

COMPARATIVE STUDY

Objectives:

In this lesson, we will look at the production process and expectations for the Comparative Study.

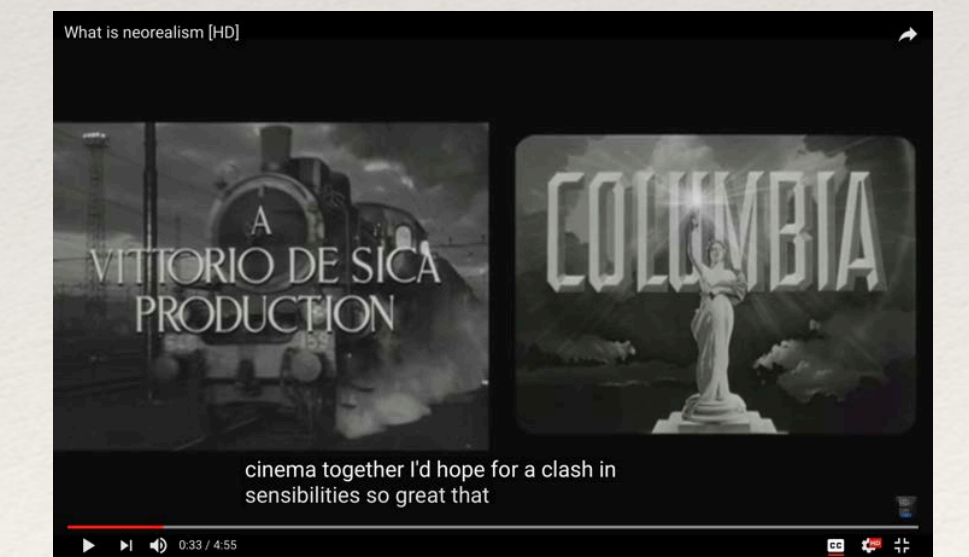
1. Video capturing
2. Sound recording/ editing
3. Narration & Sequencing
4. Submitting your CS
5. Criteria
6. Academic Honesty



Comparative Study

Area of film focus: Film theory
Film 1: *Amelie* (2001)
Film 2: *His Girl Friday* (1940)
Topic: Feminism in film over time

I will be exploring feminist theory



WEEK 55 LIVE LESSON

Presented by Dianne St Clair

Review and follow feedback on your CS script!

- **Ask questions**
- **Review course content**
- **Refer to Film Guide**
- **View exemplars**
- **Watch this LL!**

Over the next two weeks you will produce your Comparative Study documentary production.

The CS includes the following:

1. **Video clips, images, screen captures (identified/cited)**
2. **Voice-over narration**
3. **Black slate with task components**
4. **Title cards**

VIDEO *capturing*

- Rip or capture legal copies of your two films
- select clips that best illustrate the points made in your thesis*
- organize the clips in files
(*you will use approximately 5 minutes from each film*)
- Save in mp4 or mov formats

The primary weight of audio-visual evidence must come from the two chosen films and your recorded voice.

(Film guide 54)

- JING
- MakeMKV & HandBrake
- TINY TAKE
- Link to screen recorders

SOUND *recording*

- ➔ Record sound with a digital audio recorder (DAR):
 - Zoom or Tascam
 - your cell phone or tablet
- ➔ Use a stand, don't hold the recording device. *
- ➔ When recording - the level on the monitor should range from -12db to -10db. Never hit or go above 0. More on audio levels [here](#):

- ➔ Record small sections, not long takes.
- ➔ Note recording length to A/V script for an indication of video essay length





- Speak with a **formal voice**.
- **First person** is appropriate, as you will present your personal opinion and perspectives as a film student.
- Your voiceover should be **clear and audible**.
*Where appropriate, students may use **subtitles** to facilitate understanding.*

Examiners must be able to interpret and understand the intentions of the work. If material is difficult to see and hear, the examiner will be unable to reward the full scope of the work.

