

# Film guide

Second edition, first assessment 2023

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# Diploma Programme

## Film guide

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## IB mission statement

The International Baccalaureate aims to develop inquiring, knowledgeable and caring young people who help to create a better and more peaceful world through intercultural understanding and respect.

To this end the organization works with schools, governments and international organizations to develop challenging programmes of international education and rigorous assessment.

These programmes encourage students across the world to become active, compassionate and lifelong learners who understand that other people, with their differences, can also be right.



# IB learner profile

**The aim of all IB programmes is to develop internationally minded people who, recognizing their common humanity and shared guardianship of the planet, help to create a better and more peaceful world.**

**As IB learners we strive to be:**

## INQUIRERS

We nurture our curiosity, developing skills for inquiry and research. We know how to learn independently and with others. We learn with enthusiasm and sustain our love of learning throughout life.

## KNOWLEDGEABLE

We develop and use conceptual understanding, exploring knowledge across a range of disciplines. We engage with issues and ideas that have local and global significance.

## THINKERS

We use critical and creative thinking skills to analyse and take responsible action on complex problems. We exercise initiative in making reasoned, ethical decisions.

## COMMUNICATORS

We express ourselves confidently and creatively in more than one language and in many ways. We collaborate effectively, listening carefully to the perspectives of other individuals and groups.

## PRINCIPLED

We act with integrity and honesty, with a strong sense of fairness and justice, and with respect for the dignity and rights of people everywhere. We take responsibility for our actions and their consequences.

## OPEN-MINDED

We critically appreciate our own cultures and personal histories, as well as the values and traditions of others. We seek and evaluate a range of points of view, and we are willing to grow from the experience.

## CARING

We show empathy, compassion and respect. We have a commitment to service, and we act to make a positive difference in the lives of others and in the world around us.

## RISK-TAKERS

We approach uncertainty with forethought and determination; we work independently and cooperatively to explore new ideas and innovative strategies. We are resourceful and resilient in the face of challenges and change.

## BALANCED

We understand the importance of balancing different aspects of our lives—intellectual, physical, and emotional—to achieve well-being for ourselves and others. We recognize our interdependence with other people and with the world in which we live.

## REFLECTIVE

We thoughtfully consider the world and our own ideas and experience. We work to understand our strengths and weaknesses in order to support our learning and personal development.

**The IB learner profile represents 10 attributes valued by IB World Schools. We believe these attributes, and others like them, can help individuals and groups become responsible members of local, national and global communities.**

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## Purpose of this document

This publication is intended to guide the planning, teaching and assessment of Diploma Programme (DP) film in schools. DP film teachers are the primary audience, although it is expected that teachers will use the guide to inform students and parents about the subject.

This guide can be found on the subject page of the programme resource centre at [resources.ibo.org](https://resources.ibo.org), a password-protected IB website designed to support IB teachers.

## Additional resources

Additional publications such as teacher support materials, marked exemplars, subject reports and grade descriptors can also be found on the DP film subject website.

Teachers are encouraged to check the DP film subject website for additional resources created or used by other teachers. Teachers can provide details of useful resources, for example: websites, books, videos, journals or teaching ideas.

## Acknowledgment

The IB wishes to thank the educators and associated schools for generously contributing time and resources to the production of this guide.

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# The Diploma Programme

The Diploma Programme is a rigorous pre-university course of study designed for students in the 16 to 19 age range. It is a broad-based two-year course that aims to encourage students to be knowledgeable and inquiring, but also caring and compassionate. There is a strong emphasis on encouraging students to develop intercultural understanding, open-mindedness and the attitudes necessary for them to respect and evaluate a range of points of view.

## The Diploma Programme model

The course is presented as six academic areas enclosing a central core (see figure 1). It encourages the concurrent study of a broad range of academic areas. Students study two modern languages (or a modern language and a classical language), a humanities or social science subject, an experimental science, mathematics and one of the creative arts. It is this comprehensive range of subjects that makes the Diploma Programme a demanding course of study designed to prepare students effectively for university entrance. In each of the academic areas, students have flexibility in making their choices, which means they can choose subjects that particularly interest them and that they may wish to study further at university.



Figure 1  
Diploma Programme model



## Choosing the right combination

Students are required to choose one subject from each of the six academic areas, although they can, instead of an arts subject, choose two subjects from another area. Normally, three subjects (and not more than four) are taken at higher level (HL), and the others are taken at standard level (SL). The IB recommends 240 teaching hours for HL subjects and 150 hours for SL. Subjects at HL are studied in greater depth and breadth than at SL.

At both levels, many skills are developed, especially those of critical thinking and analysis. At the end of the course, students' abilities are measured by means of external assessment. Many subjects contain some element of coursework assessed by teachers.

## The core of the Diploma Programme model

All Diploma Programme students participate in the three course elements that make up the core of the model.

Theory of knowledge (TOK) is a course that is fundamentally about critical thinking and inquiry into the process of knowing rather than about learning a specific body of knowledge. The TOK course examines the nature of knowledge and how we know what we claim to know. It does this by encouraging students to analyse knowledge claims and explore questions about the construction of knowledge. The task of TOK is to emphasize connections between areas of shared knowledge and link them to personal knowledge in such a way that an individual becomes more aware of his or her own perspectives and how they might differ from others'.

Creativity, activity, service (CAS) is at the heart of the Diploma Programme. The emphasis in CAS is on helping students to develop their own identities, in accordance with the ethical principles embodied in the IB mission statement and the IB learner profile. It involves students in a range of activities alongside their academic studies throughout the Diploma Programme. The three strands of CAS are creativity (arts and other experiences that involve creative thinking), activity (physical exertion contributing to a healthy lifestyle) and service (an unpaid and voluntary exchange that has a learning benefit for the student). Possibly, more than any other component in the Diploma Programme, CAS contributes to the IB's mission to create a better and more peaceful world through intercultural understanding and respect.

The extended essay, including the world studies extended essay, offers the opportunity for IB students to investigate a topic of special interest, in the form of a 4,000-word piece of independent research. The area of research undertaken is chosen from one of the students' six Diploma Programme subjects or, in the case of the interdisciplinary world studies essay, two subjects, and acquaints them with the independent research and writing skills expected at university. This leads to a major piece of formally presented, structured writing, in which ideas and findings are communicated in a reasoned and coherent manner, appropriate to the subject or subjects chosen. It is intended to promote high-level research and writing skills, intellectual discovery and creativity. An authentic learning experience, it provides students with an opportunity to engage in personal research on a topic of their choice under the guidance of a supervisor.

## Approaches to teaching and learning

Approaches to teaching and learning (ATL) across the Diploma Programme refers to deliberate strategies, skills and attitudes that permeate the teaching and learning environment. These approaches and tools, intrinsically linked with the learner profile attributes, enhance student learning and assist student preparation for the Diploma Programme assessment and beyond. The aims of approaches to teaching and learning in the Diploma Programme are to:

- empower teachers as teachers of learners as well as teachers of content
- empower teachers to create clearer strategies for facilitating learning experiences in which students are more meaningfully engaged in structured inquiry and greater critical and creative thinking
- promote both the aims of individual subjects (making them more than course aspirations) and linking previously isolated knowledge (concurrency of learning)
- encourage students to develop an explicit variety of skills that will equip them to continue to be actively engaged in learning after they leave school, and to help them not only obtain university admission through better grades but also prepare for success during tertiary education and beyond
- enhance further the coherence and relevance of the students' Diploma Programme experience
- allow schools to identify the distinctive nature of an IB Diploma Programme education with its blend of idealism and practicality.

The five approaches to learning (developing thinking skills, social skills, communication skills, self-management skills and research skills) along with the six approaches to teaching (teaching that is inquiry-based, conceptually focused, contextualized, collaborative, differentiated and informed by assessment) encompass the key values and principles that underpin IB pedagogy.

DP *Approaches to teaching and learning* website.

## The IB mission statement and the IB learner profile

The Diploma Programme aims to develop in students the knowledge, skills and attitudes they will need to fulfill the aims of the IB, as expressed in the organization's mission statement and the learner profile. Teaching and learning in the Diploma Programme represent the reality in daily practice of the organization's educational philosophy.

The DP film syllabus is closely linked to this, striving to develop internationally minded people who are:

- inquirers
- knowledgeable
- thinkers
- communicators
- principled
- open-minded
- caring
- balanced
- risk-takers
- reflective.

## Academic honesty

Academic honesty in the Diploma Programme is a set of values and behaviours informed by the attributes of the learner profile. In teaching, learning and assessment, academic honesty serves to promote personal integrity, engender respect for the integrity of others and their work, and ensure that all students have an equal opportunity to demonstrate the knowledge and skills they acquire during their studies.

All coursework—including work submitted for assessment—is to be authentic, based on the student's individual and original ideas with the ideas and work of others fully acknowledged. Assessment tasks that require teachers to provide guidance to students or that require students to work collaboratively must be completed in full compliance with the detailed guidelines provided by the IB for the relevant subjects.

For further information on academic honesty in the IB and the Diploma Programme, please consult the following IB publications.

- *Academic honesty in the IB educational context*
- *Effective citing and referencing*
- *Diploma Programme: From principles into practice*
- *General regulations: Diploma Programme*

Specific information regarding academic honesty as it pertains to external and internal assessment components of DP film can be found in this guide.

## Acknowledging the ideas or work of another person

Coordinators and teachers are reminded that candidates must acknowledge all sources used in work submitted for assessment. The following is intended as a clarification of this requirement.

Diploma Programme candidates submit work for assessment in a variety of media that may include audio-visual material, text, graphs, images and/or data published in print or electronic sources. If a candidate uses the work or ideas of another person, the candidate must acknowledge the source using a standard style of referencing in a consistent manner. A candidate's 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 IB does not prescribe which style(s) of referencing or in-text citation should be used by candidates; this is left to the discretion of appropriate faculty/staff in the candidate's school. The wide range of subjects, three response languages and the diversity of referencing styles make it impractical and restrictive to insist on particular styles. In practice, certain styles may prove more commonly used, but schools are free to choose a style that is appropriate for the subject concerned and the language in which candidates' work is written. Regardless of the reference style adopted by the school for a given subject, it is expected that the minimum information given includes: name of author; date of publication; title of source; page numbers, as applicable; date of access (electronic sources); URL (electronic sources).

The following criteria must be applied.

- Students are expected to use a standard style and use it consistently so that credit is given to all sources used, including sources that have been paraphrased or summarized.
- When writing, students must clearly distinguish (in the body of the text) between their words and those of others by the use of quotation marks (or other method, such as indentation) followed by an appropriate citation that denotes an entry in the bibliography.

- Students are not expected to show faultless expertise in referencing, but are expected to demonstrate that all sources have been acknowledged.
- Students must be advised that any audio-visual material, text, graphs, images and/or data that is crucial to their work and that is not their own must also be attributed. Again, an appropriate style of referencing/citation must be used.

## Learning diversity and learning support requirements

Schools must ensure that equal access arrangements and reasonable adjustments are provided to candidates with learning support requirements that are in line with the following IB documents.

- *Access and inclusion policy*
- *Learning diversity and inclusion in IB programmes*

## Technical requirements for this course

Any school undertaking the DP film course must ensure they have the necessary technical equipment and instructor expertise required to meet the course aims, objectives and formal assessment requirements, as described in this guide.

Failure to ensure this will result in problematic assessment material and could lead to students not receiving grades for this subject in their final diploma.

# Nature of the subject

## Film

Film is a powerful and stimulating art form and practice.

The DP film course aims to develop students as proficient interpreters and makers of film texts. Through the study and analysis of film texts, and through practical exercises in film production, the film course develops students' critical abilities and their appreciation of artistic, cultural, historical and global perspectives in film. Students examine film concepts, theories, practices and ideas from multiple perspectives, challenging their own viewpoints and biases in order to understand and value those of others.

DP film students experiment with film and multimedia technology, acquiring the skills and creative competencies required to successfully communicate through the language of the medium. They develop an artistic voice and learn how to express personal perspectives through film.

The film course emphasizes the importance of working collaboratively. It focuses on the international and intercultural dynamic that triggers and sustains contemporary film, while fostering in students an appreciation of the development of film across time, space and culture. DP film students are challenged to understand alternative views, to respect and appreciate the diverse cultures that exist within film, and to have open and critical minds.

DP film students require courage, passion and curiosity.

- Courage—to experiment and create, to explore ideas through action and to harness imagination.
- Passion—to communicate and to act communally, and to research and formulate ideas, communicating discoveries in a variety of forms.
- Curiosity—about themselves and others and the world around them, and about the limitless possibilities of human expression through film.

At the core of the DP film course lies the need for creative exploration and innovation. Students are challenged to acquire and develop critical thinking, reflective analysis and the imaginative synthesis that is achieved through practical engagement in the art, craft and study of film.

### Culture and film

For this film guide, **culture** (which is a central component of the course) is defined as learned and shared beliefs, values, interests, attitudes, products and patterns of behaviour created by society. This view of culture includes an organized system of symbols, ideas, explanations, beliefs and material production that humans create and manipulate in their daily lives. Culture is dynamic and organic, and it operates on many levels in the global context—international, national, regional and local, as well as among different social groups within a society. Culture is seen as fluid and subject to change.

Culture provides the overall framework within which humans learn to organize their thoughts, emotions and behaviours in relation to their environment. Within this framework, **cultural context**, which specifically appears throughout the taught syllabus and assessment tasks of the DP film course, refers to the conditions that influence, and are influenced by, culture. These include economic, geographical, historical, institutional, political, social and technological factors.

## Distinction between SL and HL

The film syllabus articulates a differential between the SL and HL courses. It allows for greater breadth and depth in the teaching and learning at HL through an additional assessment task. This task requires HL students to reflect on the subject matter, skills and experiences encountered in the core syllabus areas in order to formulate their own intentions for a completed film based on their experiences as developing international filmmakers. They work collaboratively as a core production team in order to effectively communicate on screen.

## Film and the Diploma Programme core

### Film and the extended essay

An extended essay (EE) in film within the DP core provides students with an opportunity to undertake independent research into a topic of special interest. Students are encouraged to apply a range of skills in order to develop and explore a focused research question appropriate to film in an imaginative and critical way. It requires them to test and validate their research by considering its effect on the art form and practice of film.

Students working on an EE in film must frame an appropriately focused research question. It is the task of the supervisor to ensure that this research question leads the student along a path that uses appropriate primary filmic sources and secondary sources that encourage the application of relevant film concepts, theories, practices or ideas. The essay topic may relate to a specific area of the DP film course, but this is not a requirement and other areas of the subject may be explored. It is important that the topic reflects the student's particular interest and enthusiasm within the subject area.

Examples of suitable extended essays in film include the following.

- Are the claims that the television series *The Bridge* (2011), *Veronica Mars* (2004) and *Mad Men* (2007) should be classified as updates to classic film noir justified?
- How did the legacy of the classical European avant-garde cinema contribute to the French New Wave?
- How effectively can the theories of the male gaze and the female spectator be explored in specific film texts?
- To what extent can film director Julie Dash (b. 1952) be considered as an auteur?
- To what extent do the film cultures of Bollywood and Tollywood (Telugu cinema) differ in terms of cinematic style, form and context?
- To what extent have the films of director Apichatpong "Joe" Weerasethakul (b. 1970) challenged the traditional Thai film studio system?

Students must ensure that their EE does not duplicate other work they are submitting for the diploma. For example, it must not be based on the same films the student has studied for any assessment tasks as part of the DP film course. Supervisors play an important role in guiding students on these distinctions. Students risk their diploma if academic misconduct is detected.

Detailed guidance on undertaking extended essays in film can be found in the *Extended essay guide*.

### Film and creativity, activity, service

Creativity, activity, service (CAS) experiences can be associated with each of the subject groups of the DP. Film students have excellent opportunities for making links between film and the CAS strands. The practical nature of the subject combines effectively with a range of CAS activities that complement the academic rigour of the Diploma Programme.



Film teachers can assist students in making links between their subjects and their CAS experiences, where appropriate. This will provide students with relevance in both their subject learning and their CAS learning through purposeful discussion and real experiences. It will motivate and challenge the students, strengthen subject understanding and knowledge, and allow students to enjoy different approaches to their subjects.

As a result of the knowledge and understanding students develop about issues or themes as part of the taught content of the subject, they might then investigate, plan, act, reflect on and demonstrate CAS experiences in a more informed and meaningful way. Similarly, CAS experiences outside of the classroom might ignite students' passion for addressing a particular issue or theme inside the film classroom.

Film students might choose, for example, to engage with CAS through:

- participation in a range of artistic activities, workshops and festivals created in collaboration with others
- planning and executing film projects for the school, local or wider community
- planning and creating films that target a specific audience with specific needs.

CAS experiences can be a single event or may be an extended series of events. It is important to note that CAS experiences must be distinct from, and may not be included or used in, the student's DP course requirements.

## Film and theory of knowledge

The theory of knowledge (TOK) course engages students in reflection on the nature of knowledge and on how we know what we claim to know. The course identifies eight ways of knowing: reason, emotion, language, sense perception, intuition, imagination, faith and memory. Students explore these means of producing knowledge within the context of various areas of knowledge: the natural sciences, the social sciences, the arts, ethics, history, mathematics, religious knowledge systems and indigenous knowledge systems. The course also requires students to make comparisons between the different areas of knowledge: reflecting on how knowledge is arrived at in the various disciplines, what the disciplines have in common, and the differences between them.

The arts subjects complement the TOK ethos by revealing interdisciplinary connections and allowing students to explore the strengths and limitations of individual and cultural perspectives. Just as in TOK, studying the arts requires students to reflect on, and question, their own bases of knowledge. In addition, by exploring other DP subjects through an arts approach, students can gain an understanding of the interdependent nature of knowledge and are encouraged to become "active, compassionate and lifelong learners who understand that other people, with their differences, can also be right" (IB mission statement).

The arts can help us understand ourselves, our patterns of behaviour and our relationships to each other and our wider environment. Students of the arts subjects study the various artistic approaches through which knowledge, skills and attitudes from different cultural traditions are acquired, developed and transmitted. They analyse artistic knowledge from various perspectives and acquire knowledge through experiential means as well as more traditional academic methods. Questions related to TOK activities that a film student might consider include the following.

- Are certain ways of knowing employed in radically different ways in the arts as opposed to other areas of knowledge?
- How do artistic judgments differ from other types of judgment, such as moral judgments?
- Is it possible for film to represent the world without transforming it?
- To what extent do you agree with Michael Haneke's (b. 1942) claim that "film is 24 lies per second at the service of truth, or at the service of the attempt to find the truth?"
- To what extent is imagination a fundamental requirement for viewing film?
- What moral responsibilities do filmmakers have?

- What, if anything, do the different subjects that make up the arts have in common?
- Why might we be more concerned with process rather than product in the search for knowledge?

## Film and international-mindedness

International-mindedness represents an openness and curiosity about the world and its people that begins with students understanding themselves in order to effectively connect and collaborate with others. The arts provide a unique opportunity for students to recognize the dynamic cultural influences around them and the significance of diversity in the making of film. The DP film course gives students the opportunity to study a wide variety of film texts and filmmakers from a range of contrasting contexts. Through creating, investigating, critically analysing and appreciating differing cinematic forms and styles, students deepen their understanding of film, as well as their knowledge, understanding and experience of the arts within the global community. They become more informed and reflective, and develop their abilities to become enriched practitioners, communicators, collaborators and creative thinkers. They learn to acknowledge the elements that appear in all cinematic forms and filmic traditions, and also to recognize the unique ways in which particular cultures express and represent their values and identity through shared artistic endeavour.

## Engaging with sensitive topics

Studying film enables students to engage with exciting, stimulating and personally relevant topics and issues. However, it should be noted that often such topics and issues can also be sensitive and personally challenging for some students. Teachers should be aware of this and provide guidance on how to approach and engage with such topics in a responsible manner. Consideration should also be given to the personal, political and spiritual values of others, particularly in relation to race, gender or identity.

## Prior learning

The film course at both SL and HL requires no previous experience.

The course is designed to enable students to experience film on a personal level; achievement in this subject is reflected in how students develop, extend and refine the knowledge, skills and attitudes necessary for studying film.

The film course provides a relevant learning opportunity for a diverse range of students as it offers an appropriate foundation for further study in film, creative arts and other related subjects. In addition, by instilling discipline and refining communication, as well as creative and collaborative skills, it offers an extremely valuable course of study for students who may wish to pursue a career or further education studies in areas unconnected to film.

## Links to the Middle Years Programme

DP film builds upon some of the conceptual areas and skills within the arts as outlined in the Middle Years Programme (MYP) *Arts guide*.

