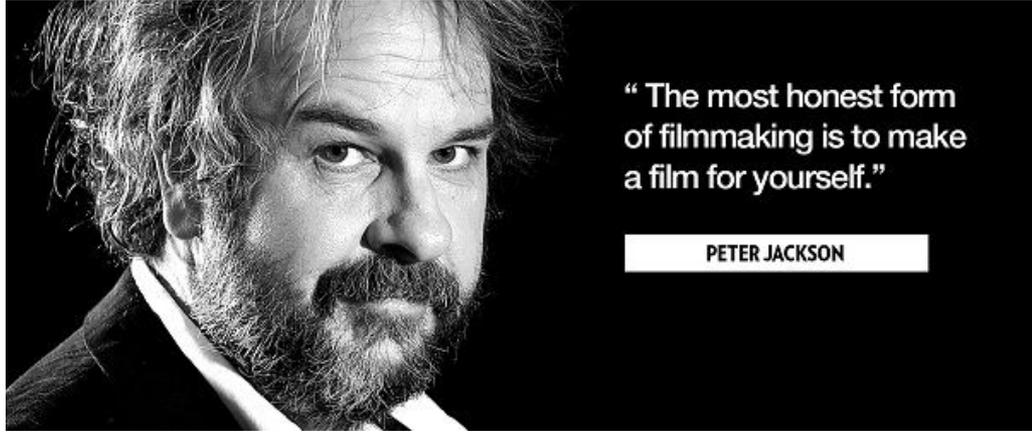


Unit 3

Lesson 8B

Meet my MONTAGE assignment



OBJECTIVES:

In this lesson, the student will apply his or her understanding of montage theory to a brief film production assignment that introduces a person, an idea, a concept, or anything you think is worth a filmic introduction!

Assignment:

Meet my..... Montage Film assignment



“Meet my...” MONTAGE FILM ASSIGNMENT



To gain a clearer understanding of what is involved with this assignment, check out these examples



“Meet my...” MONTAGE FILM ASSIGNMENT



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Assignment:

Create a 40-60 second “Meet my _____” montage that introduces us to someone or something that is an important part of your life.

You could introduce us to your city, your town, your best friend, your family (or a sister, brother, or parent), your favorite hobby, your pet, your school, your sports team, your favorite hobby or place to hang out – the list is endless! Be creative!

Whoever or whatever your montage is about, it must be directed, shot, lit, edited, written, set designed, costumed OR otherwise **brought to life in the style of a filmmaker you admire.**

WHAT DOES THIS MEAN?

Well, let's say your favorite director is Wes Anderson.

If so, then for your “Meet my _____” Montage you would pay close attention to the symmetry of your images as well as your choice of color palettes, as these are two stylistic choices that Anderson is well known for.

Or let's say you wanted to do your “Meet my _____” Montage in the style of George Melies. If that were the case, then you might use your camera to create “camera tricks” like stopping and then starting your camera or experimenting with multiple exposures.

Of course, directors aren't the only filmmakers you can be inspired by. Special **cinematic effects** can be an inspiration as well.



The Grand Budapest Hotel, (2014)
Anderson

For example, if you've seen *The Godfather*, then you would remember Gordon Willis's cinematography in that film. How much fun would it be if you were to try to shoot and light your montage like he did in that great film?

If you did this, you'd obviously have to be very familiar with the kinds of shots Willis is known for and how he works with light. And that's the point. Doing your "Meet my _____" Montage in the style of a filmmaker you admire will allow you to really understand these artists' filmmaker intentions, and how they go about achieving them.

This will help you to decide on your own filmmaker intentions, and how you are going to fulfill them, a process that is key to the work you do on any film or clip you submit as part of your Film Portfolio assessment.



The Godfather

**I STEAL FROM
EVERY MOVIE
EVER MADE.**

QUENTIN TARANTINO



Imitation really is the greatest form of flattery. And this is your chance to honor and learn from the master filmmakers that you admire.

Here's the thing though: Keep it simple.

Don't try to do everything that a filmmaker does in a :60 clip, but instead concentrate on one or two skills or techniques they are known for, so it is crystal clear how your study of this director's work has inspired you and helped you to define your own filmmaker intentions.

CONSIDER:

What is notable about the way in which the director you are inspired by frames his subjects and composes his screen images?

How does your cinematographer work with light and colour?

