Always Film

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**A Possible Scope and Sequence for Delivery Of the IB Film Course**

**Overview**

There are, of course, any number of ways that a course in IB Film could be structured. Each instructor is different and will always adapt their offerings to match their own strengths and interests. Nevertheless, a common anxiety seems to appear for all Film instructors, particularly new ones, and that is the uncertainty of how to time the delivery of material so as not to give short shrift to anyone particular area. This project timeline addresses this anxiety by proposing a change in attitude. Instead of working on each assessment strand isolated from the others, the idea is that one would be working on all three all the time, at the same time. In other words, rather than always shifting gears from portfolio to presentation to independent study, the students will always be doing Film.

The central philosophy of this scope-and-sequence for IB Film is that each project attempted by the students should ideally meet two criteria:

1. It should build upon and rely on skills gained in earlier projects-a quality also known as "scaffolding"- naturally leading up to the final assessments
2. It should be integrated with concurrent projects in the other two assessments of the Film programme

The projects are integrated both vertically by letter, and horizontally by number. The letters involve a particular assessment strand:

A = Production Portfolio
B = Independent Study
C = Presentation

The numbers correspond to a division of the academic year. In my case, the school year is divided into quarters, each one lasting nine weeks. Since the course lasts two years, this leads two eight quarters, each of which includes a significant assessment in-all three, strands, as well as other class activities and assignments including film viewings 'and discussions, readings from the course text, , targeted lectures and lessons.

## Possible projects

This page is a list of just such projects, to be handed out to students on the first day of class. The remaining pages are the project guidelines themselves, which will need to be adapted into student handout form as they are assigned to students.

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| --- | --- | --- | --- |
| **Section A PRODUCTION PORTFOLIO** | **Section B INDEPENDENT STUDY** | **Section C PRESENTATION** | **FILMS** |
| A1 Laundry List | B1 Background Notes | C1 Learning the Lingo | Classic Film unit |
| A2 Twilight Zone Chase | B2. Production Role Roundup | C2 Talking the Talk | Short Film Unit |
| A3 The Kuleshov Effect | B3 Short History of Silent film | C3 Analysis of a Still Silent | Silent Film Unit |
| A4 Reverse Engineering | B4 Meet the Pros | C4 Analysis of Reverse Scene | Director Focus unit |
| A5 Meet and Subvert | B5 Genre Research | C5 Genre Conventions | Genre Focus unit |
| A6 Two Person Dialogue | B6 Making the Documentary | C6 Documentary Q & A | Documentary Film Unit |
| A7 Production Portfolio | B7 Independent Study | C7 Presentation | Contemporary TVunit |
| A8 ICP | B8 The Demo Reel | C8 Commentary Tracks | Student Choice unit |

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| Project A1 Title: Laundry List**Description**This is an introductory film-making project, which will allow students to gain some familiarity with equipment as well as some of the basic terminology of camerawork and framing techniques. They will select a dozen terms from the vocabulary list from Project [C1](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_22.htm#C1) and will do a filmed demonstration of them, properly labelled. They should select a balanced variety of camera moves and framing types.**Product**At the conclusion of this project the student(s) will create a 1-2 minute film demonstrating the selected dozen terms, properly labelled.**Objectives**This project is designed to allow students to:* Gain familiarity with the equipment
* Practice each stage of film creation: shooting, capturing, editing, rendering
* Reinforce cinematic vocabulary

**Support Lessons**Success on this project will depend on lessons in:* Basic Camera Operation
* Basic Capturing and Editing Techniques
* Introduction to Video Editing Software

**Links**This project connects to [C1](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_22.htm#C1) in the other Film assessments.**Resources**Essential resources include the Glossary of Terms from the current IB Film Guide and the excerpted set of terms from the Begleiter text, *Word to Image.***Variants**This project might be modified by requiring the film tell a rudimentary story. Students might also present their films to the class, as a study aid-for [C1](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_22.htm#C1) or as introduction to class discussion by sharing insights on what effect-each technique creates for the viewer. |



