematographer works closely with the director and editor throughout the process and is responsible for the set-up and use of any necessary equipment needed for the capturing of the image (including tripod, camera, lights and dolly).

The filmmaking tasks associated with the role of cinematographer are outlined below.

#### Possible tasks for cinematographer

Tasks for the role of cinematographer in this assessment task might involve, but are not limited to, the following.

#### Pre-production

- Brainstorm with the team regarding ideas, genre, concepts and group intentions.
- Research the chosen genre and any influences for the production of the film, identifying conventions and techniques in relation to the creation of image.
- Go over the script and storyboard and make notes about how these might be presented visually.
- Collaborate with the director about how *mise-en-scène*, locations and lighting will be handled.
- Collaborate with the editor about how transitions, effects and coverage will be handled.
- Create a shot list for each scene.
- Scout for locations and create notes regarding image and lighting concerns.
- Carry out test shoots using different focal lengths, camera placement, lighting techniques, and so on.
- Make a checklist of equipment for the shoot.
- Carry out planning and research for particularly tricky shots or sequences, for example, learning how to use green screen or create the “vertigo effect”.
- Create diagrams of each location showing lighting design, camera placement and movement.

#### Production

- Prepare all filming equipment and make sure it is there and ready for filming.
- Set up and design all lighting to create mood and atmosphere.
- Set up and operate camera, dolly and film equipment.
- Communicate with the director regarding choices made and help solve any problems encountered during shooting.
- Make daily production notes with a description of choices made, changes to the original plan and any issues that arose during the film shoot.
- Make sure that footage is secure and back-up copies are made and stored in a group production folder.
- Communicate with the editor and sound person regarding choices of footage captured that may affect their roles.

#### Post-production

- Collaborate with the director and prepare for any scheduled reshoots as a result of the editing process.
- Collaborate with the editor regarding choices in colouring or image alteration in post-production.
- Screen a first draft of the film and provide comments/feedback to the director/editor.
- Attend a test screening to a new audience and make a note of reactions and/or suggestions.

## 14. The role of director

### PDF HANDOUT

The director's role involves overall control of the artistic, dramatic and logistical aspects of the film, guiding the actors and technical crew to transform the script from page to screen. The director is a key member in all three phases of production and must be able to communicate well with all members of the team. The director collaborates, delegates and leads the team towards completion of the finished film. They also lead the team in defining the vision or concept of the film.

The filmmaking tasks associated with the role of director are outlined below.

#### Possible tasks for director

Tasks for the role of director might in this assessment task involve, but are not limited to, the following.

#### Pre-production

- Brainstorm with the team regarding ideas, genre, concepts and group intentions.
- Research the chosen genre and any influences for the production of the film, identifying conventions and developing style for the film.
- Provide a clear explanation of the vision or concept behind the film to the team and use this as a guiding point for all decisions.
- Go over the script and make notes about how each scene will look and sound.
- Collaborate with the writer on dialogue, script order, length and any other changes.
- Collaborate with the cinematographer about how *mise-en-scène*, locations and lighting will be handled.
- Collaborate with the editor about pacing, transitions, effects and style.
- Collaborate with sound to determine important ambient noise, soundtrack, sound effects and how it will match the general pace/mood of each sequence.
- Arrange a location visit and make notes on artistic choices and logistical elements (including obtaining permission).
- Complete casting (including auditions, read through or preparation, as required).
- Prepare call sheets.
- Create a shoot schedule in the order that it will be filmed together with the cinematographer.
- Create diagrams to show blocking and actor movement.
- Create a storyboard together with the cinematographer.
- Make decisions regarding production design, props, costumes and set, and ensure that all are ready for the appropriate day of production.
- Rehearse with the actors to ensure that they are prepared for the production days.

#### Production

- Run the set during the production phase by keeping all crew informed and on schedule.
- Instruct actors on blocking, performance, line delivery.
- Call for the start and end of each take by saying “standby”, “roll camera”, “action” and “cut”.
- Ensure that the other key roles (primarily camera and sound) have obtained clear image and sound from the scene.
- Make decisions about when to move on to shoot the next scene.
- Write production notes for each day of shooting—before and after: a set of expectations for the day and a list of what was achieved or not achieved; notes on ways to solve problems.
- Produce notes for post-production regarding length of scene, good/bad shots and other noteworthy elements to be handled in post-production.
- Make a note of any changes to the script and provide justification (artistic or logistical).

- Hold ongoing discussions with the key production team members and actors and provide evidence of instructions to them.
- Ensure that locations are left as they were found, as the last person to leave the set.
- Ensure that safety comes first at all times during the production of the film.

#### **Post-production**

- Collaborate with the editor regarding selection of shots and the order of the film.
- Collaborate with sound regarding soundtrack, sound effects and any voiceover or additional sound created.
- Collaborate with the writer and make a note of any changes that were made between the initial script and the final version, as well as an evaluation and justification of the changes.
- Collaborate with the cinematographer and the editor regarding colour, camera transitions or special effects that need to be adjusted in post-production.
- Provide an opportunity for the team to view their film and provide comments/feedback.
- Provide an opportunity for a test screening to a new audience and make a note of reactions and/or suggestions to the final cut.
- Sign off on the final film.



## 15. The role of editor

### PDF HANDOUT

The editor is responsible for assembling the audio and visual elements into the final film. Although their primary role is during the post-production phase, they will also play an important role in the pre-production and production phases. Editors should consider pacing and narrative rhythm, the creation of tension and mood, as well as editing styles (continuity or montage) and transitions (straight cuts, dissolves, fades in and fades out) in terms of narrative purpose. Some genre/films may require additional techniques such as keying, masking, double exposure, advanced titling, subtitles, colouring, animation and special effects.

The filmmaking tasks associated with the role of editor are outlined below.

#### Possible tasks for editor

Tasks for the role of editor in this assessment task might involve, but are not limited to, the following.

##### Pre-production

- Brainstorm with the team regarding ideas, genre, concepts and group intentions.
- Research the chosen genre and any influences for the production of the film, identifying conventions and developing style for the film.
- Make notations on storyboards to plan a rough edit or pre-visualization.
- Research and learn the editing software to be used.
- Go over the script and make note of any/all changes between time/place and create a plan for these transitions.
- Collaborate with the writer on approximate timing/pacing for each scene.
- Collaborate with the director about pacing, transitions, effects and style.
- Collaborate with the cinematographer regarding their shot list to ensure that there is enough coverage planned.
- Make a note of any special effects, new or tricky shots that may require additional work in post-production.
- Carry out test shoots for any difficult shots that require post-production (including, but not limited to, green screen, double exposure, masking, stop motion animation, match transitions).
- Collaborate with sound to determine soundtrack, sound effects and how it will match the general pace/mood of each sequence.

