

DIPLOMA PROGRAMME

Film

DRAFT

Pilot course for first examinations in 2005

NOVEMBER 2004

INTERNATIONAL
BACCALAUREATE
ORGANIZATION



Draft Film Guide
November 2004

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Distribution requirements ensure that the science-orientated student is challenged to learn a foreign language and that the natural linguist becomes familiar with science laboratory procedures. While overall balance is maintained, flexibility in choosing HL concentrations allows the student to pursue areas of personal interest and to meet special requirements for university entrance.

Successful DP students meet three requirements in addition to the six subjects. The interdisciplinary theory of knowledge (TOK) course is designed to develop a coherent approach to learning that transcends and unifies the academic areas and encourages appreciation of other cultural perspectives. The extended essay of some 4,000 words offers the opportunity to investigate a topic of special interest and acquaints students with the independent research and writing skills expected at university. Participation in the creativity, action, service (CAS) requirement encourages students to be involved in creative pursuits, physical activities and service projects in the local, national and international contexts.

For first examinations in 2005

NATURE OF THE SUBJECT

Film is both a powerful communication medium and an art form. The DP film course aims to develop students' skills so they become adept in both interpreting and making film texts.

Through the study of film texts and exercises in filmmaking and analysis, the DP film course explores film history, theory and socio-economic background. The course will develop students' critical abilities, enabling them to appreciate the multiplicity of cultural and historical perspectives in film. To achieve an understanding of internationalism within the world of film, students should be taught to consider film texts, theories and ideas from the points of view of different individuals, nations and cultures. Although complete knowledge is impossible, students should be guided in their search for understanding through experiencing a wide range of different film texts.

Students will also develop the organizational and technical skills needed to express themselves creatively in film. This course emphasizes the importance of working both individually and as a member of team.

One of the challenges of the DP film course is for students to become aware of their own perspectives and biases, as well as those of others. This requires a willingness to attempt to understand alternative views by applying intellectual rigour and having an open and critical mind. At the core of the DP film course lies a concern with clarity of understanding achieved through critical and systematic thinking, careful analysis of arguments, close reading and an appreciation of the art form itself.

AIMS AND OBJECTIVES

Aims

The film course at HL and SL aims to develop in students the skills necessary to achieve creative and critical independence in their knowledge, experience and enjoyment of film.

The aims are to promote:

- an appreciation and understanding of film as a complex art form
- an ability to formulate stories and ideas in film terms
- the practical and technical skills of production
- critical evaluation of film productions by the student and by others
- a knowledge of film-making traditions in more than one country.

Objectives

Having followed the film course at HL or SL, students will be expected to demonstrate:

- an understanding of the variety of ways in which film creates meaning
- an understanding and effective use of appropriate film language
- originality and creativity in developing an idea through the various stages from conception to finished production
- technical skills and an appropriate use of available technology
- the ability to draw together their knowledge, skills, research and experience, and apply them analytically to evaluate film texts*
- a critical understanding of the historical, theoretical, sociocultural, economic and institutional contexts of film in more than one country.

<p>* The term “film texts” includes films and television or video programmes.</p>

SYLLABUS OUTLINE

Higher Level and Standard Level

The film course syllabus at HL and SL consists of three compulsory parts.

Part 1: Textual analysis

The detailed study of film sequences.

Part 2: Film theory and history

The study of films and film-making traditions from more than one country.

Part 3: Creative process—techniques and organization of production

Students will develop creative, analytic and production skills within film-making.

SYLLABUS DETAILS

Part 1: Textual Analysis

Rationale

It is essential that students are able to understand how meanings are constructed within and through film texts, and to view the production of these texts in a broader framework. Students should be able to identify how film uses a range of devices to represent experiences and stories, as well as to convey meanings and values. They should be able to acquire and use the appropriate tools for analysing films from various countries and place these within wider sociocultural perspectives. Students should be enabled to develop both their own enjoyment of film and lifelong habits of critical inquiry.