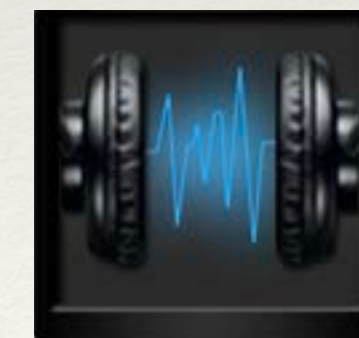
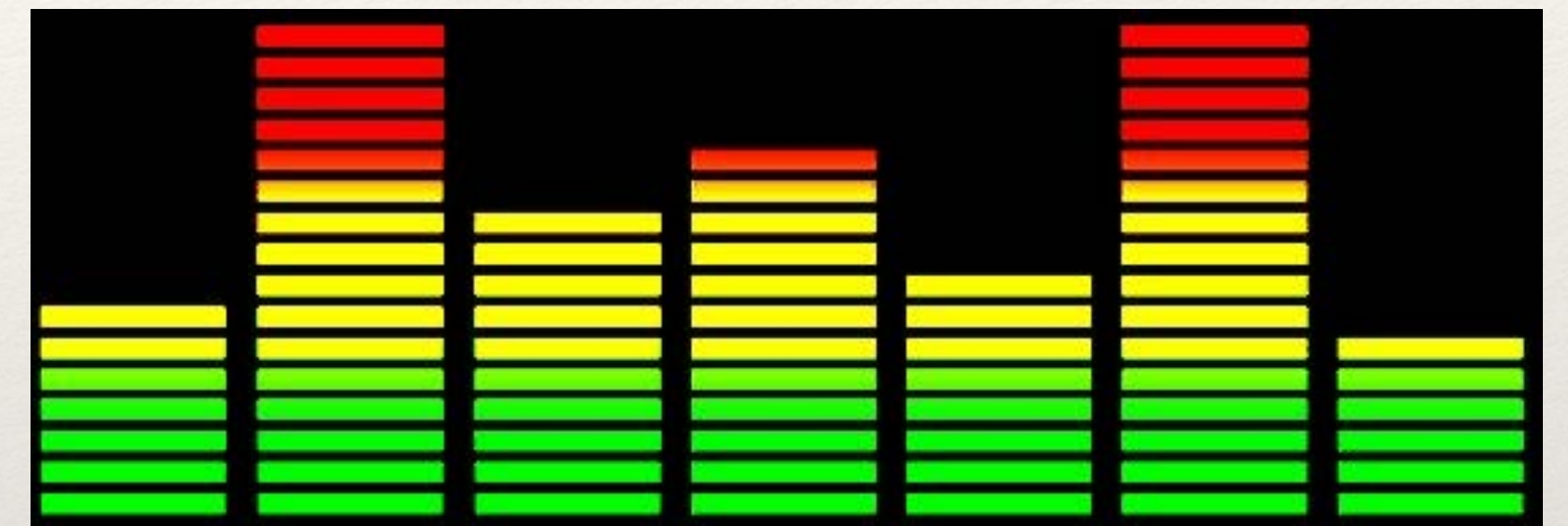
SOUND *editing*



- ✓ Save/Export the file(s) as an MP3 to import to your NLE.
- ✓ Edit your sound files
 - Audacity
 - Adobe Audition
 - NLE software
- ✓ Audio levels should go up to, but not over '0' (red)



- ✓ 10 minute time limit



[Click here to download Audacity](#)



[Click here to download Adobe Audition](#)

PUT *it* ALTOGETHER

So you've recorded your audio, and you have all of your video/photos

Now let's put it altogether.

- Arrange your sound files to match what is going to be shown visually. Adjust the length of images, clips, diagrams, title cards and graphics to match the audio files.

You may need to:

- re-record some sound
- edit the length of a clip
- remove/reduce sound in clips - your narration needs to be the focus.

**Remember
: You must
not appear
on-screen
at any
time**

Title Cards & Graphics*

Within your timeline, create title cards and graphics that will:

- Cite materials
 - emphasize your points
-
- Title Cards
 - Video Clip Introductions,
 - Clip/Image Credits
 - Title, year, director's name
 - Other graphic elements: arrows, circles, triangles, highlighting



Use your bibliography to cite your sources properly

CAN YOU READ THIS?

Can you read this?

Can you read this?

Can you read this?

Can you read this?

Can you read this?

CAN YOU READ THIS?

can you read this?

Can you read this?

