Film guide

First assessment 2010

Film guide

First assessment 2010

Diploma Programme
Film guide

Note: Creativity, Action, Service has been renamed to Creativity, Activity, Service. Although the word Action may appear in this document, please ensure you refer to it as Activity when leading this workshop.

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.

IB learners strive to be:

Inquirers   They develop their natural curiosity. They acquire the skills necessary to conduct inquiry and research and show independence in learning. They actively enjoy learning and this love of learning will be sustained throughout their lives.

Knowledgeable   They explore concepts, ideas and issues that have local and global significance. In so doing, they acquire in-depth knowledge and develop understanding across a broad and balanced range of disciplines.

Thinkers   They exercise initiative in applying thinking skills critically and creatively to recognize and approach complex problems, and make reasoned, ethical decisions.

Communicators   They understand and express ideas and information confidently and creatively in more than one language and in a variety of modes of communication. They work effectively and willingly in collaboration with others.

Principled   They act with integrity and honesty, with a strong sense of fairness, justice and respect for the dignity of the individual, groups and communities. They take responsibility for their own actions and the consequences that accompany them.

Open-minded   They understand and appreciate their own cultures and personal histories, and are open to the perspectives, values and traditions of other individuals and communities. They are accustomed to seeking and evaluating a range of points of view, and are willing to grow from the experience.

Caring   They show empathy, compassion and respect towards the needs and feelings of others. They have a personal commitment to service, and act to make a positive difference to the lives of others and to the environment.

Risk-takers   They approach unfamiliar situations and uncertainty with courage and forethought, and have the independence of spirit to explore new roles, ideas and strategies. They are brave and articulate in defending their beliefs.

Balanced   They understand the importance of intellectual, physical and emotional balance to achieve personal well-being for themselves and others.

Reflective   They give thoughtful consideration to their own learning and experience. They are able to assess and understand their strengths and limitations in order to support their learning and personal development.

Contents

Technical requirements for this course

Any school undertaking the Diploma Programme film course must ensure they have the necessary technical equipment and instructor expertise to meet the course aims, objectives and 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 or their final diploma.

Purpose of this document

This publication is intended to guide the planning, teaching and assessment of the subject in schools. Subject 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 online curriculum centre (OCC) at http://occ.ibo.org, a password-protected IB website designed to support IB teachers. It can also be purchased from the IB store at http://store.ibo.org.

Additional resources

Additional publications such as teacher support materials, subject reports, internal assessment guidance and grade descriptors can also be found on the OCC. Specimen and past examination papers as well as markschemes can be purchased from the IB store.

Teachers are encouraged to check the OCC 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.

First assessment 2010

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 hexagon

The course is presented as six academic areas enclosing a central core. 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; 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.

group 1
language A1

group 2
second
language

group 3
individuals
and societies

extended essay

theory of knowledge

creativity, action,
service

group 4
experimental
sciences

group 5
mathematics and
computer science
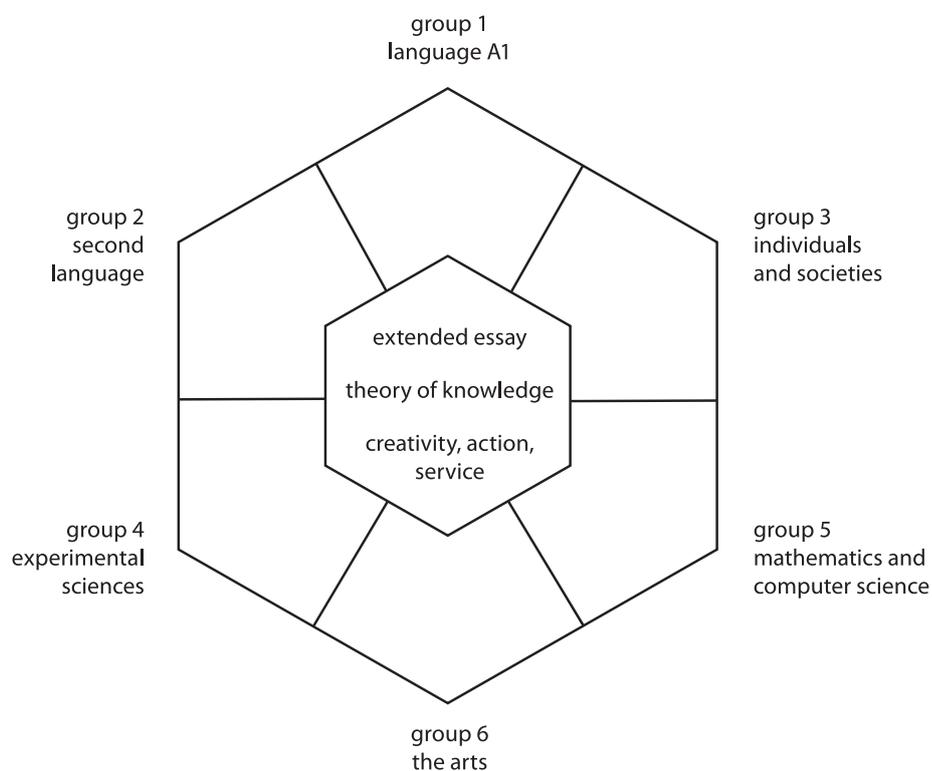
group 6
the arts

Choosing the right combination

Students are required to choose one subject from each of the six academic areas, although they can choose a second subject from groups 1 to 5 instead of a group 6 subject. 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 course is available for examinations in English, French and Spanish.

The core of the hexagon

All Diploma Programme students participate in the three course requirements that make up the core of the hexagon. Reflection on all these activities is a principle that lies at the heart of the thinking behind the Diploma Programme.

The theory of knowledge course encourages students to think about the nature of knowledge, to reflect on the process of learning in all the subjects they study as part of their Diploma Programme course, and to make connections across the academic areas. The extended essay, a substantial piece of writing of up to 4,000 words, enables students to investigate a topic of special interest that they have chosen themselves. It also encourages them to develop the skills of independent research that will be expected at university. Creativity, action, service involves students in experiential learning through a range of artistic, sporting, physical and service activities.

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.

Nature of the subject

Film is both a powerful communication medium and an art form. The Diploma Programme film course aims to develop students' skills so that they become adept in both interpreting and making film texts.

Through the study and analysis of film texts and exercises in film-making, the Diploma Programme film course explores film history, theory and socio-economic background. The course develops students' critical abilities, enabling them to appreciate the multiplicity of cultural and historical perspectives in film. To achieve an international understanding within the world of film, students are taught to consider film texts, theories and ideas from the points of view of different individuals, nations and cultures.

The IB film course emphasizes the importance of working individually and as a member of a group. Students are encouraged to develop the professional and technical skills (including organizational skills) needed to express themselves creatively in film. A challenge for students following this course is to become aware of their own perspectives and biases and to learn to respect those of others. This requires willingness to attempt to understand alternative views, to respect and appreciate cultural diversity, and to have an open and critical mind. Thus, the IB film course can become a way for the student to celebrate the international and intercultural dynamic that inspires and sustains a type of contemporary film, while appreciating specifically local origins that have given rise to cinematic production in many parts of the world.

For any student to create, to present and to study film requires courage, passion and curiosity: courage to create individually and as part of a team, to explore ideas through action and harness the imagination, and to experiment; passion to communicate and to act communally, and to research and formulate ideas eloquently; curiosity about self and others and the world around them, about different traditions, techniques and knowledge, about the past and the future, and about the limitless possibilities of human expression through film.

At the core of the IB film course lies a concern with clarity of understanding, critical thinking, reflective analysis, effective involvement and imaginative synthesis that is achieved through practical engagement in the art and craft of film.