Content

Students will be expected to move between close textual analysis of specific scenes and analysis of films as a whole, contextualizing meanings within a larger framework.

Students should use the key concepts of **film language**, **genre**, **audience**, **institution**, **narrative** and **representation** to generate initial questions about the texts they are analysing.

Textual analysis will involve commenting upon the following elements, and on relationships between them.

- Construction according to narrative or other formal organizing principles
- Representation of characters and issues
- Camera angles, shots and movement
- Editing and sequencing
- Lighting, shade and colour
- Sound
- Location and set design
- Features determining genre
- Target audience
- Historical, economic, sociocultural and institutional factors

Part 2: Film Theory and History

Rationale

Film is influenced by and is in part a product of its own history and tradition, as well as of the social, economic and institutional forces that surround it. Similarly, film is influenced by the observations and research of practitioners and scholars.

Content

Students will be expected to learn about films from more than one country to enhance their understanding of films familiar to them and also of films from other countries that may be less familiar to them.

Teachers should lead students into the habit of examining film texts to find answers to questions such as the following.

- Who made this?
- Why?
- What can we tell about the film-maker(s)?
- For whom was it made? How does it address its audience? What is the nature of our engagement with film?
- What outside influences can we perceive in terms of finance, ownership, institution, sociocultural context?
- What tradition is it in (for example, US gangster film, Bollywood musical)?
- To what other works might it be connected?

The most important question to ask after discussing each of these questions is: “How did you know?” This leads students to expect that they must carefully justify all their arguments and be able to explain their own thought processes.

Part 3: Creative Process—Techniques and Organization of Production

Rationale

Students will have the opportunity to develop skills in film production. This is a complex process that requires creative and analytical skills as well as meticulous organization, and almost always involves close collaboration with others. Teachers need to guide students through initial creative exercises, gradually leading them towards more substantial projects.

Students should learn the overall structure of film-making, the nature of the relationships in a production team, and the need for discipline and protocol on set or location. Students should be encouraged to work in a variety of roles to enable them to explore their skills and aptitude in different fields.

According to the nature of their project, students may work alone or in production groups containing a maximum of four people.

Content

Students should gain experience in the following stages of production.

Initial planning

- Finding the idea
- Research
- Treatment and script development

Pitch and approval

- Developing the proposal
- Negotiating the proposal with the teacher
- Receiving approval to proceed

Technical planning

- Conceptualization—interpretation of the script in terms of theme, genre, purpose, style, mood and overall structure
- Visualization—definition of shot selection, camera position and movement, lighting, colour, set design, costume and make-up, supported, where appropriate, by the creation of a storyboard containing key images of relevant scenes
- Production scheduling—definition of responsibilities, task lists and matters relating to organization, time frames and deadlines
- Editing and sound strategies—outlining the preliminary concepts of editing and sound as dictated by the chosen genre and by the individual project

Physical production

- Pre-production—selection of crew members, scouting for and determining locations, acquiring costumes and props, casting of actors (if applicable), definition of technical needs, finalizing script, storyboard and production schedule

- Production—principal photography and sound recording, execution of storyboard, continuous overview of production planning
- Post-production—various phases of editing (assembly, rough and fine cuts), sound editing, selection of music, titles and visuals and final mix

Production journal

Each student, whether working alone or in a group, should maintain an individual journal recording key information throughout the entire production process. The journal should note decisions made, issues raised and solutions reached. Students should include reflections and lessons learned, as well as objective evaluations of their own and others' performance and the finished productions.

The processes of production [construction] and in deconstructing and evaluating the finished production must be informed by an understanding of how meaning is constructed through film language.

Retention of materials

All materials associated with a production should be kept in a safe place. Students will need to refer to production files in order to select documentation for assessment.

Copyright

It is the responsibility of schools to be aware of legal requirements in their own localities. In some countries special dispensations or licences are available for the use of copyright material (for example, music, or “quoted” visuals) in film education, or for examination purposes. Such dispensations may not extend to material intended for festival showings or any kind of public exhibition.

