IB Film Studies
Assessment Procedures

The purpose of this document is to clarify and provide more detailed information on the assessment process for IB Film that is not contained in the documents provided by the IB.

FOR ALL ASSESSMENTS:

- Genre codes and conventions refer to familiar tools used to communicate ideas (e.g. film techniques, subject matter, theme, characters, and recognizable plots, situations and settings.
- Always use Arial 12 for all written work required by assessments!
- All assessments are ANONYMOUS in every way!
- Do not “double dip” in any way!
- Use MLA format for citations and lists of sources.
- If it is not your original work, then CITE IT and include it in the assessments’ lists of sources:

With such a wide variety of materials influencing and inspiring film work, it is important that sources are not overlooked and that credit is given to all materials that have been used. For film, these may include some of the following:

- Books and academic journals
- Participation in production workshops
- Films, television and broadcasts
- Online interviews with film professionals
- Lectures and lecture notes
- Images and photographs
- Audio recordings, podcasts and soundtracks
- Presentations and screenings
- Newspaper articles and magazines
- Online groups and forums
- Feedback and advice from others

Failure to acknowledge a source will be investigated by the IB as a potential breach of regulations that may result in a penalty imposed by the IB final award committee. The formal academic honesty requirements of the course can be found in the Film guide and other published materials pertaining to academic honesty in the Diploma Programme.

Helpful quotes:
“Pain is temporary, film is forever!” - John Milius, filmmaker

“Whether you are watching a film for the first time with other students or alone, the key is to recognize important, unusual, and transitional moments: a major event in the narrative, a (perhaps corresponding) shift in visual style or sound, an exemplary scene that stands out, a sound, a line of dialogue, or an image that is repeated in subtle variations in the film. These observations will help you decide which scenes to focus on for your [later] textual analysis.”
- Jon Lewis, author
TEXTUAL ANALYSIS – the research paper

The process: to be verified on Film Coursework Authentication Form 6/FCAF

1) Inquiry
   - Each student identifies an extract from the chosen film text for analysis. The extract may be up to five minutes in length and must be a single, continuous sequence of the film.
   - Each student carries out research into the chosen film text. This research should include consideration of the cultural context of the chosen film text as well as a variety of film elements identified by the student.
   - Each student carries out a detailed analysis of the selected extract, paying particular attention to how meaning is constructed through the use of a variety of film elements (defined above) and formulating their own interpretations.
   - Each student considers how a selection of the identified film elements in the selected extract relate to the cultural context of the film, to the film text as a whole and, where appropriate, to other films, as identified by the student.

2) Action
   - As a result of the inquiry process, each student completes a written analysis of the chosen film text and extract (1,750 words maximum) using relevant and accurate film vocabulary. Each student may incorporate supporting visual evidence where relevant and appropriate.

3) Reflection
   - Each student reflects on the learning undertaken in this task in order to review and refine their textual analysis ahead of submission.

What they are looking for:
In this task, the examiner is looking for evidence of the extent to which the student is able to demonstrate an understanding of:

- the cultural context of the chosen film text
- the use of film elements to construct meaning in the selected extract, using appropriate film vocabulary
- how the identified film elements in the selected extract relate to the cultural context of the film, to the film text as a whole and, where appropriate, to other films, as identified by the student.

General notes:
- This assessment is NOT thesis driven.
- At the start of the textual analysis, students should clearly state which film elements they are going to discuss.
- The list of all sources used is excluded from the textual analysis word limit.
- Students may use supporting visual evidence:
  1. consists of carefully selected and relevant illustrations (e.g. screen-grabs, visuals or diagrams) considered necessary to support their analysis of the chosen film text.
  2. are clearly labelled and appropriately referenced to acknowledge the source
  3. include labels (excluded from the final word limit of the textual analysis) that should contain the minimum information needed to ensure the examiner understands the significance of the illustration; labels must not include commentary, as this will be considered as part of the textual analysis discussion and therefore included in the word count.
COMPARATIVE STUDY – the multimedia presentation

The process: to be verified on Film Coursework Authentication Form 6/FCAF

1) Inquiry

- Each student carries out broad research, using both primary and secondary sources, in order to investigate possible areas of film focus and films for comparison from within the areas of film focus, using materials from a range of sources, including original films, critiques, publications and other media.
- Each student decides the selection of the task components, which includes a clearly defined topic for the comparative study (which in most cases is likely to be expressed in the form of a research question). Each student defines the cultural context of the selected films and justifies why these task components were chosen for the comparative study.
- Each student undergoes a process of comparing and contrasting their selected films (and carrying out further focused research into the task components) in order to deepen their understanding of each film. It is likely that the student will consider the ways in which film elements work together to convey meaning in their analysis of how the selected films compare and contrast.