Distinction between SL and HL

Although the standard level (SL) and higher level (HL) syllabus outlines share elements, there is a clear distinction between both the explicit and implicit demands at these levels. Through a variety of teaching approaches, including the construction and deconstruction of film texts, all students, whether SL or HL, are encouraged to develop their creative and critical abilities and to enhance their appreciation and enjoyment of film.

The differentials between SL and HL are both quantitative and qualitative. The nature of the course enables HL students to develop creative skills, theoretical understanding and textual analysis more fully. An HL student should display a continuous resolve of personal challenge and a sustained engagement with the ideas, practices and concepts encountered within the course over the extended learning time available. An HL student has extra time for these encounters, extra time to reflect and to record evidence of growth. It is understood that ensuing developments may be only partially evident within the framework of the assessment process.

Course requirements

Syllabus component	SL	HL
Textual analysis	Study one extract, of approximately 5 minutes, from a prescribed film and offer a detailed textual analysis of the extract within the context of the film as a whole	Study one extract, of approximately 5 minutes, from a prescribed film and offer a detailed textual analysis of the extract within the context of the film as whole
Film theory and history	Study of at least two films from more than one country	Study of at least four films from more than one country
Creative process (Film production)	Create and produce an original film as part of a team or as an individual	1. Create and produce an original film as part of a team or as an individual 2. Create an individual trailer for the film production

Assessment requirements

Assessment component	SL	HL
External assessment		
Independent study	Rationale, script and annotated list of sources for a documentary production of 8–10 pages	Rationale, script and annotated list of sources for a documentary production of 12–15 pages
Presentation	An oral presentation of a detailed textual analysis of an extract from a prescribed film of up to a maximum of 10 minutes	An oral presentation of a detailed textual analysis of an extract from a prescribed film of up to a maximum of 15 minutes
Internal assessment		
Film production	One completed film project of 4–5 minutes including titles	One completed film project of 6–7 minutes including titles An associated trailer of 40–60 seconds
Documentation in relation to the film production	Rationale of no more than 100 words Written commentary of no more than 1,200 words	Rationale for film of no more than 100 words Rationale for trailer of no more than 100 words Written commentary of no more than 1,750 words
External assessment criteria		
Independent study	Individual SL markband descriptors	Individual HL markband descriptors
Presentation	Individual SL markband descriptors	Individual HL markband descriptors

Internal assessment criteria		
Production portfolio (Film productions and supporting written documentation)	Five assessment criteria: A—Planning and research B—Reflection and evaluation C—Professional and technical skills D—Effective use of film language E—Originality and creativity	Five assessment criteria: A—Planning and research B—Reflection and evaluation C—Professional and technical skills D—Effective use of film language E—Originality and creativity

Prior learning

The IB film course recognizes that all students come to the course with previously acquired knowledge and experience in a wide range of areas. Indeed, the integration of this "personal backpack" into the two-year learning journey is a fundamental element considered in the construction of an IB film course.

However, access to the course does not depend upon prior learning in film. Since the course is designed to enable a student personally to experience film, growth in the discipline is reflected in how that student develops, extends and refines the knowledge, skills and attitudes necessary for the pursuance of the art form. This individual perspective is reflected in the criterion-based approach to assessment that allows students to calibrate their own personal development over the two years.

Students' individual ability to be creative, imaginative and to communicate in film form is challenged and extended through the theoretical and practical content of the course.

The IB film course presents a relevant learning opportunity for a diverse range of students as it lays an appropriate foundation for further study in film and other related subjects. In addition, by instilling discipline, honing group skills and refining communication tools, the IB film course offers a valuable course of study for students who may wish to follow other fields in tertiary education or other career pathways.

Links to the Middle Years Programme

Film within the Diploma Programme builds upon some of the conceptual areas and skills within the arts as outlined in the Middle Years Programme (MYP). Learning processes and outcomes, such as working cooperatively, identifying and discussing issues, providing insights, opinions, solutions and resolutions to problems undertaken through the MYP arts course, are addressed within the Diploma Programme film course but in appropriate ways set out in the Diploma Programme subject guide.

The film course naturally extends the fundamental concepts within the MYP such as holistic learning, intercultural awareness, communication, creativity and the use of appropriate and developing technology.

The arts in the MYP prepare the students for the Diploma Programme film course by:

- giving them an understanding of the importance of evaluating and reflecting upon the processes of creativity and the ability to evaluate finished products

- developing the attitudes and approaches necessary to understanding, appreciating and exploring a variety of forms, practices and traditions with meaning, integrity and sensitivity.

Film and theory of knowledge

Group 6 subjects, collectively known as the arts, study the various artistic lenses through which knowledge, skills and attitudes from different cultural traditions are developed, assimilated and transmitted. As well as studying the disciplines of the art form, the arts investigate and reflect upon the complexities of the human condition. Through exploration of a range of materials and technologies, the student seeks ways to develop an understanding of the technical, creative, expressive and communicative aspects of the art.

In group 6 subjects, artistic knowledge is analysed from various perspectives, and students acquire knowledge through experiential means as well as more traditional academic methods. The nature of the arts is such that exploration of the general areas of knowledge and knowledge of the art form itself fuse to offer a conceptual lens to help us to understand ourselves, our patterns of behaviour, and how we relate to each other and our wider environment.

Within group 6, subjects complement the theory of knowledge ethos by revealing and exploring interdisciplinary connections and exposing the strengths and limitations of individual and cultural perspectives. Study in the arts requires students to reflect on and question their own bases of knowledge in a holistic fashion. Through artistic exploration across the Diploma Programme hexagon, students gain an understanding of the interdependent nature of knowledge, and are encouraged to become, as the IB mission statement intends, "active, compassionate and lifelong learners who understand that other people, with their differences, can also be right".

During the course in film, the following questions will enable students to reflect critically upon the various ways of knowing and on the methods used in group 6 to approach these questions.

- Why are the arts important?

- What do the subjects that make up the arts have in common?

- What are the roles of emotion and reason in the arts?

- To what extent do the other hexagon subjects have artistic qualities?

- What are the standards by which we judge art? How can we justify them?

- What moral responsibilities does the artist have? Are they any different to any other "knower"?

- What is the function of film: to capture a perception of reality, to teach or uplift the mind, to express emotion, to create beauty, to bind a community or to praise a spiritual power?

- How are ethics involved in the study of film? Does the film artist carry any moral or ethical responsibility? When and how do ethical standards change?

- How do we gain knowledge through the study of film? Is this knowledge of a universal nature or is it too heavily embedded in cultural factors?

- To what extent does film instruct, educate or entertain?

- To what extent does the study of film teach us more about ourselves, our place in our own society and culture, and/or our relationship with other societies and cultures?

Aims

Group 6 aims

The aims of all subjects in **group 6, the arts** are to enable students to:

1. enjoy lifelong engagement with the arts

2. become informed, reflective and critical practitioners in the arts

3. understand the dynamic and changing nature of the arts

4. explore and value the diversity of the arts across time, place and cultures

5. express ideas with confidence and competence

6. develop perceptual and analytical skills.

Film aims

The **film** course at SL and HL aims to develop in students the skills necessary to achieve creative and critical independence in their knowledge, experience and enjoyment of film.

The aims are to promote:

7. an appreciation and understanding of film as a complex art form

8. an ability to formulate stories and ideas in film terms

9. the practical and technical skills of production

10. critical evaluation of film productions by the student and by others

11. a knowledge of film-making traditions in more than one country.