##### Production

- Collaborate with the director on any updates to the script while filming.
- Look over any daily production notes from the production team.
- Log, capture and upload footage as soon as it is available and create an organization system to store, label and back up all footage.
- Create a rough cut of the daily footage so that any mistakes can be caught early. This enables the team to see how the film is shaping up in terms of continuity and sound.
- Begin working on title or credit sequences.

##### Post-production

- Assemble and organize all footage.
- Create a rough edit.
- Collaborate with the director and writer about the rough edit, highlight any major issues/changes and make a decision on any possible reshoots.
- Keep a daily log of work accomplished and questions for other members of the team.
- Collaborate with sound to obtain the soundtrack, sound effects and any other recorded sound.
- Collaborate with the cinematographer on any changes to colouring, cropping or image changes.

- Provide an opportunity for the team to view the film and provide feedback or suggestions.
- Attend a test screening and make a note of reactions or suggestions to the final cut.
- Consider how the work could have been improved (but avoid blaming equipment or other people involved).

## 16. The role of sound

### PDF HANDOUT

The sound role is responsible for the audio portion of the film, including dialogue, soundtrack and sound effects. Although students may receive assistance in the creation of the sound, it is the responsibility of the sound person to direct, collect and assemble the sound for the film. The sound person's primary role is during the production and post-production phases; however, they play an important role in the pre-production phase as they help plan the film. The sound person should consider volume, pacing, the creation of tension and mood, as well as style and transitions.

The filmmaking tasks associated with the sound role are outlined below.

#### Possible tasks for sound

Tasks for the role of sound in this assessment task might involve, but are not limited to, the following.

#### Pre-production

- Brainstorm with the team regarding ideas, genre, concepts and group intentions.
- Research the chosen genre and any influences for the production of the film, identifying conventions and developing style for the film.
- Research influences from films that have been seen—name the sound designer.
- Research any sound equipment or software necessary for the specific production.
- Go over the script and make a note of dialogue, sound effects and diegetic sound.
- Collaborate with the director and writer on mood and tone for each scene, where music will play and specific sound effects that are required.
- Make a list of locations and list any sounds that might help to make this location more realistic, noting when sound may be problematic on location.
- Make a list of foley sounds needed for the film.
- Create lyrics, sheet music or any other composition components for the soundtrack.
- Make notes and/or schedule for the band, sound composer or musicians regarding pace, genre, mood, and so on.
- Survey the location and make note of any background noise that may need to be captured, or that might be of concern when filming.
- Create a map of each location showing placement of the recording equipment.
- Make a checklist of equipment required for production.
- Carry out test recordings for any difficult shots that require post-production work; early capture of ambient noises that may be helpful in the final sound edit that could be hard to capture on the day.
- Collaborate with the editor to discuss pace, mood and timing of each sequence to help plan the soundtrack and sound effects.

#### Production

- Capture all dialogue filmed on set as part of the shoot.
- Capture or create the foley sounds, voiceovers, sound effects.
- Collect, store and organize all sound material to be accessible to the editor and the director, as needed.
- Make notes on any problems during recording and how they were solved.
- Record any musical score or soundtrack required for the film.
- Keep a daily log of work accomplished and questions for other members of the team.
- Communicate any issues with sound production to the director and the editor, and indicate whether any further sound recording will be required.

#### Post-production

- Keep a daily log of work accomplished and questions for other members of the team.

- Collaborate with the director and writer about the rough edit and highlight any major issues or changes; decide on any possible re-recordings or voiceovers.
- Collaborate with the editor to determine the assembly of the soundtrack, sound effects and any other recorded sound.
- Provide an opportunity for the team to view the film and provide feedback or suggestions.
- Attend a test screening and make a note of reactions and suggestions to the final cut.
- Consider how the film could have been improved (but avoid blaming equipment or other people involved).

## 17. The role of writer

### PDF HANDOUT

The writer is responsible for developing ideas and concepts, research, treatment, and the creation of the script. Although their primary role is during the pre-production phase, they also play an important role in the production and post-production phases. If a student is taking on the writing role, the script should (in almost all cases) have dialogue as an aspect of the work. Even silent films require a dedicated writer who helps to describe and determine action, create inter-title sequences and plot the overall narrative of a film.

The filmmaking tasks associated with the role of writer are outlined below.

#### Possible tasks for writer

Tasks for the role of writer in this assessment task might involve, but are not limited to, the following.

#### Pre-production

- Brainstorm with the team regarding ideas, genre, concepts and group intentions.
- Research the chosen genre and any influences for the production of the film, identifying conventions and developing style for the film.
- Collaborate with the director on the vision or concept behind the film and use this as a guiding point for all decisions.
- Plan characters and decide how they will develop during the film.
- Write a pitch.
- Write a treatment.
- Write a correctly formatted script with dialogue.
- Attend any auditions and assist with decision-making regarding casting.
- Produce multiple drafts of the script and explanations regarding developments or changes.
- Assist the director with actor rehearsals to ensure that they are prepared for the production days.

#### Production

- Contribute to changes in the shooting script.
- Keep track of multiple drafts of the script with explanations of developments or changes.
- Assist the director when working with actors, including reading lines and rehearsals.
- Collaborate with the director regarding any on-site rewrites during production.
- Ensure the core production team has the most current version of the script.
- Keep notes of any challenges faced during shooting, and how they were solved.

#### Post-production

- Collaborate with the director and editor to provide further input, such as additional dialogue.
- Collaborate with the director and make a note of any changes that were made between the initial script and the final version, as well as an evaluation and justification of the changes.
- Attend a test screening to a new audience and make a note of reactions and suggestions to the final cut.

## 18. Other film production roles

### PDF HANDOUT

For the film portfolio, a student may select one of their **film production roles** to be outside of the traditional five roles. This is intended to allow students to showcase additional conventional, as well as emerging, skills within the film course and to invite the use of innovative technology. What follows are some examples of other **film production roles** that a student may select. This list is not exhaustive and, if the student and teacher can make a solid case for another role (not on this list), they may proceed providing there is appropriate planning, documentation and skill development.

Please note: The “one other clearly defined **film production role**” may only count as one of the three **film production roles** selected for this assessment. The other two roles must come from the prescribed list.

## The role of animator

The animator role involves the creation of single frames edited together to create a moving image. This could involve a variety of media including hand drawn, claymation, stop motion and digital 2D or 3D animation. The animator is key member in all three phases of production and must be able to communicate well with all members of the team. It is possible for a student to work independently and thus assume some of the other tasks typically associated with other roles. The animator is responsible for the design, creation and editing of all the animation for the film in their chosen medium.

### Possible tasks for animator

Tasks for the role of animator in this assessment task might involve, but are not limited to, the following.

#### Pre-production

- Brainstorm regarding ideas, concepts and intentions.
- Collaborate with the team regarding story and storyboard.
- Design the overall look of the animation and decide on the medium.
- Create a setting or background for each location and design lighting for this setting.
- Create basic models of characters—this may be in digital or physical space.
- Research the selected medium and techniques/skills required to complete the animations.
- Complete a test of any new technique, also practising pacing, timing and length of frame.
- Collaborate with the team to create a vision for the colour, texture and look of each scene.

