**Independent Study**

**External Markbands—SL**

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| Marks | Level Descriptor |
| 0 | The work does not reach a standard described by the descriptors below |
| 1-5 | There is little or no understanding of the film history/film theory topic. Engagement with the target audience, scope and depth of argument, the use of sources and the structure of the script are all limited. Visual and audio elements are incompletely described and poorly linked. Films referred to may have some relevance to the topic but little use is made of them in the script. |
| 6-10 | There is some understanding of the film history/film theory topic. Engagement with the target audience, scope and depth of argument, the use of sources and the structure of the script are relevant in parts, but still limited. Visual and audio elements are fairly well described, although links may be inconsistent. Films referred to are mostly relevant to the topic and some use is made of them in the script. |
| 11-15 | There is an adequate understanding of the film history/film theory topic. Engagement with the target audience, scope and depth of argument, the use of sources and the structure of the script are adequate. Visual and audio elements are well described and satisfactorily linked. Films referred to are relevant to the topic and are clearly integrated into the script. |
| 16-20 | There is a good understanding of the film history/film theory topic. Engagement with the target audience, scope and depth of argument, the use of sources and the structure of the script are good. Visual and audio elements are clearly and coherently described and are, in the main, aptly linked. Films referred to are relevant to the topic and are well integrated into the script |
| 21-25 | There is an excellent understanding of the film history/film theory topic. Engagement with the target audience, scope and depth of argument, the use of sources and the structure of the script are excellent. Visual and audio elements are detailed, clearly and coherently described, and are aptly and proficiently linked. Films referred to are highly relevant to the topic and are coherently and fully integrated into the script. |

**Meeting the requirements:** Any student who does not meet all the formal requirements **cannot** be awarded a mark within the top two markbands at SL. These are: correct length and format, inclusion of rationale, an annotated list of sources, number of films required for study and reference to films from more than one country.

Independent study Weighting: 25%

This component is based on part 2 of the course (film theory and history), but also draws to some extent on part 1 (textual analysis). The aim of the independent study is to encourage students to engage in some depth with a cinematic tradition that is unfamiliar to their own culture.

Students must produce a script for a complete short documentary production exploring an aspect of film theory or film history, based on the study of films from more than one country. The documentary should be targeted at an audience of film students in the 14 to 18 years age range. Among the topics students may choose to investigate are:

• genre

• theme

• direction

• use of sound

• colour

• editing

• lighting.

**The topic should be discussed primarily in cinematic terms.**

The prime voice of the documentary must clearly be that of the student, who will also act as the narrator, onscreen host and/or voice-over. Students must ensure that any comments or ideas they attribute to celebrities or others, such as experts, are fully supported by detailed references in the annotated list of sources.

Students at SL must make reference to a minimum of **two films** in their independent study. The chosen films must originate from more than one country. At SL the study is not necessarily comparative.

The independent study must be presented in the form of a written dossier composed of the following three items.

• Rationale

• Script

• Annotated list of sources

**The rationale must offer a brief, reasoned explanation of the concerns of the topic in no more than 100 words**.

**The script** must clearly indicate the relationship between the audio and visual elements of the documentary, employing an established documentary format such as “side-by-side” columns for video and audio components. All descriptions of video and audio elements must be both detailed and specific. Scripts must be 8–10 pages long at SL, using an accepted size of paper (for example, A4 or US letter) and must use 12-point Courier font (not in block capitals) and single spacing. It is important that the student treats a topic of film history or film theory in cinematic rather than literary terms.

The **annotated list of sources** should refer to all materials used in researching the topic and all materials used in the documentary itself, including films from which extracts will be shown and quotations from experts or academics. Annotations should give the source and/or location of the reference. A comment on the relevance of the source must be included.

Assessment of this component is based solely on the written script and the rationale. Actual films or film sequences are not acceptable.

The materials produced for this component must not be submitted as part of the production portfolio. As part of the learning process, teachers can give advice to students on a first draft of the independent study. Advice on improving the work can be given, but this first draft must not be heavily annotated or edited by the teacher. Constant drafting and redrafting is not allowed, and the next version handed to the teacher after the first draft must be the final one.

**Examples of topics of the Independent Study**

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| **Suggested Topic** | **Suggested Films** |
| **Rites of passage**: A study of cinematic representation of adolescence (and/or childhood) | At SL the study could be of Walkabout and Cinema Paradiso.  At HL these two films could be studied in addition to Rebel Without a Cause and The Magdalene Sisters. (Other suitable films could include The Butcher Boy and Boyz n the Hood.) |
| **The outsider**: A study of how representations of “the outsider” are constructed, with particular reference to the films of Akira Kurosawa and their Western remakes | At SL the study could be of The Seven Samurai and The Magnificent Seven.  At HL these two films could be studied in addition to Yojimbo and A Fistful of Dollars. |
| **Propaganda and film**: A study of film as political and/or social propaganda | At SL the study could be of The Triumph of the Will and Why We Fight.  At HL these two films could be studied in addition to Battleship Potemkin and Fires Were Started |
| **Images of horror**: A study of the development of horror films through cinematic techniques (or their reflections of cultural fears) | At SL the study could be of Nosferatu and Mary Shelley’s Frankenstein.  At HL these two films could be studied in addition to King Kong and Gojira (Godzilla). |