Assessment objectives

Having followed the **film** course at SL or HL, students are expected to demonstrate:

1. an understanding of the variety of ways in which film creates meaning

2. an understanding and effective use of appropriate film language

3. originality and creativity in developing an idea through the various stages of film-making, from conception to finished production

4. technical skills and an appropriate use of available technology

5. the ability to draw together knowledge, skills, research and experience, and apply them analytically to evaluate film texts

6. a critical understanding of the historical, theoretical, sociocultural, economic and institutional contexts of film in more than one country

7. the ability to research, plan and organize working processes

8. the ability to reflect upon and evaluate film production processes and completed film texts.

> Please note that the term "film texts" includes films and television programmes.

Assessment objectives in practice

Assessment objective	Which component addresses this assessment objective?	How is the assessment objective addressed?
An understanding of the variety of ways in which film creates meaning	• **Independent study**—film theory and/or history • **Presentation**—textual analysis and film theory and/or history • **Production portfolio**—creative process: techniques and organization of production	• **Independent study**—HL and SL, relevant to all markbands • **Presentation**—HL and SL, relevant to all markbands • **Production portfolio**—within assessment criteria B and E and relevant to all markbands at HL and SL
An understanding and effective use of appropriate film language	• **Independent study**—film theory and/or history • **Presentation**—textual analysis and film theory and/or history • **Production portfolio**—creative process: techniques and organization of production	• **Independent study**—HL and SL, relevant to all markbands • **Presentation**—HL and SL, relevant to all markbands • **Production portfolio**—within assessment criterion D and relevant to all markbands at HL and SL
Originality and creativity in developing an idea through the various stages of film-making, from conception to finished production	• **Production portfolio**—creative process: techniques and organization of production	• **Production portfolio**—within assessment criterion E and relevant to all markbands at HL and SL
Technical skills and an appropriate use of available technology	• **Production portfolio**—creative process: techniques and organization of production	• **Production portfolio**—within assessment criterion C and relevant to all markbands at HL and SL
The ability to draw together knowledge, skills, research and experience, and apply them analytically to evaluate film texts	• **Independent study**—film theory and/or history • **Presentation**—textual analysis and film theory and/or history	• **Independent study**—HL and SL, relevant to all markbands • **Presentation**—HL and SL, relevant to all markbands

A critical understanding of the historical, theoretical, sociocultural, economic and institutional contexts of film in more than one country	• **Independent study**—rationale, script and annotated sources, film theory and/or history • **Presentation**—textual analysis and film theory and/or history	• **Independent study**—HL and SL, relevant to all markbands • **Presentation**—HL and SL, relevant to all markbands
The ability to research, plan and organize working processes	• **Production portfolio**—written documentation	• **Production portfolio**—within assessment criterion A and relevant to all markbands at HL and SL
The ability to reflect upon and evaluate film production processes and completed film texts	• **Production portfolio**—written documentation • **Presentation**—textual analysis and film theory and/or history	• **Production portfolio**—within assessment criterion B and relevant to all markbands at HL and SL • **Presentation**—HL and SL, relevant to all markbands

Syllabus outline

Syllabus component	Teaching hours	
	SL	HL
Part 1: Textual analysis The detailed study of film sequences.	37.5	60
Part 2: Film theory and history The study of films and film-making traditions from more than one country.	37.5	60
Part 3: Creative process—techniques and organization of production The development of creative, analytical and production skills within film-making.	75	120
Total teaching hours	**150**	**240**

Approaches to the teaching of film

Teachers should discuss the relevant sections of the guide with students throughout the course in order to underline the nature of film as a powerful medium of communication and entertainment, and as an art form in its own right. Although the subject content is divided into three compulsory sections—textual analysis, film theory and history, and creative process—these are inextricably interwoven throughout the processes of teaching this course. Textual analysis informs the understanding of films from familiar and unfamiliar cultures, as does the study of film theory and history. Textual analysis and film theory and history enhance the development of creative, analytic and production skills within film-making. Therefore, the recommended hours for each section should be interpreted with sufficient flexibility to allow integration of the sections.

While the syllabus outlines certain formal requirements of study, the flexibility of the film course allows for a variety of approaches and teaching styles.

The study of the course enables interconnections of the various components of the course.

- Exercises in textual analysis in preparation for the presentation lead students to develop skills in how to construct meaning in their own productions.

- Textual analyses of other students' production exercises feed back into the students' own evaluations and practice for the presentations.

- Study of the films from other cultures in class prepares students for the independent study; considering the working practices and aesthetics of film-makers should enhance students' own productions as well as enhancing skills of textual analysis.

During the course, film themes and issues should be explored by means of regular exposure to a broad range of films from different genres and times, and from different countries. Students should be encouraged to focus not only on films that are familiar to them, but also on films that will expand their understanding of the art of film as a whole—short films as well as long; non-fiction films (documentary) as well as fiction (feature). Students will need to be substantially assisted in developing a bedrock of understanding so that they may approach film texts not only as discrete texts but may also place them in a historical, cultural and socio-political context.

It would be inappropriate to approach the teaching of this Diploma Programme course through narrow approaches and teaching styles. Inevitably, at the outset, students will need more guidance on the content of the course. However, at each stage of the teaching of the programme, students should be encouraged to develop critical thinking, and there are many opportunities to develop inquiry-based learning.

The film course encourages collaborative work. This is clearly so in the development of production skills necessary for film-making, but working collaboratively may also enhance early preparation for the independent study, whereby students may explore aspects of film theory and offer group presentations to the class.

Students should practise planning and writing short sections of a script in preparation for the independent study. The planning and writing of a short advertisement for the planned documentary might focus the intention and emphasize key elements to be explored.

The significance of narrative structure in the development of film productions can be explored through the study of short films or even narrative-based advertisements and music videos. Thus, textual analysis informs the creative skills for film production.

Students should practise developing inquiry-based research skills, working individually and collaboratively. These are essential not only for the independent study but also for the other components.

Teachers should emphasize the preference for personal engagement and critical discussion over a mere demonstration of learned material. Students should clearly reflect informed engagement in all aspects of the course.

A varied range of helpful activities should be introduced to encourage students to:

- understand how meaning is constructed in film through basic textual analysis

- develop knowledge of the relationship between film institutions and audiences

- learn production processes and use of appropriate technologies

- develop aesthetic awareness when studying a range of films

- work independently and as a team member

- evaluate their own production exercises and the work of others

- develop techniques for recording and monitoring their work.

Students should be provided with adequate practice and assessment in the preparation for their presentations. Textual analysis should be introduced with short exercises, possibly beginning with the analysis of still images from magazines and newspapers.

It is recommended that students are given guidance and practice in the basic techniques of using cameras and suitable editing equipment. Short exercises might be used to introduce students who are unfamiliar with equipment.

Working with issues familiar to students

Teachers might encourage their students to use film to explore issues and problems that are present in their local cultural and political settings. This would enhance the development of their understanding of the course and challenge them to form new perspectives. Students might be encouraged, for instance, to produce a short local television news item relating to an issue such as:

- traffic and road safety

- facilities for young teenagers in the neighbourhood

- concerns over children and violence, or children and social issues in film and on television

- a local political issue.

Furthermore, teachers may wish to use local resources in their delivery of the course. For example:

- using local amateur actors (students or adults) in their productions

- using original music composed and performed by local students

- arranging visits to and by local professional practitioners.

Further support for teachers

All teachers of the film course should access the OCC at regular intervals. The OCC features a forum where all teachers may ask questions, present examples of good practice, ask for general advice and access exemplar materials. The content of this forum is produced by teachers of film for teachers of film. The OCC also includes updates on available resources.

In addition, the film course is supported by teacher support material available from the IB store or via the OCC. This teacher support material includes examples of student work for each component, examples of practical exercises, commentaries by examiners, advice on managing and preparing for the different components, frequently asked questions, teaching tips and checklists for teachers and students.