#### Production

- Set up lighting, camera and sound-capturing devices.
- Prepare to control the animation (stop motion or puppets will require a more complex set-up).
- Review and adjust lighting as necessary.
- Communicate with the team regarding choices made and help solve any problems encountered during filming.
- Make daily production notes with a description of choices made, changes to the original plan and any issues that came up during the film shoot.

#### Post-production

- Work on pacing, compositing and turning still images into moving images.
- Edit the various moving images to create scenes, sequences and the overall storyline.
- Make decisions, or collaborate with the director and the editor, regarding choices in image or colour alteration in post-production.
- Attend a test screening to a new audience and make a note of reactions and/or suggestions.

# The role of costume designer

The costume designer role involves the design and creation of the costumes for the film, with attention to texture, colour and look of the image. The costume designer's primary role is during the pre-production phase but they will play an important role in the production and post-production phases. The costume designer will work closely with the director and cinematographer throughout, and is responsible for the design, creation or acquisition of all the costumes for the film.

The filmmaking tasks associated with the role of costume designer are outlined below.

## Possible tasks for costume designer

Tasks for the role of costume designer in this assessment task might involve, but are not limited to, the following.

### Pre-production

- Brainstorm with the team regarding ideas, genre, concepts and group intentions.
- Research the chosen era, culture, social status, genre and any other characteristics of the actors or setting that are important to the costume design.
- Go over the script and storyboard and make notes of all characters, and costumes needed (including costume changes for different scenes or days).
- Collaborate with the writer and director to create in depth character profiles.
- Collaborate with the director and cinematographer to create a vision for the colour, texture and look of each scene.
- Create a list of costumes needed for each scene/character.
- Research techniques for the creation or alteration of each costume.
- Create sketches for each piece of clothing, including design, colour, texture.
- Design costume items for each scene and make note of any changes or alterations, and when they occur.

### Production

- Make any adjustments to the costumes prior to filming.
- Organize and monitor the use of all costumes.
- Communicate with the director regarding choices made and help solve any problems encountered during filming.
- Make sure that if there is a costume item that is "damaged" during a shoot, for example, blood-stained, ripped or muddied, there are multiples of that item for resets or retakes.
- Help to maintain continuity.
- Make daily production notes with a description of choices made, changes to the original plan and any issues that came up during the film shoot.

### Post-production

- Collaborate with the director and prepare for any scheduled reshoots as a result of the editing process.
- Collaborate with the editor regarding choices in image or colour alterations in post-production.
- Screen the first draft of the film and provide comments/feedback to the director.
- Attend a test screening to a new audience and make a note of reactions and/or suggestions.

# The role of art director

The art director's role involves the visual style and overall design of the artistic image, including set, location costume, make-up and props. The art director's primary role is during the pre-production phase but they play an important role in the production and post-production phases. The art director will work closely with the director and writer throughout, and is responsible for the design, creation or acquisition of everything needed to make the setting fit the artistic look of the scene.

The filmmaking tasks associated with the role of art director are outlined below.

### Possible tasks for art director

Tasks for the role of art director in this assessment task might involve, but are not limited to, the following.

#### Pre-production

- Brainstorm with the team regarding ideas, genre, concepts and group intentions.
- Research the chosen era, culture, social status, genre and any other characteristics of the actors (in relation to props, not costume or make-up) or setting that are important to the artistic direction.
- Go over the script and storyboard and make notes of how these might be presented visually.
- Collaborate with the director to create a vision for the set and costumes.
- Create a list of props for each scene.
- Collaborate with the costume designer for each scene and make notes of any changes or alterations and when they occur.
- Buy, create and/or collect any required props or items for set decoration.

#### Production

- Make any adjustments to the set or location prior to filming.
- Organize and monitor the use of all props.
- Ensure continuity while on shoot, especially in terms of furniture and props that move during the shoot. The art director is in charge of resetting the scene.
- Collaborate with the director regarding choices made and help solve any problems encountered during filming.
- Make daily production notes with a description of choices made, changes to the original plan and any issues that came up during the film shoot.

#### Post-production

- Collaborate with the director and prepare for any scheduled reshoots as a result of the editing process.
- Collaborate with the editor regarding choices in image alterations in post-production.
- Screen the first draft of the film and provide comments/feedback to the director.
- Attend a test screening to a new audience and make a note of reactions and/or suggestions.

## The role of music composer

The music composer role is responsible for creating or composing the music (vocal or instrumental) for the film. Although the student may receive assistance in the creation of the sound, it is the responsibility of the music composer to create, direct, collect and assemble the soundtrack for the film. The music composer's primary role is during the post-production phase; however, they will play an important role in the pre-production and production phase as they help plan the film.

The filmmaking tasks associated with the role of music composer are outlined below.

### Possible tasks for music composer

Tasks for the role of composer in this assessment task might involve, but are not limited to, the following.

#### Pre-production

- Brainstorm with the team regarding ideas, genre, concepts and group intentions.
- Research the chosen genre and any influences for the production of the film, identifying conventions and developing style for the film.
- Research influences from films that have been seen—name the composer.
- Researching any sound equipment or software necessary for the specific production.
- Go over the script and make note of where music will be needed.
- Collaborate with the director and the writer on the mood and tone for each scene and where music will play.
- Create lyrics, sheet music or any other composition components for the soundtrack.



- Make notes and/or schedule for the band, sound composer or musicians regarding pace, genre, mood, and so on.
- Collaborate with the editor to discuss pace, mood and timing of each sequence to help in planning the soundtrack.

### **Production**

- Record the musical score or soundtrack required for the film.
- Create the audio mix of instruments and vocals.
- Make notes on any problems during recording and how they were solved.
- Collect, store and organize all sound material to be accessible to the editor and director, as needed.
- Keep a daily log of work accomplished and questions for other members of the team.
- Communicate with the cinematographer about quality of sound pick-up during the shoot, especially if the soundtrack and dialogue are going to overlap.

### **Post-production**

- Keep a daily log of work accomplished during post-production and any questions for other members of the team.
- Collaborate with the editor to determine the assembly of the soundtrack.
- Provide an opportunity for the team to view the film and offer feedback/suggestions—make note of these.
- Attend a test screening and make a note of reactions and/or suggestions to the final cut.
- Consider how the film could have been improved (but avoid blaming equipment or other people involved).

## 19. Collaborative film project student handout (HL only)

### PDF HANDOUT

## The task

Work collaboratively to plan and create an original completed film. You will work in core production teams of two to four students and each write a project report that supports and evidences your chosen film production role taken during the production phases. The focus of this task is on the nature of collaboration throughout the creative process and on your ability to effectively contribute to the successful realization of your group's agreed intentions.