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| Project A2 Title: Twilight Zone Chase Sequence**Description**Named after the creepy science-fiction television show, this project calls on students to create a simple chase sequence with a twist that involves some basic cinematic trickery. The person being chased must pass through at least three doors, three windows, and one "eccentric" portal with one hitch: we must see the viewer both enter and exit each portal, yet each one must be different. In other words they must enter one door and leave another, yet make it look as if it's the same door. (This means that the *actual*number of portals doubles.) In preparation, students are required to bring in a sample chase sequence from an actual film and identify the ways that the filmmakers maintain suspense and interest, as well as how continuity is maintained across cuts. Students select their film crews, plan their sequence, storyboard it, and then create the actual film.**Product**At the conclusion of this project the student(s) will create a 2-3 minute chase sequence that meets the minimum requirements for the number of portals.**Objectives**This project is designed to allow students to:* Gain an awareness that film. space and time differ from actual space and time
* Begin to think in terms of pacing
* Develop an eye for maintaining continuity of action and direction

**Support Lessons**Success on this project will depend on lessons in:* Time and space compression
* Continuity, what it is and how it is maintained
* Basic storyboarding techniques

**Links**This project connects to [B2](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_14.htm#B2) in the other Film assessments.**Resources**Essential resources include sample chase sequences brought in by students,as well as a text on storyboarding, such as; Marcie Begleiter's book, *'Word to Image.***Variants**This project might be modified by insisting that the film cut back and forth between chaser and chased. Additionally, the requirement that the film tell a coherent story (Who is being chased? By whom? Why? Final outcome?) might be imposed. Both of these variants increase the difficulty of the assignment substantially and might be more appropriate for students who eventually will aim for examining at Higher Level. |



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| Project A3 Title: The Kuleshov Effect**Description**The Russian filmmaking pioneer, Lev Kuleshov, first made it clear that the meaning of a shot is not determined by its content but by what follows it; in other words, meaning is primarily a function of editing. He proved this by juxtaposing the same footage of a man wearing a neutral expression with a series of different shots, and each time the audience reported a different interpretation of the original shot. The students will do something similar in this project. They initially will create a l-minute silent film that demonstrates a simple theme in a visual way, such as, "This man loves his neighborhood" They will then create a film that demonstrates the opposite theme, using the identical footage from the first one. Only two additional shots may be included in the second film, that do not appear in the first one. Both films must feature the identical close up of the protagonist's face with a neutral expression. Both films will be planned and storyboarded prior to shooting. Students should be encouraged to try on a different production role from the previous project.**Product**At the conclusion of this project the student(s) will create two l-minute silent films, one which demonstrates a simple theme, and one which demonstrates the opposite theme, using the same footage.**Objectives**This project is designed to allow students to:* Comprehend the importance of editing in the creation of a film's meaning
* Experience another film production role

**Support Lessons**Success on this project will depend on lessons in:* Montage theory (Eisenstein) and the Kuleshov Effect
* Cinematic irony

**Links**This project connects to [B3](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_15.htm#B3) and [C3](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_24.htm#C3) in the other Film assessments. It could also, conceivably be used to connect to other assignments in the Diploma Programme, such as History in relation to the era of the Russian Revolution, or to Theory of Knowledge, in terms of how truth can be constructed or-::rearranged depending on how the facts are arranged.**Resources**Essential resources include excerpts of some of the writings of Kuleshov and Eisenstein.**Variants**This project might be modified by adding brief bits of dialogue, whose meaning can be literal in one film, ironic in the other. |

## Project A4 Title: Reverse Engineering

**Description**

It is often useful to take someone else's finished product and work backwards, taking it apart to figure out how it was made. This project asks students to select a l-minute extract from a film of their choice, which they study thoroughly and hen attempt to replicate as closely as they possibly can. In their replication, students are required to create everything themselves, including score and sound effects. Nothing may be recorded from the original, no music or effects may be merely downloaded. In preparation, they will write the script (not merely photocopy it) in standard format and then will create the storyboard as a checklist for shooting. They are expected to get as close as they possibly can to the original, with the exception of the actors resembling (in looks or voice, that is) the original actors. In their final score, the instructor assigns a difficulty multiplier in order to encourage students to not select the easiest possible scene they can find.