Health and safety: Please note that all schools are required to follow health and safety guidelines in their film production work, observing standard regulations on film production, as appropriate. Each school should recognize and accept its responsibilities and obligations as an institution offering film to provide a safe and healthy working environment, and is ultimately responsible for the health and safety of students and staff in all film production work.

Syllabus content

Part 1: Textual analysis

Rationale

It is essential that students are able to understand how meanings are constructed within and through film texts, and to view the production of these texts in a broader framework. Students should be able to identify how film uses a range of devices to represent experiences and stories, as well as to convey meanings and values. They should be able to acquire and use the appropriate tools for analysing films from various countries and place these within wider sociocultural perspectives. Students should develop both their own enjoyment of film and lifelong habits of critical inquiry.

Content

Students should move between close textual analysis of specific scenes and analysis of films as a whole, contextualizing meanings within a larger framework.

Students should use the key concepts of **film language**, **genre**, **audience**, **institution**, **narrative** and **representation** to generate initial questions about the texts they are analysing.

Textual analysis involves commenting upon the following elements, and on relationships between them.

- Construction according to narrative or other formal organizing principles

- Representation of characters and issues

- Camera angles, shots and movement

- Editing and sequencing

- Lighting, shade and colour

- Sound

- Location and set design

- Features determining genre

- Target audience

- Historical, economic, sociocultural and institutional factors

Part 2: Film theory and history

Rationale

Film is influenced by and is in part a product of its own history and tradition, as well as the social, economic and institutional forces that surround it. Similarly, film is influenced by the observations and research of practitioners and scholars.

Content

Students are expected to learn about films from more than one country to enhance their understanding of films familiar to them and also of films from other countries that may be less familiar to them.

Aspects of film theory and history can be introduced to students by asking such questions as:

- Who made this?

- Why?

- What can we tell about the film-maker(s)?

- For whom was it made? How does it address its audience? What is the nature of our engagement with film?

- What outside influences can we perceive in terms of finance, ownership, institution and sociocultural context?

- What tradition is it in (for example, American gangster film, Bollywood musical)?

- To what other works might it be connected?

The most important question to ask after discussing each of these questions is: "How did you know?" This leads students to expect that they must carefully justify all their arguments and be able to explain their own thought processes. The question of how we know what we know is a central question of theory of knowledge.

Part 3: Creative process—techniques and organization of production

Rationale

Students will have the opportunity to develop skills in film production. This is a complex process that requires creative and analytical skills as well as meticulous organization, and almost always involves close collaboration with others. Teachers need to guide students through initial creative exercises, gradually leading them towards more substantial projects.

Students should learn the overall structure of film-making, the nature of the relationships in a production team, and the need for discipline and protocol on set or location. Students should be encouraged to work in a variety of roles to enable them to explore their skills and aptitude in different fields.

According to the nature of their project, students may work alone or in production groups containing a maximum of four people.

Content

Initial planning

- Finding the idea

- Research

- Treatment and script development

Pitch and approval

- Developing the proposal
- Negotiating the proposal with the teacher
- Receiving approval to proceed

Technical planning

- Conceptualization—interpretation of the script in terms of theme, genre, purpose, style, mood and overall structure
- Visualization—definition of shot selection, camera position and movement, lighting, colour, set design, costume and make-up, supported, where appropriate, by the creation of a storyboard containing key images of relevant scenes
- Production scheduling—definition of responsibilities, task lists and matters relating to organization, time frames and deadlines
- Editing and sound strategies—outlining the preliminary concepts of editing and sound as dictated by the chosen genre and by the individual project

Physical production

- Pre-production—selection of crew members, scouting for and determining locations, acquiring costumes and props, casting of actors (if applicable), definition of technical needs, finalizing script, storyboard and production schedule
- Production—principal photography and sound recording, execution of storyboard, continuous overview of production planning
- Post-production—various phases of editing (assembly, rough and fine cuts), sound editing, selection of music, titles and visuals, and final mix

Production journal

Each student, whether working alone or in a group, should maintain an individual journal recording key information throughout the entire production process. The journal should note decisions made, issues raised and solutions reached. Students should include reflections and lessons learned, as well as objective evaluations of their own and others' performance and the finished productions. Although this journal must not be included in the portfolio in its entirety, relevant excerpts should be included where appropriate as supporting evidence to clarify the individual student's work and thinking on the project. This may include selections from storyboards, screenshots, script excerpts or excerpts from other production documents.

The processes of producing (construction), and deconstructing and evaluating the finished production must be informed by an understanding of how meaning is constructed through film language.

Retention of materials

All materials associated with a production should be kept in a safe place. Students will need to refer to production files in order to select documentation for assessment.

Copyright statement—important

Student work must not contain any third party copyright material.

The intention of the film course is that students, especially in the production portfolio component, will be the original creators of, or have a significant role in the creation of, any audio or visual material that they use in their work. Audio work may involve collaboration with local musicians or other students to help create **original material** for a soundtrack as part of a creative dialogue rather than merely "finding" a piece that would fit. Copyright-free software may also be used as appropriate.

Even if copyright material is legally obtained, this is a violation of the course's intended outcomes.

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 curricular goals and encourage appropriate student learning. Both external and internal assessment are used in the Diploma Programme. 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 Diploma Programme 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, and not in relation to the work of other students. For further information on assessment within the Diploma Programme please refer to the publication *Diploma Programme assessment: Principles and practice*.

To support teachers in the planning, delivery and assessment of the Diploma Programme courses a variety of resources can be found on the OCC or purchased from the IB store (http://store.ibo.org). Teacher support materials, subject reports, internal assessment guidance, grade descriptors, as well as resources from other teachers, can be found on the OCC. Specimen and past examination papers as well as markschemes can be purchased from the IB store.

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 answers 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.

Markschemes

This generic term is used to describe analytic markschemes that are prepared for specific examination papers. Analytic markschemes are prepared for those examination questions that expect a particular kind of response and/or a given final answer from the students. They give detailed instructions to examiners on how to break down the total mark for each question for different parts of the response. A markscheme may include the content expected in the responses to questions or may be a series of marking notes giving guidance on how to apply criteria.

Assessment outline—SL

First assessment 2010

Assessment component	Weighting
External assessment	**50%**
Independent study	**25%**
Rationale, script and list of sources for a short documentary production of 8–10 pages on an aspect of film theory and/or film history, based on a study of **a minimum of two films**. The chosen films must originate from more than one country. (25 marks)	
Length of the rationale: **no more than 100 words**	
Length of the script: **8–10 pages**	
Presentation	**25%**
An oral presentation of a detailed critical analysis of a continuous extract from a prescribed film. The extract must not be longer than 5 minutes. (25 marks)	
Maximum length of presentation: **10 minutes**	
Internal assessment	**50%**
This component is internally assessed by the teacher and externally moderated by the IB at the end of the course.	
Production portfolio	
One completed film project with accompanying written documentation: **no more than 1,200 words**. (50 marks)	
Length of the film project: **4–5 minutes (including titles)**	
Length of individual rationale for the film: **no more than 100 words**	
Group work: The film project may be undertaken as a group project, but all accompanying documentation must be individually produced. While students at SL and HL may work together in a production group, they cannot present the same edit of their film projects for internal assessment due to the different assessment requirements.	