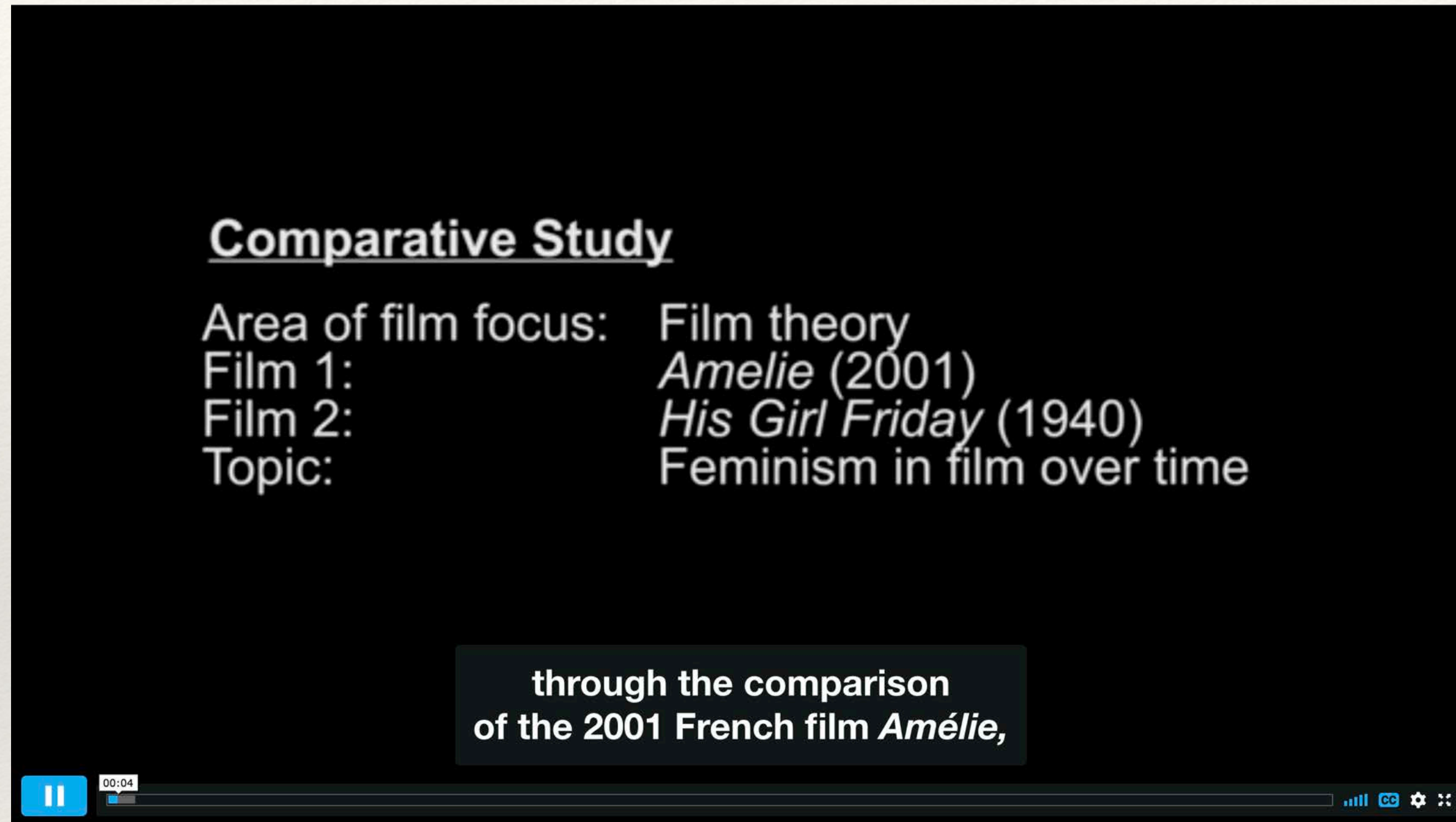
Text should be easy to read

Examiners must be able to interpret and understand the intentions of the work.

If material is difficult to see and hear, the examiner will be unable to reward the full scope of the work.

BLACK SLATE

- Begin with a 10-second black slate
(included in the total time limit)
- Text should identify **task components:**
 - ✱ Area of film focus
 - ✱ 2 films for comparison
(title and year)
 - ✱ The chosen topic
- Begin your AUDIO commentary



10-seconds (requirement)