ASSESSMENT OUTLINE

Higher Level

For first examinations in 2005

External assessment 50%

Independent study 25%

Rationale, script and list of sources for a short documentary production of 12–15 minutes on an aspect of film theory and/or film history, based on a study of **a minimum of four films**. The chosen films must originate from more than one country.

Length of the rationale: **no more than 100 words**.

Length of the script: **between 12–15 pages**.

Presentation 25%

An oral presentation of a detailed critical analysis of an extract from a prescribed film.

Maximum length: **15 minutes**.

Internal assessment 50%

This component is internally assessed by the teacher and externally moderated by the IBO at the end of the course.

Production portfolio 50%

One completed film project, with an associated trailer and written documentation encompassing and connecting both.

Length of the film project: **between 6–7 minutes**.

Length of the trailer: **between 40–60 seconds**.

While the film project may be undertaken as a group project, the associated trailer and all accompanying documentation for both film and trailer must be individually produced.

Please note: While students at HL and SL may work together in a production group, they cannot present the same edit of their film projects for internal assessment due to the fact that both require different editing to satisfy the requisites of their respective levels.

Standard Level

For first examinations in 2005

External assessment 50%

Independent study 25%

Rationale, script and list of sources for a short documentary production of 8–10 minutes on an aspect of film theory and/or film history, based on a study of **a minimum of two films**. The chosen films must originate from more than one country.

Length of the rationale: **no more than 100 words**.

Length of the script: **between 8–10 pages**.

Presentation 25%

An oral presentation of a critical analysis of an extract from a prescribed film.

Maximum length: **10 minutes**.

Internal assessment 50%

This component is internally assessed by the teacher and externally moderated by the IBO at the end of the course.

Production portfolio 50%

One completed film project, with accompanying written documentation.

Length of the film project: **between 4-5 minutes**.

While the film project may be undertaken as a group project, all accompanying documentation must be individually produced.

Please note: While students at HL and SL may work together in a production group, they cannot present the same edit of their film projects for internal assessment due to the fact that both require different editing to satisfy the requisites of their respective levels.

ASSESSMENT DETAILS

External Assessment

Independent study

The independent study is worth 25% of the final mark. This component is based on part 2 of the course (film theory and history), but will also draw 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 geared to an audience of 14–18-year-old film students. 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, which is represented as the narrator, on-screen 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 HL must make reference to a minimum of **four** films from different countries in their independent study. The chosen films must originate from more than one country. Students at SL must make reference to a minimum of **two** films. The chosen films must originate from more than one country.

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 what the concerns of the topic are 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 12–15 pages long at HL or 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. It is important that the student treats a topic of film history/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 may be included.

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

The materials produced for this component must not be submitted as part of the production portfolio.

Examples of topics for the independent study

The family and soap opera: A study of how the representation of “family” is constructed in soap operas in different countries.

At SL the study could comprise two distinct soap operas from different countries.

At HL the study could comprise at least four distinct soap operas from different countries.

Rites of passage: A study of cinematic perspectives 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 *Boys ‘n the Hood*.)

The outsider: A study of how representations of “the outsider” are constructed, with particular reference to the films of Akira Kurosowa 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).

Presentation

The presentation is worth 25% of the final mark. In this component the student is required to make an oral presentation to the teacher of an analysis of an extract from a prescribed film. The list of films prescribed by the IBO is published each year in the November edition of the *Diploma Programme Coordinator Notes*, and can also be found on the online curriculum centre (OCC). It is not carried over from year to year.

Teachers will choose either one, two or three films from the list for the presentation. Where a school has one to five students, one film must be chosen; for 6–10 students, up to two films may be chosen; for more than 10 students, up to three films may be chosen. **These films must not be studied in class.** Students should be provided with the name of the chosen film(s) four weeks in advance of the presentation.