Assessment outline—HL

First assessment 2010

Assessment component	Weighting
External assessment	**50%**
Independent study Rationale, script and list of sources for a short documentary production of 12–15 pages on an aspect of film theory and/or film history, based on a study of **a minimum of four films**. The chosen films must originate from more than one country. (25 marks) Length of the rationale: **no more than 100 words** Length of the script: **12–15 pages**	**25%**
Presentation An oral presentation of a detailed critical analysis of a continuous extract from a prescribed film. The extract must not be longer than 5 minutes. (25 marks) Maximum length of presentation: **15 minutes**	**25%**
Internal assessment This component is internally assessed by the teacher and externally moderated by the IB at the end of the course. **Production portfolio** **One** completed film project with an associated trailer and written documentation encompassing and connecting both: **no more than 1,750 words**. (50 marks) Length of the film project: **6–7 minutes (including titles)** Length of the trailer: **40–60 seconds** Length of individual rationale for the film: **no more than 100 words**; length of individual rationale for the trailer: **no more than 100 words** **Group work:** The film project may be undertaken as a group project, but all accompanying documentation must be individually produced. While students at SL and HL may work together in a production group, they cannot present the same edit of their film projects for internal assessment due to the different assessment requirements.	**50%**

External assessment

The method used to assess students is detailed markbands for each component of external assessment. The markbands are published in this guide.

The markbands are related to the assessment objectives established for the film course and the group 6 grade descriptors.

External assessment details—SL

Independent study

Weighting: 25%

This component is based on part 2 of the course (film theory and history), but also draws to some extent on part 1 (textual analysis). The aim of the independent study is to encourage students to engage in some depth with a cinematic tradition that is unfamiliar to their own culture.

Students must produce a script for a complete short documentary production exploring an aspect of film theory or film history, based on the study of films from more than one country. The documentary should be targeted at an audience of film students in the 14 to 18 years age range. Among the topics students may choose to investigate are:

- genre
- theme
- direction
- use of sound
- colour
- editing
- lighting.

The topic should be discussed primarily in cinematic terms.

The prime voice of the documentary must clearly be that of the student, who will also act as the narrator, on-screen host and/or voice-over. Students must ensure that any comments or ideas they attribute to celebrities or others, such as experts, are fully supported by detailed references in the annotated list of sources.

Students at SL must make reference to a minimum of **two** films in their independent study. The chosen films must originate from more than one country. At SL the study is not necessarily comparative.

The independent study must be presented in the form of a written dossier composed of the following three items.

- Rationale
- Script
- Annotated list of sources

The **rationale** must offer a brief, reasoned explanation of the concerns of the topic in **no more than 100 words**.

The **script** must clearly indicate the relationship between the audio and visual elements of the documentary, employing an established documentary format such as "side-by-side" columns for video and audio components. All descriptions of video and audio elements must be both detailed and specific. Scripts must be 8–10 pages long at SL, using an accepted size of paper (for example, A4 or US letter) and **must use** 12-point Courier font (not in block capitals) and single spacing. It is important that the student treats a topic of film history or film theory in cinematic rather than literary terms.

The **annotated list of sources** should refer to all materials used in researching the topic and all materials used in the documentary itself, including films from which extracts will be shown and quotations from experts or academics. Annotations should give the source and/or location of the reference. A comment on the relevance of the source must be included.

Assessment of this component is based solely on the written script and the rationale. Actual films or film sequences are not acceptable.

The materials produced for this component must not be submitted as part of the production portfolio. As part of the learning process, teachers can give advice to students on a first draft of the independent study. Advice on improving the work can be given, but this first draft must not be heavily annotated or edited by the teacher. Constant drafting and redrafting is not allowed, and the next version handed to the teacher after the first draft must be the final one.

Examples of topics for the independent study

Suggested topic	Suggested films
Rites of passage: A study of cinematic representation of adolescence (and/or childhood)	At SL the study could be of *Walkabout* and *Cinema Paradiso*. At HL these two films could be studied in addition to *Rebel Without a Cause* and *The Magdalene Sisters*. (Other suitable films could include *The Butcher Boy* and *Boyz n the Hood*.)
The outsider: A study of how representations of "the outsider" are constructed, with particular reference to the films of Akira Kurosawa and their Western remakes	At SL the study could be of *The Seven Samurai* and *The Magnificent Seven*. At HL these two films could be studied in addition to *Yojimbo* and *A Fistful of Dollars*.
Propaganda and film: A study of film as political and/or social propaganda	At SL the study could be of *The Triumph of the Will* and *Why We Fight*. At HL these two films could be studied in addition to *Battleship Potemkin* and *Fires Were Started*.
Images of horror: A study of the development of horror films through cinematic techniques (or their reflections of cultural fears)	At SL the study could be of *Nosferatu* and *Mary Shelley's Frankenstein*. At HL these two films could be studied in addition to *King Kong* and *Gojira* (*Godzilla*).

Presentation

Weighting: 25%

In this component, the student is required to make an oral presentation to the teacher of an analysis of an extract lasting no more than five minutes from a prescribed film. The list of films prescribed by the IB is published each year in the November edition of the *Diploma Programme coordinator notes*, and can also be found on the OCC. It is not carried over from year to year.

Teachers choose **three** films from the prescribed list. **These films must not be studied in class.** Should any of the films on the list have already been studied in class when the list is published, these films must not be chosen by the teacher for any of the presentations.

Students should be provided with the names of the three chosen films **four weeks** in advance of the presentation. They will select **one** film from the three and prepare their presentation within this four-week period.

The aim of the presentation is to encourage a close textual analysis of a continuous extract, relating its features to the film as a whole and to the wider sociocultural context. Students must present a clear understanding of how meaning is constructed through the use of film language. Students may prepare and take notes into the assessment, but they should not read from a prepared document and any notes should be used for reference and guidance only. It is the teacher's responsibility to ensure that students do not read out their presentation.

Students should select an extract lasting no more than five minutes from their chosen film and offer a detailed textual analysis of the extract, placing it in the context of the film as a whole and in a broader sociocultural context, as appropriate. Students should include reasons for choosing the particular extract. Shot-by-shot analysis may form part of the presentation, but this should not be used as a substitute for observations that are drawn together from different parts of the chosen extract.

Any sources consulted during the preparation of the presentation must be acknowledged on the coversheet.

The following must be adhered to in preparing and submitting presentation work.

- The presentation must last no longer than 10 minutes.

- The presentation must be recorded on CD.

- The presentation must be sent to the external examiner with the appropriate coversheet, including precise details of the chosen extract.

- Playing the film extract must not occupy any of the student's allotted 10-minute commentary time.

Teacher guidance

Students must prepare for this assessment alone and without teacher assistance. Assistance must only be provided in the form of preparing students throughout the course for this type of activity, but not for the final activity itself on which they will be assessed. No discussion of the film should be entered into.

During the presentation, the teacher should not interrupt. The teacher may only remind the student of time left and ask whether they have anything further to say but they must not make reference to specifics or ask leading questions. Students should use as much of the time available as possible. Presentations that are significantly shorter than 10 minutes may be awarded a mark that does not represent the student's full potential.

Retake students

Should a student wish to retake this examination in a subsequent session, the same film may **not** be used for study.

External markbands—SL

Independent study

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–5	There is little or no understanding of the film history/film theory topic. Engagement with the target audience, scope and depth of argument, the use of sources and the structure of the script are all limited. Visual and audio elements are incompletely described and poorly linked. Films referred to may have some relevance to the topic but little use is made of them in the script.
6–10	There is some understanding of the film history/film theory topic. Engagement with the target audience, scope and depth of argument, the use of sources and the structure of the script are relevant in parts, but still limited. Visual and audio elements are fairly well described, although links may be inconsistent. Films referred to are mostly relevant to the topic and some use is made of them in the script.
11–15	There is an adequate understanding of the film history/film theory topic. Engagement with the target audience, scope and depth of argument, the use of sources and the structure of the script are adequate. Visual and audio elements are well described and satisfactorily linked. Films referred to are relevant to the topic and are clearly integrated into the script.
16–20	There is a good understanding of the film history/film theory topic. Engagement with the target audience, scope and depth of argument, the use of sources and the structure of the script are good. Visual and audio elements are clearly and coherently described and are, in the main, aptly linked. Films referred to are relevant to the topic and are well integrated into the script.
21–25	There is an excellent understanding of the film history/film theory topic. Engagement with the target audience, scope and depth of argument, the use of sources and the structure of the script are excellent. Visual and audio elements are detailed, clearly and coherently described, and are aptly and proficiently linked. Films referred to are highly relevant to the topic and are coherently and fully integrated into the script.

