Course notes

International Baccalaureate · IB Diploma · Film · SL

IB film first assessment 2019

Teacher selects the assessment-session prescribed film for textual analysis. Respect screening, image and music rights; practical production requires school approval and real role evidence.

No written examinations. SL textual analysis 30%, comparative study 30%, film portfolio 40%. HL textual analysis 20%, comparative study 20%, portfolio 25%, collaborative film project 35%.

Reading film; textual analysis · Film language and contextual interpretation

Cinematography concerns camera and image choices; editing organizes shots in time and relation. Mise-en-scène includes arranged elements within the frame.

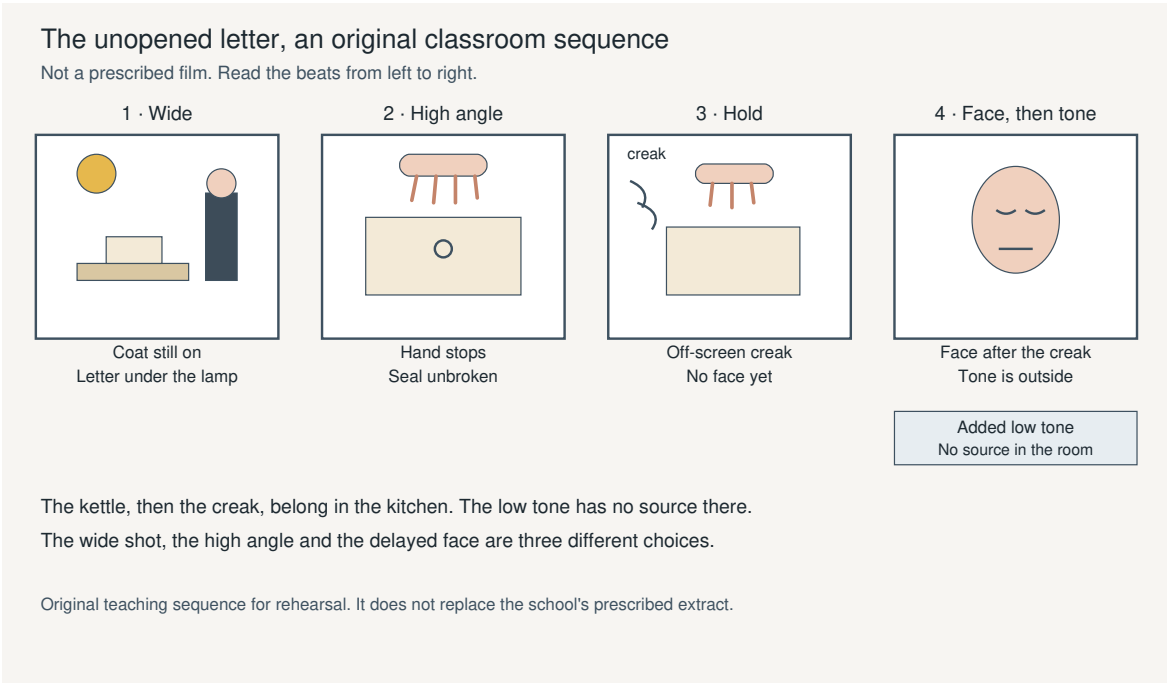
Sound may be diegetic within the story world or non-diegetic, such as an added score.

■ Checked example

Original sequence, not a prescribed film. A woman comes in at night with her coat still on. A high-angle close-up stops her hand over a sealed letter. A floorboard creaks while the shot holds on the hand. Only then does the film cut to her face, and a low tone with no source in the room enters.

The delay controls when her expression can explain the creak. The high angle can make the letter dominate her. The kettle and the creak are in the story world; the tone comments. None of these shows whether she later opens the letter.

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Limits and practice

The 2017 subject brief, for first assessment in 2019, sets textual analysis at a prescribed film, an extract of at most five minutes, at most 1,750 words, and a source list. The brief is not the full guide.

This sequence is rehearsal. It does not replace the school's film, rights clearance or the detailed criteria.

What does the delayed face most directly control?

Answer: When the audience can use her expression to interpret the creak. The unbroken seal does not prove she refuses to read the letter.

Contextualizing film; comparative study · Comparative film inquiry

A comparative study links films to a chosen area of inquiry and contextual evidence.

Organize by argument, using selected moments and accurate credits rather than narrating whole plots.

Checked example

Compare how each film uses framing or sound during a journey to position the viewer. Connect the pattern to reliable research about production and reception. Identify a counterexample that prevents the argument from becoming a stereotype about a culture.

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■ Limits and practice

The recorded multimedia study is at most ten minutes under the current brief.

School verifies eligible films and session requirements; avoid unsupported historical claims or unlicensed redistribution of film clips.

What is the strongest comparative structure?

Answer: Topic-led analysis that relates choices in both films to context and a focused argument.

Exploring film production; portfolio · Production roles and reflective evidence

The film portfolio documents exploration, work and reflection in three roles.

Retain plans, trials, production records and a film reel showing the relationship between intention and result.

> ### ■ Checked example
>
> For sound, compare room tone and dialogue recordings, explain the capture choices and demonstrate a revision that improves intelligibility.
> For editing, retain a sequence before and after a purposeful change and analyse its effect.

■ Limits and practice

The brief caps pages at nine and reel at nine minutes, three per role, including one completed film.

School checks permissions, safety and individual authorship; an imagined production plan is insufficient.

What best evidences a sound-design contribution?

Answer: Actual recordings and a documented revision linked to the intended effect.

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