The aim of the presentation is to encourage a close textual analysis of a continuous extract, relating its features to the film as a whole and to the wider sociocultural context. Students must present a clear understanding of how meaning is constructed through the use of film language. While students may prepare and take notes into the assessment, they should not read from a prepared document and any notes should be used for reference and guidance only. It is the teacher's responsibility to ensure that students do not read out their presentation.

Students should select an extract lasting no more than five minutes from their chosen film and offer a detailed textual analysis of the extract, placing it in the context of the film as a whole and in a broader sociocultural context, as appropriate. Students should include reasons for choosing the particular extract. Shot-by-shot analysis may form part of the presentation, but this should not be used as a substitution for observations that are drawn together from different parts of the chosen extract.

Any sources consulted during the preparation of the presentation must be acknowledged on the coversheet.

The presentation should last no longer than 15 minutes (HL) or 10 minutes (SL). It should be recorded on audio tape or CD and sent to the external examiner with the appropriate coversheet, including precise details of the chosen extract. A videotape of the complete film should also be sent to the examiner. **Playing the film extract should not occupy any of the student's allotted 10 or 15 minute commentary time.**

Teacher intervention **must** be minimal, and occur only if the student requires prompting, or if the presentation is significantly shorter than 15 minutes (HL), or 10 minutes (SL). Such intervention must be limited to asking students to expand upon points previously made in the presentation and without asking any leading questions. It is expected that students will use as much of the time available as possible. Presentations that are significantly shorter than 15 minutes (HL) or 10 minutes (SL) may be awarded a grade that does not represent the student's full potential.

Please note: Should a student wish to retake this examination in a subsequent session, the same film may not be used for study.

Internal Assessment

Production portfolio

The production portfolio is worth 50% of the final mark. It consists of a student's completed film project and its accompanying documentation. Students at HL submit a two-part production piece consisting of a major production and an associated trailer; students at SL submit a single production piece. Students at HL need to be judicious in selecting the genre for their production in view of the requirement of the associated trailer to accompany it. Music videos or advertisements, for instance, are not genres for which trailers would be appropriate.

Completed film project

Each project may be the work of an individual or of a group of students. Group size must not exceed four. However, this restriction applies only to the number of students who will be assessed on their work in the project. There may be any number of performers or assistants involved in a project.

The roles that may be undertaken for assessment purposes include director, writer, cinematographer, sound designer/recording mixer and editor. Although other functions (such as musical composition, costume design and acting) are integral to many kinds of film-making, they would be more appropriately assessed in other DP courses. A student may undertake more than one role in a production, and some roles may be carried out by more than one student. However each candidate must produce their own trailer, working alone and not in collaboration with others even if they have worked with others in the production of the video.

Film projects must be no longer than seven minutes at HL and no longer than five minutes at SL. The trailer at HL must be 40–60 seconds long. Material can be created and edited using any available technology. However, viewing copies for submission to moderators will need to be in one of the approved standard formats notified to schools. Each school must choose only one such format and will be required to identify this when registering students for examinations.

The content of students' project work and the presentation **must** be guided by the following considerations.

The content and treatment of the films made must be appropriate for a young person no older than 15 years of age. Mature themes are acceptable but their treatment must be suitable for young teenagers. The use of strong language must be rare and fully justified by the context. Violence must not dwell on detail and there should be no emphasis on specific injuries or blood. Sexual violence may only be implied and indicated without physical detail. Dangerous techniques of combat should include no imitable detail, and realistic and contemporary weapons should not be glamorized. In horror films, sustained threat and menace is permitted but only occasional gory moments. If drug use is referred to, only brief and occasional references are permitted, which must be justified by the context and demonstrate the dangers of such behaviour. There must be no indications, in any instructional form, as to how the drugs are taken.

Teachers must use their own judgment as to how much assistance or support can be provided. In general, teacher assistance in work intended for assessment should be confined to asking questions and making suggestions. The situation is comparable to a teacher commenting on a draft of an essay, offering pointers for ways to improve the work but refraining completely from doing any of that work for the student. Any specialist technical support must be acknowledged in the individual commentary: students must not pass off others' work as their own.