**Product**

At the conclusion of this project the student(s) will create a l-minute replication of a scene from a professional film of their choice.

**Objectives**

This project is designed to allow students to:

* Fully appreciate the complexity of creating a scene from the ground up
* Discover marry of the rules for editing on their own
* Apply, in a practical setting, many of the how-to lessons such as lighting and
* Script -writing

**Support Lessons**

Success on this project will depend on lessons in:

* Feature script format
* Basic 3-point lighting

**Links**

This project connects to [B4](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_16.htm#B4) and [C4](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_25.htm#C4) in the other Film assessments.

**Resources**

Essential resources include excerpts from established screenplays as reference models such as can be found Robert McKee's book, *Story.*

**Variants**

This project might be modified by having students create the scene from a different character's POV, from an objective angle rather than a subjective one, or vice versa, rather than merely duplicating it as is.

## Project A5 Title: Meet and Subvert

**Description**

In the other two projects on this rung, students are investigating a particular film genre. For this project, they will create a short film that not only meets some of the conventions of that genre, but, by the end subverts them, either in a humorous way or an ironic way or even in a genre-redefining way. The idea is to get students to recognize that great films are not just the ones that meet the audience expectations of what a particular genre film should be, but also gets them to think about that genre in new ways. It is not necessary that these films tell a complete a story; a piece of a story is sufficient, as long as there is clear evidence of genre conventions somewhere between the fade in and the fade out. Scripting and storyboarding should be familiar processes by now. This project adds in the notion of set protocol and production forms in order to continue adding professional skills to the mix.

**Product**

At the conclusion of this project the students) win create a 2-3 minute film that meets and subverts the conventions of a particular genre.

**Objectives**

This project is designed to allow students to:

* Demonstrate deep knowledge of a particular genre
* Learn how great genre films ask us to re-examine our expectations
* Learn about set protocol and the use of production forms

**Support Lessons**

Success on this project will depend on lessons in:

* Proper protocol on set based on production role responsibilities
* Proper use of production forms: releases, call sheets, contracts

**Links**

This project connects to [B2](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_14.htm#B2), [B5](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_17.htm#B5) and [C5](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_26.htm#C5) in the other Film assessments.

**Resources**

Essential resources include professional examples of production forms.

**Variants**

This project might be modified by making the requirement to merely meet genre expectations, which can be a daunting enough task.

## Project A6 Title: Two Person Dialogue

**Description**

Students will be assigned one of the ten shot patterns from the Katz text and will use it to create a 2-person dialogue scene based almost entirely on the pattern. In addition to the pattern itself, students are required to add an establishing shot, ambient sound, and two close-ups that are not of character's faces. The major script requirement, aside from correct format, is that there be a significant reversal-in situation or outlook for one of the characters in the scene.

**Product**

At the conclusion of this project the student(s) will create a 2-min dialogue scene based on an assigned shot pattern.

**Objectives**

This project is designed to allow students to:

* Learn about the concept of a reversal
* Open up additional possibilities for character proxemics
* Reinforce script-writing skills
* Recognize that a look, a gesture, or physical distance can eliminate the need for words in a scene

**Support Lessons**

Success on this project will depend on lessons in:

* Advanced screenwriting techniques
* Character proxemics

**Links**

This project connects to # and # in the other Film assessments. It could also conceivably be used to connect to other assignments in the Diploma Programme, such as

**Resources**

Essential resources include the Katz text, *Film Directing: Shot by Shot.*

**Variants**

This project might be modified by adding the requirement for shifting from pattern to another. A moving camera might also be added.