MYP arts provides students with the opportunity to develop as artists, as well as to learn about the arts through conceptual understandings that are essential to the subject. Learning in the arts takes place

within contexts relevant to the student, whether personally, locally, nationally, internationally or globally significant. Throughout the MYP arts course, students are required to develop knowledge, think creatively and make connections between, and respond to, their own work as well as that of others.

MYP arts, and specifically the discipline of media, provides a solid introduction for the DP film course. In thinking creatively, arts students become successful learners of media through a cycle of creativity. Emphasis is placed on the artistic process, allowing the students to plan, create, share, reflect and evaluate the process of presenting media. Students further develop their repertoire in order to engage and convey feelings, experiences and ideas, and to build on the skills developed in the Primary Years Programme (PYP).

In MYP arts, students are provided with opportunities to prepare for the DP film course through:

- understanding the role of media in original and displaced contexts, and to use this understanding to inform their work as artistic communicators
- discovering the aesthetics of film and media, and analysing and expressing this in various forms
- acquiring, developing and applying skills in the process of making and sharing media
- thinking creatively, developing curiosity, and purposefully exploring and challenging boundaries
- constructing meaning and transferring learning to new settings
- responding to their world, to their own art and its audience, and to the work of others.

Further detail on arts in the MYP can be found [here](#).

## Film and academic honesty

Assessment tasks across the arts vary considerably, from multimedia comparative studies, formal written work and the presentation of practical work to the collection of ideas and stimuli that inspire the creative process. Although guidelines for maintaining academic honesty are consistent for all subjects and components, the variety and richness of tasks in the DP arts means that each component raises its own challenges for maintaining academic honesty. For more information, please see *Academic honesty in the Diploma Programme*.

### Referencing sources

If a student uses any content from any source, including the internet, these must be acknowledged consistently following the protocol of the referencing style chosen by the school. This referencing style must clearly identify the section of the work that is being attributed and its origin. When the student is aware that another person's work or ideas have influenced their own but it has not been referred to directly in their work, the source must be included as a reference in a list of sources within the student's research. This is particularly relevant to the arts where the creative process will be the result of many stimuli, influences and sources of inspiration.

Film students need to be aware of their responsibility as artists to be the original creators of, or have a significant role in the creation of, the images and sound used in their film work. Students should therefore be encouraged to find creative solutions to technical and artistic challenges in their work rather than seeking to use the work of others in their original filmmaking.

Further information about academic honesty can be found [here](#).

#### **Academic honesty**

Key opportunities for guiding students on academic honesty issues are identified in each of the assessment tasks later in this guide.

## Authenticity

Most of the assessment tasks in the arts are completed as coursework, and so have strict conditions under which student work must be completed, presented and—in the case of internally assessed work—assessed. There are also formal requirements that must be followed to ensure that the work received by examiners and moderators is consistent and can be assessed against marking criteria. Since these conditions and formal requirements are designed to provide each student with equal opportunity to demonstrate achievement, failure to follow them is a form of academic misconduct as it can lead to students being unfairly advantaged.

### *Coursework authentication form (6/FCAF)*

During the creation of assessment work in film, teachers are required to meet with students at various intervals in order to discuss the progress being made by each student and to verify the origin and credibility of the coursework being created. These one-to-one interactions, which might be formal meetings and/or informal discussions in the classroom, provide the teacher with the necessary evidence to authenticate each student's work.

For all of the assessment tasks for the DP film course, teachers must provide a written summary of the authentication conversations using the DP film *Coursework authentication form (6/FCAF)*, which is submitted to the IB as part of the upload of assessment material. Further details regarding the authentication requirements for each assessment task are identified later in this guide.

# Aims

## The arts aims

The aims of the arts subjects are to enable students to:

1. explore the diversity of the arts across time, cultures and contexts
2. develop as imaginative and skilled creators and collaborators
3. express ideas creatively and with competence in forms appropriate to the artistic discipline
4. critically reflect on the process of creating and experiencing the arts
5. develop as informed, perceptive and analytical practitioners
6. enjoy lifelong engagement with the arts.

## Film aims

In addition, the aims of the film course at SL and HL are to enable students to:

7. explore the various contexts of film and make links to, and between, films, filmmakers and filmmaking techniques (**inquiry**)
8. acquire and apply skills as discerning interpreters of film and as creators of film, working both individually and collaboratively (**action**)
9. develop evaluative and critical perspectives on their own film work and the work of others (**reflection**)

## Assessment objectives

It is expected that by the end of the film course, students at SL or HL will be able to demonstrate the following.

1. Demonstrate knowledge and understanding of specified contexts and processes.
  - a. Identify the film elements associated with conveying meaning in a variety of film texts.
  - b. Formulate personal intentions for work, which arise from both research and artistic endeavour.
  - c. Identify informative moments and examples from their own filmmaking work to support analysis.
  - d. Present ideas, discoveries and learning that arise from both research and practical engagement with films, filmmakers and techniques.
2. Demonstrate application and analysis of knowledge and understanding.
  - a. Analyse film from various cultural contexts and explain links between areas of film focus and film elements employed by filmmakers.
  - b. Demonstrate knowledge and understanding of films, filmmakers and their various cultural contexts in order to influence, inform and impact the creation of film work.
  - c. Explore and experiment with a variety of film-production roles in order to understand the associated skills, techniques and processes employed by filmmakers.
3. Demonstrate synthesis and evaluation.
  - a. Critically interpret various sources of information in order to support analysis.
  - b. Compare and contrast filmmakers, their films and their various cultural contexts in order to further understanding of particular areas of film focus.
  - c. Evaluate films created by themselves and others and articulate an informed personal response using appropriate cinematic language and vocabulary.
  - d. Reflect on the process of collaboration and on the successes and challenges encountered as a member of a core production team.
4. Select, use and apply a variety of appropriate skills and techniques.
  - a. Make appropriate choices in the selection of words, images, sounds and techniques when assembling their own work for presentation.
  - b. Experiment in a variety of film-production roles in order to produce film work that conveys meaning on screen.
  - c. Collaborate effectively with others in the creation of film work.

# Assessment objectives in practice

This table illustrates where the film assessment objectives are directly addressed within the taught syllabus and each film assessment task.

		AO1				AO2			AO3				AO4		
		a	b	c	d	a	b	c	a	b	c	d	a	b	c
Core syllabus	Exploring film-production roles	•	•	•	•	•	•	•	•		•	•	•	•	•
	Reading film	•		•	•	•	•		•				•		
	Contextualizing film	•		•	•	•	•		•	•			•		
	Collaboratively producing film (HL only)	•	•	•	•	•	•		•		•	•	•	•	•
Assessment tasks	Film portfolio (SL and HL)		•	•	•	•	•	•	•		•		•	•	
	Textual analysis (SL and HL)	•				•			•				•		
	Comparative study (SL and HL)	•				•			•	•			•		
	Collaborative film project (HL only)	•	•	•	•	•			•		•	•	•	•	•



# Approaches to teaching and learning in film

## Approaches to the teaching of film

The taught syllabus for this course has been designed to reflect the dynamic nature of film and filmmaking. While the syllabus provides details of core teaching requirements, the flexibility of the film course allows for a variety of approaches and teaching styles. In designing and delivering the curriculum, teachers have a free choice in the selection of films, filmmakers, production roles, film concepts and contexts they cover. In the assessment tasks, students are also encouraged to identify material for study based on their own personal interests and what inspires and excites them in film.

Teachers are encouraged to interpret the taught syllabus creatively according to local circumstances and the context of the school. This is an international film programme. How teachers choose to explore films and filmmaking practices from various spaces, times and cultures is left to their own discretion. Teachers should not only teach content and production skills that they themselves are familiar with and knowledgeable about, but should also be risk-takers and expose students to unfamiliar concepts and contexts.

It is possible to run the DP film course with just one student. Teachers in this situation must find creative opportunities to meet the requirement in the taught course for collaboration (which is an assessment requirement in the HL course).

The programme embodies many of the approaches to teaching and learning (ATL) skills that empower teachers and students to facilitate meaningful learning experiences. Teachers should consider how their planning of the two-year course ensures that the teaching of film is:

- based on inquiry
- focused on conceptual understanding
- developed in local and global contexts
- focused on effective teamwork and collaboration
- differentiated to meet the needs of all learners
- informed by assessment.

For more information about approaches to teaching in the DP, please visit the DP *Approaches to teaching and learning* subject website.

## Approaches to learning in film

The DP film course is student-centred and places student exploration at the heart of a holistic learning experience. Learning about film relies on action, and the course must be experienced practically. Collaboration is essential to learning in film, and students should experience and reflect on its processes, benefits and challenges.

The film course is designed to enable students to learn through cognitive, metacognitive and affective skills, as outlined in the DP *Approaches to teaching and learning* guide. Students should experience a taught film curriculum that develops the following skills.

- Thinking skills
- Communication skills
- Social skills
- Self-management skills
- Research skills

Film students learn through problem-solving and inquiry. They communicate their learning through action, project planning, workshops, presentations and screenings, as well as oral, visual and written expression. The course requires higher-order thinking skills, such as analysis and synthesis. Students should also learn what is relevant and useful for their own investigations, and how to put their knowledge and understanding into practice by transforming ideas into action.

For more information about approaches to learning in the DP, please visit the DP *Approaches to teaching and learning* subject website.

### **The selection of materials for assessment**

The assessment tasks for the DP film course are intentionally student-centred. Teachers should encourage students to identify and select material for study that will best help them to fulfill the requirements of each task and to provide the best opportunity for fulfilling the assessment criteria. Therefore, the task instructions and assessment criteria should be shared with the students and become a regular focus of interaction.

## The film journal

From the beginning of the course, and at regular intervals, it is recommended that each student should maintain a film journal. This is the student's own record of his or her development as a DP filmmaker. It should be used to record or retain the following.

- Reflections on challenges and achievements
- Creative ideas
- Completed work
- Critical analyses and experiences of watching films
- Detailed evaluations and feedback
- All documentation associated with practical filmmaking (such as scripts, storyboards and schedules)
- Feedback from peers, teachers and others
- Research into primary and secondary materials
- Skills acquisition and development

Students should be encouraged to find the most appropriate ways of recording their development and have free choice in deciding what form the film journal takes. Owing to the nature of the subject, the journal will most likely include a significant number of digital files and elements that need to be securely stored

and backed up over the two years of the course. The content of the journal should focus specifically on the analysis of learning experiences, rather than being simply a record of successes or an exhaustive chronicle of everything the student experiences in the film course.

Although the film journal itself is not directly assessed or moderated, students are likely to select, adapt and present for assessment large extracts from it. It is therefore regarded as a highly valuable activity of the film course, developing the student's ability to document the processes and skills involved in research, planning, practical production and reflection.

## Research

When carrying out research, students should consult a range of reliable primary and secondary sources. The suitability of the sources for each assessment task will depend on its nature and use, and on the film texts, concepts, theories, practices and ideas being investigated. As well as the more obvious sources (books, websites, videos and articles), research may also include live experiences and encounters such as workshops, lectures, correspondence with experts and screenings. All sources consulted during the course must be cited following the protocol of the referencing style chosen by the school and be maintained as an ongoing list of sources.

Please note that each of the assessment tasks for the DP film course require a list of sources (as well as in-text or on-screen citations) to be submitted as part of the formal requirements.

## Health and safety

All schools are required to follow health and safety guidelines in their film-production work, observing standard regulations on film production. Each school should recognize and accept the responsibilities and obligations to provide a safe and healthy working environment for film students. Schools are ultimately responsible for the health and safety of students and staff in all film-production work.

- Students must be supported in making safe choices while filming, with teachers actively guiding them to assess and avoid risk or injury throughout the course.
- When working with adults or members of the wider community, teachers must ensure that all of the appropriate safeguarding measures (as defined by the individual school) have been taken to enable students to work safely with others.

Teachers are advised to carry out their own regular risk assessments during the course and to involve students in this process.

## Ethics and film work

As part of the collective consideration of the school, film students must be supported in maintaining an ethical perspective during their course. Schools must be vigilant to ensure that work undertaken by the students is appropriate for the context of the school and the age of the students.

Student work in the DP film course must not:

- damage the environment
- glamorize the taking of drugs
- inappropriately reference socially taboo subjects
- incite or condone intolerance or hatred of others
- include excessive or gratuitous violence
- make reference to, or represent, explicit sexual activity.

Please note this list is illustrative and not exhaustive.

# Syllabus outline

Core syllabus areas	Teaching hours
<b>Exploring film production roles</b> SL and HL students will explore various <b>film production roles</b> through engagement with all phases of the filmmaking process in order to fulfill their own <b>filmmaker intentions</b> . Students acquire, develop and apply skills through filmmaking exercises, experiments and completed films.	60 hours
<b>Reading film</b> SL and HL students will examine film as an art form, studying a broad range of film texts from a variety of <b>cultural contexts</b> and analysing how <b>film elements</b> combine to convey meaning.	45 hours
<b>Contextualizing film</b> SL and HL students will explore the evolution of film across time, space and culture. Students will examine various areas of <b>film focus</b> in order to recognize the similarities and differences that exist between films from contrasting <b>cultural contexts</b> .	45 hours
<b>Collaboratively producing film (HL only)</b> HL students focus on the collaborative aspects of filmmaking and experience working in <b>core production teams</b> in order to fulfill shared artistic intentions. They work in chosen <b>film production roles</b> and contribute to all phases of the filmmaking process in order to collaboratively create original completed films.	90 hours (HL only)
<b>Total teaching hours</b>	<b>150 SL</b> <b>240 HL</b>

The DP film course is designed as a two-year experience.

The recommended teaching time is 240 hours to complete HL courses and 150 hours to complete SL courses, as stated in the document *General regulations: Diploma Programme* (page 4 article 8.2).

It is anticipated that most taught activities for DP film will cover several different parts of the course at once, so the time allocations indicated in the “Core syllabus areas” table are neither prescriptive nor restrictive. Careful planning of class activities, film screenings and, where feasible, lectures from film scholars and workshops with industry professionals, is needed to ensure the best use of the time and resources available.

## Syllabus details

The suggestions for taught activities outlined in the syllabus content that follows are intended to stimulate a broad range of exciting and engaging approaches to fulfilling the requirements of the course. These are not intended to be prescriptive nor restrictive activities, but illustrate many possible pathways to fully preparing students for the demands of the film assessment tasks. Further resources to underpin the planning and delivery of this course can be found in the *Film teacher support material*.

# Syllabus content

## Overview of the course

### Core areas

The film syllabus consists of the following core areas.

- Exploring film production roles
- Reading film
- Contextualizing film
- Collaboratively producing film (HL only)

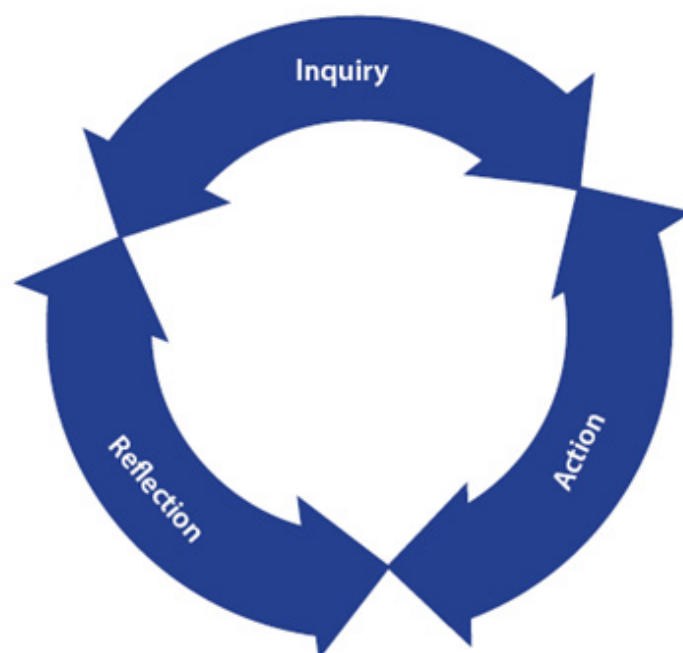
The core syllabus areas for DP film have been designed to fully connect with each assessment task. These areas must be central to the planning and designing of the taught film programme that is developed and delivered by the teacher. Students are required to understand the relationship between these areas and how each one informs and shapes their work in film.

### The inquiry cycle

The film course is intended to be taught through dynamic cycles of inquiry, action and reflection.

“Through inquiry, action and reflection, IB programmes aim to develop a range of thinking, self-management, social communication and research skills referred to in IB programmes as ‘approaches to learning’”

*What is an IB education? (2013:5)*



## Inquiry

Inquiry in the film course involves both structured inquiry into established bodies of knowledge and engagement with complex problems in order to better understand them. Through this process, students should be encouraged to examine possibilities for further inquiry, experimentation, exploration and personal development in order to reach a deeper level of understanding.

## Action

Action in the film course is both a strategy and an outcome, ensuring that learning emerges out of practical, real-world experiences. Action involves learning by doing, the practical application that enhances learning not only of acquired subject knowledge, but also further develops skills, processes and products involved in the study, application and appreciation of film.

## Reflection

Reflection in the film course requires students to become critically aware of their own development as international filmmakers and calls on them to scrutinize their influences, methods and conclusions, as well as the products and performances that grow from their experiences and endeavours. Students experience presenting work in a variety of formats, consider the potential impact of this work and evaluate the extent to which they can fulfill intentions.

## Taught content

To fully prepare students for the demands of the film assessment tasks, teachers are expected to ensure that their planning addresses each of the requirements stated in the following table, which is represented as the interplay between inquiry, action and reflection.

	Core syllabus requirements		
	Inquiry	Action	Reflection
<b>Exploring film production roles</b>	<p>Students will:</p> <ul style="list-style-type: none"> <li>engage with various film texts, seeking influence and inspiration in order to guide their own production work</li> <li>research a variety of <b>film production roles</b> and acquire an understanding of industry practices and essential skills required for a minimum of three roles</li> <li>examine their own personal interests and inspirations in order to identify <b>filmmaker intentions</b>.</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>acquire, develop and apply practical filmmaking skills and techniques, in a variety of forms and a minimum of three <b>film production roles</b></li> <li>work both individually and collaboratively as creative risk-takers on a variety of filmmaking exercises and experiments in order to fulfill their <b>filmmaker intentions</b></li> <li>collaborate to create at least one completed film, working in one discrete <b>film production role</b>.</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>reflect on their acquisition of skills and chart their learning in a variety of <b>film production roles</b></li> <li>reflect on the successes and challenges of their exercises, experiments and completed films, evaluating the impact this work has had on them as a filmmaker and the extent to which their <b>filmmaker intentions</b> were fulfilled</li> <li>experience collating evidence of their explorations in a portfolio, presenting work in both visual and written forms.</li> </ul>



	Core syllabus requirements		
	Inquiry	Action	Reflection
<b>Reading film</b>	<p>Students will:</p> <ul style="list-style-type: none"> <li>explore a variety of film texts (including narrative, documentaries, television shows and shorts) that originate from various <b>cultural contexts</b>, gaining an understanding of how <b>film elements</b> combine to convey meaning</li> <li>research and respond to a variety of film texts, using both primary and secondary sources, identifying how the film texts are constructed and the ways in which choices in <b>film elements</b> convey meaning</li> <li>acquire and develop technical and critical film vocabulary to support their analysis.</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>experience discussing film sequences and film texts through a variety of key film concepts</li> <li>document their own interpretations of how meaning is constructed through <b>film elements</b> in film sequences and how these relate to the entire film texts from which they belong</li> <li>analyse and deconstruct a variety of film sequences and film texts, showing an awareness of the <b>cultural contexts</b> from which the film texts originate.</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>consider and link <b>film elements</b> and <b>cultural contexts</b> within film texts they have studied, as well as to other films they have experienced</li> <li>reflect on their analysis of <b>film elements</b> and film texts in both formal and informal presentations</li> <li>experience presenting work as a written textual analysis.</li> </ul>
<b>Contextualizing film</b>	<p>Students will:</p> <ul style="list-style-type: none"> <li>examine and research the evolution of film across space, time and culture</li> <li>explore a variety of film traditions, conventions and areas of <b>film focus</b> in order to formulate clearly defined topics for further study</li> <li>engage with multiple film texts from a variety of contrasting <b>cultural contexts</b>.</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>identify and research links between a variety of film texts, their contrasting <b>cultural contexts</b> and a variety of areas of <b>film focus</b></li> <li>develop arguments and perspectives on specific areas of <b>film focus</b>, comparing and contrasting a variety of film texts, in order to further their own understandings.</li> </ul>	<p>Students will:</p> <ul style="list-style-type: none"> <li>reflect on their learning in this area, formulating a rationale for the arguments they have developed and comparisons they have made</li> <li>experience presenting work as a recorded multimedia comparative study and consider how best to present audio-visual material.</li> </ul>

	Core syllabus requirements		
	Inquiry	Action	Reflection
<b>Collaboratively producing film (HL only)</b>	<p>HL students will:</p> <ul style="list-style-type: none"> <li>reflect on their experiences of watching films and consider how exposure to films and filmmakers might guide and influence their own work, enabling them to set clear intentions for filmmaking</li> <li>consider how <b>film elements</b>, areas of <b>film focus</b>, <b>film production roles</b> and <b>cultural contexts</b> they have explored in the film course can inform and shape their own filmmaking practices</li> <li>form <b>core production teams</b> to collaboratively create plans for making at least one original completed film, identifying the roles, responsibilities, skills and techniques required and formulating intentions for the completed films.</li> </ul>	<p>HL students will:</p> <ul style="list-style-type: none"> <li>engage in the pre-production, production and post-production phases, working as part of a <b>core production team</b> to create at least one completed film</li> <li>make creative choices in order to convey meaning in <b>film production roles</b> and collaborate in a variety of other activities to support the cooperative realization of at least one completed film</li> <li>document their pre-production, production and post-production experiences.</li> </ul>	<p>HL students will:</p> <ul style="list-style-type: none"> <li>evaluate the strengths and weaknesses of their own individual work in <b>film production roles</b></li> <li>reflect on their collaborations as part of a <b>core production team</b>, evaluating the successes and challenges of the process and the extent to which at least one completed film fulfilled stated intentions</li> <li>experience presenting work in both audio-visual and written forms.</li> </ul>

### Key definitions

Definitions for each of the key terms given in bold can be found in the “Syllabus details” section of this guide.