N.B. Although there is nothing to forbid an adaptation of a short story, this is more commonly used as a vehicle for adaptation into a **feature** film, not a film of between 5-7 minutes. Adaptation is a very different task from that of producing an original screenplay. The accompanying documentation would need to be more sophisticated to include the process of adaptation as well as the process of scriptwriting. This adds further complications to the overall process for the student. In addition students may place an undue emphasis on story and plot to the detriment of some other important elements of film technique. It may be more difficult to achieve higher marks for Originality and Creativity, if the student has been principally responsible for scriptwriting and the script is not from an original idea. If a student chooses to adapt an already published story they must take responsibility for at least one more role for assessment other than screenwriting.

Documentation

Each film project must be accompanied by:

- at **HL**: an individual rationale of **250–400** words for the film and an individual rationale for the trailer of 150-250 words
- at **SL**: an individual rationale for the film of **200–400** words
- an individual written commentary of **no more than 1,750** words at **HL** and **no more than 1,200** words at **SL**. The written commentary should be based on the student's personal production journal.

The rationales are required so that the moderator will know what the intentions of the project are.

The **individual written commentary** should be the student's own unaided work. It should give a concise, reflective account of all stages of the production process, and should also include an evaluation of the completed project as a whole. Any special circumstances surrounding the production process should be mentioned, and any outside help received (for example, technical support) must be acknowledged. Where appropriate, students may incorporate sample production materials (for example, frames from storyboards, schedules, floor plans) into their commentary. However, such materials should not stand apart from the commentary or form an appendix. Students at HL must take care to include both parts of the film project (the film itself and the associated trailer) in their reflections, descriptions and evaluations, clearly describing the rationale behind the trailer and its relationship to the film project.

The portfolio as a whole must reflect a clear understanding of how meaning is constructed through the appropriate use of film language.

Teachers will be asked to authenticate the production portfolios and give brief comments on each production, to assist moderation. The coversheet for the portfolio must include details of the production role(s) played by the student in each project.

ASSESSMENT CRITERIA

Using the Assessment Criteria

The method of assessment used by the IBO is criterion-referenced, not norm-referenced: the method of assessment judges the students' work by their performance in relation to identified assessment criteria and not in relation to the work of other students.

For external assessment, the independent study and presentation are assessed using markband descriptors. These markband descriptors are used in a similar way for both pieces of work.

For internal assessment, the production portfolio is assessed using **five** assessment criteria (A–E). For each assessment criterion, markband descriptors are defined that concentrate on positive achievement, although for the lower levels failure to achieve may be included in the description.

- For each assessment criterion a professional judgment should be made to identify the markband descriptor that most clearly describes the achievement level attained by the student, and which rewards the **positive** achievements of the student.
- Teachers should not think in terms of a pass or fail boundary but should concentrate on identifying the appropriate descriptor for each assessment criterion.
- Only whole numbers should be recorded: partial marks, fractions and decimals are not acceptable.
- The highest descriptors do not imply faultless performance but should be achievable by a student. Teachers and assessors should not hesitate to use the extremes, including zero, if they are appropriate descriptions of the work being assessed.
- It is recommended that the assessment criteria and markband descriptors should be available to students during the course.

Summary of Assessment Criteria

External assessment criteria

Independent study

- Markband descriptors

Presentation

- Markband descriptors

Internal assessment criteria

Production portfolio

Markband descriptors are outlined for the following assessment criteria.

Criterion A	Planning and research
Criterion B	Reflection and evaluation
Criterion C	Professional and technical skills
Criterion D	Effective use of film language
Criterion E	Originality and creativity

These assessment criteria are used to assess the different elements of the production portfolio, as shown in the table below.

	Documentation as a whole	Evaluation in individual written commentary	Production
Criterion A	X		
Criterion B		X	
Criterion C	X		X
Criterion D			X
Criterion E			X

External Assessment Criteria

Independent study

These markband descriptors are designed to produce a holistic assessment of the independent study. In cases where work contains features that are not adequately described by the following markband descriptors (or where it indicates some qualities appropriate to a high markband combined with some qualities appropriate to a lower one), examiners are instructed to exercise their professional judgment to reward the **positive** achievements of the student.