In your written work, you will need to make clear links to films and filmmakers you have encountered, concepts and contexts explored, and skills and techniques acquired during the course.

## Key terminology

### Core production team

For the purposes of this assessment task, you are required to work collaboratively as part of a core production team of two to four students from within your school community. You can choose to work collaboratively with other DP film students from the same class as you (including SL students), with students from your school who are not part of the DP film course (including film students in the year below or students who are not taking DP film) or a mix of both. Your core production team is fully responsible for defining the scope of the original film and for ensuring that all creative and logistical aspects of pre-production, production and post-production are carried out successfully.

While each member of your group will take on one single film production role, it is expected that, as members of the core production team, you will each take on numerous other responsibilities and tasks during the project in order to support the cooperative realization of the completed film. This flexible and supportive collaboration is central to this assessment task and you need to keep a record of the nature of your collaborations. You should reflect on your approach to team work, problem-solving, time management and conflict resolution as a member of the core production team, and should evaluate the successes and challenges you encountered as part of the creative process.

### Film production roles

For the purposes of this assessment task, you must take responsibility for one of the following film production roles (one discrete role per student in the group) for which you will be assessed.

Cinematographer	Director	Editor
Sound	Writer	

Please note: The "one other clearly defined film production role not specified above" that appears in the film portfolio assessment task is not available as an option for this HL task.

## What you submit for assessment

- A project report (2,000 words maximum) and a list of all sources used.
- A completed film (7 minutes maximum).

Your work for this assessment task must not:

- damage the environment
- glamorize the taking of drugs

- incite or condone intolerance or hatred of others
- include excessive or gratuitous violence
- make reference to, or represent, explicit sexual activity.

## Working with others

Your core production team is permitted to enlist the help of other people in the creation of your original films, such as production assistants, actors and crew members, so long as all key decision-making is still made by the two to four members of your core production team. These additional individuals (with the exception of actors) must be students from your school. Actors for your completed film may be adults or members of the wider community; however, your teachers must approve any work you plan to do with other adults.

Please note: No part of the work undertaken in this project can be used for your film portfolio assessment task. Likewise, work undertaken for your film portfolio assessment task cannot be submitted for this HL task.

## Formatting your work

- The project report (2,000 words) is a written account of your involvement in the collaborative film project. The project report should demonstrate your ability to evaluate and reflect upon the collaborative creation of your completed film, supported by carefully selected evidence of your individual contributions to the finished product, working in your one film production role.
- You should order your project report using the following headings.
  1. Production proposal
  2. Creative work in the production phases
  3. Critique and reflection
- The project report should contain a table of contents (excluded from the page count), which should also clearly state the number of words you have used.
- You may use relevant illustrations, charts, mind maps, visuals, diagrams or designs considered necessary in your project report. You may also include your own photographs, images or scans, as necessary, ensuring they are of an appropriate quality. All illustrations must be clearly labelled and appropriately referenced. These labels are excluded from the final word limit of the project report and should only contain the minimum information to ensure the examiner understands the significance of the illustration.
- The work should be created using a common page size (A4 or US Letter) and be typed in a legible sans serif 12-point font. The portfolio pages may also contain legible handwriting.

The collaborative film project work must not be labelled with your name or include any credits in order to ensure anonymity in the marking process.

## Copyright and academic honesty

You and your peers are expected to be the original creators of, or have a significant role in the creation of, all of the material submitted for assessment. Therefore, submitted work for this task must not contain any copyright material.

Materials sourced from creative commons websites or copyright-free materials (such as sound effects or sample graphics) are permitted in this task; however, these should be kept to a minimum. If you choose to include creative commons or copyright-free materials in your work, you are required to clearly state in your project report why you chose to use the creative commons or copyright-free materials, where the materials can be seen or heard in the completed film and the ways in which you have adapted or altered that material for use in this task.

Your core production team should make every effort to ensure that all images and sounds contained within the completed film are deliberately planned, managed and included as an intentional part of the film's

narrative. You should therefore make every effort, where achievable, to prevent situational advertising, branding and unintentional background images and audio from appearing in your film work.

All sources must be acknowledged following the protocol of the referencing style chosen by your school. If you use work, ideas or images belonging to another person, this source must be acknowledged as an in-text citation in the project report.

## **What the examiner is looking for**

### **Production proposal**

**3 marks**

For assessment, you need to:

- present your own account of your core production team's agreed intentions, film production roles taken and overall plan.

### **Creative work in the production phases**

**12 marks**

For assessment, you need to:

- present an account of your work in the production phases and the application of your skills in your one film production role
- discuss the creative choices made in your one film production role and identify the influences that have informed your work.

### **Critique and reflection**

**8 marks**

For assessment, you need to:

- critique your completed film and consider the extent to which it fulfilled intentions
- reflect on the process of collaboration with your core production team and on successes and challenges you encountered as part of the creative process.

### **The completed film**

**12 marks**

For assessment, you need to:

- demonstrate skills in your one chosen film production role in order to contribute to the overall effectiveness of the completed film.

This is a condensed overview of the collaborative film project task and may not contain all of the necessary requirements for success in this task. For full details of the task, please refer to the DP *Film guide* (2017).

## Bibliography and useful resources

### Cultural context

Teachers might find some of the following resources helpful for teaching the **cultural contexts** of film.

Author	Year	Title	Publisher
Aitken, SC and Zonn, LE. (Eds.)	1994	<i>Place, Power, Situation and Spectacle: Geography of Film</i>	Lanham, MD, USA. Rowman & Littlefield Publishers
Bartow, O.	2005	<i>The "Jew" in Cinema: From the Golem to Don't Touch My Holocaust</i>	Bloomington, IN, USA. Indiana University Press
Bell, BW, Grosholz, ER and Stewart, JB.	1996	<i>W.E.B Du Bois on Race and Culture: Philosophy, Politics and Poetics</i>	Abingdon, UK. Routledge
Beller, J.	2006	<i>The Cinematic Mode of Production: Attention Economy and the Society of the Spectacle</i>	Lebanon, NH, USA. University Press of New England
Bird, SE. (Ed.)	1996	<i>Dressing in Feathers: The Construction of the Indian in American Popular Culture</i>	Ann Arbor, MI, USA. University of Michigan Press
Bogle, D.	1973	<i>Toms, Coons, Mulattoes, Mammies and Bucks: An Interpretative History of Blacks in American Films</i>	New York, NY, USA. Viking Press
Bronfen, E.	2004	<i>Home in Hollywood: The Imaginary Geography of Cinema</i>	New York, NY, USA. Columbia University Press
Cashmore, E.	1984	<i>Dictionary of Race and Ethnic Relations</i>	Abingdon, UK. Routledge
Collins, F and Davis, T.	2004	<i>Australian Cinema after Mabo</i>	Cambridge, UK. Cambridge University Press
Combs, CS.	2014	<i>Deathwatch: American Film, Technology, and the End of Life</i>	New York, NY, USA. Columbia University Press
Cousins, M.	2011	<i>The Story of Film: A Concise History of Film and an Odyssey of International Cinema</i>	London, UK. Pavilion Books
Cresswell, T and Dixon, D. (Eds.)	2002	<i>Engaging Film: Geographies of Mobility and Identity</i>	Lanham, MD, USA. Rowman & Littlefield Publishers
Dennison, S and Lim, SH. (Eds.)	2006	<i>Remapping World Cinema: Identity, Culture and Politics in Film</i>	London, UK. Wallflower Press
DiPaolo, M.	2011	<i>War, Politics and Superheroes: Ethics and Propaganda in Comics and Film</i>	Jefferson, NC, USA. McFarland & Company
Downing, JDH. (Ed.)	1998	<i>Film and Politics in the Third World</i>	Autonomedia
Dyer, R.	1997	<i>White: Essays on Race and Culture</i>	Abingdon, UK. Routledge