### Links to assessment tasks

The connections between these core syllabus areas and each of the film assessment tasks can be seen in the table “Linking the core syllabus areas to the assessment tasks”, which both teachers and students may find useful to guide their ongoing work in film.

### Syllabus details

The suggestions for taught activities outlined in the syllabus content that follows are intended to stimulate a broad range of exciting and engaging approaches to fulfilling the requirements of the course. These are not intended to be prescriptive nor restrictive activities, but illustrate many possible pathways to fully preparing students for the demands of the film assessment tasks. Further resources to underpin the planning and delivery of this course can be found in the *Film teacher support material*.

## Exploring film production roles

For this area of the course, students are required to explore various **film production roles** through engagement with all phases of the filmmaking process. The development of film production skills is a complex process that requires creativity, imagination and problem-solving skills, as well as meticulous organizational and analytical skills. It almost always involves close collaboration with others and can demand a scrupulous attention to detail and a willingness to persevere.

Teachers should guide students through initial creative exercises, gradually leading them towards more substantial projects. Students should learn the overall structure of filmmaking, the formulation of **filmmaking intentions**, the skills, responsibilities and professional expectations associated with each **film production role** and the nature of the relationships in a production team. Students should be encouraged to work in a variety of **film production roles** to enable them to explore their skills and aptitudes in different fields.

## Preparing for internal assessment

It is intended that the work undertaken within this core syllabus will not only inform the approach students take for the film portfolio assessment task, but also provide much of the material required to complete the assessment task. Therefore, students must begin retaining and collating work from day one of the course to ensure they have enough material to fulfill the formal requirements of the task.

## Terminology

### Film production roles

For the purposes of the DP film course, students are required to experience working in a variety of **film production roles**. These roles are as follows.

- Cinematographer—responsible for the camera and for achieving the artistic and technical decisions related to the framed image. [Click here to see a more detailed description of the cinematographer role.](#)
- Director—responsible for the artistic and logistic aspects of the production, visualizing the script and guiding the other individuals involved in the film in order to fulfill their artistic vision. [Click here to see a more detailed description of the director role.](#)
- Editor—responsible for assembling the raw footage, selecting shots and constructing the film in order to meet the artistic vision for the film. [Click here to see a more detailed description of the editor role.](#)
- Sound—responsible for capturing, creating, sourcing and assembling the audio elements of the film. [Click here to see a more detailed description of the sound role.](#)
- Writer—responsible for writing the screenplay, for updating the script during production and for supporting others in realizing the artistic intentions for the film. [Click here to see a more detailed description of the writer role.](#)
- One other clearly defined **film production role** not specified above (see below).

The intention of the optional “one other clearly defined **film production role**” is to ensure that as new technologies emerge over time, centres that become equipped with appropriate film technologies and expertise can incorporate them into their film courses to further broaden the production experiences of their candidates. This may be any role deemed a creative role within the filmmaking process such as animator, art director, costume designer, production designer, production illustrator or special effects. **Film teachers are not expected to teach these optional roles as part of the core syllabus**; however, students who show enthusiasm or aptitude in these areas may wish to explore outside of the more traditional film roles offered.

### Filmmaker intentions

For the purposes of the DP film course, **filmmaker intentions** are specific aims that students formulate in order to guide their work in each chosen **film production role**. These intentions are likely to arise from exposure to influences from films and filmmakers, and should be used to lead the practical exploration and experimentation in each **film production role**. **Filmmaker intentions** should be authentic and meaningful personal goals that the student is passionate about fulfilling.

These intentions could be as simple as developing a new skill or attempting a specific technique in their production work (such as creating a silhouette as a cinematographer or using a mask to create the effect of binoculars as editor) or might be more abstract, attempting to create work that echoes a recognizable film style or the creation of a particular mood through their filmmaking work (such as the photographic feel of *Grapes of Wrath* [1940] or the use of photographic stills seen in *Run Lola Run* [1998]).

Students may or may not necessarily fulfill their stated **filmmaker intentions** in their production work, and they should be encouraged to reflect on the process of learning in this area. This work goes to the heart of the IB learner profile and requires students to approach their learning with forethought, independence and a willingness to fail and try again. This is the very essence of being a risk-taker. Students are bound to come across successes and challenges in equal measure as they attempt to fulfill their **filmmaker intentions**. It is important that, from the outset, students perceive the value of failure as part of their process of learning in this work.

## Exploring film production roles: Inquiry

Teachers should develop tasks and activities that enable students to engage with various film texts, seeking influence and inspiration in order to guide their own production work. Students should research a variety of **film production roles** and acquire an understanding of industry practices and essential skills required for a minimum of three roles. They should have experience of examining their own personal interests and inspirations in order to identify **filmmaker intentions**.

Taught activities for this area might include the following.

Lesson	Sources	Activities
Cinematographer	Examples of dolly-zoom in excerpts from <i>Vertigo</i> (1958) and <i>Goodfellas</i> (1990).	<p>Q. What is the effect of the dolly-zoom and how is it achieved?</p> <ul style="list-style-type: none"> <li>Students watch examples and research the dolly-zoom (also called reverse-tracking, reverse-zoom or vertigo shot). Students propose a scene (from an existing or original script) where this effect could be used to convey meaning. Students research what technology is required to achieve this shot and how to do it.</li> <li>Extension activity: Students attempt to create their own dolly-zoom.</li> </ul>
Writer	Previously screened film, studied in depth in class, that fulfills the three-act structure paradigm as articulated by screenwriting teacher Syd Field (b. 1935).	<p>Q. To what extent can a screenwriting formula be identified in a film?</p> <ul style="list-style-type: none"> <li>Having carried out research into Field's structure, students locate a copy of the script from a chosen film and break it down to clearly identify where each plot state begins and ends. Students share their findings with the class and examine the extent to which all of the films selected match the structure.</li> <li>Extension activity: Students locate and research films that subvert the three-act structure.</li> </ul>

Lesson	Sources	Activities
Editor	Extracts from a variety of films that create an alternative reality through filmmaking techniques, such as <i>La Jetée</i> (1962) or <i>Being John Malkovich</i> (1999) or <i>Doctor Who</i> (1963).	<p>Q. How can editing techniques be used to suggest an alternative reality?</p> <ul style="list-style-type: none"> <li>Students watch examples of films and make notes on the editing techniques used to differentiate between realities. Students identify transitions, pace and the links between image and sound to make these story transitions believable. Students write their own sequence where there is a transition between two worlds and plan what tools they will use to create this transition.</li> <li>Extension activity: Students re-edit existing film material or create their own film, manipulating the footage through editing techniques and effects to suggest moments of alternative reality, such as flashbacks, hallucinations and transitions into other worlds. Students analyse the effectiveness of their own work and that of others in the class.</li> </ul>
Director	<p>Excerpts from Hitchcock's <i>Rope</i> (1948).</p> <p>Show in two-minute segments from a variety of places in the film.</p>	<p>Q. Why is it important for the director to pre-plan blocking?</p> <ul style="list-style-type: none"> <li>Students do preliminary research on the basic premise of the film (Wikipedia or IMDb will suffice for this assignment). Screen a scene/segment to the class and ask students to map out the movement of each character and the camera. Repeat this activity two or three times. Ask students to discuss any observations they have made regarding actor or camera movement. Why is blocking important?</li> <li>Extension activity: Provide students with a one-page script (with three or more characters, to be appropriately challenging) for them to block the scene on paper and with actors.</li> </ul>
Sound	Extracts from films from different decades containing significant sound design and foley work, such as <i>The Conversation</i> (1974), <i>Blow-out</i> (1981), <i>Memento</i> (2000) and <i>Gravity</i> (2013).	<p>Q. How significant is the contribution of sound design to the overall effectiveness of a film?</p> <ul style="list-style-type: none"> <li>Students research how sound was created for two of the films watched. In small groups, students select a five-minute sequence that has an example of dialogue, soundtrack and sound effect. Students make a list of all the sounds in the five-minute sequence under each heading. Select a second scene and watch it without sound. Students list all of the sounds one might hear and then play back the scene to see if anything was missed. This activity can be repeated with numerous scenes as it brings greater awareness to the sound role.</li> </ul>

## Exploring film production roles: Action

Teachers should develop tasks and activities that enable students to acquire, develop and apply practical filmmaking skills and techniques, in a variety of forms and a minimum of three **film production roles**. Students should experience working both individually and collaboratively as creative risk-takers on a variety of filmmaking exercises and experiments in order to fulfill their **filmmaker intentions**. They should have experience of collaborating to create at least one completed film, working in one **film production role**.

Taught activities for this area might include the following.

Lesson	Sources	Activities
Editor	Students watch extracts from films that employ the Soviet montage “Kuleshov” effect, such as <i>Battleship Potemkin</i> (1925)—the Odessa steps scene—and <i>The Godfather</i> (1972)—the baptism scene.	<p>Q. How can the juxtaposition of images create new meaning?</p> <ul style="list-style-type: none"> <li>Students research the “Kuleshov” effect and screen the given montage examples. Students make notes on each scene and discuss how the juxtaposition of images creates a third distinct meaning. Students then select two opposing images/concepts and create a 30-second montage. An example would be to juxtapose images of water use in rural Kenya versus North America to provide a new global perspective on water. Still images, screen grabs and video footage are all appropriate. These are shared with the class.</li> </ul>
Cinematography	Research cinematic techniques	<p>Q. What shots are required for basic coverage?</p> <ul style="list-style-type: none"> <li>Students research the cinematic techniques required for basic coverage. In groups of three, students plan, shoot and edit a short scene that is based around a part of a card or chess game. The students should focus on the portrayal of space and the relationship between the characters and the game while obtaining all necessary shots for appropriate coverage (such as master shot, insert shots, reaction shots) and paying attention to the rule of thirds, the 180-degree rule, eye-lines, and continuity of hands, cards or chess pieces. This activity is also useful for directing and editing as students view and reflect on their work.</li> </ul>



Lesson	Sources	Activities
Director	Students work with a short script (of their own or an existing script).	<p>Q. To what extent does genre convention dictate direction?</p> <ul style="list-style-type: none"> <li>Students are given four contrasting genres to work with. Working in groups of four, each student will become responsible for directing the scene in the allocated genre. After reviewing notes on genre from the "Contextualizing film" areas, students take turns to direct each other in the scene using the appropriate conventions. Dialogue must remain the same, but actor and camera blocking, lighting and other <i>mise-en-scène</i> elements may be changed so that the sequence is representative of each selected genre. Each director should have a plan of how to work with the actors and have storyboards or sketches to consult on set. The directors should debrief as a team, discussing the problems and solutions of working with the actors and the camera, and identifying how their own work could be improved.</li> </ul>
Writer	<p>Short story or fairy tale.</p> <p>For a student-friendly guide to writing a script, search <i>For a Few Days More</i> by April Rider.</p>	<p>Q. How is a screenplay different to a written story?</p> <ul style="list-style-type: none"> <li>Ask students to research the correct formatting for a screenplay. Students select a short story or fairy tale and adapt it into a screenplay using appropriate formatting. Students should avoid the temptation of including camera and editing directions in the screenplay.</li> </ul>
Sound	A short sequence of film that does not create any diegetic or non-diegetic sound.	<p>Q. How can sound be used as a suggestive device in film?</p> <ul style="list-style-type: none"> <li>Students create three or four diegetic sounds (sounds that originate from a source within the world of the film) and non-diegetic sounds (sounds that come from a source outside of the world of the film, such as those that have been added for mood or effect) for a short sequence of film. The sounds that students create should attempt to evoke a specific mood, suggest an emotional shift in the narrative, create anxiety or be used to develop a particular character. When the students have created the sounds and applied them to the sequence, they share their work and assess the most effective techniques used.</li> </ul>

## Exploring film production roles: Reflection

Teachers should develop tasks and activities that enable students to reflect on their acquisition of skills and chart their learning in a variety of **film production roles**. Students should be able to reflect on the successes and challenges of their exercises, experiments and complete films, evaluating the impact this work has had on them as a filmmaker and the extent to which their **filmmaker intentions** were fulfilled. They should have experience of collating evidence of their explorations in a portfolio, presenting work in both visual and written forms.

Taught activities for this area might include the following.

Lesson	Sources	Activities
Cinematographer	Students reflect on and choose extracts from three short video experiments they have done as a focus for a blog.	<p>Q. How does a cinematographer set up a shot?</p> <ul style="list-style-type: none"> <li>Students create a video blog that explains techniques that a beginner filmmaker might use to effectively set up a camera for the shoot (such as preparing the camera, how to use a handheld camera, how to use a tripod).</li> </ul>
Director	Students reflect on and choose extracts from three short video experiments they have created as examples.	<p>Q. How does a director work with actors?</p> <ul style="list-style-type: none"> <li>Students create a workshop for the film class that explains and explores techniques a director might use to prepare actors for their roles (such as rehearsals, working with character, camera blocking). The workshop could be recorded so that participants can see the results of working on character.</li> </ul>
Sound	<p>Films containing famous leitmotifs (theme sound), such as <i>Star Wars</i> (1977) and <i>Jaws</i> (1975). These are applied to a scene from <i>Monsters, Inc.</i> (2001).</p> <p>This could also be done with film or TV theme music.</p>	<p>Q. How can a leitmotif define a character?</p> <ul style="list-style-type: none"> <li>Students research leitmotifs, playing the selected clips with the original music in place. Students should start to experiment with playing alternative leitmotifs over other clips from famous films (such as "The Imperial March" from <i>Star Wars</i> or the <i>Jaws</i> theme played over the character of "Boo" in <i>Monsters, Inc.</i>). With a partner, students reflect on the effect this has on the film and discuss the impact on mood, foreshadowing and audience expectation.</li> <li>Extension activity: Students create their own personal leitmotif for a film clip.</li> </ul>
Editing	<p><i>Election</i> and <i>Home for the Holidays</i> from <i>The Cutting Edge: Magic of Movie Editing</i> (2004), which can be found online.</p> <p>A film of the students' choice (existing or original).</p>	<p>Q. How important is the order of shots to a sequence?</p> <ul style="list-style-type: none"> <li>Students use footage from one film and re-edit it in three different ways. Students reflect on how the order and choices of the director can make a significant impact on the overall scene.</li> </ul>

Lesson	Sources	Activities
Writer	Students identify a film of their choice for study that follows the three-act model.	Q. To what extent do films follow a set model?  Keeping their analysis of the feature film's three acts in mind, students create a treatment and a pitch for their selected film. Students reflect on what details need to be included and what can be left out when trying to pitch a film script.

## Reading film

For this area of the course, it is essential that students understand how meaning is constructed within and through film texts and are able to view the production of these texts in a broader framework. Students should be able to acquire and use the appropriate tools for analysing films from various **cultural contexts** and place these within wider critical perspectives. Students should be able to identify how film uses a range of **film elements** to represent experiences and stories. Students should develop both their own enjoyment of film and lifelong habits of critical inquiry, engaging them as both a filmmaker and as an audience member.

### Preparing for external assessment

The taught activities outlined below are expected to be delivered prior to students commencing the formal textual analysis assessment task, for which they will be required to examine a film text that they have not previously studied.

## Terminology

### Cultural context

For the purposes of the DP film course, **cultural context** refers to the conditions that influence and are influenced by culture. Cultural context appears in both the taught syllabus and the assessment tasks, and involves consideration of some of the following factors, some of which may be blended (such as socio-economic factors).

- Economic (for example, the economic classes and issues explored within a film's narrative)
- Geographical (for example, the geographical location of a film's origin)
- Historical (for example, the period in time in which a film was created)
- Institutional (for example, the production, distribution and exhibition factors involved for a film)
- Political (for example, a film that attempts to persuade, subvert or create a political effect)
- Social (for example, the communities, identities or issues represented in a film)
- Technological (for example, the tools, products and methods used to create a film)

### Film elements

For the purposes of the DP film course, **film elements** has been chosen as an umbrella term to cover factors that are broadly associated with film language, formalist film analysis and vocabulary pertaining to the creation and reception of film texts. Therefore, consideration of film elements in both the taught syllabus and assessment tasks may involve consideration of a variety of the following. (This list is not exhaustive.)

- Cinematography (such as colour, composition, exposure, framing, focus scale, movement, shot type, and so on)
- Critical response and reception
- Editing (such as continuity, cut, dissolve, match, montage, pace, transition, and so on)
- Filmmakers' influences, intentions and vision
- Genre, codes and conventions
- *Mise-en-scène* (such as acting and figure behaviour, art direction, costume and make up, décor, lighting, set and setting, space, and so on)
- Motifs, symbols and themes
- Narrative structure
- Sound (such as dialogue, sound editing, sound effects and foley, soundtrack and music or score, diegetic and non-diegetic, and so on)

## Reading film: Inquiry

Teachers should develop tasks and activities that enable students to explore a variety of film texts (including narrative, documentaries, television shows and shorts) that originate from various **cultural contexts** in order for students to gain an understanding of how **film elements** combine to convey meaning. Students should be able to research and respond to a variety of film texts, using both primary and secondary sources, identifying how the film texts are constructed and the ways in which choices in **film elements** convey meaning. They must have experience of acquiring and developing technical and critical film vocabulary to support their analysis.

Taught activities for this area might include the following.

Lesson	Sources	Activities
Film element: Cinematography	<i>The Good, the Bad and the Ugly</i> (1966)—the showdown sequence.	Q. Which cinematography techniques are used to create suspense? <ul style="list-style-type: none"> <li>Students discuss the use of the camera in groups and report back their findings to the whole class.</li> </ul>
Film element: Editing	<i>Breathless</i> (1960)—the drive through Paris sequence.	Q. Does the use of jump cuts hurt or help the sequence? What effect does this have on the viewer? <ul style="list-style-type: none"> <li>Students examine the use of jump cuts in the sequence and share their findings with a partner.</li> </ul>
Cultural context: Geographical	A recording of the opening ceremony of the 2008 Beijing Summer Olympics and a profile of Zhang Yimou (b. 1951).	Q. How does the opening ceremony represent and reflect the historical struggles of the Chinese people? <ul style="list-style-type: none"> <li>After viewing the opening ceremony, students use online resources to research Zhang Yimou and to help identify some of the themes and motifs encountered in the clip. The class holds a discussion on the relationship between Yimou's work in film, the opening ceremony and Chinese culture.</li> </ul>
Film element: Sound	<i>Casablanca</i> (1942)—the concluding airport sequence.	Q. How are both diegetic and non-diegetic sounds used in the scene to convey meaning? <ul style="list-style-type: none"> <li>After viewing the film, students study the closing scene in order to identify the different sources of sound being used. As a class, hypothesize how both diegetic and non-diegetic sounds help to convey meaning and to serve as a climax to the film.</li> </ul>

## Reading film: Action

Teachers should develop tasks and activities that enable students to discuss film sequences and film texts through a variety of key film concepts. Students should be able to document their own interpretations of how meaning is constructed through **film elements** in film sequences and consider how these relate to the entire film texts from which they belong. They should have experience of analysing and deconstructing a variety of film sequences and films texts, developing an awareness of the **cultural contexts** from which the film texts originate.

Taught activities for this area might include the following.