Meeting the requirements: Any student who does not meet all the formal requirements **cannot** be awarded a mark within the top two markbands at SL. These are: correct length and format, inclusion of rationale, an annotated list of sources, number of films required for study and reference to films from more than one country.

Presentation

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–5	There is little or no evaluative interpretation of the extract, displaying a very limited understanding of how meaning is constructed through the use of film language, and a very limited awareness of the extract's relationship to the film as a whole. There is little or no explanation for the selection of the extract. The critique shows little or no awareness of the film's genre and/or its place in a broader sociocultural context. There is little or no analysis of the director's intention. This presentation is likely to be exclusively descriptive.
6–10	There is a limited evaluative interpretation of the extract, displaying some understanding of how meaning is constructed through the use of film language and a limited awareness of the extract's relationship to the film as a whole. There is a limited explanation for the selection of the extract. The critique shows some awareness of the film's genre and/or its place in a broader sociocultural context. There is a limited analysis of the director's intention. A substantial amount of the presentation may have detailed descriptions, but offers only limited analysis.
11–15	There is a coherent evaluative interpretation of the extract, displaying an adequate understanding of how meaning is constructed through the use of film language, and a satisfactory awareness of the extract's relationship to the film as a whole. There is an adequate explanation for the selection of the extract. The critique shows a satisfactory awareness of the film's genre and/or its place in a broader sociocultural context. There is some analysis of the director's intention. There may be some descriptive elements but the presentation offers adequate analysis.
16–20	There is a coherent and detailed evaluative interpretation of the extract, displaying a good understanding of how meaning is constructed through the use of film language, and a good awareness of the extract's relationship to the film as a whole. There is a clear explanation for the selection of the extract. The critique shows a good awareness of the film's genre and/or its place in a broader sociocultural context. There is a sound analysis of the director's intention. There may be brief elements of description but analysis is thorough.
21–25	There is a coherent, incisive, insightful and detailed evaluative interpretation of the extract, displaying an excellent understanding of how meaning is constructed through the use of film language, with an excellent awareness of the extract's relationship to the film as a whole. There is a persuasive explanation for the selection of the extract. The critique shows an excellent awareness of the film's genre and/or its place in a broader sociocultural context. There is an insightful analysis of the director's intention. Simple description is negligible and analysis is clear and thorough.

Pre-prepared work: Any student suspected of reading his/her presentation from a prepared script could be in breach of IB diploma regulations and will be considered as a case of academic misconduct.

Time limit: Examiners are not required to listen beyond the prescribed time limit of 10 minutes.

External assessment details—HL

Independent study

Weighting: 25%
This component differs slightly at HL from SL.

Students at HL must make reference to a minimum of **four** films. The chosen films must originate from more than one country. At HL some comparisons should be drawn between the films chosen.

The independent study must be presented in the form of a written dossier composed of the following three items.

- Rationale

- Script

- Annotated list of sources

The **rationale** must offer a brief, reasoned explanation of what the concerns of the topic are in **no more than 100 words**.

The **script** must clearly indicate the relationship between the audio and visual elements of the documentary, employing an established documentary format such as "side-by-side" columns for video and audio components. All descriptions of video and audio elements must be both detailed and specific. Scripts must be 12–15 pages long at HL, using an accepted size of paper (for example, A4 or US letter) and **must use** 12-point Courier font (not in block capitals) and single spacing. It is important that the student treats a topic of film history/film theory in cinematic rather than literary terms.

Presentation

Weighting: 25%
This component differs slightly at HL from SL.

The following must be adhered to in preparing and submitting presentation work.

- The presentation must last no longer than 15 minutes.

- The presentation must be recorded on CD.

- The presentation must be sent to the external examiner with the appropriate coversheet, including precise details of the chosen extract.

- Playing the film extract must not occupy any of the student's allotted 15-minute commentary time.

Teacher guidance

Students must prepare for this assessment alone and without teacher assistance. Assistance must only be provided in the form of preparing students throughout the course for this type of activity, but not for the final activity itself on which they will be assessed. No discussion of the film should be entered into.

During the presentation, the teacher should not interrupt. The teacher may only remind the student of time left and ask whether they have anything further to say but they must not make reference to specifics or ask leading questions. Students should use as much of the time available as possible. Presentations that are significantly shorter than 15 minutes may be awarded a mark that does not represent the student's full potential.

External markbands—HL

Independent study

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–5	There is little or no understanding of the film history/film theory topic. Engagement with the target audience, scope and depth of argument, the use of sources and the structure of the script are all limited. Visual and audio elements are incompletely described and poorly linked. Films referred to may have limited relevance to the topic and there are very few or no relevant points of comparison made between the chosen films.
6–10	There is some understanding of the film history/film theory topic. Engagement with the target audience, scope and depth of argument, the use of sources and the structure of the script are relevant in parts, but still limited. Visual and audio elements are fairly well described, although links may be inconsistent. At least two of the films referred to relate to the topic and some relevant points of comparison have been made between the chosen films.
11–15	There is an adequate understanding of the film history/film theory topic. Engagement with the target audience, scope and depth of argument, the use of sources and the structure of the script are adequate. Visual and audio elements are well described and satisfactorily linked. At least three of the films referred to relate to the topic and most of the points of comparison made are relevant although they may be superficially or incompletely developed.
16–20	There is a good understanding of the film history/film theory topic. Engagement with the target audience, scope and depth of argument, the use of sources and the structure of the script are good. Visual and audio elements are clearly and coherently described and are, in the main, aptly linked. All films referred to clearly relate to the topic and points of comparison are explored with care and coherence.
21–25	There is an excellent understanding of, and engagement with, the film history/film theory topic. Engagement with the target audience, scope and depth of argument, the use of sources and the structure of the script are excellent. Visual and audio elements are detailed, clearly and coherently described, and are aptly and proficiently linked. All films referred to clearly relate to the topic and insightful comparisons are made coherently and with precision.

Meeting the requirements: Any student who does not meet all the formal requirements **cannot** be awarded a mark within the top two markbands at HL. These are: correct length and format, inclusion of rationale, an annotated list of sources, number of films required for study and reference to films from more than one country.

