

To get you thinking...

- note: remember all would be addressing two main movies (and additional minor movies to support your ideas) from at least two different countries
- note: these are vague, you must be more specific

Think: The purpose and effect of ___ in film.

Cinematography in films with very different budgets

Independent Films from various countries

The use (or portrayal of) violence in movies

Feminist Theory: representation of women from films from different countries (be more specific: the mother role, the grandmother role, the femme fatal, etc.)

Formalist Theory, Cinematography: rural vs urban settings in films from different countries

Formalist Theory, Editing: editing in particular genres from films from different countries

Formalist Theory, Sound: the use of silence, ambient sound, the score, etc. in movies from different countries

Genre Theory: two clearly defined movies of the same genre from two+ countries (how they differ/adhere to genre rules)

Lighting and composition in sports films/action films

Mise en Scene in comedy (which elements?)

Sound: the use of voice-over narration in films from different countries

Use of lighting and camera angles on female vs male characters

Use of lighting to expose morality of characters

The role of a soundtrack in an action (or Western, romantic comedy, etc.) film.

Realist theory: differences between animated and live-action creation of reality.

Genre Theory: Coming of Age – what techniques are employed

From the Subject Report:

The best independent studies were those that explored three to four sub-points in examining and expanding on a topic. An example would be a topic on gender representation of the femme fatale in noir films which then analysed the use of lighting, framing and angles and the cinematic depiction of the "fate" of these characters. When this is done across a number of films, there is more than enough depth and scope for a reasonable independent study. It also provides variation and complexity to the argument which will help the candidate to score well in the "scope and depth" aspects of the markbands.

Clarifying the assessment task

The musical genre

A genre theory examination of the codes and conventions of the musical film and the way they are expressed through cinematic techniques in different cultures.

- At standard level (SL), the study could be Stanley Donen and Gene Kelly's *Singin' in the Rain* (1952) and Ashutosh Gowariker's *Lagaan: Once Upon A Time In India* (2001).
- At higher level (HL), these films could be studied in addition to Takashi Miike's *The Happiness of the Katakuris* (2002) and Baz Luhrmann's *Moulin Rouge!* (2001).

The influence of expressionism

A historical examination of the influence of the Expressionist movement in Germany on later film genres, films and their directors.

- At SL, the study could be of Robert Wiene's *The Cabinet of Dr Caligari* (1920) and Tim Burton's *Edward Scissorhands* (1990).
- At HL, these films could be studied in addition to Fritz Lang's *Metropolis* (1927) and *Scarlet Street* (1945).

Images of women in action

A gender theory investigation of the way women are portrayed in sports films, particularly in terms of their treatment by the camera and in the light of "the male gaze".

- At SL, the study could be Gurinder Chadha's *Bend It Like Beckham* (2002) and Robert Towne's *Personal Best* (1982).
- At HL, these films could be studied in addition to Penny Marshall's *A League Of Their Own* (1992) and Omung Kumar's *Mary Kom* (2014).

The outsider

An auteur study of how representations of "the outsider" are constructed with particular reference to the *jidaigeki/Chanbara* films of Akira Kurosawa, and their Western remakes by John Sturges (and, at HL, Sergio Leone).

- At SL, the study could be of *The Seven Samurai* (1954) and *The Magnificent Seven* (1960).
- At HL, these two films could be studied in addition to *Yojimbo* (1961) and *A Fistful of Dollars* (1964).

The male gaze

Laura Mulvey's feminist film theory applied across different film cultures.

- At SL, the study could be of Quentin Tarantino's *Kill Bill: Vol 1* (2003) and Takashi Miike's *Audition* (1999).
- At HL, these two films could be studied in addition to Luc Besson's *La Femme Nikita* (1990) and Dennis Dimster's *Double Identity* (2009).

Development of noir

Use formalist theory to analyse the historical development and changes in film language from noir to neo-noir.

- At SL, the study could be of Andrew Lau's and Alan Mak's *Infernal Affairs* (2002) and Carol Reed's *The Third Man* (1949).
- At HL, these two films could be studied in addition to Ridley Scott's *Blade Runner* (1982) and Jules Dassin's *Rififi* (1955).

Focus on editing

How editing techniques are used to blur the line between fantasy and reality for an audience.

- At SL, the study could be of Hayao Miyazaki's *Spirited Away* (2001) and Jean-Pierre Jeunet's *Amélie* (2001).
- At HL, these two films could be studied in addition to Wes Anderson's *Grand Budapest Hotel* (2014) and Sam Mendes' *American Beauty* (1999).