Lesson	Sources	Activities
Film element: Genre, codes and conventions  Cultural context: Political	<i>The Age of Stupid</i> (2009)	Q. How does the film attempt to address the politics of climate change by challenging and/or fulfilling the genre conventions of the documentary?  <ul style="list-style-type: none"> <li>After screening, students choose an extract from the film and research genre conventions of a documentary. Students analyse how their extract challenges and/or fulfills specific documentary conventions and then create a blog post that explores how effective the political message of the film is, given their findings.</li> </ul>
Film element: <i>Mise-en-scène</i>  Cultural context: Social	<i>Blancanieves</i> (2012)	Q. How do specific components of the selected film's <i>mise-en-scène</i> differ in their representation of female characters?  <ul style="list-style-type: none"> <li>After screening, students identify a female character from the film and create a graphic representation of selected and specific components of <i>mise-en-scène</i> that are used to convey meaning about that character. As a class, students present and share their findings.</li> </ul>
Film element: Cinematography  Cultural context: Geographical	<i>Yojimbo</i> (1961)	Q. What are some contextually specific components of <i>mise-en-scène</i> ?  <ul style="list-style-type: none"> <li>After screening, students choose a sequence or shot and identify components of <i>mise-en-scène</i> that they think might be contextually specific to the geographic origin of the film. Using online research resources, students create a graphic presentation identifying their findings.</li> </ul>
Film elements: Cinematography, editing and sound	<i>Citizen Kane</i> (1941)—opening sequence up to "News on the march".	Q. How many film elements can be identified in the selected film's opening sequence, and how do they work together to convey meaning, mood and tone?  <ul style="list-style-type: none"> <li>Using online and course resources, students create a working list of as many cinematography, editing and sound terms as possible. The class watch the opening sequence of <i>Citizen Kane</i> multiple times while each student tries to identify respective components of each film element in turn. As a group, share ideas and opinions about the relative importance and effect of each one as encountered in the sequence.</li> </ul>

## Reading film: Reflection

Teachers should develop tasks and activities that enable students to consider and link **film elements** and **cultural contexts** within film texts they have studied, as well as to other films they have experienced. Students should be able to reflect on their analysis of **film elements** and film texts in both formal and informal presentations. They should have experience of presenting work as a written textual analysis.

Taught activities for this area might include the following.

Lesson	Sources	Activities
Film element: Narrative structure  Cultural context: Geographical	<i>Run Lola Run</i> (1998) or a film chosen by students.	Q. How do films arrange and structure unconventional and/or non-linear narratives? <ul style="list-style-type: none"> <li>Individual students or small groups research, identify and independently screen a film with an unconventional and/or non-linear narrative. After screening, students collaborate to create graphic narrative maps and charts demonstrating the different ways that the narrative in the film can be understood and represented.</li> </ul>
Film elements: <i>Mise-en-scène</i> , cinematography, editing and sound	<i>Blade Runner</i> (1982)—extracts chosen by students.	Q. How do formal film elements such as <i>mise-en-scène</i> , cinematography, editing and sound work together to convey specific meaning in a film? <ul style="list-style-type: none"> <li>In pairs, students choose a five-minute extract from the film. Ask students to collaborate in deconstructing the sequence and identifying all formal film elements present. Student pairs then create and formulate a working draft of a shooting script replicating the studied sequence.</li> </ul>
Film element: Critical response and reception  Cultural context: Historical	Identified by students.	Q. How do critical response and reception change over time and alter our understanding of a film's importance or cultural significance? <ul style="list-style-type: none"> <li>In small groups, students conduct research to identify a film whose reputation or significance has changed over time. Once a film title is chosen, students conduct additional research using both primary and secondary materials as well as contemporaneous film reviews and academic or scholarly reappraisals to compile a formal presentation of their findings.</li> </ul>
Film element: Filmmaker's intentions, vision and influences	An episode from the <i>Anatomy of a Scene</i> series from the <i>New York Times</i> .	Q. How do directors plan and execute a selected scene or sequence according to their intentions? <ul style="list-style-type: none"> <li>Students participate in small groups to choose and screen an <i>Anatomy of a scene</i> episode and prepare extensive written notes on the technical and formal decisions undertaken by a director in the creation of scene.</li> </ul>

## Contextualizing film

For this area of the course, it is essential that students understand how film has evolved and developed across time, space and culture. Students should be able to identify and explore a range of films from contrasting **cultural contexts** and should consider the frameworks that exist within various areas of **film focus**. Students need to be able to develop an awareness of links and relationships between individual and collective cinematic experiences and express their findings in a variety of ways.

### Culture across time and space

The cultural diversity of film is a powerful component of its status as a significant art form. Students are expected to reflect this diversity in their contextualizing film work. Teachers are urged to counsel their students in identifying work for this core area that challenges existing assumptions and exposes them to unfamiliar and globally minded subject matter.

For this film course, **culture** is defined as learned and shared beliefs, values, interests, attitudes, products and all patterns of behaviour created by society. This view of culture includes an organized system of symbols, ideas, explanations, beliefs and material production that humans create and manipulate in their daily lives. Culture is dynamic and organic, and it operates on many levels across both time (historical) and space (geographical). It is important that culture is seen as fluid and subject to change.

### Preparing for external assessment

The taught activities outlined below are expected to be delivered prior to students commencing the formal comparative study assessment task, for which students will be required to examine an area of **film focus** and related film texts they have not previously studied in depth.

#### Terminology

##### Cultural context

For the purposes of the DP film course, **cultural context** refers to the conditions that influence and are influenced by culture. Cultural context appears in both the taught syllabus and the assessment tasks, and involves consideration of some of the following factors, some of which may be blended (such as socio-economic factors).

- Economic (for example, the economic classes and issues explored within a film's narrative)
- Geographical (for example, the geographical location of a film's origin)
- Historical (for example, the period in time in which a film was created)
- Institutional (for example, the production, distribution and exhibition factors involved for a film)
- Political (for example, a film that attempts to persuade, subvert or create a political effect)
- Social (for example, the communities, identities or issues represented in a film)
- Technological (for example, the tools, products and methods used to create a film)

##### Film focus

For the purposes of the DP film course, **film focus** has been chosen as an umbrella term for the frameworks that exist to help understand and categorize films in order to identify and explore connections, links and relationships between them. In both the taught syllabus and assessment tasks, areas of **film focus** include the following.

- Film movements (such as French New Wave, German expressionism, Third Cinema, and so on)
- Film genre and film style (such as film noir, romantic comedy, science fiction, Western, and so on)
- Film theory (such as auteur theory, feminist film theory, Marxist film theory, and so on)



## Contextualizing film: Inquiry

Teachers should develop tasks and activities that enable students to examine and research the evolution of film across space, time and culture. Students should be able to explore a variety of film traditions, conventions and areas of **film focus** in order to formulate clearly defined topics for further study. They should have experience of engaging with multiple film texts from a variety of contrasting **cultural contexts**.

Taught activities for this area might include the following.

Lesson	Sources	Activities
Film focus: Film style	Online resources such as the Internet Archive, Film Site and Open Culture websites.	<p>Q. What specific innovations in film style were developed by early silent filmmakers that later proved influential?</p> <ul style="list-style-type: none"> <li>Students identify an early silent filmmaker, locate two representative films and identify specific innovations in their film style. They present their research to others by selecting eight still images from the two chosen films in order to guide a discussion of influential elements of the chosen filmmaker's style.</li> </ul>
Film focus: Film genre	<i>The Great Train Robbery</i> (1903) and online and course resources.	<p>Q. <i>The Great Train Robbery</i> is considered to be the first major Western film. How does this genre change over time?</p> <ul style="list-style-type: none"> <li>After screening the film, students form small groups and are assigned successive decades from the 1910s to the present day. Each group identifies and researches key Western films from their decade—including clips, where appropriate—and presents their findings to the class. The final presentations are combined to create a multimedia genre timeline.</li> </ul>
Film focus: Film theory	Online and course resources.	<p>Q. Who are some of the world's current leading auteurs?</p> <ul style="list-style-type: none"> <li>Students research and identify a current filmmaking auteur working from a contrasting cultural context to their own. Students create a physical or online portfolio for their auteur: charting their biography, major works, key aspects of their personal style and technique. Combine the final portfolios to create a course-wide "yearbook" or <i>Who's who?</i> in contemporary filmmaking to share as a resource.</li> </ul>

Lesson	Sources	Activities
Film focus: Film movements	Google Earth and online and course resources.	<p>Q. Where are historical and contemporary film movements located or geographically based?</p> <ul style="list-style-type: none"> <li>Students form small groups and identify and research an historical or contemporary film movement from a contrasting cultural context, gathering and compiling information on key members and practitioners, years of activity, key film texts and titles, and defining characteristics. Using Google Earth or another online mapping system (or an analog map), students geotag important locations relevant to their film movement and embed their findings. Consider having students create a recorded “tour” of their movement to share with the class.</li> </ul>

## Contextualizing film: Action

Teachers should develop tasks and activities that enable students to identify and research links between a variety of film texts, their contrasting **cultural contexts** and a variety of areas of **film focus**. Students should be able to develop arguments and perspectives on specific areas of **film focus**, comparing and contrasting a variety of film texts in order to further their own understandings.

Taught activities for this area might include the following.

Lesson	Sources	Activities
Film focus: Film theory	<i>October</i> (1928), online and course resources, and a film of the students’ choice.	<p>Q. To what extent was Eisenstein’s (b. 1898) montage theory and practice politically effective, and how has it influenced other filmmakers?</p> <ul style="list-style-type: none"> <li>After screening, students research Eisenstein’s montage theory and identify a specific method of montage employed in a chosen extract from <i>October</i>. Students then research and locate an extract from another film that also employs this method. Students present their comparison extracts to the class for an informal discussion on the political and artistic effectiveness of both clips.</li> </ul>
Film focus: Film movement	Dogme 95’s <i>Vow of Chastity</i> , and online and course resources.	<p>Q. How do film movements organize and define their intentions to themselves and to the world?</p> <ul style="list-style-type: none"> <li>Students review <i>Vow of Chastity</i> and conduct preliminary research on films connected to the Dogme 95 movement. With a partner or in a small group, students identify and select another historical or contemporary film movement and research the central beliefs and artistic techniques of that movement. Together, students create their own “manifesto” or vow for their selected movement and share their findings with others.</li> </ul>

Lesson	Sources	Activities
Film focus: Film genre	Online and course resources.	<p>Q. How do sub-genres, revisionist genres and/or hybrid genres emerge from, and alter, an original genre's conventions and codes?</p> <ul style="list-style-type: none"> <li>Students identify and research a sub-genre, revisionist genre and/or hybrid genre, and locate at least two film titles that exemplify their selection while listing its defining conventions and codes. Using analog or online charting materials, students create a family tree or genealogy of their selected sub-genre, revisionist genre and/or hybrid genre, going back to its original genre and earliest film example. With additional research, students seek to fill in—as completely as possible—example films back to the beginning of their chart. Students share their results.</li> </ul>
Film focus: Film genre	Two films or television episodes, chosen by students.	<p>Q. What are the different codes, conventions and formal techniques used to visually represent teenagers and adolescents within the coming-of-age genre?</p> <ul style="list-style-type: none"> <li>In pairs or small groups, students identify and locate two films or television episodes from contrasting cultural contexts that both seek to represent teenage and/or adolescent experience. Students select a brief extract from each film or episode and create an audio commentary synced to the extract that evaluates, critiques and explores the differences and similarities in both clips.</li> </ul>

## Contextualizing film: Reflection

Teachers should develop tasks and activities that enable students to reflect on their learning in this area, formulating a rationale for the arguments they have developed and comparisons they have made. Students should have experience of presenting work as a recorded multimedia comparative study and consider how best to present audio-visual material.

Taught activities for this area might include the following.

Lesson	Sources	Activities
Film focus: Film movements, film genre and style, film theory	Two previously screened films studied in depth in class.	<p>Q. How are arguments formulated and justified in the study and analysis of film?</p> <ul style="list-style-type: none"> <li>Return to two previously screened and studied film titles. Ask students to research and develop as many different (even if overlapping or contradictory) topics and arguments for connecting and comparing the two films according to a shift in film focus from film movements to film genre and style to film theory. Compile these topics and arguments (ideally in the form of research questions), and share with the class. Conduct a class discussion to determine the strongest and weakest topics and arguments, as well as the type of evidence that might work best according to the chosen approach.</li> </ul>
Film focus: Film movements, film genre and style, film theory	Two previously screened films studied in depth in class and a compiled list of possible arguments.	<p>Q. How is evidence best presented in the study and analysis of film?</p> <ul style="list-style-type: none"> <li>Return to the compiled list of possible film topics and arguments (above), and place students in paired groupings. Ask student pairs to randomly select one of the chosen topics and arguments. One student, independently of their partner and without consultation, creates a brief 10–15-slide presentation that offers visual and written justification and evidence for the selected approach without using any film clips. Afterwards, the remaining student independently and without consultation, records an audio track to accompany the presentation. Students share the final multimedia presentations and discuss the effectiveness of the visual, written and audio components.</li> </ul>

Lesson	Sources	Activities
Film focus: Film movements, film genre and style, film theory	Two previously screened films studied in depth in class and student-pair recorded multimedia presentation.	Q. What are the most appropriate ways of referencing film clips in presentation work?  <ul style="list-style-type: none"> <li>Paired students return to their recorded multimedia presentation (above) and consult on the most appropriate clips from the two films under consideration. Working together, the students judiciously select and edit clips into their presentations, removing and/or adding needed visual, written and audio evidence. Students share their presentations for peer and teacher informal evaluation.</li> </ul>

## Collaboratively producing film (HL only)

Engagement in the collaborative creation of original finished work defines the HL experience for this course. HL students will need to build on the subject matter, skills and experiences encountered in the other core syllabus areas (reading film, contextualizing film and exploring **film production roles**) and engage in a process of synthesis. This task requires creative cooperation, team work, open-mindedness and problem-solving to successfully take original films from inception to completion.

The collaborative nature of this syllabus area is fundamental, acknowledging that successful filmmaking most often depends on the combined effort of those involved in the process. Students will experience working as members of **core production teams**, in addition to their work in discrete **film production roles**.

### Preparing for external assessment

It is intended that the work undertaken within this core syllabus area will inform the approach students eventually take for the collaborative film project assessment task. These taught activities are expected to be delivered prior to students commencing the task, after which they are required to form new core production teams and to initiate entirely new ideas and plans for completed films.

## Terminology

### Core production team

For this DP *Film guide*, a **core production team** is a group of students who are fully responsible for defining the scope of original completed films and for ensuring that all creative and logistical aspects of pre-production, production and post-production are carried out successfully. For this taught area, students are required to work collaboratively as part of a **core production team** of two to four students from within the school community. Students can choose to work collaboratively. They may choose to work 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.

While each student in the group will take on one single **film production role** (defined below) for each completed film, it is expected that, as members of the **core production team**, each student will take on numerous other responsibilities and tasks during the project in order to support the cooperative realization of each completed film. This flexible and supportive collaboration is central to this taught area and each student should keep a record of the nature of their collaborations. They should reflect on their approaches to team work, problem-solving, time management and conflict resolution as a member of the **core production team**, and should evaluate the successes and challenges encountered as part of the creative process.

### Film production roles

For the purposes of the DP film course, students are required to experience working in a variety of **film production roles**. These roles are as follows.

- Cinematographer—responsible for the camera and for achieving the artistic and technical decisions related to the framed image. [Click here to see a more detailed description of the cinematographer role.](#)
- Director—responsible for the artistic and logistic aspects of the production, visualizing the script and guiding the other individuals involved in the film in order to fulfill their artistic vision. [Click here to see a more detailed description of the director role.](#)
- Editor—responsible for assembling the raw footage, selecting shots and constructing the film in order to meet the artistic vision for the film. [Click here to see a more detailed description of the editor role.](#)
- Sound—responsible for capturing, creating, sourcing and assembling the audio elements of the film. [Click here to see a more detailed description of the sound role.](#)
- Writer—responsible for writing the screenplay, for updating the script during production and for supporting others in realizing the artistic intentions for the film. [Click here to see a more detailed description of the writer role.](#)

Please note: The “one other clearly defined **film production role**” that appears in the “Exploring film production roles” syllabus area is not available as an option for this taught area.

## Collaboratively producing film: Inquiry

Teachers should develop tasks and activities that enable students to reflect on their experiences of watching films and consider how exposure to films and filmmakers might guide and influence their own work, enabling them to set clear intentions for filmmaking. Students should be able to consider how the **film elements**, areas of **film focus**, **film production roles** and **cultural contexts** they have explored in the DP film course can inform and shape their own filmmaking practices. They should have experience of forming **core production teams** in order to collaboratively create plans for making at least one original completed film, identifying the roles, responsibilities, skills and techniques required, and formulating intentions for the completed films.

Taught activities for this area might include the following.

Lesson	Sources	Activities
Short film structure	Students select short films that are less than 7 minutes in length from online channels.	<p>Q. How does a film script evolve into scenes?</p> <ul style="list-style-type: none"> <li>Students break down the script of one chosen film into scenes in order to identify how it has been structured. This could be contrasted against the paradigm presented by Syd Field for feature films (see “Exploring film production roles: Inquiry”).</li> </ul>
Filmic influences	Students choose films that are personally relevant or inspirational.	<p>Q. Where do inspirations for filmmaking come from?</p> <ul style="list-style-type: none"> <li>Students reflect on films they have watched over the length of the course and list the films, directors, key moments and work of individual technicians that have been inspirational to them. This can be used as the basis for a short presentation to the class.</li> </ul>
The pitch	Students investigate the original pitches and pre-production art used for three films of their choice.	<p>Q. What makes a credible film pitch?</p> <ul style="list-style-type: none"> <li>As a group, the students work together to devise a pitch for a new Pixar animated film dealing with the problems of being a teenager. The pitch should present the group’s ideas and include illustrations or photos to illustrate key moments—at least two images for the beginning, middle and the end of the film. The pitch should be presented to a panel of peers who critique the delivery and content of the pitch.</li> </ul>
Treatment styles	Students investigate a treatment written for a film of their choice.	<p>Q. What makes a credible film treatment?</p> <ul style="list-style-type: none"> <li>In groups, students use a poem or song lyric as the basis for a film treatment, writing their prose to include details of the intended directorial style. Each group prepares a treatment that shows the influence of a specific genre, movement or tradition. For example, in the style of the romantic comedy genre, in the style of the French New Wave movement or in the style of German expressionism. Treatments should be shared with the class and the most engaging aspects identified.</li> </ul>

## Collaboratively producing film: Action

Teachers should develop tasks and activities that enable students to engage in the pre-production, production and post-production phases, working as part of a **core production team** to create at least one completed film. Students should be able to make creative choices in order to convey meaning in **film production roles** and collaborate in a variety of other activities to support the cooperative realization of at least one completed film. They should have experience of documenting their pre-production, production and post-production experiences.

Taught activities for this area might include the following.

Lesson	Sources	Activities
Storyboard	<p>Students choose films that have storyboards available and identify a variety of graphic techniques used to convey <i>mise en scène</i>, composition, actor blocking and camera movement in the storyboards.</p> <p>The script for a one-act play (these can be found online or the school theatre department might be able to provide a selection of scripts).</p>	<p>Q. How can storyboards be used and interpreted to create directorial style?</p> <ul style="list-style-type: none"> <li>Having looked at a variety of storyboards from existing films, each student chooses a one-act play script and creates a storyboard for a new film adaptation. The boards, which can be drawn or use photographs, should convey the essential elements for the film as well as communicating a directorial style (for example, how might Aesop's <i>Fox and Crow</i> be different if it was directed by Tim Burton instead of Quentin Tarantino?).</li> </ul>
Public service announcement (PSA)	Students collaborate on a one-minute PSA.	<p>Q. How do all the roles work together?</p> <ul style="list-style-type: none"> <li>In a small collaborative group, students plan and produce a 30–60-second PSA. Each participant is involved with pre-production, production and post-production. Students should reflect on how the group worked together. This exercise is best delivered prior to the students beginning their collaborative film project as it draws out the group's strengths, weaknesses and compatibility. This work is screened to the rest of the class in order to identify the most "credible" features of the work.</li> </ul>
Reverse engineering	A short segment from a film.	<p>Q. How do the professionals do it?</p> <ul style="list-style-type: none"> <li>Students select a short scene from a feature film to recreate. Students should work within their chosen role and are expected to collaborate with all team members. Students will need to carefully screen the clip, making note of shots, angles, blocking, art direction, movement, dialogue, sound effects, soundtrack, transitions and pacing. Teachers should check the clip before students begin to ensure it is appropriately challenging and should provide marks for how accurately students have recreated their scene.</li> </ul>



Lesson	Sources	Activities
Special effects creation	Students identify special effects techniques used in the films of Georges Méliès (1861–1938).	<p>Q. What are the traditional filmmaking techniques used for special effects?</p> <ul style="list-style-type: none"> <li>In a group, students plan and film a “wizard battle”. This magical skirmish should be accomplished using as many special effects from the early history of film as possible, such as stopping the camera, running footage backwards, simple stop-motion, on-set effects, make-up, lighting, and other techniques they have identified from Méliès’ films. When finished, the group should screen their film and give a class presentation on how the effects were accomplished.</li> </ul>

## Collaboratively producing film: Reflection

Teachers should develop tasks and activities that enable students to evaluate the strengths and weaknesses of their own individual work in **film production roles**. Students should be able to reflect on their collaborations as part of a **core production team**, evaluating the successes and challenges of the process and the extent to which at least one completed film fulfilled stated intentions. They should have experience of presenting work in both audio-visual and written forms.