## Project A7 Title: Production Portfolio

**Description**

This product is, obviously, the actual final assessment for this strand. It must adhere to the requirements from the current version of the IB Film Guide. This is a project that cannot be reasonably completed in the span of a nine-week quarter and should therefore have checkpoints along the way. When and how these are required is up to the discretion of the instructor, but might include:

1. Crew formation
2. Story brainstorming
3. Pitch session
4. Finished screenplay
5. Complete pre-production
6. Complete production
7. Complete post-production
8. Complete trailer (for Higher Level)
9. Complete commentary and rationale

**Product**

At the conclusion of this project the student(s) will create a film and support portfolio in accordance with the requirements set out in the Film Guide.

**Objectives**

This project is designed to/allow students to:

* Create a culminating project in their experience of making film

**Resources**

Essential resources include the current version of the IB Film Guide.

## Project A8 Title: ICP, Individual Creative Project

**Description**

In some schools, the academic year does not fit well with the IB Exam schedule. In a discipline like Film, where there is no formal sit-down examination, this can mean that there is often a huge chunk of the course left over after all projects have been shipped off to the IB. What to do? Actually, this is quite simple. Let them make whatever they want, Film-wise. This is the opportunity for students to experiment, to make that whatever-it-is they have secretly wanted to make if only that silly IB weren't in the way to muck it all up. Go, be free! No holds barred! The only rule is: challenge yourself.

**Product**

At the conclusion of this project the student(s) will create a film that is uniquely their own.

**Objectives**

This project is designed to allow students to:

* Blow off steam during and after exams
* Express themselves creatively without any formal restrictions

**Support Lessons**

Success on this project will depend on lessons in:

* Absolutely nothing

**Links**

This project connects to [B8](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_20.htm#B8) and [C8](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_29.htm#C8) in the other Film assessments.

## Project B1 Title: Background Notes

**Description**

This project allows the instructor to make creative, time-saving use of students while also allowing them to demonstrate their research competence. After an introduction to the print sources in the library (media center), students each be assigned one of the films the class will view during the year. They will then research the critical background for the film and make a four-page set of Background Notes. These must include a list of the major artists involved (simple research), a few pictures from the film (simple downloading), two critical essays from reputable print sources with differing views on the film and a student-created bullet list of ''what to watch for." These are then distributed to each student in the class prior to film viewing with the request to not read the critical essays until after an initial viewing. To insure the quality of the Notes, the instructor should probably model the first set.

**Product**

At the conclusion of this project the student(s) will create a 4-page set of Background Notes for an assigned film from the course.

**Objectives**

This project is designed to allow students to:

* Gain research confidence
* Gain an appreciation of print sources as opposed to simple websites or blogs
* Acquire the habit of research as a necessary component for the other strands

**Support**

Success on this project will depend on lessons in:

* Where to look for print sources in the library
* The difference between an online database and a website

**Resources**

Essential resources - a list of the online databases the school and the local library have access to.

**Variants**

This project might be modified by requiring students turn in a draft for initial review, or to have students actually teach some of the context for viewing prior to the class screening. This would require creator of the Notes to view the film before hand.

## Project B2 Title: Production Role Roundup

**Description**

Ever wonder what makes a best boy so darn good? Or why the key grip is so key? Well, wonder no further, because this project uncovers it all. By this point, students might already be having their eyes on a particular production role, but they should not make this decision without investigating what each person actually does. This simple research project will call for them to find out what each person involved with a film is responsible for and also who they are responsible to in the chain of command. Students should be given a list of at least 20 production roles, including but not limited to the roles for which they be assessed in the Production Portfolio, and from that list they are to create a poster flowchart of the on-set chain of command, including a brief description of what each person does.

**Product**

At the conclusion of this project the student(s) will create a poster.

**Support Lessons**

Success on this project will depend on lessons in:

* The roles that IB considers valid for assessment

**Links**

This project connects to [A5](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_08.htm#A5) in the other Film assessments.

**Resources**

Essential resources include a master list of production roles.

