



I.B. Film: Summer Assignments (Y2)

Seniors, 2026-2027

1. **Assignment 1: Comparative Study Review Requirements & Films**
2. **Assignment 2: Film Portfolio (FPR), 1 Role, 3 pages**

ASSIGNMENT SUBMISSION REQUIREMENTS

- ★ ALL document-based worked (Comparative Study and Film Portfolio) **MUST** be TYPED in a Word document (or .pdf).
 - ★ There will be **THREE** dropboxes in **ManageBac**: One for your **Comparative Study Document**, one for your **FPR Pages**, and one for your **FPR Reel**.
1. Save the **Comparative Study Document** (Word or .pdf) as follows: Last Name_First Name_CS
 2. Save the **FPR Document** (Word or .pdf) as follows: LastName_FirstName_PAGES
 3. Save the **VIDEO** (as an .mp4 or .mov) as follows: LastName_FirstName_REEL

ALL assignments are due by 11:59 p.m. on Friday, August 7, 2026!

SUMMER ASSIGNMENT 1: COMPARATIVE STUDY

Directions: Complete [INQUIRY \(Phase 1\)](#) for your **Comparative Study** (see requirements below):

What is the Comparative Study?

- ▶ Students carry out research into a chosen area of **film focus**, identifying and comparing **two** films from within that area and presenting their discoveries as a recorded multimedia comparative study.
- ▶ Each student submits the following for assessment:
 - ▶ A recorded multimedia comparative study (10 minutes maximum).
 - ▶ A list of all sources used
 - ▶ External Assessment: HL: 20%; SL: 30%

[Inquiry \(Phase 1\)](#)

- ▶ Begin investigating possible film choices for your **Comparative Study**. Remember: The **PAIR** of films you choose **must** differ in one or more of the following contexts **AND** one of the films **MUST** differ from your own geographic and historical context (difference can EITHER be represented by the time and place of production OR the time and place portrayed in the film)
 - Economic
 - Geographic
 - Historical
 - Institutional
 - Political
 - Social
 - Technological
- ▶ Each student carries out broad research, using both primary and secondary sources, in order to investigate possible **films** and areas of **FILM FOCUS (a movement, a genre, OR a theory)** for comparison using materials from a range of sources, including original films, critiques, publications and other media. While students may find it useful to source some information from informal film fan websites, they should seek to extend their research beyond casual reviews and opinions to include sources of academic criticism, film history and other scholarly analysis.
- ▶ The films you select for your **Comparative Study** may **NOT** be any of the films you studied as a class last year, any of the films we will study as a class this year, or any of the TA films from the 2025-2027 lists.

Requirements:

Number and type the following information in a Word document. You will keep all **Comparative Study-related** work on ONE continuous document:

1. Identify **TWO** pairs of films (**FOUR** films in total) that you feel would make an appropriate pair for the **CS**. You may have to do some preliminary research to generate film titles OR you can think about films you have seen and believe would make an appropriate pair for the **CS**.
2. **Watch the films.**
3. Identify at least two different **CULTURAL CONTEXTS** for each PAIR of films.
4. Identify at least two different areas of **FILM FOCUS** for each PAIR of films.
5. After watching the film and taking your notes, develop a **TOPIC** based on your initial review of the films (see examples below):

Area of film focus	Film 1	Film 2	Possible topic for comparative study
Film movement: German expressionism	<i>The Cabinet of Dr. Caligari</i> (1920)	<i>Edward Scissorhands</i> (1990)	How and with what effect are specific film elements of German expressionism used within a chosen contemporary film?
Film genre and film style: Black comedy	<i>No. 3</i> (1997)	<i>The Big Lebowski</i> (1998)	To what extent do “black comedy” films differ according to cultural context?
Film theory: Soviet montage	<i>Battleship Potemkin</i> (1925)	<i>Koyaanisqatsi</i> (1982)	To what extent are specific features of Soviet montage theory faithfully employed in a contemporary experimental film?

SUMMER ASSIGNMENT 2: INDEPENDENT STUDY RETROSPECTIVE (FPR WORK)

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

1. Students will select **ONE** film production role (**FPR**: Writer, Director, Cinematographer, Sound, or Editor). NOTES: Students may work together on the film as long as EACH student performs a UNIQUE role.
2. Students will think of films or film professionals in their role of choice (i.e., directors, writers, etc.) that they find interesting or inspirational in terms of film as an art form. Again: Do NOT select films that you studied last year! You will then begin brainstorming/planning your own film inspired by the films that inspire you!
3. Students will document planning for their chosen role (see detailed directions and ideas on the forthcoming pages). Be sure to discuss **your filmmaker's intention** in creating this film (an intention is the *idea* that you want to convey to the audience through your film AND your chosen role.
4. Students will film **THREE** minutes of reel for their chosen role. The reel can be composed of several clips of at least 30 seconds each; similarly, students can submit a complete, continuous film of three minutes .
5. Students will then prepare portfolio pages for their chosen role (three pages typed; again, **see the last page of this document** which explains how to format these).
6. Throughout their FPR work, students will complete the **INQUIRY CYCLE** (see below).

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

INQUIRY: Pre-Production

- ▶ The **FPR** I have selected is:
- ▶ Discuss how you will convey connection to the inspiration film AND your intention in creating your own film product:
- ▶ **You MUST document your preplanning (See the next page for planning options for each FPR).**

✪ WHILE filming, complete the **ACTION** section.

ACTION: Production

- ▶ For each day of filming (according to your production schedule), describe what you accomplished (2-3 sentences should suffice; alternatively, you could provide stills with captions as evidence of what you completed).