Taught activities for this area might include the following.

Lesson	Sources	Activities
Critiquing film	Students examine a selection of their own short films produced throughout the course.	<p>Q. To what extent do films fulfill defined intentions?</p> <ul style="list-style-type: none"> <li>Students select one of their created films and produce a written critique of their own work in order to judge the extent to which they feel the films fulfilled their original intentions and justifying their decisions made. This assignment is then discussed in groups or with the class.</li> </ul>
Collaborative reflection	Students select a film activity or short film they have created in class.	<p>Q. What are the challenges and benefits of working collaboratively?</p> <ul style="list-style-type: none"> <li>Students screen and reflect on their collaborative work and evaluate the success of the creative collaboration. They discuss the challenges and successes of the collaboration and identify personal goals for future collaborative work.</li> </ul>

Lesson	Sources	Activities
Directorial intention	An interview from a director on a specific film, such as Martin Scorsese (b. 1942).	<p>Q. How does directorial intent change with the creation of the film?</p> <ul style="list-style-type: none"> <li>Students read or watch an interview with a director on a specific film they have seen and reflect on how the director's intentions were realized in the film. This could be done as a class or individually by students. Students reflect on their own intentions and whether they are drawn to certain styles, themes or characters.</li> </ul>
Test audience screening	Students screen films they have worked on for a group of peers who have not seen the work before.	<p>Q. What are the benefits of running a test screening when making a film?</p> <ul style="list-style-type: none"> <li>Students screen their films for the audience, who will watch without (as far as possible) knowing the content of the films or the identity of the production team. They answer the following four questions. <ul style="list-style-type: none"> <li>Why do you think this film was made?</li> <li>What do you think this film says to its audience?</li> <li>What makes you think that?</li> <li>What is your reaction to the film?</li> </ul> </li> </ul> <p>The production team should listen to reactions without responding or attempting to explain what the audience does not understand. Students should reflect on this experience, considering where they have been successful and how they could improve their work further.</p>

The connections between these core syllabus areas and each of the film assessment tasks can be seen in the table "Linking the DP film core syllabus areas to the assessment tasks", which both teachers and students may find useful to guide their ongoing work in film.

# Assessment in the Diploma Programme

## General

Assessment is an integral part of teaching and learning. The most important aims of assessment in the Diploma Programme are that it should support the subject aims and objectives and encourage a variety of approaches to student learning. Both external and internal assessments are used in the DP. IB examiners mark work produced for external assessment, while work produced for internal assessment is marked by teachers and externally moderated by the IB.

There are two types of assessment identified by the IB.

- Formative assessment informs both teaching and learning. It is concerned with providing accurate and helpful feedback to students and teachers on the kind of learning taking place and the nature of students' strengths and weaknesses in order to help develop students' understanding and capabilities. Formative assessment can also help to improve teaching quality, as it can provide information to monitor progress towards meeting the course aims and objectives.
- Summative assessment gives an overview of previous learning and is concerned with measuring student achievement.

The DP primarily focuses on summative assessment designed to record student achievement at, or towards the end of, the course of study. However, many of the assessment instruments can also be used formatively during the course of teaching and learning, and teachers are encouraged to do this. A comprehensive assessment plan is viewed as being integral with teaching, learning and course organization. For further information, see the IB *Programme standards and practices* document.

The approach to assessment used by the IB is criterion-related, not norm-referenced. This approach to assessment judges students' work by their performance in relation to identified levels of attainment, not in relation to the work of other students. For further information on assessment within the DP, please refer to the publication *Diploma Programme assessment: Principles and practice*.

To support teachers in the planning, delivery and assessment of the DP courses, a variety of resources can be found on the DP film subject website or purchased through the IB store at [store.ibo.org](https://store.ibo.org).

Teachers are free to decide the order in which students undertake the assessment tasks; however, it should be noted that the submission deadline for internal assessment tasks (20 April/20 November) falls before the deadline for external tasks (30 April/30 November).

## Methods of assessment

The IB uses several methods to assess work produced by students.

### Assessment criteria

Assessment criteria are used when the assessment task is open-ended. Each criterion concentrates on a particular skill that students are expected to demonstrate. An assessment objective describes what students should be able to do, and assessment criteria describe how well they should be able to do it. Using

assessment criteria allows discrimination between different tasks and encourages a variety of responses. Each criterion comprises a set of hierarchically ordered level descriptors. Each level descriptor is worth one or more marks. Each criterion is applied independently using a best-fit model. The maximum marks for each criterion may differ according to the criterion's importance. The marks awarded for each criterion are added together to give the total mark for the piece of work.

## Markbands

Markbands are a comprehensive statement of expected performance against which responses are judged. They represent a single holistic criterion divided into level descriptors. Each level descriptor corresponds to a range of marks to differentiate student performance. A best-fit approach is used to ascertain which particular mark to use from the possible range for each level descriptor.

## Inclusive assessment arrangements

Inclusive assessment arrangements are available for candidates with assessment access requirements. These arrangements enable candidates with diverse needs to access the examinations and demonstrate their knowledge and understanding of the constructs being assessed.

The IB document *Candidates with assessment access requirements* provides details on all the inclusive assessment arrangements available to candidates with learning support requirements. The IB document *Learning diversity and inclusion in IB programmes* outlines the position of the IB with regard to candidates with diverse learning needs in the IB programmes. For candidates affected by adverse circumstances, the IB documents *General regulations: Diploma Programme* and *Diploma Programme Assessment procedures* provide details on access consideration.

## Responsibilities of the school

The school is required to ensure that equal access arrangements and reasonable adjustments are provided to candidates with learning support requirements that are in line with the IB documents *Candidates with assessment access requirements* and *Learning diversity and inclusion in IB programmes*.

# Assessment overview

## SL and HL

Second edition, first assessment 2023

	External/ Internal	SL	HL
<p><b>Film portfolio</b></p> <p>Students at SL and HL undertake a variety of film-making exercises in three <b>film production roles</b>, led by clearly defined <b>filmmaker intentions</b>. They acquire and develop practical skills and techniques through participation in film exercises, experiments and the creation of at least one completed film.</p> <p>Students submit the following.</p> <ol style="list-style-type: none"> <li>Portfolio pages (9 pages maximum: 3 pages maximum per <b>film production role</b>) and a list of all sources used.</li> <li>A film reel (9 minutes maximum: 3 minutes maximum per <b>film production role</b>, including one completed film).</li> </ol>	Internal	40%	25%
<p><b>Textual analysis</b></p> <p>Students at SL and HL demonstrate their knowledge and understanding of how meaning is constructed in film. They do this through a written analysis of a prescribed film text based on a chosen extract (lasting no more than five minutes) from that film. Students consider the <b>cultural context</b> of the film and a variety of <b>film elements</b>.</p> <p>Students submit the following.</p> <ol style="list-style-type: none"> <li>A textual analysis (1,750 words maximum) and a list of all sources used.</li> </ol>	External	30%	20%
<p><b>Comparative study</b></p> <p>Students at SL and HL carry out research into a chosen area of <b>film focus</b>, identifying and comparing two films from within that area and presenting their discoveries as a recorded multimedia comparative study.</p> <p>Students submit the following.</p> <ol style="list-style-type: none"> <li>A recorded multimedia comparative study (10 minutes maximum).</li> <li>A list of all sources used.</li> </ol>	External	30%	20%

	External/ Internal	SL	HL
<b>Collaborative film project (HL only)</b> Bringing together all they have encountered during the film course, students at HL work collaboratively in a <b>core production team</b> to plan and create an original completed film. Students submit the following. a. A completed film (7 minutes maximum). b. A project report (2,000 words maximum) and a list of all sources used.	External		35%
		<b>100%</b>	<b>100%</b>

# Internal assessment

## Purpose of internal assessment

Internal assessment is an integral part of the course and is compulsory for both SL and HL students. It enables students to demonstrate the application of their skills and knowledge, and to pursue their personal interests, without the time limitations and other constraints that are associated with written examinations. The internal assessment should, as far as possible, be woven into normal classroom teaching and not be a separate activity conducted after a course has been taught.

The internal assessment requirements at SL and HL are the same. Both SL and HL students complete the film portfolio.

## Guidance and authenticity

The film portfolio (SL and HL) submitted for internal assessment must be the student's own work. The teacher should play an important role during both the planning stage and the period when the student is working on the internally assessed work. It is the responsibility of the teacher to ensure that students are familiar with:

- the requirements of the type of work to be internally assessed
- the assessment criteria; students must understand that the work submitted for assessment must address these criteria effectively.

Teachers and students must discuss the internally assessed work. Students should be encouraged to initiate discussions with the teacher to obtain advice and information, and students must not be penalized for seeking guidance. As part of the learning process, teachers should read and give advice to students on one draft of the work. The teacher should provide oral or written advice on how the work could be improved, but not edit the draft. The next version handed to the teacher must be the final version for submission.

It is the responsibility of teachers to ensure that all students understand the basic meaning and significance of concepts that relate to academic honesty, especially authenticity and intellectual property. Teachers must ensure that all student work for assessment is prepared according to the requirements and must explain clearly to students that the internally assessed work must be entirely their own. Where collaboration between students is permitted, it must be clear to all students what the difference is between collaboration and collusion.

All work submitted to the IB for moderation or assessment must be authenticated by a teacher, and must not include any known instances of suspected or confirmed malpractice. Each student must confirm that the work is his or her authentic work and constitutes the final version of that work. Once a student has officially submitted the final version of the work it cannot be retracted. The requirement to confirm the authenticity of work applies to the work of all students, not just the sample work that will be submitted to the IB for the purpose of moderation. For further details, refer to the IB publications *Academic honesty*, *the Diploma Programme: From principles into practice* and the relevant articles in *General regulations: Diploma Programme*.

Authenticity may be checked by discussion with the student on the content of the work, and scrutiny of one or more of the following.

- The student's initial proposal
- One draft of the work
- The references cited
- The style of writing compared with work known to be that of the student
- The analysis of written work, where appropriate, by a web-based plagiarism detection service such as [www.turnitin.com](http://www.turnitin.com)

The same piece of work cannot be submitted to meet the requirements of both the internal assessment and the extended essay.

## Time allocation

Internal assessment is an integral part of the DP film course, contributing 40% of the final assessment in the SL course and 25% in the HL course. This weighting should be reflected in the time that is allocated to teaching the knowledge, skills and understanding required to undertake the work, as well as the total time allocated to carry out the work.

## Using assessment criteria for internal assessment

For internal assessment, a number of assessment criteria have been identified. Each assessment criterion has level descriptors describing specific achievement levels, together with an appropriate range of marks. The level descriptors concentrate on positive achievement, although for the lower levels failure to achieve may be included in the description.

Teachers must judge the internally assessed work at SL and at HL against the criteria using the level descriptors.

- The same assessment criteria are provided for SL and HL in the film portfolio.
- The aim is to find, for each criterion, the descriptor that conveys most accurately the level attained by the student, using the best-fit model. A best-fit approach means that compensation should be made when a piece of work matches different aspects of a criterion at different levels. The mark awarded should be one that most fairly reflects the balance of achievement against the criterion. It is not necessary for every single aspect of a level descriptor to be met for that mark to be awarded.
- When assessing a student's work, teachers should read the level descriptors for each criterion until they reach a descriptor that most appropriately describes the level of the work being assessed. If a piece of work seems to fall between two descriptors, both descriptors should be read again and the one that more appropriately describes the student's work should be chosen.
- Where there are two or more marks available within a level, teachers should award the upper marks if the student's work demonstrates the qualities described to a great extent; the work may be close to achieving marks in the level above. Teachers should award the lower marks if the student's work demonstrates the qualities described to a lesser extent; the work may be close to achieving marks in the level below.
- Only whole numbers should be recorded; partial marks (fractions and decimals) are not acceptable.
- Teachers should not think in terms of a pass or fail boundary, but should concentrate on identifying the appropriate descriptor for each assessment criterion.



- The highest level descriptors do not imply faultless performance but should be achievable by a student. Teachers should not hesitate to use the extremes if they are appropriate descriptions of the work being assessed.
- A student who attains a high achievement level in relation to one criterion will not necessarily attain high achievement levels in relation to the other criteria. Similarly, a student who attains a low achievement level for one criterion will not necessarily attain low achievement levels for the other criteria. Teachers should not assume that the overall assessment of the students will produce any particular distribution of marks.
- It is recommended that the assessment criteria be made available to students.

## Film portfolio (SL and HL)

SL 40%, HL 25%

### Introduction

Students at SL and HL undertake a variety of filmmaking exercises in a range of **film production roles** in order to fulfill defined **filmmaker intentions**. They acquire and develop practical skills and techniques through participation in film exercises, experiments and the creation of at least one completed film. Students reflect on how learning has further contributed to their understanding of **film production roles** and the extent to which their **filmmaker intentions** were fulfilled.

Each student submits a film portfolio for assessment, containing the following.

- a. Portfolio pages (9 pages maximum: 3 pages maximum per **film production role**) and a list of all sources used.
- b. A film reel (9 minutes maximum: 3 minutes maximum per **film production role**, including one completed film).

## Terminology

### Film production roles

For this assessment task, students must work in **three** discrete **film production roles** selected from the following list.

- Cinematographer
- Director
- Editor
- Sound
- Writer
- One other clearly defined **film production role** not specified above (see below).

In the majority of cases, it is expected that schools will only offer the five traditional film production roles. However, the optional “one other clearly defined **film production role**” is included here to ensure that, where teachers feel they have specific expertise or knowledge, or as new technologies emerge over time and schools become equipped with new film technologies and skills, these optional roles can be incorporated them into their film courses to further broaden the production experiences of their candidates. It is important to note that these other roles must be visually creative film production roles within the filmmaking process such as animator, art director, costume designer, production designer, production illustrator or special effects (rather than purely logistical roles, such as producer). **Film teachers are not expected to offer these optional roles as part of the core syllabus unless they have the expertise, knowledge and technology in place to support them.**

Please note: The “one other clearly defined **film production role**” may only count as ONE of the three **film production roles** selected for this assessment. The other two roles must come from the prescribed list.

### Filmmaker intentions

For this assessment task, students are required to identify specific creative intentions for their work in each chosen **film production role**. These filmmaker intentions, which are likely to arise from exposure to influences from other films and filmmakers, are intended to lead the process of practical exploration and experimentation in each **film production role** in order to help the student develop a better understanding of the role and to reach a stronger level of proficiency with the associated production skills. Therefore, the **filmmaker intentions** should be authentic and meaningful personal goals that the student is passionate about fulfilling. Filmmaker intentions need to be clearly defined and articulated and should directly link to the creative output of the specific **film production role** chosen, communicating how a student intends to make meaning for an audience on screen through their work. Students may or may not necessarily fulfill their stated **filmmaker intentions** in their production work, and they should be encouraged to reflect on the process of learning in this area.

Please note: students should be guided to set appropriately challenging goals for themselves through their **filmmaker intentions**. Narrow or unchallenging goals (such as carrying out logistical tasks or aiming to produce intentionally low-quality work, for example) will be self-penalizing for students. As such, students should invest time into researching, developing and honing their **filmmaker intentions** to ensure they are clear, focused and appropriately creative, in order to provide them with the maximum potential for success in all production work that ensues.

## Preparation process

### Creative risk-taking

This assessment task calls for students to take the lead in approaching unfamiliar situations, and to explore and develop new skills and techniques in order to make discoveries. This task goes to the heart of the IB learner profile and requires students to approach their learning with forethought, independence and a willingness to fail and try again through the IB's inquiry cycle. This is the very essence of being a risk-taker. Students are bound to come across successes and challenges in equal measure as they grapple with film production roles and the associated technologies. They should therefore be encouraged to embrace these challenges and give equal value to the areas that pushed and developed them as to the areas that come more naturally. It is important that students perceive the value of failure as part of their process of learning in this task from the outset. Students should be reminded that creative risk-taking does not allow for breaching rules regarding ethical content or the disregard of health and safety considerations.

## Assessment process

In preparation for this task, students at SL and HL must have undertaken the activities outlined within the "Exploring film production roles" section as part of the core syllabus. Students then undertake the following process for assessment.

### Inquiry

- Each student reflects on their experiences of watching, discussing and writing about films. They identify an area of interest that excites and inspires them, and develop appropriately creative and suitably challenging **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 undertakes a series of preproduction tasks, including formulating 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**.

### 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 a range of 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).
- Each student undertakes a range of experiments and explorations, demonstrating creative exploration and production skill in each chosen **film production role**. Activities may be teacher-led or student-led. Any teacher-led activities must allow room for student ownership and individual creativity. A literal remake of an existing film sequence, for example, could be considered a useful teaching activity, but could also be limiting for inclusion for assessment without adequate opportunities for student-led creative interpretation and flexibility.

### 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 evaluates 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).

## Task details

For this assessment task, students are required to work in three clearly defined **film production roles** for which they will be generating evidence for submission. Students must be made aware of the specific requirements of this task from early on in the DP film course to ensure that they make informed choices about which **film production roles** they wish to select, and to create and maintain a digital space in which to retain the clips of evidence they generate.

Students are required to define **filmmaker intentions** for each film production role.

- These intentions must be authentically identified by the student and must lead all practical production activities for this assessment task. The intentions must be clear, focused, appropriately creative and suitably challenging.
- Students should clearly identify in their portfolio pages the influences that have helped shape their **filmmaker intentions**.
- Students are expected to reflect on and evaluate the extent to which their **filmmaker intentions** have been fulfilled in their work, and the ways in which this work has further shaped their understanding of how each **film production role** contributes to effective filmmaking.

### Ethical filmmaking

As part of the collective consideration of the school, film students must be supported in maintaining an ethical perspective during their course. Schools must be vigilant to ensure that work undertaken by the student is appropriate for the context of the school and the age of the students.

Student work for this assessment task must not:

- damage the environment
- glamorize the taking of drugs
- inappropriately reference socially taboo subjects
- incite or condone intolerance or hatred of others
- include excessive or gratuitous violence
- make reference to, or represent, explicit sexual activity.

In this task, the moderator is particularly interested in 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. They are also looking for evidence of:

- 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**.

Please note: No element of the work submitted for this assessment may appear in any other DP film assessment (including the HL collaborative film project task).

### Gathering evidence for assessment

During the two-year course, students must participate in a variety of original production activities in their three chosen **film production roles** in order to generate numerous clips of evidence for this task. This evidence may take the form of the following types of film material.

Evidence	Description
Exercises and experiments	These are the best clips from film exercises or experimental activities that demonstrate proficiency in the production skills appropriate to each film production role. The activities might have been initiated for the sake of training, the improvement of skills or the discovery of something previously unrealized. They may be undertaken without necessarily intending to create a completed film or a finished product to be seen by an audience and can be teacher-led or initiated by the student, as long as there is sufficient opportunity for creative exploration and student ownership.
Completed films and excerpts	These are completed projects that have all technical parts or elements in place and are intended as either fully completed films or as excerpts from completed films that are suitable for screening to an audience. As part of this assessment task, students must submit at least one completed film (3 minutes in length maximum) on which they have worked in one film production role. Completed films submitted for assessment must not include credits, in order to ensure student anonymity. The creation of completed films must not be teacher-led.

### 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. Professionals or students from other schools may not be part of the production team.

**Important:** there must not be any duplication of **film production roles** within a production team. That is, there should be only one cinematographer, only one director, and so on, in each group.

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; however, teachers must ensure that all of the appropriate safeguarding measures (as defined by the individual school) have been taken when students are working with other adults.

Please note: No part of the work undertaken in this project can be used for the collaborative film project assessment task.

## Structuring the portfolio pages

The portfolio pages should present an edited collection of key learning experiences intended to showcase the filmmaker's intentions, approach, planning work and development of skills in a variety of **film production roles**.

The portfolio pages (9 pages maximum: 3 pages maximum per **film production role**) provide documentary evidence of the student's work in each of the three roles undertaken during the task. They should clearly articulate and provide evidence of the following processes.