Elsaesser, T.	2014	<i>European Cinema: Face to Face with Hollywood</i>	Amsterdam, The Netherlands. Amsterdam University Press
Finney, A.	2014	<i>The International Film Business</i>	Abingdon, UK. Routledge
Fisher, J and Prager, B	2010	<i>The Collapse of the Conventional: German Film and its Politics at the Turn of the Twenty-First Century</i>	Detroit, MI, USA. Wayne State University Press
Franklin, DP.	2006	<i>Politics and Film: The Political Culture of Film in the United States</i>	Oxford, UK. Rowman & Littlefield Publishers
Gaudreault, A and Marion, P.	2015	<i>The End of Cinema?: A Medium in Crisis in the Digital Age</i>	New York, NY, USA. Columbia University Press
Gay Pearson, W and Knabe, S.	2011	<i>Reverse Shots: Indigenous Film and Media in an International Context</i>	Waterloo, Ontario, Canada. Wilfrid Laurier University Press
Goldsmith, B and O'Regan, T.	2005	<i>The Film Studio: Film Production in the Global Economy</i>	Lanham, MD, USA. Rowman & Littlefield Publishers
Guynn, W.	2016	<i>Unspeakable Histories: Film and the Experience of Catastrophe</i>	New York, NY, USA. Columbia University Press
Haas, PJ and Christensen, T.	2015	<i>Projecting Politics: Political Messages in American Films</i>	Abingdon, UK. Routledge
Harbord, J.	2002	<i>Film Cultures</i>	London, UK. Sage Publications
Hardy, J.	2014	<i>Critical Political Economy of the Media: An Introduction</i>	Abingdon, UK. Routledge
Jancovich, M, Faire, L and Stubbings, S.	2003	<i>The Place of the Audience: Cultural Geographies of Film Consumption</i>	London, UK. British Film Institute
Lastra, J.	2000	<i>Sound Technology and the American Cinema: Perception, Representation, Modernity</i>	New York, NY, USA. Columbia University Press
Lobato, R.	2012	<i>Shadow Economies of Cinema: Mapping Informal Film Distribution</i>	London, UK. British Film Institute
Monaco, J.	1981	<i>How to Read a Film: The Art, Technology, Language, History and Theory of Film and Media</i>	New York, NY, USA. Oxford University Press
Monaco, J.	2009	<i>How to Read a Film: The World of Movies, Media, Multimedia: Language, History, Theory</i>	New York, NY, USA. Oxford University Press
Naficy, H.	1999	<i>Home, Exile, Homeland: Film, Media and the Politics of Place</i>	Abingdon, UK. Routledge
Nagib, L, Perriam, C and Dudrah, R. (Eds.)	2012	<i>Theorizing World Cinema</i>	New York, NY, USA. I.B. Tauris & Co Ltd.
Parkinson, D.	2012	<i>History of Film (World of Art)</i>	London, UK. Thames & Hudson
Thompson, K and Bordwell, D.	2009	<i>Film History: An Introduction</i>	New York, NY, USA. McGraw-Hill Education

Turner, G. (Ed.)	2001	<i>The Film Cultures Reader</i>	Abingdon, UK. Routledge
Ulin, JC.	2013	<i>The Business of Media Distribution: Monetizing Film, TV, and Video Content in an Online World</i>	Burlington, MA, USA. Focal Press
Utterson, A. (Ed.)	2005	<i>Technology and Culture: The Film Reader</i>	Abingdon, UK. Routledge

## Film elements

Teachers might find some of the following resources helpful for teaching **film elements**.

Author	Year	Title	Publisher
Altman, R.	1984	"A Semantic/Syntactic Approach to Film Genre"	<i>Cinema Journal</i> . Vol 23, number 3. Pp 6–18.
Barker, M and Arthurs, J.	2001	<i>The Crash Controversy: Censorship Campaigns and Film Reception</i>	London, UK. Wallflower Press
Bordwell, D and Thompson, K.	2016	<i>Film Art: An Introduction</i>	New York, NY, USA: McGraw-Hill
Brown, B.	2002	<i>Cinematography: Theory and Practice: Image Making for Cinematographers, Directors, and Videographers</i>	Burlington, MA, USA. Focal Press
Brown, B.	2011	<i>Cinematography: Theory and Practice: Image Making for Cinematographers and Directors</i>	Burlington, MA, USA. Focal Press
Buscombe, E.	1970	"The Idea of Genre in American Cinema"	<i>Screen</i> . Vol 11, number 2. Pp 33–45.
Chapman, J, Glancy, M and Harper, S.	2007	<i>The New Film History: Sources, Methods, Approaches</i>	London, UK. Palgrave MacMillan
Chatman, S.	1980	<i>Story and Discourse: Narrative Structure in Fiction and Film</i>	New York, NY, USA. Cornell University Press
Christie, I. (Ed.)	2014	<i>Audiences: Defining and Researching Screen Entertainment Reception</i>	Amsterdam, The Netherlands. Amsterdam University Press
Cook, DA.	2016	<i>A History of Narrative Film</i>	New York, NY, USA. W.W. Norton & Company
Davis, G, Dickinson, K, Patti, L and Villarejo, A.	2015	<i>Film Studies: A Global Introduction</i>	Abingdon, UK. Routledge
Dix, A.	2008	<i>Beginning Film Studies</i>	Manchester, UK. Manchester University Press
Fabe, M.	2014	<i>Closely Watched Films: An Introduction to the Art of Narrative Film Technique</i>	Oakland, CA, USA. University of California Press
Fife Donaldson, L.	2014	<i>Texture In Film (Palgrave Close Readings in Film and Television)</i>	London, UK. Palgrave Macmillan