2) Action

- Each student assembles their findings, developing a personal and critically reflective perspective, and identifies and gathers appropriate audio-visual material to support the study.
- As a result of the inquiry and action processes outlined above, each student prepares a recorded multimedia comparative study (10 minutes maximum) for submission, ensuring a balance between visual and spoken elements, while making clear reference to their sources as on-screen citations. The primary weight of evidence for the study should be selected from the two chosen films, which should be given equal consideration.

3) Reflection

- Students reflect on the learning undertaken in this task, and review and refine their comparative study ahead of submission.

What they are looking for:

- The task components selected for the study (the area of film focus, two films and the topic), which should include the cultural context of the selected films and a justification of why these components were chosen for the comparative study. The work should be supported throughout with accurate and appropriate film vocabulary.
- The links that exist between the selected films, as well as the student’s ability to identify connections, similarities and differences while relating these back to the chosen area of film focus. It is likely that the student will consider the ways in which film elements work together to convey meaning in their analysis of how the selected films compare and contrast. Students should ensure they give equal weight to both of the films selected for study in their analysis.
- How to effectively construct a comparative study in order to present the work undertaken clearly, logically and in a visually appropriate manner. The study should be supported by a suitable range of relevant sources.

General notes:

- The selection of films is VERY important!
- The selected films do not have to be from separate countries.
- Your presentation MUST NOT be plot driven (the “and then” approach…NO!).
- The topic (a thesis statement) must be clear and focused.
- You only “appear” via voiceover only.
“Justification of why you chose these task components for the comparative study” means to explain and show how the films represent their differing cultural contexts and not just merely stating the cultural context.

For the voiceover, it is recommended to use a pre-written script written by you to be recorded and edited into the presentation. Breaks during the voiceover are OK in order to illustrate a point from the chosen media, for example.

Sound must be properly mixed.

Subtitles may be used to clarify understanding where appropriate.

Destroy all extracted media files after submission.

You cannot distribute your comparative study outside of IB without consent from the creators of the content you used.

Reference the films you used in your list of sources; these are the primary sources.

Helpful diagrams for the comparative study:

<table>
<thead>
<tr>
<th>Task components</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Area of film focus</td>
</tr>
<tr>
<td>• Titles of the two films for comparison</td>
</tr>
<tr>
<td>• The chosen topic</td>
</tr>
</tbody>
</table>

Figure 2

An example black slate for the comparative study.

The table below outlines some examples of possible **task components** that students could feasibly consider for this assessment task. These examples are for guidance only and are neither prescriptive nor restrictive.

<table>
<thead>
<tr>
<th>Area of film focus</th>
<th>Film 1</th>
<th>Film 2</th>
<th>Possible topic for comparative study</th>
</tr>
</thead>
<tbody>
<tr>
<td>Film movement: German expressionism</td>
<td><em>The Cabinet of Dr. Caligari</em> (1920)</td>
<td><em>Edward Scissorhands</em> (1990)</td>
<td>How and with what effect are specific film elements of German expressionism used within a chosen contemporary film?</td>
</tr>
<tr>
<td>Film genre and film style: Black comedy</td>
<td><em>No. 3</em> (1997)</td>
<td><em>The Big Lebowski</em> (1998)</td>
<td>To what extent do “black comedy” films differ according to cultural context?</td>
</tr>
<tr>
<td>Film theory: Soviet montage</td>
<td><em>Battleship Potemkin</em> (1925)</td>
<td><em>Koyaanisqatsi</em> (1982)</td>
<td>To what extent are specific features of Soviet montage theory faithfully employed in a contemporary experimental film?</td>
</tr>
</tbody>
</table>
FILM PORTFOLIO

The process: to be verified on Film Coursework Authentication Form 6/FCAF

1) Inquiry
   - Each student reflects on their experiences of watching, discussing and writing about films. They identify areas of filmmaking that excite and inspire them, and develop filmmaker intentions they would like to achieve through production work.
   - Using both primary and secondary sources, each student carries out research into three selected film production roles they would like to work in, and acquires an understanding of how these discrete roles contribute to filmmaking, as well as an understanding of the industry practices and techniques required to work in these areas.
   - Each student formulates a plan for practically exploring the chosen film production roles in order to acquire, develop and apply skills, and to fulfill their stated filmmaker intentions.

2) Action
   - Each student undertakes a range of practical production activities in the chosen film production roles they have selected. They experience working both individually and collaboratively in both teacher-initiated and self-initiated film activities, grappling with the skills associated with the film production roles and attempting to effectively fulfill their stated filmmaker intentions. This must include the creation of at least one completed film (3 minutes maximum).