- **Inquiry:** the process of shaping their **filmmaker intentions** for each **film production role** in response to the knowledge, insights and perspectives gained from research, including the conventions, techniques, processes and responsibilities associated with each role. This also includes the significant influences encountered during the film course and the student's overarching expectations for their production work.
- **Action:** the process of acquiring, applying and developing skills in each **film production role**, and an account of their practical experiments, exercises and discoveries.
- **Reflection:** The student's reflection and evaluation on how the process of grappling with challenges, experiences of success and the extent to which they have fulfilled their filmmaker intentions, led to a deeper knowledge and understanding of each film production role.

The portfolio pages should contain a balance between written work and visual evidence, and are likely to consist of annotated extracts from the student's planning documentation (including excerpts from scripts, storyboards and planning notes). The layout and word count for the portfolio pages are intentionally not prescribed for this task in order to provide students with creative freedom in determining how best to present their explorations and findings.

The portfolio pages should contain a table of contents and a list of the clips submitted to evidence each specific **film production role** (providing the timecode and a very brief description for each clip on the film reel). These are excluded from the overall page count, as is the list of all sources used.

## Supporting visual evidence

Students are encouraged to use diagrams, floor plans, images, sketches, screen-grabs or visuals that are relevant to their chosen **film production role** in their portfolio pages. They may also include their own photographs and images, as necessary, ensuring they are of an appropriate quality. All visual evidence must directly link to the student's developing understanding of each **film production role** and must be clearly labelled and appropriately referenced to acknowledge the source, following the protocol of the referencing style chosen by the school.

## Preparing the work for submission

The portfolio pages are assessed on screen and students must ensure that their work is clear and legible when presented in a digital, on-screen format. The work should be created using a common page size (A4 or US Letter) and be typed in a legible sans serif 12-point font. The portfolio pages may contain legible handwriting.

The film portfolio must not be labelled with the student's name or include any credits in order to ensure anonymity in the marking process.

### Structuring the film reel

Students are required to select clips of evidence from their gathered film production work in order to assemble a film reel for assessment. **The film reel is submitted to the IB as one single video file.** It must contain three chapters (one for each discrete **film production role**) and be structured as follows.

Film reel		
Film production role 1	Film production role 2	Film production role 3
Black slate (10 seconds)	Black slate (10 seconds)	Black slate (10 seconds)
1–6 clips of evidence	1–6 clips of evidence	1 completed film (without credits)
Best evidence from exercises, experiments, completed films or excerpts in the role	Best evidence from exercises, experiments, completed films or excerpts in the role	
3 minutes maximum (excluding black slate)	3 minutes maximum (excluding black slate)	3 minutes maximum (excluding black slate)

Students are strongly encouraged to submit multiple clips of evidence for **film production roles** 1 and 2, as long as the combined material for each role does not exceed 3 minutes maximum. The recommended minimum length of each clip is 30 seconds. Students must submit a completed film (without credits) for **film production role** 3.

Teachers should remind students that the clips of evidence submitted in the film reel should represent the best work in each selected **film production role** and that the work will be judged on how it best fulfills the assessment criteria for the task. Materials submitted that do not provide sufficient evidence of skill in the selected production role will result in a compromised mark for that role.

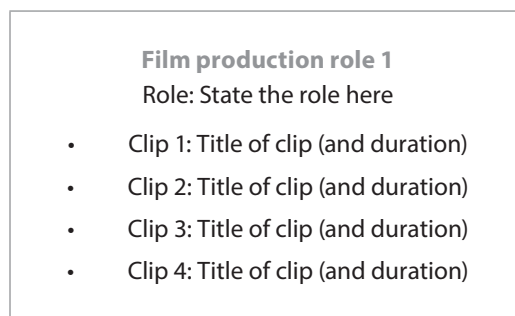
**Please note:** there is a tension between the creative risk-taking encouraged in the taught syllabus (Exploring film production roles) and the need for proficiency to be demonstrated in each **film production role** within the film portfolio assessment task.

When selecting clips of evidence for their film reel, students may choose to include rough experimental work completed during the course in order to demonstrate where they began with their exploration of the chosen role. However, this evidence should also be accompanied by clips that also demonstrate how students successfully resolved problems or overcame challenges encountered while developing their skills in that role. These “resolved” clips of evidence should showcase their best work as it developed during the course. Resolved work may include evidence from reshoots, retakes, re-edits, rewrites or other filmed attempts that demonstrate deliberate and considered strategies to overcome challenges associated with a specific role in order to develop proficient skills and techniques.

Alternatively, students may choose to submit only resolved or honed clips of evidence within the film reel. Both approaches are equally acceptable in order to present the best evidence for each **film production role**.

## Black slate

The film reel must be structured using a 10-second black slate (excluded from the total time limit), which is placed before each of the three **film production roles** in order to identify each clip of evidence submitted per role and the length of each clip.



**Figure 3**

*An example of the layout for the black slate*

## Use of non-original materials in the film reel

Students are expected to be the creators of the vast majority of audio-visual materials submitted for the film portfolio assessment task. Students are, however, where deemed necessary by their filmmaker intentions, permitted to submit some non-original materials within their film reels to accompany their own original work.

### Defining non-original materials

Non-original materials are defined as any **audio, visual or written** materials that are not originally created by the DP film student themselves, or that are not created through collaboration with other students in the school. Non-original materials include material that is deemed to be copyright, Creative Commons, copyright-free, royalty-free, and so on.

### Acknowledging the use of non-original material

In the film portfolio, non-original materials may be used within a student's chosen film production role and/or used outside of their chosen film production role.

All non-original materials used in a student's film reel must be appropriately acknowledged, following the protocol of the referencing style chosen by the school. Any non-original materials that are not recorded in the submitted list of sources will be treated as a potential breach of academic honesty regulations and will be investigated by the IB. This may result in a penalty being imposed by the IB final award committee.

Students choosing to use non-original materials within a specific film production role must explain how the non-original materials have been **creatively integrated** into their work in the body of the portfolio pages.

### Creative integration

Creative integration refers to the selection, curation, manipulation, and/or alteration of the non-original materials, in order to effectively adjust and/or incorporate the materials into the film reel. The inclusion of non-original materials in the film portfolio is intended to help to support the effectiveness of the student's own original work, in line with their filmmaker intentions. Non-original materials must not be used as a substitute for student creativity. Thus, any decision to incorporate non-original material within a chosen film production role must be clearly linked to filmmaker intentions, and the explanation of how the materials have been creatively integrated is likely to include consideration of how and why these materials were required, the methods, techniques and/or processes undertaken to integrate them, and the ways in which these have helped fulfill the stated filmmaker intentions.



### Limiting the use of non-original material

While there is no defined limit on the amount of non-original material a student may use in a submitted film reel, students are strongly reminded that assessors expect the majority of audio-visual materials to be created by the students themselves, and the over use of non-original material in the film reel is likely to be self-penalizing. Likewise, the explanations required in the portfolio pages for the excessive use of non-original material are likely to limit the discussion of other important matters related to a student's creative choices and their overarching filmmaker intentions.

**Please note:** Submitted materials that include non-original materials within a chosen film production role that lack creative integration into the student's own work may be self-penalizing in criterion B. See below for further guidance.

### Non-original materials that are within the scope of a film production role

The following table provides examples of non-original materials that would be considered to be within the scope of a chosen film production role. Students choosing to use non-original materials when working in these roles must also explain how the non-original materials have been **creatively integrated** into their work in the body of the portfolio pages. Students who are not being assessed for these specific roles are free to use non-original materials, without evaluating their use, so long as they are appropriately referenced in the submitted list of sources. Please note this list is not exhaustive and there may be other materials that may reasonably be considered within the scope of a role.

#### Cinematographer

- Existing computer-generated images
- Existing footage from animations, video games or online content (including screen grabs)
- Existing images that are used for backdrops, overlays or settings
- Existing moving image footage
- Existing news and other TV footage
- Existing still images
- Existing stock, library or archive footage
- Moving image overlays

#### Director

- Documentary footage and archive materials
- Existing footage from animations, video games or online content (including screen grabs)
- Existing moving image footage, still images, stock, library or archive footage, news and other TV footage, computer-generated images
- Existing music from original recordings
- Existing music that is re-recorded
- Existing situational and background materials (*mise-en-scène*), such as in-shot photographs, background TV images and sounds
- Inspirations from existing materials that follow a scene by scene development
- Re-creation activities that mimic or reference existing films

Editor
<ul style="list-style-type: none"> <li>Existing editing templates</li> <li>Existing idents, logos and branding sequences (excluding in-shot situational branding)</li> <li>Existing music from original recordings</li> <li>Existing music that is re-recorded</li> <li>Existing sequences of previously edited footage</li> <li>Existing title sequences or templates</li> <li>Unadapted colour-grading templates</li> </ul>
Sound
<ul style="list-style-type: none"> <li>Existing foley recordings</li> <li>Existing music from original recordings</li> <li>Existing music that is re-recorded</li> <li>Existing sound effect recordings</li> </ul>
Writer
<ul style="list-style-type: none"> <li>Inspirations and materials that are directly lifted from other films, including scenes that are replicated in terms of dialogue or set-up</li> <li>Adaptations of existing works</li> <li>Existing dialogue</li> <li>Existing poetry, quotations or materials from publications</li> <li>Quotations from existing scripts</li> <li>Reverse-engineered scenes</li> </ul>

### Example

Specific film production role chosen for assessment by a student	Non-original materials included in the student's film reel	Should the student reference the non-original materials in the list of sources?	Should the student explain in the portfolio pages how the non-original materials have been creatively integrated?
Sound role	Sound effects	Yes	Yes—the use of existing sound effects falls <b>within</b> the role of sound.
	Film footage	Yes	No—the use of existing film footage falls <b>outside</b> the role of sound.

When supporting students with this internal assessment task, teachers are required to authenticate that the student has appropriately referenced the use of any non-original materials in the portfolio pages and acknowledge this on the form 6/FCAF.

## Academic honesty

All sources must be acknowledged following the protocol of the standard referencing style chosen by the school.

- If a student uses work, ideas or images belonging to another person when writing up the film portfolio pages, the student must acknowledge the source in a consistent manner.
- A student's 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 role of the teacher

Teachers must ensure that their students are appropriately prepared for the demands of this task through the careful planning and delivery of the "Exploring film production roles" core syllabus area. Only specific elements of this task may be teacher-led, and students should be made fully aware of the assessment criteria against which their work will be judged. **Exercises and experiments that are led by the teacher must still demonstrate student initiative and voice.** The teacher should stress the importance of risk-taking, trial and error, and the value of failure in developing the skills required for the film portfolio.

Teachers are required to meet with students at each stage of inquiry, action and reflection to discuss the progress made to date, and to verify the authenticity of the coursework being created by each student. The key outcomes of these one-to-one interactions, which might be formal meetings and/or informal discussions in the classroom, must be summarized by the teacher on the DP film *Coursework authentication form* (6/FCAF), which is submitted to the IB as part of the upload of assessment material.

While students are working on this assessment task, the teacher should:

- discuss with each student their **filmmaker intentions**, influences, exploration with techniques, as well as ethical considerations and the age-appropriateness of the subject matter
- ensure that students work in three separate roles over the duration of the two-year course
- assist with sourcing and maintaining the necessary technical hardware and software to enable students to effectively work in a variety of **film production roles** and to facilitate the student's assembly of their film portfolio. It is important that the submitted exercises, experiments, completed films and excerpts from completed films and accompanying portfolio pages are the student's own choice and offer the opportunity for creative exploration
- remind students that their work will be assessed on how it best fulfills the assessment criteria for the task, and not judged on how many clips or portfolio pages are submitted
- ensure each student acknowledges all sources used throughout the film portfolio and includes them in the list of sources (which is excluded from the page count)
- give feedback on **one** draft of the film portfolio
- meet with students at each stage of inquiry, action and reflection to discuss the progress made to date and to verify the authenticity of the work being created by each student
- authenticate the completed film portfolio and provide comments on each student's submission to assist with moderation.

## Formal requirements of the task

Each student submits a film portfolio for assessment, containing the following.

- Portfolio pages (9 pages maximum: 3 pages per **film production role**) and a list of all sources used.
- A film reel (9 minutes maximum: 3 minutes maximum per **film production role**).

The procedure for submitting the assessment materials can be found in Diploma Programme *Assessment procedures*.

Students should be informed that where the submitted materials exceed the maximum page and time limits for each **film production role** within the film portfolio, moderators will only assess the work that falls within the prescribed limits. Submitted work must not contain any appendices as these will not be read by moderators.

## Internal assessment criteria—SL and HL

### Summary

Film portfolio		Marks	Total
Role 1 criterion A	Portfolio pages	4	24
Role 1 criterion B	Film reel	4	
Role 2 criterion A	Portfolio pages	4	
Role 2 criterion B	Film reel	4	
Role 3 criterion A	Portfolio pages	4	
Role 3 criterion B	Film reel	4	

### Criteria

Please note: Each of these criteria will be applied three times—once for each of the film production roles being assessed.

## 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**?

In instances where the submitted work contains non-original materials that are within the scope of the chosen role, students must include an explanation of how they have creatively integrated any non-original materials they have used to be able to achieve a mark above 2.

Mark	Descriptor	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1	<ul style="list-style-type: none"> <li>Led by undefined, weak or inappropriate filmmaker intentions, 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 <b>film production role</b> is inaccurate, irrelevant or unclear.</li> </ul>	<b>Limited</b> Irrelevant Simplistic Superficial
2	<ul style="list-style-type: none"> <li>Led by clearly defined and appropriately creative filmmaker intentions, the portfolio pages and supporting evidence provide a description of how the student's research, creative explorations and production work contributed to a mostly relevant or appropriate understanding of the specific <b>film production role</b>.</li> </ul>	<b>Adequate</b> Attempted Underdeveloped Uneven
3	<ul style="list-style-type: none"> <li>Led by clearly defined and appropriately creative filmmaker intentions, the portfolio pages and supporting evidence provide a detailed and informative explanation of how the student's research, creative explorations and production work contributed to an accurate and relevant understanding of the specific <b>film production role</b>. The work appropriately addresses how any non-original materials have been creatively adapted, as necessary.</li> </ul>	<b>Good</b> Accurate Focused Relevant
4	<ul style="list-style-type: none"> <li>Led by clearly defined and appropriately creative filmmaker intentions, the portfolio pages and supporting evidence provide a compelling and discerning evaluation of how the student's research, creative explorations and production work contributed to a highly appropriate understanding of the specific <b>film production role</b>. The work appropriately addresses how any non-original materials have been creatively adapted, as necessary.</li> </ul>	<b>Excellent</b> Discerning Insightful Thorough

## 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	<ul style="list-style-type: none"> <li>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 <b>film production role</b>. The student's use of skills, techniques and/or approaches are rudimentary and the results are ineffective.</li> </ul>	<b>Limited</b> Irrelevant Simplistic Superficial
2	<ul style="list-style-type: none"> <li>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 <b>film production role</b>. Some relevant skills, techniques and/or approaches are applied, but these are underdeveloped.</li> </ul>	<b>Adequate</b> Attempted Underdeveloped Uneven
3	<ul style="list-style-type: none"> <li>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 <b>film production role</b>. Relevant skills, techniques and/or approaches are applied in a clear and suitable manner.</li> </ul>	<b>Good</b> Accurate Focused Relevant
4	<ul style="list-style-type: none"> <li>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 <b>film production role</b>. Relevant skills, techniques and/or approaches are applied in a highly effective manner.</li> </ul>	<b>Excellent</b> Discerning Insightful Thorough

# External assessment

## Textual analysis (SL and HL)

SL 30%, HL 20%

### Introduction

Students at both SL and HL demonstrate their knowledge and understanding of how meaning is constructed in film. They do this through a written analysis of a prescribed film text, based on a chosen extract (lasting no more than five minutes) from that film. Students consider the **cultural context** of the film and a variety of **film elements** in their analysis, which is written using appropriate film vocabulary.

Each student submits the following for assessment.

- a. A written textual analysis (1,750 words maximum) and a list of all sources used.

#### Terminology

##### Cultural context

For this assessment task, **cultural context** involves consideration of some of the following factors, some of which may be blended (such as socio-economic factors). Cultural context can relate to the time period depicted in the film and/or the time period of the film's production, as appropriate.

- Economic
- Geographical
- Historical
- Institutional
- Political
- Social
- Technological

##### Film elements

For this assessment task, **film elements** may include, but are not limited to, the following.

- Cinematography (such as camera placement, colour, composition, exposure, framing, focus scale, movement, shot type, and so on)
- Critical response and reception
- Editing (such as continuity, cut, dissolve, match, montage, pace, transition, and so on)
- Filmmakers' influences, intentions and vision
- Genre, codes and conventions
- *Mise-en-scène* (such as acting and figure behaviour, art direction, costume and make up, décor, lighting, set and setting, space, and so on)
- Motifs, symbols and themes
- Narrative structure
- Sound (such as dialogue, sound editing, sound effects and Foley, soundtrack and music or score, diegetic and non-diegetic, and so on)

## Preparation process

### Selecting a film text

- The IB releases a prescribed list of 10 films each year in the September edition of the DP *Coordinators notes*.
- The list is valid for two years for each individual year group of students.
- Teachers select three to five film texts from the prescribed list for each DP film class they teach. Teachers must ensure that the films they select are not studied in class at any point during the two-year course, so it is advised that teachers familiarize themselves with the list as soon as it is released and make any necessary adjustments to their planning.
- Teachers share the titles of the three to five selected film texts with their students **one month** before the task is due to be submitted to the teacher. While the selected film texts cannot be studied in depth in class, a collective screening of the selected films is considered an appropriate way of ensuring that students have access to the films and to enable them to make their final choices.
- Each student chooses one film text from those selected by the teacher before undertaking the process for assessment outlined below. The chosen film text must not have been previously studied by the student and, once selected, the chosen film text cannot be used by the student in any other assessment task for the DP film course or the extended essay.

## Assessment process

In preparation for this task, students at SL and HL must have undertaken the activities outlined within the “Reading film” section as part of the core syllabus. Students then undertake the following process for assessment.

### 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.

### 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.

### Reflection

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



## Task details

The textual analysis (1,750 words maximum) is intended to be a formalist exercise rather than a thesis-driven essay. The focus of the work should be on how meaning is conveyed through the use of **film elements** in the chosen film text, with consideration of the **cultural context** of the film and communicated through the use of relevant and accurate film vocabulary common to the study of film and appropriate for film analysis.

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, making reference to relevant research that relates to the selected film and comes from appropriate sources
- how the chosen extract from the film makes use of **film elements** to convey meaning in the chosen film. This work is supported by the appropriate use of relevant film vocabulary
- how the cultural context of the film and a selection of identified **film elements** in the selected extract relate to each other
- how identified **film elements** in the selected extract relate to the chosen film text as a whole. This might also feasibly include, where appropriate, relationships to other film texts.

Students should begin the textual analysis by clearly stating the film text they have chosen, the extract they will be analysing and the specific **film elements** they are going to discuss.

The textual analysis should be structured to reflect the balance demonstrated by the weighting of each assessment criterion.

The list of all sources used is excluded from the textual analysis word limit.

## Supporting visual material

Students may use carefully selected and relevant illustrations such as screen-grabs, visuals or annotated diagrams to support their analysis of the chosen film text. Screen-grabs from the chosen film are permitted in this assessment task, as long as the images are clearly referenced and the work is not distributed outside the IB. All supporting visual material must be clearly labelled and appropriately referenced to acknowledge the source, following the protocol of the referencing style chosen by the school. The labels, which are excluded from the final word limit of the textual analysis, 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.

## Preparing the work for submission

The textual analysis should adopt a formal, academic register and may be written in the first person, reflecting the student's personal opinion and reaction, where appropriate.

The finished textual analysis will be submitted online and students must ensure that their work is clear and legible when presented in a digital, on-screen format. The textual analysis should be constructed using a common page size (A4 or US Letter) and be typed in a legible sans serif 12-point font. Students must state the number of words used at the end of the textual analysis.

The textual analysis must not be labelled with the student's name in order to ensure anonymity in the marking process.

### Academic honesty and in-text citation

All sources must be acknowledged following the protocol of the referencing style chosen by the school.

- If a student uses work, ideas or images belonging to another person in the textual analysis, the student must acknowledge the source as an in-text citation.
- Students must also submit a separate list of these sources using a standard style of referencing in a consistent manner.
- A student's failure to appropriately 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.

Further information about citations can be found in the IB's *Effective citing and referencing* guide.

### The role of the teacher

Teachers must ensure that their students are appropriately prepared for the demands of this task through the careful planning and delivery of the "Reading film" core syllabus areas.