✪ AFTER filming, complete the **REFLECTION** section.

REFLECTION: Post-Production

- ▶ Regardless of your chosen **FPR**, it is likely some/much editing will be necessary. You have a number of options available to you in terms of editing software; choose one you are comfortable with. If you do not have a preference, you can check out Adobe Express (available to you for FREE via Clever). You can also check out DaVinci Resolve (you might be able to get a free trial). Do your best here! A LARGE part of I.B. Film requires you to take creative risks and learn new skills as you go. Embrace being uncomfortable in the spirit of learning!
- ▶ Save your reel as an .mp4 or .mov less than 500 MB (you can compress the video via Adobe Express or you can find a free compression tool online).
- ▶ Reflection: Write a thoughtful reflection (1-2 paragraphs) on how successful you thought you were in preserving and representing a connection to the inspiration film and in communicating your intention in your chosen **FPR**. Finally, in the second paragraph, reflect on the process as a whole (what you enjoyed, what was difficult, what you learned, what you would change if given the choice, etc.).

Film Portfolio

Film Production Roles: **INQUIRY**

DIRECTIONS: You MUST document your planning for your roles. You will save this planning (which can also include drawings and pictures that you embed within your document) as the **FIRST** several pages of your actual portfolio work. You will **ALSO** include some of this planning (best examples) on the first page of your portfolio (See the **last** page of this document for formatting instructions). *See the **"FILM ROLES EXPLAINED"** guide on **ManageBac** for additional information!*

Creative Approach

Summarize your creative approach by thoughtfully completing these five sentences:

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

Filmmaker's Intentions

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

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

Complete the following chart as much as possible.

Role	Inspirational Films, Styles, and Genres	Inspirational Professionals working in This Role	Your intention(s) as role.

Film Portfolio

Role Planning

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

CINEMATOGRAPHER

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

DIRECTOR

- 📌 Brainstorming/Mindmapping
- 📌 Conceptual Art and/or Moodboard (a multi-media vision board for the film including images, reel, sounds, etc.)
- 📌 Shooting Locations/Set Maps
- 📌 Actor List
- 📌 Production Schedule
- 📌 Clear articulation of how your CHOICES will reflect your INSPIRATION and INTENTION!
- 📌 from HayotFilms: <https://hayotfilms.com/blog/film-directing-checklist/>
- 📌 from Studiobinder: <https://www.studiobinder.com/blog/what-does-a-director-do/>

EDITOR

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

SOUND

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

WRITER

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

Film Portfolio

Portfolio Pages Guide

Directions:

- Each page should be organized according to the **Inquiry Cycle (Inquiry-Action-Reflection)**. It is likely the easiest and most obvious way to do this is to dedicate a page to that part of the cycle (i.e., page 1 = Inquiry, page 2=Action, and page 3=Reflection). Of course, you could integrate these throughout if you so choose.
- The **INQUIRY** page/section must include **commentary** and **visual documentation**, and there should be a **BALANCE** of **written** and **visual** documentation that includes:
 - A thoughtful, well-developed statement of creative filmmaker intentions
 - Concrete evidence of the research you've done into the production role you will be working in and whose work or what technique, style, movement, genre, or approach you have been influenced or inspired by, through parenthetical citations and other references on a Works Cited page
 - Your pre-production planning and organizational approach and how you intend to creatively explore your filmmaker intentions in your production role.
 - Visual evidence of your pre-production planning that supports your production role and filmmaker intentions (i.e., research, scripts, storyboards, shot lists, location scouts, test shoots, and casting notes are most appropriate here, depending on your role)
- The **ACTION** page/section must include commentary and visual documentation, and there should be a **BALANCE** of written and visual documentation that includes:
 - Discussing details of your creative exploration into your production role, highlighting the skills and techniques you are learning and using to achieve your filmmaker intentions and evaluating how your production approach and process has impacted your learning and understanding of your production role
 - Evaluating moment(s) where you encountered a problem related to your production role and how you solved that problem
 - Making sure that any audio/visual material used is **ORIGINAL** and that you document its creation.
 - Providing visual evidence from the film shoot that supports your production role and filmmaker intentions, and demonstrates your understanding of that role (i.e., camera logs, behind the scenes photographs, before/after set décor, shooting scripts, and/or other onset/location items are most appropriate here, depending on your role)
- The **REFLECTION** page/section must include commentary and visual documentation, and there should be a **BALANCE** of written and visual documentation that includes:
 - Reflecting on and evaluating what you have learned about the production role you have worked in through a consideration of the successes and challenges you experienced
 - Evaluating to what extent you have fulfilled your filmmaker intentions and how you have grown as a filmmaker through your experience in this production role
 - Evaluating the strengths and weaknesses of your approach and final work and what you might do again and differently if given the opportunity
 - Submitting a Works Cited page which lists all research materials that you used to help complete the project (including, but not limited to, books, articles, and websites).
- **LOGISTICS**
 - Save your portfolio work as a **SINGLE** document in this order:
 - **ALL** planning work for **ALL**
 - Table of Contents on which you list the **ONE** role you chose to focus on for your written work as well as the title(s) of your clips or film in that role **AND** their timestamps.
 - Works Cited (even if this just includes the films you identified as inspirational films).
 - Save as a Word or .pdf document as follows: **LastName_FirstName_Role**
 - Save your **REEL** as an .mp4 or .mov less than **500 MB** (you can compress the video via Adobe Express or you can find a free compression tool online). **LastName_FirstName_Role**