To reach the upper markbands, students must meet all the formal requirements. These are: correct length and format, inclusion of rationale, and reference to films from more than one country.

Markband

0	Level 1 is not achieved.
1–5	<p>There is little or no knowledge of the film history/film theory topic. Engagement with the target audience, scope and depth of argument, the use of sources and 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.</p> <p>Some formal requirements may not have been met.</p>
6–10	<p>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 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.</p> <p>Some formal requirements may not have been met.</p>
11–15	<p>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 structure of the script are all 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.</p> <p>All formal requirements have been met.</p>
16–20	<p>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 structure of the script are all 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.</p> <p>All formal requirements have been met.</p>

- 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 structure of the script are all 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.

All formal requirements have been met.

Presentation

These markband descriptors are designed to produce a holistic assessment of the presentation. In cases where work contains features that are not adequately described by the following markband descriptors (or where it indicates some qualities appropriate to a high markband combined with some qualities appropriate to a lower one), examiners are instructed to exercise their professional judgment to reward the **positive** achievements of the student.

Any student who reads out their presentation from a prepared document cannot be awarded a grade within the top two markbands.

Markband

- 0** Level 1 is not achieved.
- 1–5** There is little or no evaluative interpretation of the extract, displaying a very limited understanding of how meaning is constructed through the use of film language, and a very limited awareness of the extract's relationship to the film as a whole. There is little or no explanation for the selection of the extract. The critique shows little or no awareness of the film's genre, target audience and its place in a broader sociocultural context, and gives little or no analysis of the director's intention.
- 6–10** There is a limited evaluative interpretation of the extract, displaying some understanding of how meaning is constructed through the use of film language and a limited awareness of the extract's relationship to the film as a whole. There is a limited explanation for the selection of the extract. The critique shows some awareness of the film's genre, target audience and its place in a broader sociocultural context, and gives a limited analysis of the director's intention.
- 11–15** There is a coherent evaluative interpretation of the extract, displaying an adequate understanding of how meaning is constructed through the use of film language, and a satisfactory awareness of the extract's relationship to the film as a whole. There is an adequate explanation for the selection of the extract. The critique shows a satisfactory awareness of the film's genre, target audience and its place in a broader sociocultural context, and gives some analysis of the director's intention.

16–20 There is a coherent and detailed evaluative interpretation of the extract, displaying a good understanding of how meaning is constructed through the use of film language and a good awareness of the extract's relationship to the film as a whole. There is a clear explanation for the selection of the extract. The critique shows a good awareness of the film's genre, target audience and its place in a broader sociocultural context, and gives a sound analysis of the director's intention.

21–25 There is a coherent, incisive and richly detailed evaluative interpretation of the extract, displaying an excellent understanding of how meaning is constructed through the use of film language, with an excellent awareness of the extract's relationship to the film as a whole. There is a persuasive explanation for the selection of the extract. The critique shows an excellent awareness of the film's genre, target audience and its place in a broader sociocultural context, and (ves 10..2(r Les 10*00003 Tc0.0526 Twl3(ex)-6.5.2(r L)-10.6s.2(r Lf)-5h.7(r)-7.2(ful.1(.7(s)0

This criterion is concerned with artistic and logistical analysis of the relevant production processes and the evaluation in the individual student's written commentary on the project as a whole, including the roles of the student and others (where appropriate).

Markband

0	Level 1 is not achieved.
1–2	There is a limited artistic and logistical analysis of some of the relevant production processes, with little critical evaluation of the project as a whole.
3–4	There is some artistic and logistical analysis of most of the relevant production processes, with some critical evaluation of the project as a whole.
5–6	There is a satisfactory artistic and logistical analysis of all of the relevant production processes, with satisfactory critical evaluation of the project as a whole.
7–8	There is an effective artistic and logistical analysis of all of the relevant production processes, with good critical evaluation of the project as a whole.
9–10	There is a highly effective artistic and logistical analysis of all of the relevant production processes, with excellent critical evaluation of the project as a whole.

