Exercise walk-through

1.1

Shot-level analysis: supported rehearsal

International Baccalaureate · IB Diploma · Film · SL

Film language: the four systems

- **Lighting**: **high-key lighting** is bright and even, common in comedies; **low-key lighting** has deep shadows, common in horror and film noir.
- **Shot size** : from extreme long shot (a person tiny in a landscape) to extreme close-up (one eye). A close-up brings us near a character's feelings; a long shot shows a person in their world.
- **Camera angle** : a low angle looks up and can make a character seem powerful; a high angle looks down and can make them seem small or trapped.

Film language: the four systems (2)

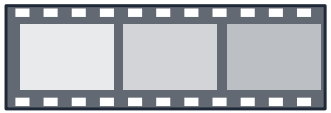
- **Camera movement**: a pan turns the camera from a fixed point; a tracking shot moves the whole camera, often on a dolly; a handheld camera shakes and can feel urgent or real.
- **Editing**: a **long take** holds one shot without cutting; **montage** joins short shots so that together they create a meaning none has alone; **continuity editing** hides the cuts so that action seems to flow.
- **Sound**: **diegetic sound** comes from inside the story world (a door, a radio); **non-diegetic sound** is added for the audience (the score, a narrator).

Context and the extract

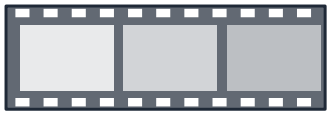
- **Denotation**: an extreme long shot from behind; Antonio and Bruno walk away into a crowd of hundreds of men leaving the stadium; the music rises; the film ends.
- **Connotation**: they shrink until we can no longer pick them out: two people among thousands with the same problems.
- **Significance**: the film's argument is that Antonio's story is not unusual; post-war poverty is everyone's story. The neorealist choices (real streets, a non-professional actor, the open ending) are the argument.

Exercises 2.1·2.2

2.1 Name the four systems of film language and one element of each. [4]

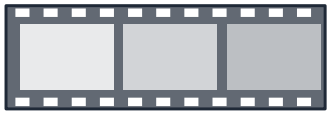


2.2 Distinguish diegetic from non-diegetic sound with one example of each. [2]



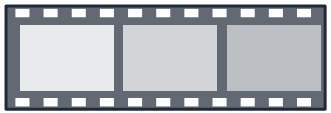
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2.1 Mise-en-scène (lighting); cinematography (shot size); editing (transition); sound (dialogue) (4).

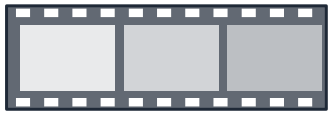
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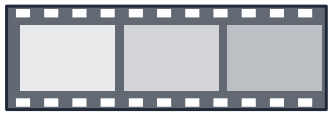
2.2 Diegetic sound has a source inside the story world (dialogue heard by characters, a radio in the room); non-diegetic has no source in the world (the orchestral score under a scene) (2).

Exercises 2.3·2.4

2.3 Complete the chain for: “a low-angle medium shot”. [2]

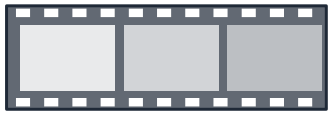


2.4 What does a long take hold that montage cannot? [2]



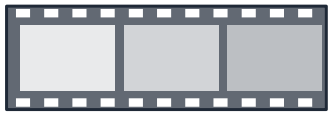
Exercises 2.3·2.4

2.3 Complete the chain for: “a low-angle medium shot”. [2]



2.3 Denotation: the camera is below eye level, medium distance (1). Connotation: the subject towers, invested with power or threat (1).

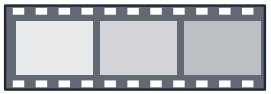
2.4 What does a long take hold that montage cannot? [2]



2.4 Duration and continuity of real time and space (the event unbroken, the audience left to find the significance) (2). Montage fragments and directs, compressing time into constructed meaning.

Exercises 2.5·3.1

2.5 Name the four contexts an extract is sat in. [2]

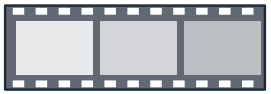


3.1 *(Analysis style.)* A prescribed neo-realist extract shows a long take, location light and direct sound of a worker walking home. Write the analysis paragraph: denotation, connotation, significance, context. [6]



Exercises 2.5·3.1

2.5 Name the four contexts an extract is sat in. [2]



2.5 Production, historical, cultural, generic (2: 1 for three).

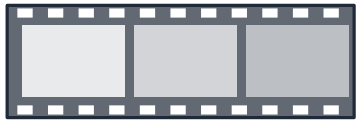
3.1 *(Analysis style.)* A prescribed neo-realist extract shows a long take, location light and direct sound of a worker walking home. Write the analysis paragraph: denotation, connotation, significance, context. [6]



3.1 Denotation: a single uninterrupted take, available light on a real street, direct sound of footsteps (1). Connotation: documentary observation; the ordinary given unbroken attention, no cutting to tell the audience what matters (2). Significance: the film's claim that ordinary lives deserve the screen is made BY the film language itself: the form is the argument (2). Context: the post-war neo-realist movement answering studio escapism with location, non-professionals and contemporary subjects (1).

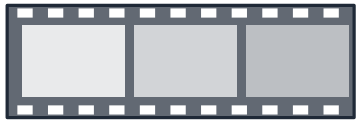
Exercise 3.2

3.2 *(Justification style.)* Draft the extract-justification paragraph: what the examiner needs identified, and the two tests a chosen extract must pass. [4]



Exercise 3.2

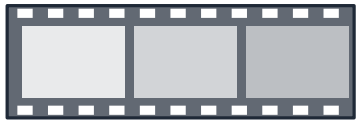
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3.2 The paragraph identifies the prescribed film (title, director, year), the extract's time codes (from–to, at most 5 minutes), what precedes and follows, and the film's central concern the extract carries (2). The tests: FOCAL (film language visibly carries the film's central concern in these minutes) and JUSTIFIED (why these minutes and not others: what the analysis will show) (2).

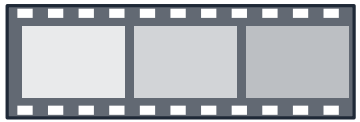
Exercise 3.3

3.3 *(Failure-diagnosis style.)* A draft paragraph reads: “The scene uses a close-up, a pan and non-diegetic music. This shows the director is very skilled.” Name the failure and rewrite the sentence through the chain. [3]



Exercise 3.3

3.3 *(Failure-diagnosis style.)* A draft paragraph reads: "The scene uses a close-up, a pan and non-diegetic music. This shows the director is very skilled." Name the failure and rewrite the sentence through the chain. [3]



3.3 The failure is the catalogue: technique names without the chain, plus review vocabulary (skilled) instead of analysis (2). Rewrite: The close-up isolates the hands (denotation), making the nervous preparation the scene's centre (connotation), so the film locates the character's conflict in work, not words (significance) (1).

Local review guidance: all three chain links named in the paragraph; (R1 3.2) justification argues, it does not describe; (R1 3.3) the rewrite replaces evaluation with the chain. Authored guidance.