Is the writer you admire known to primarily work in one genre and are their characters distinctive and known for a certain kind of dialogue?

And how would you characterize the editor's approach to the material?



Assessment Advice

Let's get familiar with two aspects of formal assessment right now.

1. **Time limits** in IB Film are firm.
 - Can your film be 39 seconds long? No.
 - Can it be 61 seconds long? Again, no.

You have time boundaries for this production task, so stick to them.

2. Although you should feel free to express yourself creatively, be considerate with your **content**, and try to be sensitive to the fact that 'offensive' can mean different things to different people. If in doubt, consult the IB Film Guide in the production with a focus on the section that deals with the suitability of content.

- ❑ For every production project you complete, you will need to add a minimum one-page documentation (inquiry, action, reflection) of evidence of your work towards the film production role in your **9 page Film Production Template**.
- ❑ Each production piece must be accompanied with comments that detail the three phases of your production process: INQUIRY, ACTION AND REFLECTION (IAR) Your IAR will include key influences from research, clearly define **your filmmaker intentions**, and articulate the approach, planning, and process you took to acquire and develop the production skills needed to fulfill each **film production role**.
- ❑ Each IAR should contain both **written work and visual evidence**, and might consist of annotated extracts from the student's planning documentation (including excerpts from scripts, storyboards and planning notes), relevant illustrations, charts, mind maps, visuals, diagrams or designs, photographs, images or scans, as necessary, ensuring they are of an appropriate quality. All illustrations must be **clearly labelled** and appropriately referenced to acknowledge the source, following the protocol of the referencing style chosen by the school.

This document should also include the following information in the heading:

- Title of Film
- Production Role
- URL of Film

This heading should be followed by a well-articulated statement which:

- Explains what your film is about and how you, in the production role you have chosen, intend to bring it to life (filmmaker intentions).

Make sure you identify:

- the genre of your film and how your role helps build/satisfy generic expectations
- the theme of your film and how your role addressed communicating your idea
- any inspiration and how you incorporated a similar approach
- And finally, and most importantly, make sure that each document demonstrates:
 - Self-reflection of progress and of end result. This means not only including what you think worked, but also what you think could have been done differently and what you have learned.

Review - [FP01: Film portfolio \(SL and HL\)](#)

Production

Pre-production

Plan everything with a storyboard ahead of time.

Make a list of all the assets you will need to acquire and make a schedule for when you will track them down.

Some items will need to be digitised if they are not already in a digital form.

If there will be narration, write it out and then figure out whether it will be recorded as a video, or simply as voice-over audio.

Once you are finished editing your “Meet my _____” Montage, you will need to upload your project file to your YouTube channel.

When you submit your project, you will simply provide your YouTube URL in a Word document for submission.

You will also be asked to post your “Meet my _____” Montage in a discussion area devoted to showcasing and commenting on the submitted projects.

Production

Shoot whatever footage you need

Take your digital pictures

Scan and digitize other assets

Record audio

Gather sound files

Post-production

Capture your footage and import your other assets.

Edit them together.

Add additional video and audio tracks if you need them, and do not forget that video tracks stack, while audio tracks mix. If your idea calls for transitions, include them, making sure that no borrowed frames sneak in and ruin the effect of the transition.

When you are all finished and the audio mix is balanced, then you are ready to export.

For every production project you complete, you will need to submit a minimum one-page document that provides documentary evidence of your work in in the film production role undertaken during the task.

The page should indicate key influences from research, clearly define **your filmmaker intentions**, and articulate the approach, planning, and process you took to acquire and develop the production skills needed to fulfill each **film production role**.

Each document should contain a balance between written work and visual evidence, and might consist of annotated extracts from the student's planning documentation (including excerpts from scripts, storyboards and planning notes), relevant illustrations, charts, mind maps, visuals, diagrams or designs, photographs, images or scans, as necessary, ensuring they are of an appropriate quality. All illustrations must be clearly labelled and appropriately referenced to acknowledge the source.

To complete the above, you will need to detail the three phases of your production process: Pre-production, Production, and Post-production.

This document should also include the following information in the heading:

- Title of Film
- Production Role
- URL of Film

This heading should be followed by a well-articulated statement which:

- Explains what your film is about and how you, in the production role you have chosen, intend to bring it to life (filmmaker intentions).