**Variants**

This project might be modified by having students select the 20 production roles they are most curious about.

## Project B3 Title: A Short History of Silent Film

**Description**

This project will provide students with an opportunity to not only take a peek into film history by examining technique from the silent film era, but also to trace a connection to a deliberate allusion to it in contemporary cinema. The idea is to foster a sense that the latest trend in movies owes a debt to its cinematic ancestors, and that no film merely arises out of a vacuum. Often, filmmakers pay tribute to this fact through a homage in their films. Students should be exposed to several of the possibilities of investigation either through a film on the early history of cinema of through a lecture or presentation. Once they have seen enough clips of early cinema, usually they will recognize some allusion that is present in a film they know to a film from the silent era. Once they find it, they should get the details and see if they can dig up whether or not the contemporary filmmaker was, in fact, making a deliberate reference, allusion, or homage. If so, then they write up their discovery in the form of a one-page documentary script in correct two-column format. If not, they get to keep hunting.

**Product**

At the conclusion of this project the student(s) will create a one-page documentary script explaining the deliberate homage made by a contemporary filmmaker to a film from the silent era.

**Objectives**

This project is designed to allow students to:

* Become acquainted with documentary script format
* Recognize that all contemporary cinema owes a debt to the past
* Explore in the history of the silent era as one possibility for investigation for the big Independent Study assessment in B7 later on.
* Get used to the idea of relaying research in the form of a script

#### Support

Success on this project will depend on lessons in:

* Standard two-column documentary script format
* Early film history
* The concept of a homage

**Links**

This project connects to [A3](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_06.htm#A3) in the other Film assessments.

**Resources**

Essential resources include a DVD compilation of early silent films.

**Variants**

This project might be modified by requiring students to actually capture the clips from the two films and add their own voice-over narration, thus creating a mini documentary of their discovery. They might also make a link to a film from another culture instead of to a film from the silent era.

## Project B4 Title: Meet the Pros

**Description**

This project calls on students to use the original scene from the project in [A4](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_07.htm#A4) and [C4](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_25.htm#C4). They are to research the name of the individual from that film who has the production role that the student has selected for his [A7](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_10.htm#A7) project. So, if the student has decided to be an editor, then he is to find the name of the editor of the scene from the [A4](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_07.htm#A4) project. The student will then research the filmography of this professional filmmaker and discover some of this person's signature techniques or strategies; in other words, his style. Hopefully, there will be some evidence of this style in the scene that is being reverse engineered. If this is not the case, then another scene from that film could be substituted that better illustrates the style. The student will then write a 2-3 page paper explaining their discoveries.

**Product**

At the conclusion of this project the student(s) will create a 2-3 page paper drawing out the evidence in a particular scene of the style of a professional filmmaker.

**Objectives**

This project is designed to allow students to:

* Explore the intricacies involved in a particular production role
* Identify peculiarities of an individual's style

**Links**

This project connects to [A3](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_06.htm#A3) and [C3](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_24.htm#C3) in the other Film assessments.

**Variants**

This project might be modified by having the explanation be delivered orally as a part of [C4](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_25.htm#C4), or in the form of a documentary script to continue reinforcement of the final assessment mode for this strand.

## Project B5 Title: Genre Research

**Description**

This project provides the basis for the projects in A5 and C5, as it is here where the crews will form and the genre for research will be selected. No two crews may research the same genre as that would defeat the efficacy of the quizzes and presentations later on. Once the genre is selected, students will conduct their research into the genre in terms of history, conventions, and notable films from more than one culture. Once they have this information, they are to create a quiz of thirty questions that can be answered in-class by paying attention to the presentation from C5. In other words, the questions should be information-only, rather than calling on excessive critical thinking. The idea is simply to provide a background for the rest of the class in terms of what the particular genre is all about.

**Product**:

At the conclusion of this project the student(s) will create a 30-question quiz and hand in enough copies for the class, as well as an answer key.