TASK COMPONENTS

Comparative Study

Area of film focus: Film theory
Film 1: *Amelie* (2001)
Film 2: *His Girl Friday* (1940)
Topic: Feminism in film over time

through the comparison
of the 2001 French film *Amélie*,



00:04

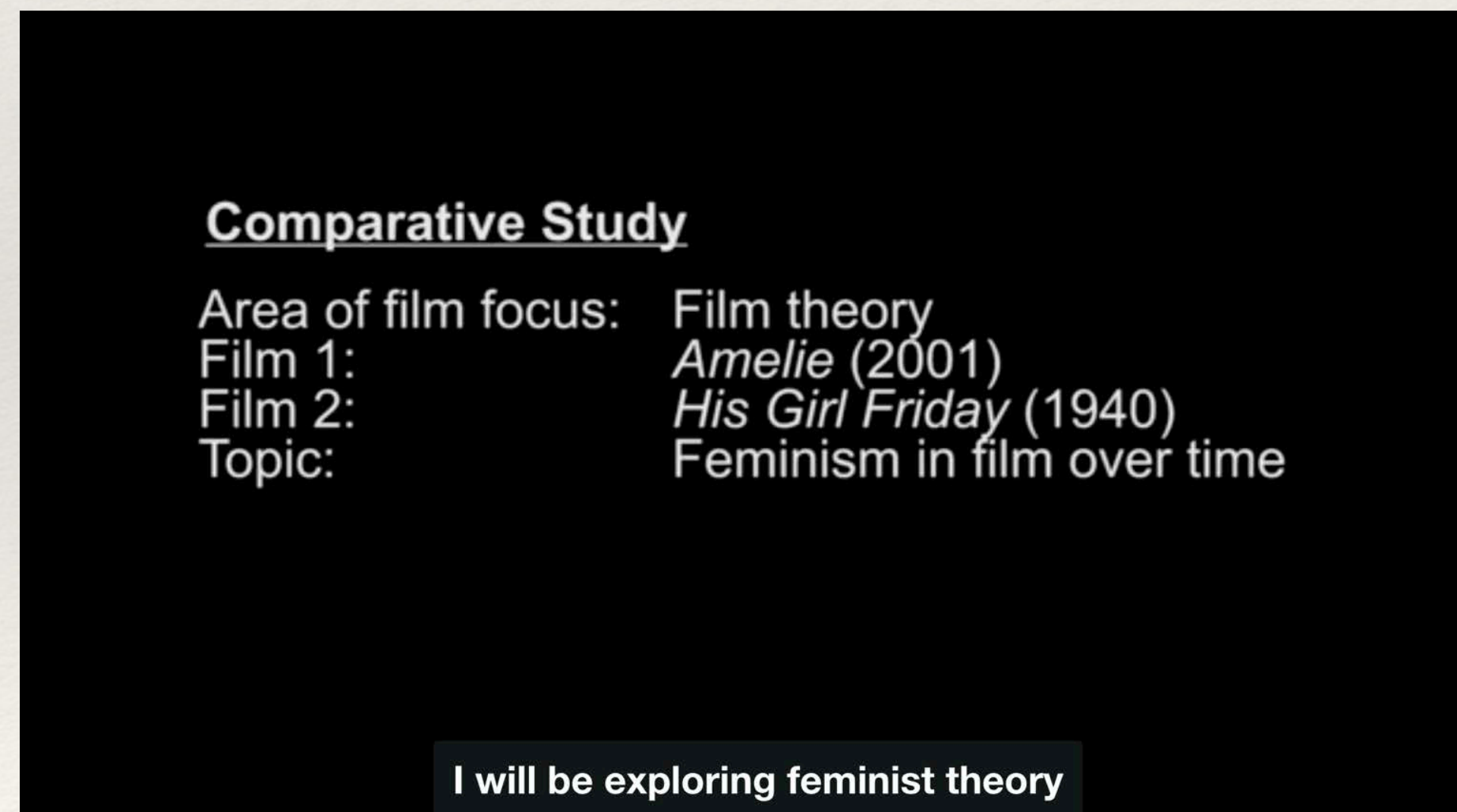


INTRODUCTION

About a minute, including the black slate (suggested)

- ▶ Discuss your **justification** of the **task components**
- ▶ Discuss the **context** in which you will compare the two films