Make sure you identify:

- the genre of your film and how your role helps build/satisfy generic expectations
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- any inspiration and how you incorporated a similar approach
- And finally, and most importantly, make sure that each document demonstrates:
 - Self-reflection of progress and of end result. This means not only including what you think worked, but also what you think could have been done differently and what you have learned.

An example of this document and others can be found in this exemplar of a portfolio reel here:

- **Review - [FP01: Film portfolio \(SL and HL\)](#)**
- After you have clicked on the student's Portfolio pages and list of sources pdf, and then watched the student's corresponding film reel, make sure to go back and read the examiner comments to see what the student did well and what needs to be improved upon. That will help indicate to you what the examiner is looking for in your written reflection.
- As you continue to work on production projects, you will compile a number of these documents that will be pieced together for your final Film Production Assessment (FPA). As you can see in the exemplar, there are three production roles declared. Within each role, there is a series of productions that have been showcased that also include student commentary of the production process. Each production has one page devoted to it (totaling three pages per production role).
- By the end of Year One, you will have six productions completed, satisfying 2/3 of your FPA evidence and commentary. Of course, you can go back and make alterations before submitting the final FPA in Year Two, but you will have compiled a strong foundation for your FPA before entering Year Two.
- **Download the Inquiry, Action, Reflection Guidelines [here](#)**
- **Download the 9 page portfolio template [here](#)**

A. Portfolio pages

Evidence: Portfolio pages and sources.

- To what extent does the student evaluate how their research, creative explorations and production work, led by filmmaker intentions, have shaped their understanding of the chosen **film production role**?

Mark	Descriptor	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1	<p>This work is limited.</p> <ul style="list-style-type: none"> The portfolio pages and supporting evidence provide an undeveloped or incomplete outline of the student's research, creative explorations and production work, or the student's understanding of the specific film production role is inaccurate, irrelevant or unclear. 	Basic Incomplete Ineffective Rudimentary Superficial
2	<p>This work is adequate.</p> <ul style="list-style-type: none"> The portfolio pages and supporting evidence provide a description of how the student's research, creative explorations and production work, led by their filmmaker intentions, contributed to a mostly relevant or appropriate understanding of the specific film production role. 	Acceptable Reasonable Standard Suitable Sufficient Typical
3	<p>This work is good.</p> <ul style="list-style-type: none"> The portfolio pages and supporting evidence provide a detailed and informative explanation of how the student's research, creative explorations and production work, led by their filmmaker intentions, contributed to an accurate and relevant understanding of the specific film production role. 	Competent Balanced Proficient Relevant Thoughtful
4	<p>This work is excellent.</p> <ul style="list-style-type: none"> The portfolio pages and supporting evidence provide a compelling and discerning evaluation of how the student's research, creative explorations and production work, led by their filmmaker intentions, contributed to a highly appropriate understanding of the specific film production role. 	Compelling Finessed Honed Insightful Mature Sophisticated

B. Film reel

Evidence: Film reel.

- To what extent does the student demonstrate skills in the chosen film production role?

Students who exceed the maximum time limit should be informed that the moderator will stop watching after 3 minutes (excluding the black slate) and assess the work based only on those 3 minutes.

Mark	Descriptor	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1	<p>This work is limited.</p> <ul style="list-style-type: none"> The film or collection of film clips demonstrate(s) an undeveloped level of ability in the student's production skills, as appropriate to the one film production role. The student's use of skills, techniques and/or approaches are rudimentary and the results are ineffective. 	Basic Ineffective Rudimentary Unsuccessful
2	<p>This work is adequate.</p> <ul style="list-style-type: none"> The film or collection of film clips demonstrate(s) an acceptable level of ability in the student's production skills, as appropriate to the one film production role. Some relevant skills, techniques and/or approaches are applied, but these are underdeveloped. 	Acceptable Standard Sufficient Typical
3	<p>This work is good.</p> <ul style="list-style-type: none"> The film or collection of film clips demonstrate(s) a competent level of proficiency in the student's production skills, as appropriate to the one film production role. Relevant skills, techniques and/or approaches are applied in a clear and suitable manner. 	Capable Clear Effective Robust
4	<p>This work is excellent.</p> <ul style="list-style-type: none"> The film or collection of film clips demonstrate(s) a sophisticated level of proficiency in the student's production skills, as appropriate to the one film production role. Relevant skills, techniques and/or approaches are applied in a highly effective manner. 	Accomplished Finessed Honed Refined