**Objectives**

This project is designed to allow students to:

* Demonstrate their knowledge of a particular film genre
* Provide their audience with a tangible way to follow the presentation

**Links**

This project connects to [A5](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_08.htm#A5) and [C5](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_26.htm#C5) in the other Film assessments.

**Variants:**

This project might be modified by having students create some other kind of non-traditional assessment tool for their peers.

## Project B6 Title: Making the Documentary

**Description**

One of the main mistakes that students make in their docs is to overcompensate with excessive narration. They also often show a poor understanding of how audio and visual elements can work together. One way to address this is for them to actually make one of their later drafts into an actual documentary film. This is a huge undertaking but helps students refine the timings of their script. For the purposes of this assignment, copyright restrictions can be lifted, as it would be impossible to do without source clips. However, it should be stressed that this is just an internal project, not one for formal assessment nor for festival submission. Students capture clips, record voice-over narration, shoot original footage, and add music.

**Product**

At the conclusion of this project the student(s) will create a documentary film based on a draft of their script for B7.

**Objectives**

This project is designed to allow students to:

* Gain a solid sense of how script timings work
* Acquire an understanding of how images can work with (and sometimes against) the narration
* Build an excellent resource for the *final* edit of their documentary script

**Support Lessons**

Success on this project will depend on lessons in:

1. Capturing from a DVD

**Links**

This project connects to [C6](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_27.htm#C6) in the other Film assessments.

**Variants**

This project might be modified requiring students to only make a few pages of their documentary rather than the entire script, and perhaps storyboarding the rest.

## Project B7 Title: Independent Study

**Description**

This product is, obviously, the actual final assessment for this strand. It must adhere to the requirements from the current version of the IB Film Guide. This is a project that cannot be reasonably completed in the span of a nine-week quarter and should therefore have checkpoints along the way. When and how these are required is up to the discretion of the instructor, but might include:

1. Brainstorming
2. Proposal
3. Collection of sources
4. Complete narration
5. First draft of script
6. Second draft of script
7. Completion of Project B6
8. Script refinement
9. Remaining formal requirements

**Product**

At the conclusion of this project the student(s) will create a documentary script and support material in accordance with the requirements set out in the Film Guide.

**Objectives**

This project is designed to allow students to:

* Create a culminating project in their experience of researching, synthesizing, analyzing, and communicating new ideas in Film

**Resources**

Essential resources include the current version of the JB Film Guide.

## Project B8 Title: The Demo Reel

**Description**

In some schools, the academic year does not fit well with the IB Exam schedule. In a discipline like Film, where there is no formal sit-down examination, this can mean that there is often a huge chunk of the course left over after all projects have been shipped off to the IB. What to do? You may have found that some of your students have ambitions to attend film school in the future. If that is the case, they will need a demo reel of all of their projects for the year. This is their chance to put all their projects on one DVD, including commentary tracks and blooper reels.

**Product**

At the conclusion of this project the student( s) will create a demo reel on DVD with all of their projects included.

**Objectives**

This project is designed to allow students to:

* Go away with tangible evidence of all they have mastered over two years.
* Reflect on their growth as an artist

**Support Lessons**

Success on this project will depend on lessons in:

* DVD authoring
* Basic graphic - sign principles

**Links**

This project connects to [A8](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_11.htm#A8) and [C8](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_29.htm#C8) in the other Film assessments.

## Section C Presentation

## Project C1 Title: Learning the Lingo

**Description**

It's always a good idea to assume that, despite having a lifetime of experience in film, students will not have a command of the language of the discipline yet. They should each receive a copy of the glossary from the IB Film Guide as well as the excerpted section from the Begleiter text. These terms should be broken down and taught directly in addition to students using whatever study methods work best for them in order to fully digest the terms. A straightforward exam follows for this strand as well as a more creative assessment of their knowledge in [A1](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_04.htm#A1).

**Product**

At the conclusion of this project the student(s) will take a simple, but comprehensive vocabulary exam.