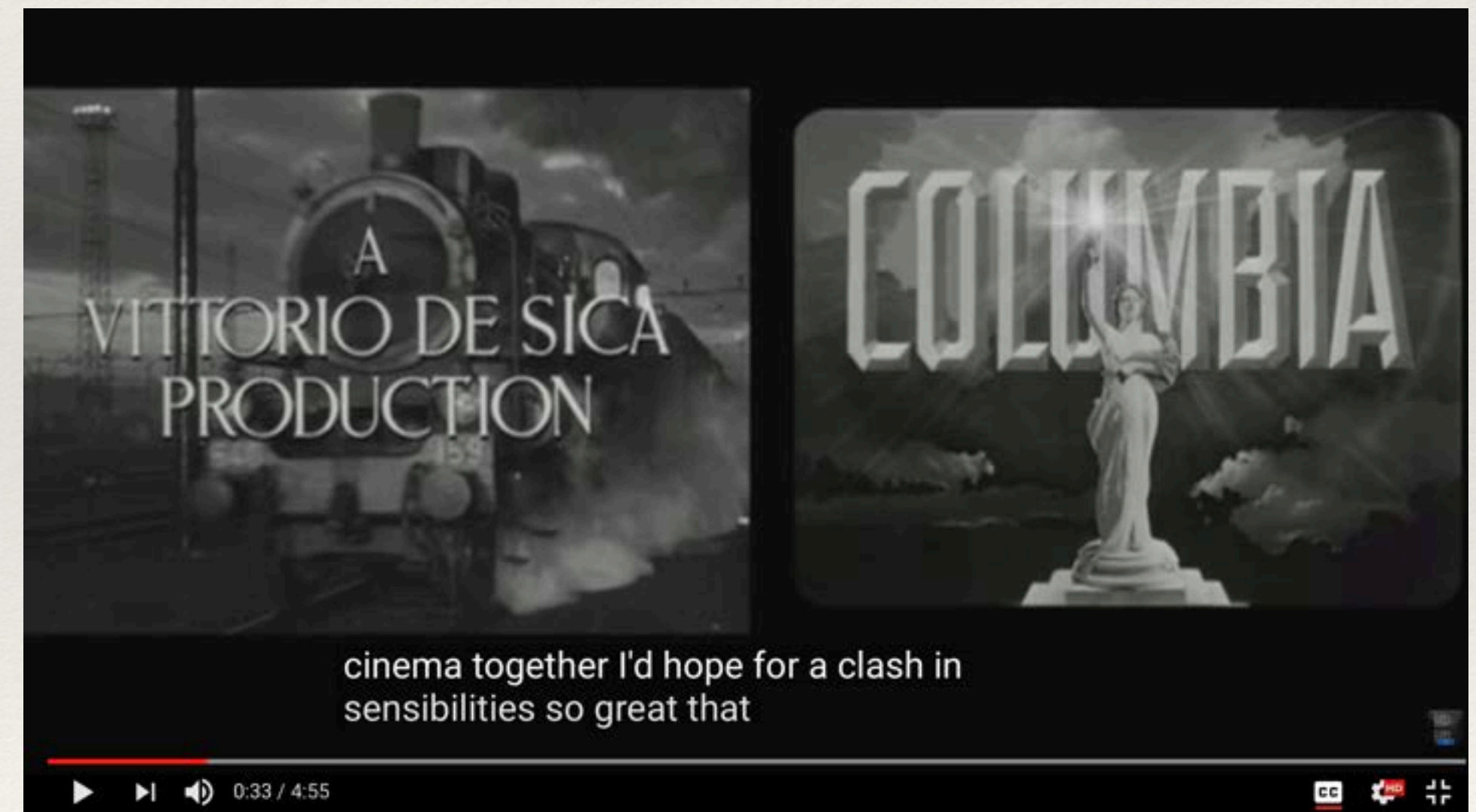
IB Exemplar:



Feminism in film over time

Watch introduction 00:00 - 00:50

NOT an IB Exemplar:



What is Neo-realism?

Watch introduction 00:00 - 00:50

Body

About 8 minutes (suggested)

F for Fake (1973) - How to Structure a Video Essay

- Connect your thoughts
 - *therefore, but*
- Present your films in parallel
 - *Meanwhile, back at the ranch*



<https://www.youtube.com/watch?v=1GXv2C7vwX0&feature=youtu.be>

View from 00:40 - 04:14

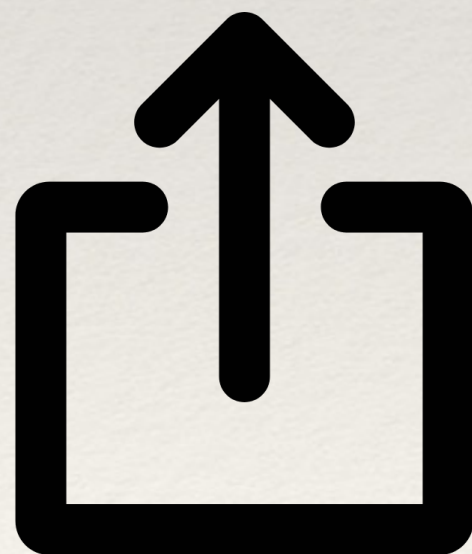
PREPARING FOR SUBMISSION

DUE WEEK 56
MARCH 13TH

Your final CS video should be :