3) Reflection
   - Making clear links to the identified films and filmmakers that inspired this work, each student reflects on their explorations and on the impact this learning has had on their understanding of the three film production roles in which they have worked, and the extent to which they fulfilled their filmmaker intentions.
   - As a result of the outlined inquiry, action and reflection processes, each student compiles a film portfolio for assessment containing portfolio pages (9 pages maximum: 3 pages maximum per film production role), a list of all sources used and a film reel (9 minutes maximum: 3 minutes maximum per film production role, including one completed film).

What they are looking for:
   - The extent to which students can evaluate their acquisition, development and application of film production skills and the ways in which these contribute to a greater understanding of how film production roles contribute to effective filmmaking.
   - Understanding of each selected film production role and filmmaker intentions for working in these roles.
   - The student’s engagement with the film production roles and the experience of practical exploration in order to fulfill their filmmaker intentions and hone their skills.
   - Reflection and evaluation of their ongoing film production work and the impact this learning has had on their understanding of the three film production roles in which they have worked, and the extent to which they fulfilled their filmmaker intentions.

General notes:
   - Show your best work!
   - Your goal is proficiency, not improvement or perfection.
   - Your pages can quickly allude to prior learning experiences (e.g. “the first few times I attempted a dolly zoom I did not get it right…” ) and not be included in your reel.
   - Your artistic intentions lead the process and your goals should be authentic.
   - Working with others: Students may choose to work with other people in the creation of their film production work, or may work independently if they wish. Students can choose to work collaboratively in production teams with fellow students from their film class, with students from other film classes in the school, or with students in the school who are not
studying film. They can also choose to work with a combination of all three options. Where production work is collaborative, all film production roles must be taken on by students from the same school, and there must not be any duplication of film production roles within the production team (that is, there should be only one cinematographer, only one director, and so on). Professionals or students from other schools may not be part of the production team. Where students choose to work with individuals who are not part of the DP film class, teachers must ensure that they are able to regularly oversee production work and schedule consultations with the students to ensure that they are able to verify the authenticity of the work being produced for assessment. Actors appearing in production work may be adults or members of the wider community. I cannot act in your films.

- No part of the work undertaken in this project can be used for the collaborative film project assessment task.
- Minimum clip length is 30" but you can show examples of same skill in smaller clips (e.g. 5 X 6" samples of dolly zooms as one clip).
- You cannot double dip: For example, a student is director, writer, and DP for a clip, then they must choose one role for that clip; however, if another student worked on sound for that same clip, then they can also use the clip.
- In this task, students are expected to be the original creators of all of the material submitted for assessment. Therefore, submitted work for this task must not contain any copyright material, including creative commons websites or any copyright-free materials.

Helpful diagram for the portfolio:

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Film production role 1
Role: State the role here
• Clip 1: Title of clip (and duration)
• Clip 2: Title of clip (and duration)
• Clip 3: Title of clip (and duration)
• Clip 4: Title of clip (and duration)
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Figure 3

An example of the layout for the black slate.
COLLABORATIVE FILM PROJECT

The process: to be verified on Film Coursework Authentication Form 6/FCAF

1) Inquiry
- Each student joins a core production team, making a group of two to four students from the school community. Each member of the core production team discusses the contexts within which they will work, developing an overall framework for their original film (which is inspired by research), considering both theoretical approaches, such as genre and style, as well as practical considerations.
- Each core production team collaboratively creates a production plan for an original film. The group also clearly articulate their agreed intentions for the film.
- Each core production team seeks approval for the production plan for filming from the teacher. Once approved, each student begins planning their involvement in the production, including the selection of their one film production role.

2) Action
- Each core production team collaboratively engages in the pre-production, production and post-production phases in order to produce the completed film (7 minutes maximum).
- Each student carries out their one film production role, making considered creative choices and deploying their skills in order to convey meaning and contribute to the overall effectiveness of the film.
- Each student is expected to participate in all three phases of production regardless of the individual film production role they have taken for assessment purposes, in order to help fulfill the identified intentions of the group.

3) Reflection
- Each core production team collaboratively writes a logline for the completed film (articulated in 50 words or less) which provides a very brief summary of the film.
- Each student reflects on the creation of the original film and on the creative choices they made in their one film production role in order to convey meaning. They also reflect on the process of collaboration and the successes and challenges encountered as a member of the core production team in attempting to fulfill the agreed intentions of the group.
- Each student documents and presents their reflections on the completed collaborative film project as a 2,000 word (maximum) project report.

What they are looking for:
- demonstrate skills in their one chosen film production role to successfully contribute to the overall effectiveness of the completed film
- justify the creative choices made in order to convey in meaning in the completed film in their one chosen film production role
- reflect on the process of collaboration and the successes and challenges encountered as members of the core production team in attempting to fulfill the intentions of the group.