C Professional and technical skills

This criterion is concerned with professional and technical skills, which may be demonstrated during the production processes or in the finished product itself.

Markband

0 Level 1 is not achieved.

1–2 The student demonstrates little or no ability in one or more production roles, and makes limited use of available resources and technology.

3–4 The student demonstrates some ability in one or more production roles, and makes some use of available resources and technology.

The student demonstrates a good level of ability in one or more production roles, and makes good use of available resources and technology. The student demonstrates a high level of ability in one or more production roles, and makes excellent use of available resources and technology.

D Effective use of film language

This criterion is concerned with evidence of the students' effective use of film language, as seen in the finished product.

Markband

0	Level 1 is not achieved.
1–2	The student demonstrates little or no ability to communicate effectively in film language.
3–4	The student demonstrates some ability to communicate effectively in film language.
5–6	The student demonstrates a satisfactory ability to communicate effectively in film language.
7–8	The student demonstrates a good ability to communicate effectively in film language.
9–10	The student demonstrates an excellent ability to communicate effectively in film language.

E Originality and creativity

This criterion is concerned with originality and creativity in the film-making process (referred to as “creative intelligence” in the markband descriptors below). This may be demonstrated by freshness of approach, by intelligent work that goes either with or against the conventions of the genre, or by problem solving. Another key indicator is the level of audience engagement with the work.

This criterion is intended to provide a holistic assessment of each candidate’s contribution to the finished film at SL, and at HL of the candidate’s contribution to the film and of the trailer that they have made as an individual.

Markband

0	Level 1 is not achieved.
1–2	There is little or no evidence of creative intelligence in the film-making process. The production is of limited interest to audiences.
3–4	There is some evidence of creative intelligence in some aspects of the film-making process. The production is of some interest to audiences.
5–6	There is adequate evidence of creative intelligence in most aspects of the film-making process. The production engages audience interest satisfactorily.
7–8	There is good evidence of creative intelligence in all aspects of the film-making process. The production engages audience interest well.
9–10	There is excellent evidence of creative intelligence in all aspects of the film-making process. The production engages audience interest with great success.

APPENDIX 1

Glossary

Students should be familiar with the following cinematic words and phrases.

Ambient sound	Natural background noise on television, film or radio. In the same manner ambient light refers to natural, available light that is not enhanced in any way.
Audience	All those who receive or interact with any media product. A target audience is the group of people to whom a product is particularly aimed. This may be identified as either mass (or mainstream) if it is targeted at a very large number of people, or niche if it is targeted at a smaller, more specific group of people.
Camera angle	The position of the camera in relation to the main subject. It could be a high angle, low angle, worm's-eye view or aerial view.
Cinematographer	The person responsible for camera and lighting. Often referred to as the director of photography.
Continuity editing	Sometimes referred to as “invisible” or “academic” editing, this is the unobtrusive style of editing developed by Hollywood and still the basis of most commercial productions. The basis of continuity editing is to cut on action so that the whole sequence looks natural.
Diegetic/ non-diegetic sound	Diegetic sound is that which appears to come from a recognizable source within the narrative world of a film, radio or television text. Non-diegetic sound is that which appears to come from a source unconnected to the narrative world of a text. An example of this would be a film musical score.
Digital	The conversion of sound and visual to transmit information in a code using the numbers zero and one.
Dubbing	A process whereby sound is added to film. This may take the form of adding music or additional sound to dialogue, or it may refer to the addition of an entire soundtrack, including dialogue.
Editing	The selection of material to make a coherent whole. In film and television an editor will use a variety of methods of moving from one sequence to another—this is referred to as a transition .
Form	The structure, or skeleton, of a text and the narrative framework around which it is based. For example, a feature film commonly has a three-act structure. Some structures are determined by a genre and its corresponding codes and conventions.