- MP4 format
- no more than 10 minutes
- no more than 500MB. (*if 1080 is too large, save as 780 or 420*)



Upload to your Sharepoint folder:

- Video
- Works cited
- IAR

CRITERIA

External assessment criteria—SL and HL

Summary

Comparative study (SL and HL)		Marks	Total
A	Task components	12	32
B	Comparing and contrasting	12	
C	Assembling the comparative study	8	

Exemplar: Feminism in film over time

Comparative Study

Area of film focus: Film theory
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Topic: Feminism in film over time

I will be exploring feminist theory

Criteria

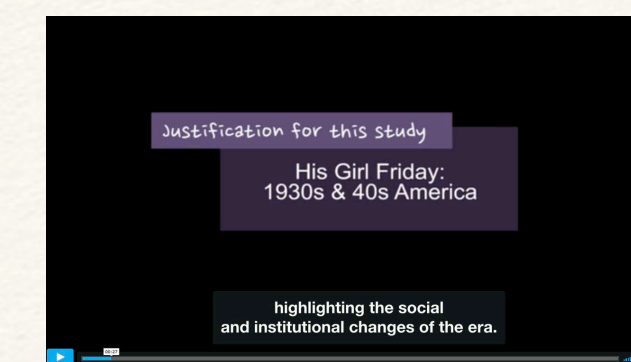
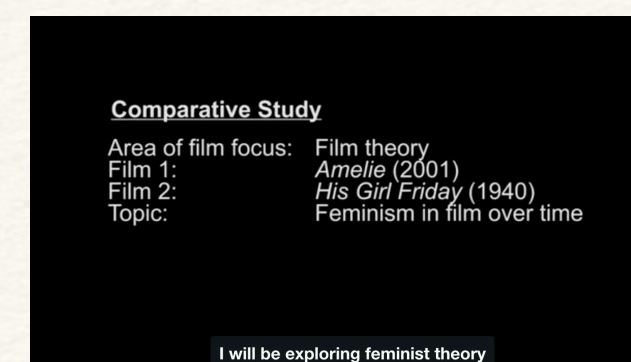
A. Task components

Evidence: Recorded multimedia comparative study and sources.

- To what extent does the student provide a credible justification for the choice of **task components** (the area of film focus, two films and topic)?
- To what extent does the student demonstrate knowledge and understanding of the **task components** and the **cultural context** of the two selected films?
- To what extent does the student **support** their work with a suitable range of **relevant sources**?

*Students who fail to select films from two contrasting **cultural contexts** will not achieve a mark above 3 in this criteria.*

IB Exemplar: Feminism in film over time



Top mark band 10-12

This work is **excellent**.

- The student provides a credible and persuasive justification for the choice of **task components**.
- The student demonstrates an effective and highly appropriate knowledge and understanding of the identified **task components** and the **cultural context** of the two selected films. The student analyses the cultural context of the selected films and provides a credible and persuasive justification for the choice of **task components**.
- The student references an effective range of sources that are highly appropriate, adding to the critical perspectives explored in the work.

Compelling

Honed

Insightful

Mature

Sophisticated

TASK A

Task Components

Examiner Notes:

- The student begins this CS with a clear and concise introduction (with text only - no visuals) that places each film in its **social, historical and cultural context**.
- The content is in line with the expectation outlined in the criteria. Each film is briefly but incisively introduced.

TASK A

Examiner Notes:

TASK COMPONENTS

There is thoughtful pairing of narration and images.