General notes:
- The focus of this assessment is the collaborative process!
- Only students from your school are allowed in the core production team (and preferably enrolled in the film program).
- Adults can only be actors. I cannot act in your film.
- Each student is strongly encouraged to select a film production role for which they have already gained some experience and skill (through research into industry expectations for the role, engagement with exercises and experiments and through trial and error during the production phases). If a student does not have experience in the film
production role they choose it is expected that they will gain the relevant experience and essential skills necessary before commencing work in the HL collaborative film project assessment task.

- The film production role can be a role used in the film portfolio but not the same film.

- Structuring the project report

  The project report (2,000 words) is a written account of the student’s involvement in the collaborative film project. Students should order their project report using the following headings, giving equal weight to each area.

  1. Creative work in my one film production role

     Work in this section of the film report should include the student’s justification of the creative choices made in order to convey meaning in the completed film in their one chosen film production role. Discussion is likely to evidence the creative work undertaken during the pre-production, production and post-production phases and the ways in which their production skills, techniques and/or approaches were effectively deployed in order to convey meaning and to contribute to the overall effectiveness of the film.

  2. Collaboration with my core production team

     This section should begin with a clear statement of the core production team’s agreed intentions for the film. Work in this section of the film report should include the student’s reflection on the successes and the challenges of participation in the core production team and involve discussion on the ways in which their collaborations helped to fulfill the agreed intentions of the group. Discussion is likely to evidence the student’s work beyond the one chosen film production role and their approaches to effective group work (through problem-solving, giving and receiving constructive feedback, supporting others, working flexibly, reliably and responsibly and so on). Reflecting on collaboration does not mean that students should see this as an opportunity to complain, blame or criticize the role of other core production team members. Students should cite informative moments and examples from within the completed film to support their reflection.

- The project report should contain a table of contents (excluded from the word count), which should also clearly state the number of words the student has used. The list of all sources used is also excluded from the word limit.

- Therefore: table of contents -> project report -> list of sources.

- No part of the work undertaken in this project can be used for your film portfolio assessment task. Likewise, work undertaken for your film portfolio assessment task cannot be submitted for this HL task.

- In this task, students are expected to be the original creators of all of the material submitted for assessment. Therefore, submitted work for this task must not contain any copyright material, including creative commons websites or any copyright-free materials.

- Helpful diagram for the collaborative film project:

```
<table>
<thead>
<tr>
<th>Name of film</th>
</tr>
</thead>
<tbody>
<tr>
<td>Logline (articulated in 50 words or less)</td>
</tr>
<tr>
<td>Film production role taken by the student</td>
</tr>
</tbody>
</table>
```

**Figure 4**

An example of the layout for the black slate.

The Project Report
It is important that the project report is created concurrently to the three production phases and is not an afterthought. Although portions of it may be completed at the end, it is the intention that this is a document to support the student throughout the filmmaking process and provide the teacher/examiner with a further understanding of intentions, influences and skills learned.

**Influences and intentions**

It is good practice to provide clear examples of any person, film or body of work that has influenced them in the creation of the film. This could be in terms of the content, genre or specific stylistic elements executed in the selected role. As this is the culminating assessment for HL students, it is likely that students will draw from other areas of the course and will be familiar with conventions and film language appropriate to the film.

It is recognized that these are student films and so perfection in the completed film is not necessarily the goal. Students who clearly articulate their goals and intentions are more likely to get rewarded for their efforts, regardless of the final outcome. Students should formulate realistic goals and include these in the written report. Equally important to the intentions, students should offer thoughtful reflections indicating to what extent they met their intentions (either as an individual or as a team).

**Evidence**

Students should create and store evidence for all three phases of production. Although screengrabs and production photos may be included, the idea is that the evidence selected should demonstrate the planning the student did, in addition to a documentation of the process. Photos from other films, website excerpts and film posters should be kept to a minimum; include evidence students personally created that helps to support both their role and their intentions.

Although some documents may be used by the full group (for example, the script) any evidence that the student uses must include their own personal notes or planning. For instance, a cinematographer could submit a script with lighting notes in the margins as meaningful evidence, but simply submitting a script that was written by another team member would be viewed as weak documentation. It is important that any evidence submitted is legible and readable after being uploaded.

**Role focused**

It is important that students clearly articulate their personal contributions to the film in terms of creative choices in order to convey meaning and that they reflect on the ways in which they collaborated with their production team as they worked to fulfill the intentions of the group. Reflecting on collaboration does not mean students should see this as an opportunity to complain, blame or criticize the role of another member of the production team. Any discussion of the collaboration process should be focused on idea sharing, problem-solving and lessons learned while working with other students. It should be clear from the production report how the student contributed outside of their role in each phase and how this made an impact on the finished film. Identifying moments from the completed film in order to support their reasoning is an important part of this task.