Presentation

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–5	There is little or no evaluative interpretation of the extract, displaying a very limited understanding of how meaning is constructed through the use of film language, and a very limited awareness of the extract's relationship to the film as a whole. There is little or no explanation for the selection of the extract. The critique shows little or no awareness of the film's genre and/or its place in a broader sociocultural context. There is little or no analysis of the director's intention. No reference is made to the responses to the film from audiences and reviewers, critics or scholars at the time of its original release and/or subsequently. This presentation is likely to be exclusively descriptive.
6–10	There is a limited evaluative interpretation of the extract, displaying some understanding of how meaning is constructed through the use of film language, and a limited awareness of the extract's relationship to the film as a whole. There is a limited explanation for the selection of the extract. The critique shows some awareness of the film's genre and/or its place in a broader sociocultural context. There is a limited analysis of the director's intention. Limited reference is made to the responses to the film from audiences and reviewers, critics or scholars at the time of its original release and/or subsequently. A substantial amount of the presentation may have detailed descriptions, but offers only limited analysis.
11–15	There is a coherent evaluative interpretation of the extract, displaying an adequate understanding of how meaning is constructed through the use of film language, and a satisfactory awareness of the extract's relationship to the film as a whole. There is an adequate explanation for the selection of the extract. The critique shows a satisfactory awareness of the film's genre and/or its place in a broader sociocultural context. There is some analysis of the director's intention. Some apt reference is made to the responses from audiences and reviewers, critics or scholars at the time of its original release and/or subsequently. There may be some descriptive elements but the presentation offers adequate analysis.
16–20	There is a coherent and detailed evaluative interpretation of the extract, displaying a good understanding of how meaning is constructed through the use of film language, and a good awareness of the extract's relationship to the film as a whole. There is a clear explanation for the selection of the extract. The critique shows a good awareness of the film's genre and/or its place in a broader sociocultural context. There is a sound analysis of the director's intention. Clear reference is made to the responses from audiences and reviewers, critics or scholars at the time of its original release and/or subsequently. There may be brief elements of description but analysis is thorough.
21–25	There is a coherent, incisive and richly detailed evaluative interpretation of the extract, displaying an excellent understanding of how meaning is constructed through the use of film language, with an excellent awareness of the extract's relationship to the film as a whole. There is a persuasive explanation for the selection of the extract. The critique shows an excellent awareness of the film's genre and/or its place in a broader sociocultural context. There is insightful analysis of the director's intention, and examples of responses from audiences and reviewers, critics or scholars at the time of its original release and/or subsequently have been discussed. Simple description is negligible and analysis is clear and thorough.

Pre-prepared work: Any student suspected of reading his/her presentation from a prepared script could be in breach of IB diploma regulations and will be considered as a case of academic misconduct.

Time limit: Examiners are not required to listen beyond the prescribed time limit of 15 minutes.

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 at HL are the same. Students must produce a production portfolio consisting of a film project and accompanying documentation.

Guidance and authenticity

The production portfolio submitted for internal assessment must be the student's own work. However, it is not the intention that students should decide upon a title or topic and be left to work on the internal assessment component without any further support from the teacher. 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. However, if a student could not have completed the work without substantial support from the teacher, this should be recorded on the appropriate form from the *Handbook of procedures for the Diploma Programme*.

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.

As part of the learning process, teachers can give advice to students on a first draft of the internally assessed work. This advice should be in terms of the way the work could be improved, but this first draft must not be heavily annotated or edited by the teacher. The next version handed to the teacher after the first draft must be the final one.

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 sign the coversheet for internal assessment to 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 to a teacher (or the coordinator) for internal assessment, together with the signed coversheet, it cannot be retracted.

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

- the first draft of the written work

- the references cited

- the style of writing compared with work known to be that of the student.

The requirement for teachers and students to sign the coversheet for internal assessment applies to the work of all students, not just the sample work that will be submitted to an examiner for the purpose of moderation. If the teacher and student sign a coversheet, but there is a comment to the effect that the work may not be authentic, the student will not be eligible for a mark in that component and no grade will be awarded. For further details refer to the IB publication *Academic honesty* and the relevant articles in the *General regulations: Diploma Programme*.

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

Group work

Group work may be undertaken but group size must not exceed four students. However, this restriction applies only to the number of students studying IB film who will be assessed on their work in the project. There may be any number of performers or assistants involved in a project.

Time allocation

Internal assessment is an integral part of the film course, contributing 50% to the final assessment in the SL and the HL courses. 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.

The hours allocated to internal assessment work should include:

- time for the teacher to explain to students the requirements of the internal assessment

- class time for students to work on the internal assessment component

- time for consultation between the teacher and each student

- time to review and monitor progress, and to check authenticity.

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 levels of achievement 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.

- 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. Teachers should award the lower marks if the student's work demonstrates the qualities described to a lesser extent.

- Only whole numbers should be recorded; partial marks, such as 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 level of achievement in relation to one criterion will not necessarily attain high levels of achievement in relation to the other criteria. Similarly, a student who attains a low level of achievement 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.

Internal assessment details—SL

Production portfolio

Weighting: 50%

This component consists of a student's completed film project and its accompanying documentation. Students submit a single production piece.

Completed film project

Each project may be the work of an individual or of a group of students. **Group size must not exceed four.** However, this restriction applies only to the number of students who will be assessed on their work in the project. There may be any number of performers or assistants involved in a project.

The roles to be undertaken for assessment purposes **must** be one of the following:

- director

- writer

- cinematographer

- sound designer, recordist or mixer

- editor.

Although other functions (such as musical composition, costume design and acting) are integral to many kinds of film-making, they are more appropriately assessed in other Diploma Programme courses and therefore will **not** be considered suitable for film. A student may undertake more than one role in a production, and some roles may be carried out by more than one student. Nonetheless, for the purposes of assessment each student must identify their principal role to the examiner on the coversheet provided and this is the role on which they will be assessed. **Two students from the same group cannot choose to be assessed in the same principal role.** It is essential that teachers assess each student's individual contribution to the finished products. Film projects must be no longer than five minutes and no shorter than four minutes at SL, **including** titles. Material can be created and edited using any available technology, but **must** be submitted in DVD format. Viewing copies for submission to moderators need to be in one of the approved standard formats notified to schools. Each school must choose only one such format and will be required to identify this when registering students for examinations. Every film should be preceded by a production slate (a black screen with white lettering) stating the student's name and candidate session number, the school name and school code, the title of the film, and the student's designated role.

The content of students' project work **must** be guided by the following considerations:

- **Content and treatment:** The content and treatment of the films made must be appropriate for a young person no older than 15 years of age. Mature themes are acceptable but their treatment must be suitable for young teenagers. The use of strong language must be rare and fully justified by the context. Violence must not dwell on detail and there should be no emphasis on specific injuries or blood. Sexual violence may only be implied and indicated without physical detail. Dangerous techniques of combat should include no imitable detail, and realistic and contemporary weapons should not be glamourized. In horror films, sustained threat and menace is permitted, but only occasional gory moments. If drug use is referred to, only brief and occasional references are permitted, and must be justified by the context and demonstrate the dangers of such behaviour. There must be no indication, in any instructional form, as to how the drugs are taken.

- **Assistance and support:** 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 and making suggestions. The situation is comparable to a teacher commenting on a draft of an essay, offering pointers for ways to improve the work but refraining completely from doing any of that work for the student. Any specialist technical support must be acknowledged in the individual commentary: students must not pass off others' work as their own.

Documentation

Each film project must be accompanied by:

- an individual rationale for the film of **no more than 100 words**

- an individual written commentary of **no more than 1,200 words**; the written commentary should be based on the student's personal production journal

- the student declaration form which **must** be signed and attached to the student's work; the appropriate form can be found in the *Handbook of procedures for the Diploma Programme.*

The rationale is required so that the moderator will know the intentions of the project.

The **individual written commentary** should be the student's own unaided work. It should give a concise, reflective account of all stages of the production process, and should also include an evaluation of the completed project as a whole. Any special circumstances surrounding the production process should be mentioned, and any outside help received (for example, technical support) must be acknowledged. Where appropriate, students must incorporate sample production materials (for example, frames from storyboards, schedules, floor plans) into their commentary. However, such materials should not stand apart from the commentary or form an appendix.

The portfolio as a whole must reflect a clear understanding of how meaning is constructed through the appropriate use of film language.

Teachers will be asked to authenticate the production portfolios and give brief comments on each production to assist moderation. The coversheet for the portfolio must include details of the principal production role-played by the student in each project.

Copyright statement—important

Student work must not contain any third party copyright material.