Foster, TC.	2016	<i>Reading the Silver Screen: A Film Lover's Guide to Decoding the Art Form That Moves</i>	New York, NY, USA. Harper Perennial
Gibbs, J.	2002	<i>Mise-en-Scène: Film Style and Interpretation</i>	New York, NY, USA. Columbia University Press
Hall, B.	2015	<i>Understanding Cinematography</i>	Ramsbury, UK. The Crowood Press Ltd
Hill, J and Church Gibson, P. (Eds.)	2000	<i>World Cinema: Critical Approaches</i>	Oxford, UK. Oxford University Press
Hill, J and Church Gibson, P. (Eds.)	2002	<i>The Oxford Guide To Film Studies</i>	New York, NY, USA. Oxford University Press
Lenos, M and Ryan, M.	2012	<i>An Introduction to Film Analysis: Technique and Meaning in Narrative Film</i>	New York, NY, USA. Bloomsbury Publishing
Martin, A.	2014	<i>Mise en Scène and Film Style: From Classical Hollywood to New Media Art</i>	London, UK. Palgrave Macmillan
McClean, ST.	2008	<i>Digital Storytelling: The Narrative Power of Visual Effects in Film</i>	Cambridge, MA, USA. The MIT Press
Mclver, G.	2016	<i>Art History for Filmmakers</i>	London, UK and New York, NY, USA. Fairchild Books
Moran, A and Aveyard, K.	2013	<i>Watching Films: New Perspectives on Movie-going, Exhibition and Reception</i>	Bristol, UK. Intellect Books
Nelmes, J. (Ed.)	2011	<i>Introduction to Film Studies</i>	Abingdon, UK. Routledge
Sikov, E.	2009	<i>Film Studies: An Introduction</i>	New York, NY, USA: Columbia University Press
Staiger, J.	2000	<i>Perverse Spectators: The Practices of Film Reception</i>	New York, NY, USA. New York University Press
Van Sijll, J.	2005	<i>Cinematic Storytelling: The 100 Most Powerful Film Conventions Every Filmmaker Must Know</i>	Studio City, CA, USA. Michael Wiese Productions
Wierzbicki, J.	2009	<i>Film Music: A History</i>	Abingdon: Routledge



# Film focus: Film movements

Teachers might find some of the following resources helpful for teaching **film focus: film movements**.

Author	Year	Title	Publisher
Bazin, A and Cardullo, B. (Ed.)	2011	<i>André Bazin and Italian Neorealism</i>	New York, NY, USA. Continuum International Publishing Group
Berry, C, Lu, X and Rofel, L. (Eds.)	2010	<i>The New Chinese Documentary Film Movement: For the Public Record</i>	Hong Kong. Hong Kong University Press
Chaudhuri, S.	2005	<i>Contemporary World Cinema: Europe, the Middle East, East Asia and South Asia</i>	Edinburgh, UK. Edinburgh University Press
Cheuk, PT.	2009	<i>Hong Kong New Wave Cinema (1978–2000)</i>	Bristol, UK. Intellect Books
Cheung, EMK., Marchetti, G. and See-Kam, T. (Eds.)	2010	<i>Hong Kong Screenscapes: From the New Wave to the Digital Frontier</i>	Hong Kong. Hong Kong University Press
Cooke, P.	2002	<i>German Expressionist Films</i>	Harpندن, UK. Pocket Essentials
Cooke, P and Homewood, C.	2011	<i>New Directions in German Cinema</i>	New York, NY, USA. I.B. Tauris & Co
Desser, D.	1988	<i>Eros Plus Massacre: Introduction to Japanese New Wave Cinema</i>	Bloomington and Indianapolis, IN, USA. Indiana University Press
Jin, DY.	2016	<i>New Korean Wave: Transnational Cultural Power in the Age of Social Media</i>	Champaign, IL, USA. University of Illinois Press
Kelly, RT.	2011	<i>The Name of this Book is Dogme95</i>	London, UK. Faber & Faber
King, G.	2002	<i>New Hollywood Cinema: An Introduction</i>	New York, NY, USA.: I.B. Tauris & Co
Knight, J.	2003	<i>New German Cinema: Images of a Generation</i>	London, UK. Wallflower Press
Leong, A.	2006	<i>Korean Cinema: The New Hong Kong</i>	Victoria, BC, Canada: Trafford Publishing
Lim, SH and Ward, J. (Eds.)	2011	<i>The Chinese Cinema Book</i>	London, UK. British Film Institute
Martin, S.	2011	<i>New Waves in Cinema</i>	Harpندن, UK. Kamera Books
Neupert, R.	2007	<i>A History of the French New Wave Cinema</i>	Madison, WI, USA. The University of Wisconsin Press
Pizzera, J.	2010	<i>Cinéma du look: Spiegel einer Generation</i>	Saarbrücken, Germany. VDM
Pop, D.	2014	<i>Romanian New Wave Cinema: An Introduction</i>	Jefferson, NC, USA. McFarland & Company

Rahbaran, S.	2015	<i>Iranian Cinema Uncensored: Contemporary Film-makers Since the Islamic Revolution</i>	New York, NY, USA. I.B. Tauris & Co
Rajadhyaksha, A and Willemen, P. (Eds.)	1999	<i>Encyclopedia of Indian Cinema</i>	Abingdon, UK. Routledge
Rich, BR.	1998	<i>Chick Flicks: Theories and Memories of the Feminist Film Movement</i>	Durham, NC, USA. Duke University Press
Roberts, I.	2008	<i>German Expressionist Cinema: The World of Light and Shadow</i>	London, UK. Wallflower Press
Scheunemann, D.	2006	<i>Expressionist Film — New Perspectives</i>	Rochester, NY, USA. Camden House
Shiel, M.	2006	<i>Italian Neorealism: Rebuilding the Cinematic City</i>	New York, NY, USA. Columbia University Press
Stevenson, J.	2004	<i>DOGME UNCUT : Lars Von Trier, Thomas Vinterberg, and the Gang that Took on Hollywood</i>	Santa Monica, CA, USA. Santa Monica Press
Swann, P.	2008	<i>British Documentary Film Movement, 1926–1946</i>	Cambridge, UK. Cambridge University Press
Tapper, R.	2002	<i>The New Iranian Cinema: Politics, Representation and Identity</i>	New York, NY, USA. I.B. Tauris & Co
Taylor, BF.	2012	<i>The British New Wave: A Certain Tendency?</i>	Manchester, UK. Manchester University Press
Temple, M and Witt, M. (Eds.)	2004	<i>The French Cinema Book</i>	London, UK. British Film Institute
Tweedie, J.	2013	<i>The Age of New Waves: Art Cinema and the Staging of Globalization</i>	Oxford, UK. Oxford University Press
Vincendeau, G. and Graham, P.	2009	<i>The French New Wave: Critical Landmarks</i>	London, UK. British Film Institute
West, A.	2016	<i>Films of the New French Extremity: Visceral Horror and National Identity</i>	Jefferson, NC, USA. McFarland & Company
Wiegand, C.	2012	<i>French New Wave</i>	Harpندن, UK. Pocket Essentials

# Film focus: Genre and film style

Teachers might find some of the following resources helpful for teaching **film focus: genre and film style**.