- ❖ *The clip length should directly match the specific point being made by the student in the recorded commentary.*

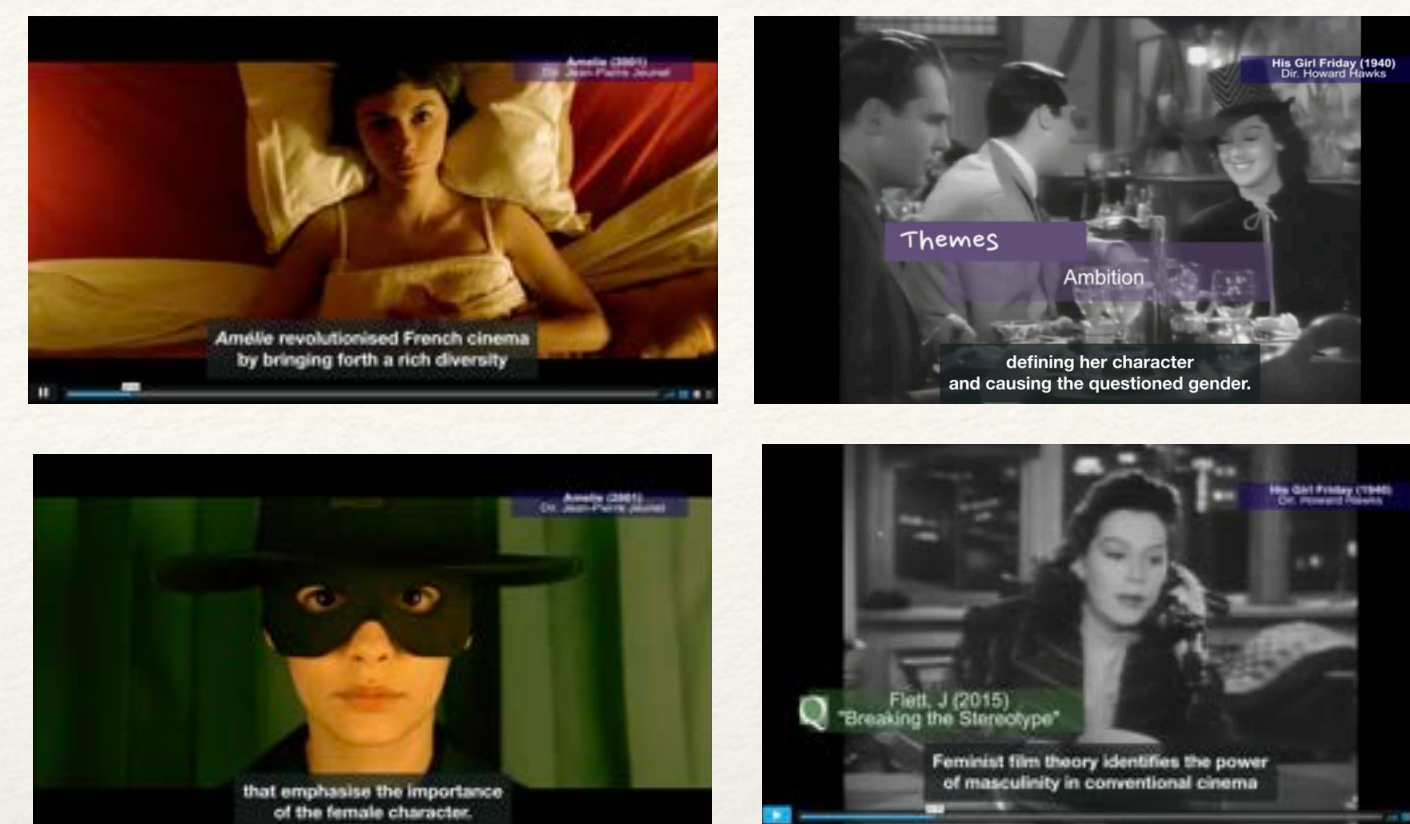
Criteria

B. Comparing and contrasting

Evidence: Recorded multimedia comparative study and sources.

- To what extent does the student compare and contrast the selected films, making links to the chosen topic?
- To what extent does the student support their comparative study with accurate film vocabulary?

Feminism in film over time



Top mark band 10-12

<p>This work is excellent.</p> <ul style="list-style-type: none"> • The student effectively analyses how the two films connect to each other and to the chosen topic, providing insightful, accurate and relevant observations regarding similarities and differences. • The comparative study is consistently and effectively supported with accurate film vocabulary. 	<p>Compelling</p> <p>Honed</p> <p>Insightful</p> <p>Mature</p> <p>Sophisticated</p>
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TASK B

Comparing and Contrasting

Examiner Notes:

- The student shows an excellent understanding of the films, film theory and cultural context, and brings this understanding to her choices in areas for comparison and contrast.
- There is a good balance between comparing and contrasting and there is no superfluous padding in this study.
- The inclusion of well-chosen expert opinion adds weight to the comparisons.

