

Due Monday: Refine your thesis/theme statement and turn in the following one-page presentation:

- a) With your thesis/theme as the title (do NOT include the word 'thesis' or 'theme')
- b) And a color image from your two (or more?) main movies – preferably the movie poster.

example:



A hard copy is due at the start of class Monday 1/8. If you cannot print in color, email me the assignment before class starts.

Due Tuesday: Your Independent Study Bibliography. This should contain two sections.

- a) One section is the annotated bibliography. This is the list of all sources used in researching your topic (sans films). In the alphabetical list, include the full MLA citation followed by a **comment on the relevance** of the source. This is similar to the OPVL you may have done last year (mostly the P & V... but look up more on how-to if you have not had experience annotating sources).

example entry:

Ward, Peter. *Picture Composition: For Film and Television*. Oxford: Focal P., 2003. Print.

This book is about frame composition in film, and provides information on vanishing points, one-point and two-point perspectives, mostly for cinematographers but useful for somebody trying to understand how it has been constructed.

- b) The other section will be a list of the films you referenced or used in your research. This is also an alphabetical list using full MLA citations (it just does not need to be annotated).

Due Wednesday: Come prepared to orally explain what your Independent Study script is about – giving your thesis/theme and then detailing how you go about providing evidence.

Beforehand, you may want to work on writing your rationale as this is what you'll be working on in class Wednesday.

Reminder, what the rationale is and should do:

From the IB Subject Report:

"The best candidates framed a clear rationale that set the scope and depth of the argument which was clearly developed from that basis."; "...a rationale is meant to frame and signpost an argument, not provide a summary."

"Rationales are often a poorly understood and executed aspect of the independent study. It is essential that candidates get their rationales "right" in context of framing the spine and direction of the argument in the script. It is very rare to find a great script that has a poor rationale. The names of films are on the coversheet and do not need to be repeated in the rationale which is only supposed to be 100 words. Therefore every word should be meaningful in posing and clarifying the argument. A good rationale is one that is anchored in cinema history or theory, is expressed in film language and is clear and achievable."

And examples (you can find many more online):

Rationale

My documentary explores how the use of Cinematography in Film Noirs illustrates its distinctive styles as a Hong Kong and American noir through two successful films "Infernal Affairs" and "The Departed". Though the two films are consisted of similar plots, their employments of cinematic techniques are made with different intentions that reflect its region's unique style of film noir. This generates different emotions and meaning, affecting the audiences accordingly. I will be focusing on investigation into techniques such as underexposure, camera angles, reflections and colors to explore the world of Hong Kong and American Noir.

Rationale:

In this documentary, I will investigate how the Chinese kung-fu action film *Drunken Master* and American sci-fi action film *Star Wars* employ editing and sound to achieve their distinctive subgenres. These films were both made in the late seventies; within one year of each other: *Drunken Master* at the height of the kung-fu industry in Asia, and *Star Wars* at the birth of a new Hollywood film industry. Throughout this documentary, I will focus on elements such as transitions between shots, sequencing of shot types, use of sound effects, and accompaniment of soundtrack music, to consider the effects they produce.

While the musical soundtrack has always played an integral part of the filmic experience, it has had difficulty establishing itself as a widely-recognized art form. Movie score is seen by some artists as functional "low art" rather than "high art", and is simply ignored by many others. There are various reasons behind these prejudices. In this documentary, I will explore these reasons. I will also present to the audience how far film music has developed since its early days, not only as a functional tool for emotional accentuation, but also for underpinning a director's intended meaning.

Due Friday: Your final Independent Study. 100 word rationale, 8-10 page script, & annotated list of sources. More specifics on how to turn in on Wednesday (1/10).