Teachers are required to meet with students at each stage of inquiry, action and reflection to discuss the progress made to date, and to verify the authenticity of the coursework being created by each student. The key outcomes of these one-to-one interactions, which might be formal meetings and/or informal discussions in the classroom, must be summarized by the teacher on the DP film *Coursework authentication form* (6/FCAF), which is submitted to the IB as part of the upload of assessment material.

The teacher should also:

- ensure that the selected film has not been studied by the student before and that it is not used in any other assessment task for the DP film course or the extended essay
- ensure that students acknowledge all sources used, reference them as in-text citations appropriately throughout the textual analysis and include them in the list of sources (which is excluded from the word limit)
- give feedback on **one** draft of the written textual analysis. Please note that the drafting and redrafting of the textual analysis in response to teacher feedback is not permitted
- make students aware that the relative weights of the marks for each criterion (8/12/8) should be used as an approximate guide for how much attention should be devoted to the requirements of each criterion
- encourage each student to reflect on their learning and experiences associated with this task.

### Formal requirements of the task

Each student submits the following for assessment.

- a. A written textual analysis (1,750 words maximum) and a list of all sources used.

The procedure for submitting the assessment materials can be found in *Diploma Programme Assessment procedures*.

Students should be informed that where the submitted materials exceed the maximum word limit for the textual analysis, examiners will only assess the work that falls within the prescribed limits. Submitted work must not contain any appendices as these will not be read by examiners.

## External assessment criteria—SL and HL

### Summary

Textual analysis (SL and HL)		Marks	Total
A	Cultural context	8	28
B	Film elements	12	
C	Relationships within the film text	8	

### Criteria

#### A. Cultural context

Evidence: Textual analysis and sources.

- With reference to research from appropriate sources, to what extent does the student demonstrate an understanding of the **cultural context** of the film text?

Mark	Descriptor	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1–2	<ul style="list-style-type: none"> <li>Referencing few appropriate or relevant sources, the student demonstrates little or no understanding of the identified <b>cultural context</b> of the chosen film.</li> </ul>	<b>Limited</b> Irrelevant Simplistic Superficial
3–4	<ul style="list-style-type: none"> <li>Referencing some appropriate or relevant sources, the student demonstrates some understanding of the identified <b>cultural context</b> of the chosen film, but this is underdeveloped.</li> </ul>	<b>Adequate</b> Attempted Underdeveloped Uneven
5–6	<ul style="list-style-type: none"> <li>Referencing appropriate and relevant sources, the student demonstrates a clear and appropriate understanding of the identified <b>cultural context</b> of the chosen film.</li> </ul>	<b>Good</b> Accurate Focused Relevant
7–8	<ul style="list-style-type: none"> <li>Referencing highly appropriate sources that add to the perspectives explored in the work, the student demonstrates an effective and highly appropriate understanding of the identified <b>cultural context</b> of the chosen film.</li> </ul>	<b>Excellent</b> Discerning Insightful Thorough

## B. Film elements

Evidence: Textual analysis and sources.

- To what extent does the student evaluate how the extract makes use of **film elements** to convey meaning in the chosen film?
- To what extent does the student support their observations with the appropriate use of relevant film vocabulary?

Mark	Descriptor	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1–3	<ul style="list-style-type: none"> <li>• The student lists the ways in which the extract uses the identified <b>film elements</b> to convey meaning. The work is limited in scope and contains mainly irrelevant or superfluous information.</li> <li>• The student demonstrates little or no appropriate use of relevant film vocabulary.</li> </ul>	<b>Limited</b> Irrelevant Simplistic Superficial
4–6	<ul style="list-style-type: none"> <li>• The student outlines the ways in which the extract uses the identified <b>film elements</b> to convey meaning. The work is more descriptive than analytical.</li> <li>• The student demonstrates some appropriate use of relevant film vocabulary.</li> </ul>	<b>Adequate</b> Attempted Underdeveloped Uneven
7–9	<ul style="list-style-type: none"> <li>• The student explains the ways in which the extract uses the identified <b>film elements</b> to convey meaning. The work is accurate.</li> <li>• The student demonstrates clear and appropriate use of relevant film vocabulary.</li> </ul>	<b>Good</b> Accurate Focused Relevant
10–12	<ul style="list-style-type: none"> <li>• The student evaluates the ways in which the extract uses the identified <b>film elements</b> to convey meaning. The work is detailed, accurate and relevant.</li> <li>• The student demonstrates compelling and effective use of relevant film vocabulary.</li> </ul>	<b>Excellent</b> Discerning Insightful Thorough

### C. Relationships within the film text

Evidence: Textual analysis and sources.

- To what extent does the student demonstrate an understanding of the ways in which the **cultural context** of the film and a selection of the identified **film elements** relate to each other?
- To what extent does the student demonstrate an understanding of the ways in which a selection of the identified **film elements** relate to the chosen film text as a whole (this might also feasibly include, where appropriate, relationships to other film texts)?

Mark	Descriptor	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1–2	<ul style="list-style-type: none"> <li>• The student demonstrates little or no understanding of how the <b>cultural context</b> and a selection of the identified <b>film elements</b> in the extract relate to each other.</li> <li>• The student demonstrates little or no understanding of how a selection of the identified <b>film elements</b> in the extract relate to the chosen film text as a whole.</li> </ul>	<b>Limited</b> Irrelevant Simplistic Superficial
3–4	<ul style="list-style-type: none"> <li>• The student demonstrates some understanding of how the <b>cultural context</b> and a selection of the identified <b>film elements</b> in the extract relate to each other, but this is underdeveloped.</li> <li>• The student demonstrates some understanding of how the identified <b>film elements</b> relate to the chosen film text as a whole, but this is underdeveloped.</li> </ul>	<b>Adequate</b> Attempted Underdeveloped Uneven
5–6	<ul style="list-style-type: none"> <li>• The student demonstrates a clear and appropriate understanding of how the <b>cultural context</b> and a selection of the identified <b>film elements</b> in the extract relate to each other.</li> <li>• The student demonstrates a clear and appropriate understanding of how the identified <b>film elements</b> relate to the chosen film text as a whole.</li> </ul>	<b>Good</b> Accurate Focused Relevant
7–8	<ul style="list-style-type: none"> <li>• The student demonstrates an effective and highly appropriate understanding of how the <b>cultural context</b> and a selection of the identified <b>film elements</b> in the extract relate to each other.</li> <li>• The student demonstrates an effective and highly appropriate understanding of how the identified <b>film elements</b> relate to the chosen film text as a whole.</li> </ul>	<b>Excellent</b> Discerning Insightful Thorough

## Comparative study (SL and HL)

SL 30%, HL 20%

### Introduction

Students at SL and HL carry out research into a chosen area of **film focus**, identifying and comparing two films from within that area and presenting their discoveries as a recorded multimedia comparative study.

Each student submits the following for assessment.

- a. A recorded multimedia comparative study (10 minutes maximum).
- b. A list of all sources used.

#### Terminology

##### Film focus

For this task, students select an area of **film focus** that interests and excites them from one of the following.

- Film movements (such as French New Wave, German expressionism, Third Cinema, and so on)
- Film genre and film style (such as film noir, romantic comedy, science fiction, Western, and so on)
- Film theory (such as auteur theory, feminist film theory, Marxist film theory, and so on)

##### Cultural context

For this assessment task, **cultural context** involves consideration of some of the following factors, some of which may be blended (such as socio-economic factors). Cultural context can relate to the time period depicted in the film and/or the time period of the film's production, as appropriate.

- Economic
- Geographical
- Historical
- Institutional
- Political
- Social
- Technological

### Preparation process

The early stages of this task require students to carry out research into film concepts, theories, practices and ideas that interest and excite them, and that will ensure maximum potential for meeting the needs of the assessment task criteria. From this research, they identify the **task components** for a recorded multimedia comparative study.

## Terminology

### Task components

For this assessment task, each student identifies, selects and researches each of the following **task components**.

1. One area of **film focus** (from the list above).
2. Two films for comparison from within the chosen area of **film focus**, one of which originates from a contrasting time (historical) or space (geographical) to the personal context of the student, and the other film identified for comparison must arise from a contrasting **cultural context** to the first film. Students are required to select films they have not previously studied in depth. The selected films cannot come from the prescribed list of film texts provided for the textual analysis assessment task and, once selected, the films cannot be used by the student in any other assessment task for the DP film course or the extended essay.
3. A clearly defined topic for a recorded multimedia comparative study, which links both the selected films and the identified area of **film focus**. Each student should invest time in researching, developing and honing their topic (which in most cases is likely to be expressed in the form of a research question) to ensure it is clear, focused and concise, in order to provide them with the maximum potential for success in this task. The topic should seek to enrich the student's understanding of the chosen area of film focus and should avoid a plot-driven approach to comparison.

The assessment criteria for this task requires students to provide a strong justification for the choice of **task components** as part of the recorded multimedia comparative study, explaining the reasons why they have chosen the films, focus, and cultural context and why they are appropriate for study. This should also include the student's justification for how the films arise from contrasting **cultural contexts**.

## Assessment process

In preparation for this task, students at SL and HL must have undertaken the activities outlined within the "Contextualizing film" section as part of the core syllabus. Students then undertake the following process for assessment.

### 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. While students may find it useful to source some information from informal film fan websites they should seek to extend their research beyond casual reviews and opinions to include sources of academic criticism, film history and other scholarly analysis.
- 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.

### 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.
- The resulting work should demonstrate the student's engagement with both primary research (the viewing and analysing of significant moments in the chosen films) and secondary research (developing a balanced academic perspective), enabling the student to present a synthesis of their own research and their discoveries in terms of critical, academic, and technical research.

### Reflection

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

### Task details

The comparative study is a recorded multimedia presentation (10 minutes maximum) comprising sound and images. The selection and assembly of the material for submission is an important aspect of the task, and students should ensure that information is communicated clearly, logically and audibly in a visually appropriate manner.

In this task, the examiner is looking for evidence of the extent to which students are able to demonstrate an understanding of the following.

- 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. Students should be explicit with their justification, clearly explaining why the task components have been selected for this assessment task and why they are appropriate for study.
- 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. The work should be supported throughout with accurate and appropriate film vocabulary.
- 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.

### Recorded commentary

The comparative study must contain a recording of the student's voice throughout, introducing the study and justifying the chosen topic and selected films, as well as providing the commentary for the main body of the work. This voiced commentary may be recorded numerous times until the student is happy with the material. Students may also, if they choose, use a pre-written script (which must be the student's own work) to be read, recorded and edited into the comparative study. They may also include breaks in their recorded commentary to enable other audio-visual material included in the study to be clearly heard, and likewise should reduce the volume of audio-visual material during the recorded commentary to ensure it is entirely audible.

Please note: The student must not appear on screen at any time in the comparative study.



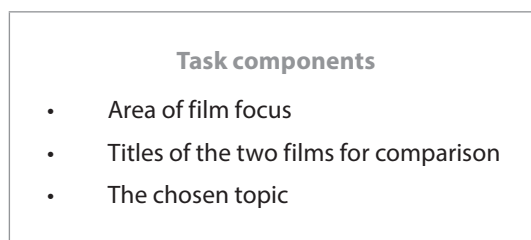
## Use of audio-visual material and copyright

On-screen text, keynote slides, still images, animations, audio recordings and carefully selected and relevant clips from the selected films are all permitted within the comparative study, where appropriate. The primary weight of audio-visual evidence must come from the two chosen films and the student's recorded voice, which should be recorded in isolation to reduce any additional background noise. While the length of film clips a student can use is not dictated, the clip length should directly match the specific point being made by the student in the recorded commentary.

- Each student must use legal copies of their two chosen films in order to extract the video or audio content for editing into the comparative study. Once the final comparative study has been submitted for assessment to the IB, each student must ensure that the extracted media files are destroyed.
- Students must be aware that their work is solely for academic purposes and that they are not permitted to share or distribute any copyright-protected content used in the comparative study outside of the IB without the express written consent of the copyright holder(s).
- Students are required to clearly reference the two chosen films in the submitted list of sources.
- It is the responsibility of the student to obtain, extract and delete any copyright materials used for this task.

## Black slate

The comparative study must begin with a 10-second black slate (included in the total time limit) that clearly states the chosen **task components** using on-screen text. The student's recorded commentary, which begins simultaneously with the black slate, should address the justification of these **task components**.



**Figure 2**

*An example black slate for the comparative study*

## Preparing the work for submission

The comparative study should adopt a formal, academic register and may be delivered in the first person, as appropriate, presenting the student's personal opinion and perspective as a film student.

The finished comparative study will be submitted online. Students must ensure that their recorded voiceover is clear and audible, and that any text is legible when viewed on screen. Overcrowded or inaudible materials may result in examiners being unable to interpret and understand the intentions of the work, which will result in the examiner being unable to reward the full scope of the work. Where appropriate, students may use subtitles to facilitate understanding.

The comparative study must not be labelled with the student's name in order to ensure anonymity in the marking process.

## Examples of possible task components

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.

Area of film focus	Film 1	Film 2	Possible topic for comparative study
Film movement: German expressionism	<i>The Cabinet of Dr. Caligari</i> (1920)	<i>Edward Scissorhands</i> (1990)	How and with what effect are specific film elements of German expressionism used within a chosen contemporary film?
Film movement: French New Wave	<i>Breathless</i> (1960)	<i>Badlands</i> (1973)	The influence of the French New Wave on New Hollywood's use of innovative film elements in its representation of youth and violence.
Film genre and film style: Black comedy	<i>No. 3</i> (1997)	<i>The Big Lebowski</i> (1998)	To what extent do "black comedy" films differ according to cultural context?
Film theory: Soviet montage	<i>Battleship Potemkin</i> (1925)	<i>Koyaanisqatsi</i> (1982)	To what extent are specific features of Soviet montage theory faithfully employed in a contemporary experimental film?

Further examples of possible **task components** can be found in the *Film teacher support material*.

## Academic honesty and on-screen citation

All sources must be acknowledged following the protocol of the referencing style chosen by the school.

- If a student uses work, ideas or images belonging to another person in the comparative study, the student must acknowledge the source as an on-screen citation during the submitted multimedia study, either as a voiced reference as part of the recorded commentary or as on-screen text.
- Students must also submit a separate list of these sources using a standard style of referencing in a consistent manner.
- A student's failure to appropriately acknowledge a source used in the recorded multimedia comparative study (as outlined in the "Use of audio-visual material and copyright" section), 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.

Further information about citations can be found in the IB's *Effective citing and referencing* guide.

## The role of the teacher

Teachers must ensure that their students are prepared for the demands of this task through the careful planning and delivery of the "Contextualizing film" core syllabus areas.

It is important for students to have exposure to a range of film movements, genres, styles and theories as part of the taught content of the DP film course in order to enable them to approach this assessment task with a broad foundation in the subject area. Teachers are reminded that films previously studied in depth may not be used by students for this assessment.

Teachers are required to meet with students at each stage of inquiry, action and reflection to discuss the progress made to date, and to verify the authenticity of the coursework being created by each student. The key outcomes of these one-to-one interactions, which might be formal meetings and/or informal discussions in the classroom, must be summarized by the teacher on the DP film *Coursework authentication form*, which is submitted to the IB as part of the upload of external assessment material.

The teacher should also:

- discuss each student's choice of **task components** (the area of **film focus**, two films and topic), encouraging them to engage with films that contrast with the student's own personal context in terms of time (historical) and space (geographical). It is important that the two selected films are authentically identified and chosen by the student and not by the teacher
- ensure that the two films chosen for comparison have not been studied by the student before and that they are not used by the student in any other assessment task for the DP film course or the extended essay
- ensure that students are equipped to carry out film research using books, online sources and other academic reference material and that they acknowledge all sources used and reference them as on-screen citations appropriately throughout the comparative study, as well as including them in the separate list of sources
- assist students with setting up the necessary technical hardware and software to enable the recording of the student's voiceover and facilitate the student's assembly of their chosen visual and audio components
- give verbal or written feedback to **one** draft version of the recorded multimedia comparative study. Please note that the drafting and redrafting of the work in response to teacher feedback is not permitted
- encourage each student to reflect on their learning and experiences associated with this task
- make students aware that the relative weights of the marks for each criterion (12/12/8) should be used as an approximate guide for how much attention should be devoted to the requirements of each criterion.

## Formal requirements of the task

Each student submits the following for assessment.

- a. A recorded multimedia comparative study (10 minutes maximum).
- b. A list of all sources used.

The procedure for submitting the assessment materials can be found in *Diploma Programme Assessment procedures*.

Students should be informed that where the submitted materials exceed the maximum time limit for the comparative study, examiners will only assess the work that falls within the prescribed limits. Materials that fall under the minimum time limit are likely to be self-penalising. Submitted work must not contain any appendices as these will not be read by examiners.

## 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	

### 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 criterion.

Mark	Descriptor	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1–3	<ul style="list-style-type: none"> <li>The student provides little or no justification for the choice of the <b>task components</b>.</li> <li>The student demonstrates little or no knowledge and understanding of the identified <b>task components</b> and the <b>cultural context</b> of the selected films.</li> <li>The student does not reference sources that are relevant or appropriate to the work.</li> </ul>	<b>Limited</b> Irrelevant Simplistic Superficial
4–6	<ul style="list-style-type: none"> <li>The student provides a justification for the choice of <b>task components</b> but this is underdeveloped.</li> <li>The student demonstrates some knowledge and understanding of the identified <b>task components</b> and the <b>cultural context</b> of the two selected films.</li> <li>The student references some sources that are mostly relevant or appropriate to the work, but these are limited.</li> </ul>	<b>Adequate</b> Attempted Underdeveloped Uneven

Mark	Descriptor	Possible characteristics
7–9	<ul style="list-style-type: none"> <li>The student provides a coherent and logical justification for the choice of task components.</li> <li>The student demonstrates a clear and appropriate knowledge and understanding of the identified <b>task components</b> and the <b>cultural context</b> of the two selected films.</li> <li>The student references a suitable range of sources that are appropriate and relevant to the work.</li> </ul>	<b>Good</b> Accurate Focused Relevant
10–12	<ul style="list-style-type: none"> <li>The student provides a credible and persuasive justification for the choice of <b>task components</b>.</li> <li>The student demonstrates an effective and highly appropriate knowledge and understanding of the identified <b>task components</b> and the <b>cultural context</b> of the two selected films.</li> <li>The student references an effective range of sources that are highly appropriate, adding to the critical perspectives explored in the work.</li> </ul>	<b>Excellent</b> Discerning Insightful Thorough

## 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?

Mark	Descriptor	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1–3	<ul style="list-style-type: none"> <li>• The student lists ways in which the two films connect to each other and to the chosen topic, making superficial observations regarding similarities and differences that are inaccurate, irrelevant or incoherent.</li> <li>• The comparative study contains little or no accurate film vocabulary.</li> </ul>	<b>Limited</b> Irrelevant Simplistic Superficial
4–6	<ul style="list-style-type: none"> <li>• The student adequately outlines how the two films connect to each other and to the chosen topic, making accurate observations regarding similarities and differences, but this work is underdeveloped.</li> <li>• The comparative study contains some accurate film vocabulary, but this is underdeveloped.</li> </ul>	<b>Adequate</b> Attempted Underdeveloped Uneven
7–9	<ul style="list-style-type: none"> <li>• The student successfully explains how the two films connect to each other and to the chosen topic, making accurate and relevant observations regarding similarities and differences.</li> <li>• The comparative study is well supported with appropriate and accurate film vocabulary.</li> </ul>	<b>Good</b> Accurate Focused Relevant
10–12	<ul style="list-style-type: none"> <li>• 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.</li> <li>• The comparative study is consistently and effectively supported with accurate film vocabulary.</li> </ul>	<b>Excellent</b> Discerning Insightful Thorough

### 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?

Mark	Descriptor	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1–2	<ul style="list-style-type: none"> <li>• The comparative study is constructed with little or no consideration of how to logically convey information. The work is limited, both in terms of audibility and supporting visuals.</li> <li>• The student focuses on one film in particular throughout the comparative study.</li> </ul>	<b>Limited</b> Irrelevant Simplistic Superficial
3–4	<ul style="list-style-type: none"> <li>• The comparative study has been constructed with some attempt to logically convey information. It is audible and makes adequate use of supporting visuals.</li> <li>• The student generally gives more consideration to one of the films in particular during the comparative study.</li> </ul>	<b>Adequate</b> Attempted Underdeveloped Uneven
5–6	<ul style="list-style-type: none"> <li>• The comparative study has been assembled to follow a clear and coherent structure. It conveys information audibly and with supporting visuals and examples that are mostly appropriate and meaningful, with some clear links to the topic being discussed.</li> <li>• The student gives fairly balanced consideration to the two films throughout the comparative study.</li> </ul>	<b>Good</b> Accurate Focused Relevant
7–8	<ul style="list-style-type: none"> <li>• The comparative study is logically 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.</li> <li>• The student gives equal consideration to the two films throughout the comparative study.</li> </ul>	<b>Excellent</b> Discerning Insightful Thorough

# Collaborative film project (HL only)

HL 35%

## Introduction

Bringing together all they have encountered during the film course (including films and filmmakers encountered, concepts and contexts explored, and skills and techniques acquired), students at HL work collaboratively to plan and create an original completed film. Students work in **core production teams** of two to four students for this project, with each individual writing a project report that justifies the creative choices made in order to convey meaning in one **film production role** and reflects on their collaborative contribution to the project.