Author	Year	Title	Publisher
Altman, R.	1987	<i>The American Film Musical</i>	Bloomington, IN, USA. Indiana University Press
Altman, R.	1999	<i>Film/Genre</i>	London, UK. British Film Institute
Burgoyne, R.	2008	<i>The Hollywood Historical Film (New Approaches to Film Genre)</i>	Malden, UK. Blackwell Publishing
Costanzo, WV.	2014	<i>World Cinema Through Global Genres</i>	Chichester, UK. Wiley-Blackwell
Del Mar Azcona, M.	2010	<i>The Multi-Protagonist Film (New Approaches to Film Genre)</i>	Chichester, UK. Wiley-Blackwell
Friedman, L and Desser, D.	2013	<i>An Introduction to Film Genres</i>	New York, NY, USA. W.W. Norton & Company
Eberwein, R.	2009	<i>The Hollywood War Film (New Approaches to Film Genre)</i>	Chichester, UK. Wiley-Blackwell
Fowkes, KA.	2010	<i>Fantasy Film (New Approaches to Film Genre)</i>	Chichester, UK. Wiley-Blackwell
Grant, BK.	2007	<i>Film Genre: From Iconography to Ideology (Short Cuts)</i>	London, UK: Wallflower Press
Grant, BK	2012	<i>Film Genre Reader IV</i>	Austin, TX, USA. University of Texas Press
Grant, BK.	2012	<i>The Hollywood Film Musical (New Approaches to Film Genre)</i>	Chichester, UK. Wiley-Blackwell
Grindon, L.	2011	<i>The Hollywood Romantic Comedy: Conventions, History and Controversies (New Approaches to Film Genre)</i>	Chichester, UK. Wiley-Blackwell
Langford, B.	2005	<i>Film Genre: Hollywood and Beyond</i>	Edinburgh, UK. Edinburgh University Press
Luhr, W.	2012	<i>Film Noir (New Approaches to Film Genre)</i>	Chichester, UK. Wiley-Blackwell
McGee, P.	2006	<i>From Shane to Kill Bill: Rethinking the Western</i>	Malden, UK. Blackwell Publishing
Tasker, Y.	2015	<i>The Hollywood Action and Adventure Film (New Approaches to Film Genre)</i>	Chichester, UK. Wiley-Blackwell
Worland, R.	2006	<i>The Horror Film: An Introduction (New Approaches to Film Genre)</i>	Malden, UK. Blackwell Publishing

## Film focus: Theory

Teachers might find some of the following resources helpful for teaching **film focus: film theory**.

Author	Year	Title	Publisher
Branigan, E and Buckland, W.	2015	<i>The Routledge Encyclopedia of Film Theory</i>	Abingdon, UK. Routledge
Braudy, L and Cohen, M.	2009	<i>Film Theory and Criticism</i>	Oxford, UK. Oxford University Press
Colman, F.	2014	<i>Film Theory: Creating a Cinematic Grammar</i>	New York, NY, USA. Wallflower Press
Elsaesser, T and Hagener, M.	2015	<i>Film Theory: An Introduction Through the Senses</i>	Abingdon, UK. Routledge
Etherington-Wright, C and Doughty, R.	2011	<i>Understanding Film Theory</i>	London, UK. Palgrave Macmillan
Osborne, R and Brew, A.	2014	<i>Film Theory for Beginners</i>	London, UK. Zidane Press
Stam, R.	2000	<i>Film Theory: An Introduction</i>	Malden, UK. Blackwell Publishing

## Film production roles—cinematographer

Teachers might find some of the following resources helpful for teaching **film production role: cinematographer**.

Author	Year	Title	Publisher
Brown, B.	2011	<i>Cinematography: Theory and Practice: Image Making for Cinematographers and Directors</i>	Burlington, MA, USA. Focal Press
Frost, JB.	2009	<i>Cinematography for Directors: A Guide for Creative Collaboration</i>	Studio City, CA, USA. Michael Wiese Productions
Hall, B.	2015	<i>Understanding Cinematography</i>	Ramsbury, UK. The Crowood Press
Landau, D.	2014	<i>Lighting for Cinematography</i>	New York, NY, USA. Bloomsbury Publishing
Malkiewicz, K and Mullen, MD.	2005	<i>Cinematography: Third Edition: The Classic Guide to Filmmaking</i>	New York, NY, USA. Fireside
Stump, D. ASC	2014	<i>Digital Cinematography: Fundamentals, Tools, Techniques, and Workflows</i>	Burlington, MA, USA. Focal Press
Tomaric, JJ.	2015	<i>Film Skills Cinematography: Master the Art and Craft of Light and the Lens</i>	n.p.: CreateSpace Independent Publishing Platform

## Film production roles—director

Teachers might find some of the following resources helpful for teaching **film production role: director**.

Author	Year	Title	Publisher
Cox, A.	2016	<i>Alex Cox's Introduction to Film: A Director's Perspective</i>	Harpenden, UK. Kamera Books
Katz, SD.	1991	<i>Film Directing Shot by Shot: Visualizing from Concept to Screen</i>	Studio City, CA, USA. Michael Wiese Productions
Katz, SD.	2004	<i>Film Directing: Cinematic Motion: A Workshop for Staging Scenes</i>	Studio City, CA, USA. Michael Wiese Productions
Mackendrick, A and Cronin, P.	2004	<i>On Film-Making: An introduction to the Craft of the Director</i>	New York, NY, USA. Faber & Faber
Proferes, N.	2008	<i>Film Directing Fundamentals: See Your Film Before Shooting</i>	Burlington, MA, USA. Focal Press
Rabiger, M and Hurbis-Cherrier, M.	2013	<i>Directing: Film Techniques and Aesthetics</i>	Burlington, MA, USA. Focal Press
Russell, K.	2001	<i>Directing Film: The Directors Art from Script to Cutting Room</i>	London, UK. Batsford

## Film production roles—editor

Teachers might find some of the following resources helpful for teaching **film production role: editor**.

Author	Year	Title	Publisher
Dancyger, K.	2010	<i>The Technique of Film and Video Editing</i>	Burlington, MA, USA. Focal Press
Keast, G.	2015	<i>The Art of the Cut: Editing Concepts Every Filmmaker Should Know</i>	Honolulu, HI, USA. Kahala Press
Meuel, D.	2016	<i>Women Film Editors: Profiles in the Invisible Art of American Movies</i>	Jefferson, NC, USA. McFarland & Company
Murch, W.	2001	<i>In the Blink of an Eye: A Perspective on Film Editing</i>	Los Angeles, CA, USA. Silman-James Press
Oldham, G.	2012	<i>First Cut: Conversations With Film Editors</i>	Berkeley, CA, USA. University of California Press
Reisz, K and Millar, G.	2009	<i>Technique of Film Editing, Reissue of Second Edition</i>	Burlington, MA, USA. Focal Press
Wadsworth, C.	2016	<i>The Editor's Toolkit: A Hands-On Guide to the Craft of Film and TV Editing</i>	Burlington, MA, USA. Focal Press

## Film production roles—sound

Teachers might find some of the following resources helpful for teaching **film production role: sound**.