**Objectives**

This project is designed to allow students to:

* Acquire the language of cinematic analysis
* Begin to raise their register for the purposes of class discussion and later presentations

**Links**

This project connects to [A1](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_04.htm#A1) in the other Film assessments.

**Resources**

Essential resources include the current version of the IB Film Guide and the excerpted section from the Begleiter text, *Word to Image.*

**Variants**

This project might be modified by assessing students via any number of non-traditional exam schemes. One option might be to show a series of still frames and ask students to write down all the terms that apply to the still.

## Project C2 Title: Talking the Talk

**Description**

Rather than a single assignment, this is a series of ongoing exercises designed to familiarize students with what the presentation will be like. At the conclusion of each class discussion of a screened film, the instructor should show a five-minute extract and have students take it apart, using the criteria from the Guide and/or the handout. Show the extract two or three times, asking students to concentrate on certain areas each time for their notes. Then pick one student to take on each area (or box on the handout) to focus on for the final viewing. Then have each student talk for thirty seconds out loud to the class about their assigned area. Once the class gets through them all, they will, in essence, have heard an entire presentation. They should be assessed on how well they use the language of cinematic analysis and how insightful their comments are.

**Product**

At the conclusion of this project the student(s) will participate in a practice section of an oral presentation following each film viewing.

**Objectives**

This project is designed to allow students to:

* Achieve a high level of comfort for the final assessment in this strand
* Reinforce cinematic vocabulary
* Deepen their ability to see all that is possible to discuss in an extract.

**Variants**

This project might be modified by having the initial iterations of this ongoing assignment occur in pairs or small groups.

## Project C3 Title: Analysis of a Still

**Description**

For this project, students win be shown a still frame from a film they have seen and discussed as a class. They then have an hour to write up an analysis using the excerpt from the Giannetti text, *Understanding Movies,*which provides a set of 15 questions to answer when doing a still analysis. Ideally, the instructor should choose a still that is rich in visual detail.

**Product**

At the conclusion of this project the student(s) win create a 2-3 page analysis of a still frame from a film they have seen as a class.

**Objectives**

This project is designed to allow students to:

* Fully explore the possibilities of analyzing the smallest unit of a film

**Links**

This project connects to [C1](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_22.htm#C1) in the other Film assessments. It might also potentially link well to other DP Subjects such as the Visual Arts, as many of the same tools can be deployed here as are learned over there.

**Resources**

Essential resources Chapter 2 of the Giannetti text, *Understanding Movies.*

**Variants**

This project might be modified by requiring the students to perform this analysis orally, either in front of the entire class, or individually, or taped.

## Project C4 Title: Reverse Analysis

**Description**

In the same group as the [A4](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_07.htm#A4) Project, students will analyze their original scene in terms of everything they will have to do in order to replicate it. They will then present their analysis as a group to the instructor in a pitch session for their [A4](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_07.htm#A4) project. Each member is required to do some of the talking and their presentation must include not only all of their observations but also hypotheses about how a particular effect or look was achieved, and a plan for how they are going to replicate it or approximate it. Each crew member should also share insights about the work of their production role person from [B4](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_16.htm#B4), as appropriate. At the conclusion of the pitch, the instructor should offer feedback about some areas that might have been overlooked.

**Product**

At the conclusion of this project the student(s) will present their analysis of a 2-minute scene in the form of a pitch session.

**Objectives**

This project is designed to allow students to:

* Plan effectively for their A4 project
* Practice communicating cinematic discoveries orally
* Gain comfort with the feel of a pitch session

**Support Lessons**

Success on this project will depend on lessons in:

* How to do a pitch
* How to effectively deconstruct a scene

**Links**

This project connects to [A4](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_07.htm#A4) and [B4](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_16.htm#B4) in the other Film assessments.