The main focus of this task is on the nature of collaboration throughout the creative process and on the individual student's ability to support and effectively contribute to the successful realization of the group's agreed intentions.

Each student submits the following.

- a. A completed cover sheet.
- b. A completed film (7 minutes maximum).
- c. A project report (2,000 words maximum) and a list of all sources used.

### Terminology

#### Core production team

For the purposes of this assessment task, students are required to work collaboratively as part of **core production teams** of two to four students from within the school community. Students can choose to work collaboratively with other DP film students from the same class (including SL students), with students from the school who are not part of the DP film course (including film students in the year below or students who are not taking DP film) or a mix of both. The **core production team** is fully responsible for defining the scope of the original film and for ensuring that all creative and logistical aspects of pre-production, production and post-production are carried out successfully.

While each student in the group will take on one single **film production role** (defined below) it is expected that, as members of the **core production team**, each student will take on numerous other responsibilities and tasks during the project in order to support the cooperative realization of the completed film. This flexible and supportive collaboration is central to this assessment task and each student should keep a record of the nature of their collaborations. They should reflect on their approaches to team work, problem-solving, time management and conflict resolution as a member of the **core production team**, and should evaluate the successes and challenges encountered as part of the creative process.

#### Film production roles

For the purposes of this assessment task, students must take responsibility for one of the following **film production roles** (one discrete role per student in the group, with no duplication of roles in the team) for which they will be assessed.

- Cinematographer
- Director
- Editor
- Sound
- Writer

Please note: The "one other clearly defined **film production role** not specified above" that appears in the film portfolio assessment task is not available as an option for this HL task.



## Preparation process

In preparation for this task, HL students should reflect on their own personal experiences, interests and skills in film. This is essentially an audit of the experiences of the DP film course to date, and a process of identifying where each individual is at the start of the project, and what they are able to bring to the task. Students then use the outcome of this process to support the formation of the **core production teams** and the sharing of ideas in order to formulate a plan for an original film.

## Assessment process

In preparation for this task, students at HL must have undertaken the activities outlined within the “Collaboratively producing film” section of the core syllabus. Students then undertake the following process for assessment.

### 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 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**.

### 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.

### 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 fulfil 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.

## Task details

The original film created by each **core production team** should be a maximum of 7 minutes in length. The completed film submitted for assessment must not include credits, in order to ensure student anonymity.

**Please note:** 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.

In this task, the moderator is looking for evidence of the extent to which students are able to:

- 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 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.

### Ethical filmmaking

DP film students should be supported in maintaining an ethical perspective during their course. Schools must be vigilant to ensure that work undertaken by the student is appropriate for the context of the school and the age of the students.

Student work for this assessment task must not:

- damage the environment
- glamorize the taking of drugs
- inappropriately reference socially taboo subjects
- incite or condone intolerance or hatred of others
- include excessive or gratuitous violence
- make reference to, or represent, explicit sexual activity.

## Working with others

Only students from the school are permitted to be members of the core production team. These can be DP film students (including SL students) or other students from the school who are not part of the course (including film students in the year below or students who are not taking DP film), as long as the size of the **core production team** is between two and four students. Each member of the **core production team** must have one discrete **film production role** from the list provided.

Where students choose to form **core production teams** with individuals who are not part of the DP film class, teachers must ensure that they are able to regularly observe team meetings, monitor 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.

**Core production teams** are permitted to enlist the help of other people in the creation of their original films, such as production assistants, actors and crew members, so long as all key decision-making is still made by the two to four members of the **core production team**. These additional individuals (with the exception of actors) must be students from the same school. Actors may be adults or members of the wider community; however, teachers must ensure that all of the appropriate safeguarding measures (as defined by the individual school) have been taken when students are working with other adults.

Please note: No part of the work undertaken in this project can be used for the film portfolio assessment task by any HL students involved in the project. Likewise, work undertaken for the film portfolio assessment task cannot be submitted for this HL task. SL students who volunteer to be involved in the project, however, are permitted to evidence their work in a clearly defined **film production role** for assessment purposes in the film portfolio task.

### Black slate

The completed film must include a 10-second black slate (placed before the film and excluded from the total time limit) to enable the assessor to identify the title of the film, the logline (articulated in 50 words or less) and the one **film production role** taken by the student.

<p>Name of film</p> <p>Logline (articulated in 50 words or less)</p> <p>Film production role taken by the student</p>
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**Figure 4**

*An example of the layout for the black slate*

### Cover sheet

A cover sheet is provided by the IB for this task and a completed cover sheet must be submitted for each student as part of the upload materials. **Failure to submit the cover sheet will result in the work not being marked.** The cover sheet records the following information for this task.

- The number of students in the core production team and the film production roles taken.
  - A clear statement of the core production team's agreed intentions for the film (200 words or less).
  - A clear statement explaining how any music that appears in the film was created (in 200 words or less) —this statement may be collaboratively written and shared between all students in the group.
- Core production teams who decide against using music in their film must indicate this by checking the appropriate box.
- The length of the completed film.

**Please note:** By submitting the cover sheet, students certify that all audio and visual materials submitted in the completed film are entirely original and have been created by the core production team or through collaboration with other students in the school.

## Structuring the project report

The project report (2,000 words) is a written account of the student's involvement in the collaborative film project. 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.

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

Each student must include a clear statement of the **core production team's** agreed intentions for the film on the submitted cover sheet. This statement should be identical for each member of the **core production team**.

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 (even if their team's intentions were not necessarily fulfilled). Discussion is likely to evidence the student's work beyond the one chosen **film production role** and their approaches to effective group work, including (but not limited to):

- approaches to effective group work
- giving and receiving constructive feedback
- managing time
- problem-solving
- resolving conflict
- supporting others
- working flexibly, reliably and responsibly.

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.

Throughout this section of the report students should cite informative moments and examples from within the completed film to evidence their contributions and to support their reasoning.

## Supporting visual evidence

Students should use carefully selected and relevant diagrams, floor plans, images, sketches, screen-grabs or visuals considered necessary in the project report. They may also include their own photographs and images as necessary, ensuring they are of an appropriate quality. All visual evidence must be clearly labelled and appropriately referenced to acknowledge the source, following the protocol of the referencing style chosen by the school. The labels, which are excluded from the final word limit of the project report, should contain the minimum information to ensure the examiner understands the significance of the visual evidence.

Supporting visual evidence and labels must not include commentary, as this will be considered as part of the project report discussion and therefore be included in the word count.

### Preparing the work for submission

The project report is assessed on screen so students must ensure that their work is clear and legible when presented in a digital, on-screen format. The project report should be created using a common page size (A4 or US Letter) and be typed in a legible sans-serif 12-point font. The work may also contain legible handwriting.

The collaborative film project work must not be labelled with the student's name or include any credits in order to ensure anonymity in the marking process.

### Use of non-original materials in the completed film

Students are expected to be the creators of all audio-visual materials submitted for the collaborative film project assessment task. Therefore, the submitted film **must not** contain any non-original materials.

#### Defining non-original materials

Non-original materials are defined as any **audio, visual or written** materials that are not originally created by the DP film students themselves, or that are not created through collaboration with other students in the school. Non-original materials include material that is deemed to be copyright, Creative Commons, copyright-free, royalty-free, and so on.

As a differentiating standalone HL assessment task, the collaborative film project is a self-contained summative project that is designed to reward authentic collaboration, innovative problem-solving and creative meaning-making in one film production role over 90 hours. Thus, the script and all visual and audio materials contained in each completed film must be original and have been specifically created and captured for the assessment task by one or more of the DP film students participating in the core production team, or through collaboration with other students in the school.

Due to the restrictions on non-original materials, students are prohibited from creating documentaries that rely on non-original/archive footage in this assessment task.

### Use of music in the completed film

Students should be reminded that they are being assessed for one specific film production role and that the focus of their production work should be on creating meaning using the core tools and skills associated with that role. As the role of composer is outside any of the permitted film production roles for this assessment task, the inclusion or omission of music in a completed film will have a limited impact on an individual student's assessment. As such, there is no expectation for submitted films to contain any music.

#### Creating original music for a completed film

Where core production teams collaboratively agree to create and include music in their films, students will need to be creative problem-solvers in order to generate entirely original music. It is important to ensure that the examiner is fully aware of how any music used in the film was sourced and created, in line with the outlined policy.

**Please note:** Although various members of the core production team may choose to collaborate in the process of recording, producing and editing original music for the film, the ultimate responsibility for composing music falls firmly outside the responsibility of any of the permitted film production roles for this task. As such, any detailed discussion about the composition of music is most likely to appear in section 2 of the project report, under the heading "Collaboration with my core production team".

The following table outlines the **only** approved approaches to the creation of music and the necessary evidence required for assessment.

Approved approaches to creating original music	Compulsory evidence required for assessment	Optional evidence for inclusion in the project report
Collaborating with student musician(s) from the school to create original music specifically for the film.	Every student in the group must include a statement on the cover sheet explaining how the music was created.	<ul style="list-style-type: none"> <li>All students in the core production team may choose to discuss how they collaboratively agreed to use music in the film.</li> <li>Any students involved in the recording, production and/or editing of the music within their film production role should discuss their involvement in this process in section 1 of the project report.</li> <li>Any students involved in the composition of the music may choose to discuss their involvement in this area in section 2 of the project report.</li> </ul>
Members of the core production team working together to create their own original music specifically for the film.	Every student in the group must include a statement on the cover sheet explaining how the music was created.	<ul style="list-style-type: none"> <li>Any students involved in the recording, production and/or editing of the music within their film production role should discuss their involvement in this process in section 1 of the project report.</li> <li>Any students involved in the composition of the music may choose to discuss their involvement in this area in section 2 of the project report.</li> </ul>

### Background images and situational branding

Students should make every effort, where achievable, to avoid capturing situational or incidental advertising or branding in their films.

In some instances, it is inevitable that pre-existing media or props will be captured “in-camera” by the students. Common examples include depictions of characters interacting with *mise-en-scène* props, or scrolling through digital screens displaying existing websites, apps, games, maps and so on. The inclusion of these instances of in-camera media and location-based sounds in a completed film will not be penalized by an examiner; however, students are expected to make every effort to ensure their original films do not rely on extended depictions of pre-existing media. Students should work consciously to be creative problem-solvers and devise innovative solutions to depicting extended sequences of content of this kind within a film’s narrative.

The deliberate inclusion of pre-existing media into a film’s edit (for example, intentionally adding materials that were not captured in-camera during post-production) is not permitted.

## Academic honesty

All sources must be acknowledged following the protocol of the referencing style chosen by the school.

- If a student uses work, ideas or images belonging to another person when writing up the project report, the student must acknowledge the source using a standard style of referencing in a consistent manner.
- A student's 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 role of the teacher

Teachers must use sound judgment as to how much assistance or support can be provided, remembering at all times that this is a student-oriented task. In general, teacher assistance in work intended for assessment should be confined to asking questions, making suggestions and offering technical guidance. The situation is comparable to a teacher commenting on a draft of an essay, offering pointers for ways to improve the work but refraining from doing any of that work for the student.

Teachers must ensure that their students are appropriately prepared for the demands of this task through the careful planning and delivery of the "Collaboratively producing film" core syllabus activities. This assessment task must not be teacher-led and students should be made fully aware of the assessment criteria against which their work will be judged.

Teachers are required to meet with students at each stage of inquiry, action and reflection to discuss the progress made to date, and to verify the authenticity of the coursework being created by each student. The key outcomes of these one-to-one interactions, which might be formal meetings and/or informal discussions in the classroom, must be summarized by the teacher on the DP film *Coursework authentication form* (6/FCAF), which is submitted to the IB as part of the upload of assessment material.

The teacher should also:

- discuss with each student their intentions and planning, including but not limited to proposed techniques and methods, as well as age-appropriateness of subject matter
- ensure that health and safety matters are fully addressed for all participants
- ensure that students are acknowledging all sources used, and referencing them appropriately
- ensure that students have worked with an appropriate number of other students to form **core production teams**, as outlined above
- assist with sourcing and maintaining the necessary technical hardware and software to enable students to effectively work in their discrete **film production roles** and create their completed films
- use their best judgment in assisting students, keeping in mind that this is an assessment task. Their help should generally be limited to asking questions and making suggestions
- ensure that students correctly identify in their work the **one** role they have worked in
- support students in working collaboratively and in ensuring they fulfill their commitment to the rest of the **core production team** throughout the production phases
- ensure that each student appropriately completes the required cover sheet
- give feedback on **one** draft of the completed film and project report, authenticate the completed work and provide comments on each student's submission to assist with moderation. While this is a collaborative creative project, it is essential that teachers assess each student's individual contribution to the completed films.

Teachers are not permitted to participate in the production of the completed film in any capacity other than as described above.

## Formal requirements of the task

Each student submits the following for assessment.

- a. A completed cover sheet.
- b. A completed film (7 minutes maximum).
- c. A project report (2,000 words maximum) and a list of all sources used.

The procedure for submitting the assessment materials can be found in *Diploma Programme Assessment procedures*.

Students should be informed that where the submitted materials exceed the maximum word and time limits for the **collaborative film project**, moderators will only assess the work that falls within the prescribed limits.

## External assessment criteria—HL only

### Summary

Collaborative film project (HL only)		Marks	Total
<b>A</b>	Demonstration of skills in one chosen film production role	8	24
<b>B</b>	Justification of creative work in one chosen film production role	8	
<b>C</b>	Reflection on collaboration in the core production team	8	



## Criteria

### A. Demonstration of skills in one chosen film production role

Evidence: Cover sheet and the completed film (including black slate which clearly states the film's title, logline and one **film production role** taken).

- To what extent does the student demonstrate skills in their one chosen **film production role** that successfully contribute to the overall effectiveness of the completed film?

Students who exceed the time limit should be informed that the moderator will stop watching at 7 minutes and will assess the work based only on those 7 minutes.

Mark	Descriptor	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1–2	<ul style="list-style-type: none"> <li>The work in one <b>film production role</b> demonstrates an undeveloped level of ability in the student's production skills (as appropriate to the one role), evidencing rudimentary techniques and/or approaches that are largely ineffective and/or detract from the overall effectiveness of the film.</li> </ul>	<b>Limited</b> Irrelevant Simplistic Superficial
3–4	<ul style="list-style-type: none"> <li>The work in one <b>film production role</b> demonstrates an acceptable level of ability in the student's production skills (as appropriate to the one role), evidencing some appropriate techniques and/or approaches that partially contribute to the overall effectiveness of the film.</li> </ul>	<b>Adequate</b> Attempted Underdeveloped Uneven
5–6	<ul style="list-style-type: none"> <li>The work in one <b>film production role</b> demonstrates clear proficiency in the student's production skills (as appropriate to the one role), evidencing clear and suitable techniques and/or approaches that mostly contribute to the overall effectiveness of the film.</li> </ul>	<b>Good</b> Accurate Focused Relevant
7–8	<ul style="list-style-type: none"> <li>The work in one <b>film production role</b> demonstrates a sophisticated level of proficiency in the student's production skills (as appropriate to the one chosen role), evidencing highly effective techniques and/or approaches that successfully contribute to the overall effectiveness of the film.</li> </ul>	<b>Excellent</b> Discerning Insightful Thorough

## B. Justification of creative work in one film production role

Evidence: Cover sheet, project report and sources.

- To what extent does the student justify the creative choices made in order to convey meaning in their one **film production role** during the production phases?

Mark	Descriptor	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1–2	<ul style="list-style-type: none"> <li>The student provides an undeveloped or incomplete outline of their creative choices in <b>one film production role</b> during the production phases. This work is limited in scope and contains mainly irrelevant or superfluous information.</li> </ul>	<b>Limited</b> Irrelevant Simplistic Superficial
3–4	<ul style="list-style-type: none"> <li>The student provides a useful description of their creative choices in order to convey meaning in <b>one film production role</b> during the production phases. This work is more descriptive than analytical and/or lacks clear justification of choices.</li> </ul>	<b>Adequate</b> Attempted Underdeveloped Uneven
5–6	<ul style="list-style-type: none"> <li>The student provides a detailed and informative explanation of their creative choices in order to convey meaning in <b>one film production role</b> during the production phases. This work is accurate and partially justified.</li> </ul>	<b>Good</b> Accurate Focused Relevant
7–8	<ul style="list-style-type: none"> <li>The student provides a thorough and discerning justification of their creative choices in order to convey meaning in <b>one film production role</b> during the production phases. This work is detailed, accurate and relevant.</li> </ul>	<b>Excellent</b> Discerning Insightful Thorough

### C. Reflection on collaboration in the core production team

Evidence: Cover sheet, project report and sources.

- To what extent does the student reflect on the process of collaboration and the successes and challenges encountered as member of the **core production team** in attempting to fulfill the agreed intentions of the group?
- To what extent does the student cite informative moments or examples from within the completed film to support their reasoning?

Mark	Descriptor	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1–2	<ul style="list-style-type: none"> <li>• The student provides a superficial or unjustified reflection on the successes and challenges of their participation in the <b>core production team</b>. The student outlines the ways in which their collaborations supported the group, but this is not clearly linked to agreed intentions or is limited in scope.</li> <li>• The student does not reference relevant moments or examples from within the completed film to support their reasoning.</li> </ul>	<b>Limited</b> Irrelevant Simplistic Superficial
3–4	<ul style="list-style-type: none"> <li>• The student provides a useful reflection on the successes and challenges of their participation in the <b>core production team</b>, describing how their collaborations helped to fulfill the agreed intentions of the group.</li> <li>• The student suggests some indicative moments or examples from within the completed film to support their reasoning.</li> </ul>	<b>Adequate</b> Attempted Underdeveloped Uneven
5–6	<ul style="list-style-type: none"> <li>• The student provides a meaningful reflection on the successes and challenges of their participation in the <b>core production team</b>, explaining how their collaborations helped to fulfill the agreed intentions of the group.</li> <li>• The student cites relevant moments or examples from within the completed film to support their reasoning.</li> </ul>	<b>Good</b> Accurate Focused Relevant
7–8	<ul style="list-style-type: none"> <li>• The student provides an insightful reflection on the successes and challenges of their participation in the <b>core production team</b>, discussing how their collaborations helped to fulfill the agreed intentions of the group.</li> <li>• The student cites informative moments or examples from within the completed film to support their reasoning.</li> </ul>	<b>Excellent</b> Discerning Insightful Thorough

# Glossary of command terms

## Command terms for film

Students should be familiar with the following key terms and phrases used in the DP film assessment objectives and assessment criteria, which are to be understood as described below. Although these terms will be used frequently in the assessment criteria, other terms are also used to direct students to present their work in a specific way.

Command term	Assessment objective level	Definition
Analyse	AO2	Break down in order to bring out the essential elements or structure.
Apply	AO2	Use an idea, equation, principle, theory or law in relation to a given problem or issue.
Compare and contrast	AO3	Give an account of similarities and differences between two (or more) items or situations, referring to both (all) of them throughout.
Demonstrate	AO2	Make clear by reasoning or evidence, illustrating with examples or practical application.
Describe	AO1	Give a detailed account.
Discuss	AO3	Offer a considered and balanced review that includes a range of arguments, factors or hypotheses. Opinions or conclusions should be presented clearly and supported by appropriate evidence.
Evaluate	AO3	Make an appraisal by weighing up the strengths and limitations.
Explain	AO2	Give a detailed account including reasons or causes.
Explore	AO2	Undertake a systematic process of discovery.
Formulate	AO1	Express precisely and systematically the relevant concept(s) or argument(s).
Identify	AO1	Provide an answer from a number of possibilities.
Interpret	AO3	Use knowledge and understanding to recognize trends and draw conclusions from given information.
Investigate	AO3	Observe, study or make a detailed and systematic examination in order to establish facts and reach new conclusions.
Justify	AO3	Give valid reasons or evidence to support an answer or conclusion.
List	AO4	Give a sequence of brief answers with no explanation.

Command term	Assessment objective level	Definition
Outline	AO1	Give a brief account or summary.
Present	AO1	Offer for display, observation, examination or consideration.
To what extent	AO3	Consider the merits or otherwise of an argument or concept. Opinions and conclusions should be presented clearly and supported with appropriate evidence and sound argument.