Author	Year	Title	Publisher
Beck, J and Grajeda, T. (Eds.)	2008	<i>Lowering the Boom: Critical Studies in Film Sound</i>	Champaign, IL, USA. University of Illinois Press
Holman, T.	2010	<i>Sound for Film and Television</i>	Burlington, MA, USA. Focal Press
Moroz, P.	2016	<i>To Become a Sound Designer: Advice For Starting Up as a Sound Designer</i>	n.p.: CreateSpace Independent Publishing Platform
Sonnenschein, D.	2001	<i>Sound Design: The Expressive Power of Music, Voice and Sound Effects in Cinema</i>	Studio City, CA, USA. Michael Wiese Productions
Viers, R.	2008	<i>The Sound Effects Bible: How to Create and Record Hollywood Style Sound Effects</i>	Studio City, CA, USA. Michael Wiese Productions
Viers, R.	2012	<i>Location Sound Bible: How to Record Professional Dialogue for Film and TV</i>	Studio City, CA, USA. Michael Wiese Productions
Winters, P.	2016	<i>Sound Design for Low and No Budget Films</i>	Burlington, MA, USA. Focal Press

## Film production roles—writer

Teachers might find some of the following resources helpful for teaching **film production role: writer**.

Author	Year	Title	Publisher
Borders, M. (Ed.)	2013	<i>Screenwriting 101 by Film Crit Hulk!</i>	Bad Ass Digest
Cowgill, L.J.	2005	<i>Writing Short Films: Structure and Content for Screenwriters</i>	New York, NY, USA. Watson-Guptil Publications
Davis, R.	2008	<i>Writing Dialogue for Scripts: Effective Dialogue for Film, TV, Radio and Stage</i>	New York, NY, USA. Bloomsbury Publishing
Field, S.	2005	<i>Screenplay: The Foundations of Screenwriting: A Step-by-Step Guide from Concept to Finished Script</i>	New York, NY, USA. Bantam Dell
Nash, P.	2012	<i>Short Films: Writing the Screenplay (Creative Essentials)</i>	Harpندن, UK. Creative Essentials
Walter, R.	2010	<i>Essentials of Screenwriting: The Art, Craft, and Business of Film and Television Writing</i>	London, UK. Penguin Books (Plume)
Yorke, J.	2014	<i>Into the Woods: How Stories Work and Why We Tell Them</i>	London, UK. Penguin Books

# Collaborative filmmaking

Teachers might find some of the following resources helpful for teaching the **collaborative film project**.

Author	Year	Title	Publisher
Fox, A.	2013	<i>Make Movies Without Money: Microbudget Filmmaking for Students, Photographers and Other Starving Artists</i>	Amazon Digital Services LLC
Grove, E.	2013	<i>Raindance Producers' Lab: Lo-To-No Budget Filmmaking</i>	Burlington, MA, USA. Focal Press
Lanier, T and Nichols, C.	2010	<i>Filmmaking for Teens: 2nd Edition: Pulling Off Your Shorts</i>	Studio City, CA, USA. Michael Wiese Productions
Munroe, R.	2009	<i>How Not to Make a Short Film: Straight Shooting from a Sundance Programmer</i>	New York, NY, USA. Hyperion
Seger, L and Whetmore, E.J.	2003	<i>From Script to Screen: The Collaborative Art of Filmmaking</i>	n.p.: Lone Eagle Publishing
Shaner, P.	2004	<i>Digital Filmmaking for Teens</i>	Boston, USA: Course Technology
Thurlow, C and Thurlow, M.	2013	<i>Making Short Films, Third Edition: The Complete Guide from Script to Screen</i>	New York, NY, USA. Bloomsbury Publishing

# Teaching film

Teachers might find some of the following resources helpful for **teaching film**.

Author	Year	Title	Publisher
Anderson, M and Jefferson, M.	2009	<i>Teaching the Screen: Film Education for Generation Next</i>	Crows Nest, Australia. Allen and Unwin
Bolas, T.	2009	<i>Screen Education: : From Film Appreciation to Media Studies</i>	Bristol, UK. Intellect Books
Clark, V.	2001 – 2008	<i>Teaching Film and Media Studies (Series)</i>	London, UK. British Film Institute
Fishcher, L and Patro, P. (Eds.)	2012	<i>Teaching Film</i>	New York, NY, USA. The Modern Language Association of America

# Possible websites for teaching film

Teachers might find the following websites suitable for research when teaching the subject. (All websites accessed 25 May 2016).

Organization	Website
American Film Institute podcasts	<a href="http://www.afi.com/media/podcast.aspx">http://www.afi.com/media/podcast.aspx</a>
Animation World Network	<a href="http://www.awn.com/">http://www.awn.com/</a>
Bright Lights Film Journal	<a href="http://brightlightsfilm.com/">http://brightlightsfilm.com/</a>
British Academy of Film and Television Arts SoundCloud	<a href="https://soundcloud.com/bafta">https://soundcloud.com/bafta</a>
British Film Institute	<a href="http://www.bfi.org.uk/education-research/teaching-film-tv-media-studies">http://www.bfi.org.uk/education-research/teaching-film-tv-media-studies</a>
Film Education resources	<a href="http://www.filmeducation.org/resources/">http://www.filmeducation.org/resources/</a>
International Documentary Association	<a href="http://www.documentary.org/">http://www.documentary.org/</a>
Internet Movie Database	<a href="http://www.imdb.com/">http://www.imdb.com/</a>
Media Ed	<a href="http://mediaed.org.uk/film">http://mediaed.org.uk/film</a>
New York Film Academy Student Resources	<a href="https://www.nyfa.edu/student-resources/">https://www.nyfa.edu/student-resources/</a>
New York Times: 'Anatomy of a Scene'	<a href="http://www.nytimes.com/video/anatomy-of-a-scene">http://www.nytimes.com/video/anatomy-of-a-scene</a>
No Film School	<a href="http://nofilmschool.com/">http://nofilmschool.com/</a>
Revision 3: Film Riot	<a href="http://revision3.com/filmriot">http://revision3.com/filmriot</a>
Script Magazine	<a href="http://www.scriptmag.com/">http://www.scriptmag.com/</a>
Senses of Cinema film journal	<a href="http://sensesofcinema.com/">http://sensesofcinema.com/</a>
The Post Lab	<a href="http://thepostlab.com/">http://thepostlab.com/</a>
Video Copilot	<a href="http://www.videocopilot.net/tutorials/">http://www.videocopilot.net/tutorials/</a>
Yale Film Studies	<a href="http://filmanalysis.yctl.org/">http://filmanalysis.yctl.org/</a>