Frame	As a noun, this refers to the single area on a strip of film that holds a single image (or a single still image on video). As a verb, it means to adjust the position of the camera or to adjust the camera lens to compose the required image. You would frame your image to construct a close-up shot, long shot or medium shot.
Genre	The classification of any media text into a category or type, for example, news, horror, documentary, soap opera and so on. Genres tend to have identifiable codes and conventions that have developed over time and for which audiences may have developed particular expectations. Media texts that are a mixture of more than one genre are called generic hybrids .
Mise-en-scène	Literally, everything that is “put in the scene”, or frame to be photographed (appropriate to the time/era portrayed). This usually includes production design, set, location, actors, costumes, make-up, gesture, proxemics/blocking, extras, props, use of colour, contrast and filter. Lighting is often included within mise-en-scène. Camera shot composition/framing/angle/movement is also sometimes referred to as mise-en-shot .
Narrative	The way in which a plot or story is told, by whom and in what order. Flashbacks/forwards and ellipsis may be used as narrative devices. Tsvetan Todorov, Richard Branigan, Bordwell and Thompson and Robert McKee have all presented interesting ideas about narrative development.
Pre-production	The entire range of preparations that take place before a film or television programme can begin shooting.
Production	Is either the product itself or the actual process of filming.
Post-production	The period and the processes that come between the completion of principal photography and the completed film or programme. This will include the editing of a film or programme, including titles, graphics, special effects and so on.
Primary research	Research information or data that you collect yourself. Sources for this may include interviews, questionnaires, analysis of films or television programmes that you undertake yourself. (See also secondary research .)
Qualitative research	Research undertaken through observation, analysing texts and documents, interviews, open-ended questionnaires and case studies. It is reasoned argument that is not based upon simple statistical information. Overall, qualitative research enables researchers to study psychological, cultural and social phenomena. See also quantitative research .
Quantitative research	Primarily, this is statistical data most frequently obtained from closed questions in questionnaires or structured interviews. Quantitative

research may calculate how many 15–25-year-old males watch a particular television soap opera but **qualitative research** is necessary to determine why they watch it.

Realism	The dominant mode of representation in television, mainstream films and print. The term usually implies that the media text attempts to represent an external reality: a film or television programme is “realistic” because it gives the impression that it accurately reproduces that part of the real world to which it is referring. However, the concept is much more complex than this brief definition. One suggestion is to think of “realisms” rather than realism.
Representation	The process of making meaning in still or moving images and words/sounds. In its simplest form, it means to present/show someone or something. However, as a concept for debate, it is used to describe the process by which an image can be used to represent/stand in for someone or something, for example, a person, place or idea. Inherent in this second definition is the notion that there may be a responsibility on the part of the producer of any representation, with regard to accuracy, “truth” and the viewpoints and opinions that such a representation may perpetuate. Representation is used to describe the manner in which segments or individuals in society (for example, women, the elderly, ethnic minorities) are portrayed in the media.
Secondary research	Research information taken from sources other than your own work, such as academic studies, reviews, or essays, whether in printed format or from other film texts such as documentaries or interviews.
Stereotype	An over-simplified representation of people, places or issues, giving a narrow and/or exaggerated set of attributes. Stereotypes are frequently thought to be entirely negative but this is not necessarily the case.
Storyboard	The planning of a moving image text by using a series of drawings with written instructions for the methods of filming.
Style	The “look” of a media text; its surface appearance. It can be recognized by the use of colour, mise-en-scène, lighting, music, camera angle, movement, framing, dialogue, editing and so on.
Synchronous/asynchronous sound	Synchronous sound is where the sound matches the action or speech in film or television. Asynchronous sound is when there is a mismatch—the most obvious example occurs when lip-synch is out, that is, when the words spoken and the lip movement of the actor on screen do not match.
Teaser trailers	Short film or television trailers shown before a full-length trailer.
Tone	The overall impression that is given by a media text—serious, comic, romantic, sensationalist and so on.