## Project C5 Title: Genre Conventions

**Description**

In the same teams as on Project [A5](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_08.htm#A5) and [B5](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_17.htm#B5), students will use the research they have compiled to create a PowerPoint lesson for the entire class. The lesson should not only discuss the conventions of a particular genre, but the genre's place in film history and its different forms in different cultures. They must use examples from at least two films from two different cultures to illustrate their points, and include short clips as part of their presentation. They are to gear their lesson to their audience-s-film students like themselves-in order to get into that mindset for their eventual documentary in [B7](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_19.htm#B7). The presentation includes the short quiz from B5 and concludes with the premiere of their [A5](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_08.htm#A5) project.

**Product**

At the conclusion of this project the student(s) will create a minimum I5-slide PowerPoint presentation teaching the class about the conventions of a particular genre.

**Objectives**

This project is designed to allow students to:

* Begin thinking in terms of target audience
* Synthesize cinematic knowledge and restructure it as a lesson
* Gain confidence in their oral presentation skills
* Learn about a variety of other genres through the other presentations

**Support Lessons**

Success on this project will depend on lessons in:

* Basic PowerPoint
* The concept of target audience

**Links**

This project connects to [A5](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_08.htm#A5) and [B5](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_17.htm#B5) in the other Film assessments. It could also conceivably be used to connect to other assignments in the Diploma Programme, such as Global Studies.

**Variants**

This project might be modified by including the requirement for a Q & A following the premiere of the film from [A5](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_08.htm#A5).

## Project C6 Title: Lead Q&A

**Description**

This project not only allows students to continue developing their oral presentation skills, but also to check how successful their documentary is at reaching its target audience. Once their documentary film from [B6](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_18.htm#B6) is complete, they will screen it to a test audience-the entire class-and then use their classmates to discover any weak spots, places that need clarity, or areas where too much is explained. By fielding questions and providing answers, students will discover many of the revisions necessary for the final draft of the project for [B7](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_19.htm#B7). Students will turn in a one-page statement of what they discovered as a result of the Q&A session and a plan for revision.

**Product**

At the conclusion of this project the student(s) will create a one-page summary of findings from the Q&A session and submit a plan for revision of the project in [B7](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_19.htm#B7).

**Objectives**

This project is designed to allow students to:

* Discover any weak or problem areas in their documentary scripts
* Reinforce oral presentation skills
* Deepen their knowledge of cinema through watching the documentaries of their peers

**Links**

This project connects to [B6](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_18.htm#B6) in the other Film assessments.

**Variants**

This project might be modified by changing the format from a traditional Q&A to something else, such as a talk-show.

## Project C7 Title: Presentation

**Description**

This product is, obviously, the actual [mal assessment for this strand. It must adhere to the requirements from the current version of the IB Film Guide. This is a project that cannot be spread out over the course of two years, as the Guide specifically requires that students be given no longer than four weeks to prepare for this component.

**Product**

At the conclusion of this project the student(s) will tape an oral presentation on an extract from a prescribed film.

**Objectives**

This project is designed to allow students to:

* Create a culminating project in their experience of critically examining film sequences

**Resources**

Essential resources include the current version of the IB Film Guide.

## Project C8 Title: Commentary Tracks

**Description**

Hopefully students have been diligent about saving digital copies of all their projects over the course of the last two years. Either that, or the instructor has kept a digital archive. To accompany Project [B8](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_20.htm#B8), students should create audio commentaries which feature explanation, reflection, or just plain reminiscing on how each particular project came about. The idea is to simulate the commentary tracks that typically can be found on a special edition DVD.

**Product**

At the conclusion of this project the student(s) will create the commentary tracks to be included in the DVD demo reel from Project B8.

**Objectives**

This project is designed to allow students to:

* Reflect on two years of growth and experience in the IB Film programme
* Have a permanent record of who they are as artists and human beings at this stage of their lives

**Support Lessons**

Success on this project will depend on lessons in:

* Advanced DVD authoring

**Links:**

This project connects to [B8](http://workshops.triplealearning.com/pluginfile.php/25871/mod_resource/content/2/always_film/page_20.htm#B8) in the other Film assessments.