Revision practice

International Baccalaureate · IB Diploma · Film · SL

1 Film language and contextual interpretation

- mise-en-scène
- diegetic sound

■ Question 1

What does the delayed reaction shot most directly control?

Available marks: 2.

Worked answer

When the audience gains information about the character's response.

■ Question 2

Explain the mechanism or reasoning in this original case: A close-up followed by a reaction shot can guide attention to a character's response. The edit matters in relation to the surrounding sequence.

Available marks: 4.

Worked answer

In an original shot plan, show an unopened letter, then a close-up of a hesitant hand and a delayed reaction. Analyse how framing and timing withhold certainty rather than declaring the camera simply creates suspense.

- Accurate relevant concept (1)
- Specific evidence from the case (1)
- Connected reasoning (2)

Textual analysis uses a prescribed film and an extract of at most five minutes, with a maximum 1750 words. / This original plan teaches analysis but does not replace the approved film, context research or required source list.

2 Comparative film inquiry

- film context
- montage

■ Question 1

What is the strongest comparative structure?

Available marks: 2.

Worked answer

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

■ Question 2

Explain the mechanism or reasoning in this original case: Two films may use journeys to explore belonging while coming from different contexts. Comparison should explain similarities and meaningful differences in film choices.

Available marks: 4.

Worked answer

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.

- Accurate relevant concept (1)
- Specific evidence from the case (1)
- Connected reasoning (2)

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.

3 Production roles and reflective evidence

- room tone
- production role

■ Question 1

What best evidences a sound-design contribution?

Available marks: 2.

Worked answer

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

■ Question 2

Explain the mechanism or reasoning in this original case: A well-edited reel cannot show what you contributed as a sound designer unless the evidence identifies your decisions. Portfolio evidence must be personal and role-specific.

Available marks: 4.

Worked answer

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.

- Accurate relevant concept (1)

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- Specific evidence from the case (1)
- Connected reasoning (2)

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.

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