C. Assembling the comparative study

Evidence: Recorded multimedia comparative study and sources.

- To what extent does the student assemble the comparative study in a clear, logical, audible and visually appropriate manner?
- To what extent does the student provide an equal treatment of the two films selected for study?

Feminism in film over time



Top mark band 7-8

This work is **excellent**.

- The comparative study is logical and effectively organized, conveying information audibly and in a visually appropriate manner. It is substantiated by relevant and meaningful visuals and examples that are effectively and explicitly linked to the topic being discussed.
- The student gives equal consideration to the two films throughout the comparative study.

TASK C

Comparing and Contrasting

Examiner Notes:

- Audio quality is excellent - the film dialogue never overpowers the narration.
- Quotes are seamlessly integrated into the narration.

- The candidate shows excellent understanding of the topic.
- The structure of this work is excellent.
- All sources are highly appropriate.

Quote is cited on-screen as student speaks



Provide subtitles for clear interpretation

TASK C

Examiner Notes:

Assembling the Comparative Study

- The student has devised an excellent technique to differentiate a direct quote (Q) from paraphrase.

TASK C

Examiner Notes:

Assembling the Comparative Study

- Emphasis of key points in on-screen text is very effective.

The screenshot shows a video player interface. At the top right, a blue box contains the text "Amélie (2001) Dir. Jean-Pierre Jeunet". The main video area shows a close-up of the character Amélie. Overlaid on the video are two text boxes: a green box with a white checkmark and the text "Female protagonists are central", and a dark grey box with the text "female protagonists are central aspects to the story." A large red arrow points from the bottom left towards the video player. At the bottom of the video player, there is a progress bar showing "02:10" and various control icons.

Themes and key points are noted and emphasized with on-screen text

TASK C

Examiner Notes:

Assembling the Comparative Study

- Emphasis of key points in on-screen text is very effective.



Justification for this study

His Girl Friday:
1930s & 40s America

highlighting the social
and institutional changes of the era.



00:27



TASK C

Examiner Notes:

Assembling the Comparative Study

- On-screen citation is effective.

Films are cited with on-screen text



ACADEMIC HONESTY

WHAT YOU SHOULD KNOW

On-screen text citation



- **All sources** must be acknowledged - use the referencing style chosen by your school.
- **All work, ideas or images** belonging to another person in the comparative study must be acknowledged by the source as an on-screen citation:
 - *as a voiced reference in the recorded commentary*
 - **and/or**
 - *as on-screen text*

ACADEMIC HONESTY

WHAT YOU SHOULD KNOW

- Submit a properly formatted WORKS CITED page (*Sharepoint folder*).
- Failure to appropriately acknowledge sources used in your CS may result in a penalty imposed by the IB final award committee.

See "Use of audio-visual material and copyright" in the IB Film Guide

Comparative Study Sources

Derr, H (2013) What Really Makes a Film Feminist? Retrieved July 09, 2016 from <http://www.theatlantic.com/entertainment/archive/2013/11/what-really-makes-a-filmfeminist/281402/>

Flett, J. (2015). Amelie: Breaking the Stereotype. NCUR. Retrieved July 09, 2016, from https://ncurdb.cur.org/ncur2015/search/display_ncur.aspx?id=93209

Helene, L (2013) His Girl: Friday Fast, Funny and Feminist. The Vintage Marquee. Retrieved July 09, 2016, from <http://thevintagemarquee.blogspot.com/2013/10/his-girl-friday-fast-funny-and-feminist.html>

Jacobson, C. (2015) Review: His Girl Friday: Special Edition (1940). Retrieved July 09, 2016, from <http://www.dvdmg.com/hisgirlfriday.shtml>

Jellerson, D and Anderson, N.(2013) Gender and Ideology in His Girl Friday. Retrieved July 09, 2016, from <http://www.thecinefiles.com/gender-and-ideology/> Kaplan, E. A. (1983). Women and Film: Both Sides of the Camera. London: Routledge

Kaplan, E. A. (2000). Feminism and Film. Oxford: Oxford Univ. Press O'Brien, JA. (ed.) (2008) Encyclopedia of Gender and Society, USA: SAGE Publications

Smelik, A. (1999) "Feminist Film Theory" in Cook, P and Bernink, M (eds) Cinema book (2007) London: BFI, 2007