The intention of the film course is that students, especially in the production portfolio component, will be the original creators of, or have a significant role in the creation of, any audio or visual material that they use in their work. Audio work may involve collaboration with local musicians or other students to help create **original material** for a soundtrack as part of a creative dialogue rather than merely "finding" a piece that would fit. Copyright-free software may also be used as appropriate.

Even if copyright material is legally obtained, this is a violation of the course's intended outcomes.

Internal assessment criteria—SL

Production portfolio

Level descriptors are outlined for the following assessment criteria.

Criterion A	Planning and research
Criterion B	Reflection and evaluation
Criterion C	Professional and technical skills
Criterion D	Effective use of film language
Criterion E	Originality and creativity

These assessment criteria are used to assess the different elements of the production portfolio, as shown in the table below.

	Documentation as a whole	Evaluation in individual written commentary	Production
Criterion A	X		
Criterion B		X	
Criterion C	X		X
Criterion D			X
Criterion E		X	X

A   Planning and research

This criterion is concerned with the documentation of production processes, from preliminary planning and research, pre-production, production and principal photography, through to post-production.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	There is little or no planning for and research into production processes. Little documentation of the relevant development stages is displayed.
3–4	There is some planning for and research into production processes. Some documentation of the relevant development stages is displayed, but this documentation is likely to be incomplete, either lacking sufficient detail in parts or omitting stages in the process.
5–6	There is adequate planning for and research into production processes. Documentation of the relevant development stages is satisfactory.
7–8	There is good planning for and research into the production processes. Documentation of the relevant development stages is mostly thorough.
9–10	There is excellent planning for and research into the production processes. Documentation of the relevant development stages is comprehensive.

B   Reflection and evaluation

This criterion is concerned with artistic and logistical analysis of the relevant production processes and the evaluation in the individual student's written commentary on the project as a whole, including the roles of the student and others (where appropriate).

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	There is a limited artistic and logistical analysis of the relevant production processes, with little critical evaluation of the project as a whole.
3–4	There is some artistic and logistical analysis of the relevant production processes, with some critical evaluation of the project as a whole.
5–6	There is a satisfactory artistic and logistical analysis of the relevant production processes, with satisfactory critical evaluation of the project as a whole.
7–8	There is an effective artistic and logistical analysis of the relevant production processes, with good critical evaluation of the project as a whole.
9–10	There is a highly effective artistic and logistical analysis of the relevant production processes, with excellent critical evaluation of the project as a whole.

C   Professional and technical skills

This criterion is concerned with professional and technical skills (including organizational skills) that may be demonstrated during the production processes or in the finished product itself.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	The student demonstrates little or no ability in the professional and technical skills (including organizational skills) necessary for one principal production role, and makes limited use of available resources and technology.
3–4	The student demonstrates some ability in the professional and technical skills (including organizational skills) necessary for one principal production role, and makes some use of available resources and technology.
5–6	The student demonstrates satisfactory ability in the professional and technical skills (including organizational skills) necessary for one principal production role, and makes competent use of available resources and technology.
7–8	The student demonstrates good ability in the professional and technical skills (including organizational skills) necessary for one principal production role, and makes effective use of available resources and technology.
9–10	The student demonstrates excellent ability in the professional and technical skills (including organizational skills) necessary for one principal production role, and makes highly effective use of available resources and technology.

D   Effective use of film language

This criterion is concerned with evidence of the student's effective use of film language, as seen in the finished product.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	The student demonstrates little or no ability to communicate effectively in film language.
3–4	The student demonstrates some ability to communicate effectively in film language.
5–6	The student demonstrates a satisfactory ability to communicate effectively in film language.
7–8	The student demonstrates a good ability to communicate effectively in film language.
9–10	The student demonstrates an excellent ability to communicate effectively in film language.

E   Originality and creativity

This criterion is concerned with originality and creativity in the film-making process (referred to as "creative intelligence" in the level descriptors below). This may be demonstrated by freshness of approach, by intelligent work that goes either with or against the conventions of the genre, or by problem solving. Another key indicator is the level of audience engagement with the work.

This criterion is intended to provide a holistic assessment of each student's contribution to the finished film.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	There is little or no evidence of creative intelligence in the film-making process. The production is of limited interest to audiences.
3–4	There is some evidence of creative intelligence in some aspects of the film-making process. The production is of some interest to audiences.
5–6	There is adequate evidence of creative intelligence in most aspects of the film-making process. The production engages audience interest satisfactorily.
7–8	There is good evidence of creative intelligence in all aspects of the film-making process. The production engages audience interest well.
9–10	There is excellent evidence of creative intelligence in all aspects of the film-making process. The production engages audience interest with great success.

Internal assessment details—HL

Production portfolio

Weighting: 50%
At HL, this component differs from SL in the following ways.

At HL, film projects must be no longer than seven minutes and no shorter than six minutes, **including** titles. The associated trailer must be 40–60 seconds in length.

It is important to note that **each HL student must produce their own trailer**, working alone and not in collaboration with others, even if they have worked with others in the production of the film.

Documentation

Each film project must be accompanied by:

- an individual rationale of **no more than 100 words** for the film and an individual rationale for the trailer of **no more than 100 words**

- an individual written commentary of **no more than 1,750 words**; the written commentary should be based on the student's personal production journal

- the student declaration form which **must** be signed and attached to the student's work; the appropriate form can be found in the *Handbook of procedures for the Diploma Programme*.

The rationales are required so that the moderator will know the intentions of the project.

Internal assessment criteria—HL

Production portfolio

A   Planning and research

This criterion is concerned with the documentation of the production process as a whole, from preliminary planning, pre-production, production and principal photography, through to post-production, including the planning and research required for the production of the film trailer.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	There is little or no planning for and research into production processes for the film itself and the trailer. Little documentation of the relevant development stages is displayed.
3–4	There is some planning for and research into production processes for the film itself and the trailer. Some documentation of the relevant development stages is displayed, but this documentation is likely to be incomplete, either lacking sufficient detail in parts or omitting stages in the process.
5–6	There is adequate planning for and research into production processes for the film itself and the trailer. Documentation of the relevant development stages is satisfactory.
7–8	There is good planning for and research into the production processes for the film itself and the trailer. Documentation of the relevant development stages is mostly thorough.
9–10	There is excellent planning for and research into the production processes for the film itself and the trailer. Documentation of the relevant development stages is comprehensive. Planning of production and documentation has all been clearly integrated with the production of the individual film trailer.

B   Reflection and evaluation

This criterion is concerned with artistic and logistical analysis of the relevant production processes and the evaluation in the individual student's written commentary on the project as a whole, including the roles of the student and others (where appropriate).

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	There is a limited artistic and logistical analysis of the relevant production processes, with little critical evaluation of the project as a whole and of the individual film trailer.
3–4	There is some artistic and logistical analysis of the relevant production processes, with some critical evaluation of the project as a whole and of the individual film trailer.
5–6	There is a satisfactory artistic and logistical analysis of the relevant production processes, with satisfactory critical evaluation of the project as a whole. There is satisfactory analysis of the different artistic and logistical processes required for the production of the trailer.
7–8	There is an effective artistic and logistical analysis of the relevant production processes, with good critical evaluation of the project as a whole. There is also an effective analysis of the different artistic and logistical processes required for the production of the trailer.
9–10	There is a highly effective artistic and logistical analysis of the relevant production processes, with excellent critical evaluation of the project as a whole. There is also a highly effective awareness and analysis of the different artistic and logistical processes required for the production of the trailer.

C   Professional and technical skills

This criterion is concerned with professional and technical skills (including organizational skills) that may be demonstrated during the production processes or in the finished product itself.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	The student demonstrates little or no ability in the professional and technical skills (including organizational skills) necessary for one principal production role, and makes limited use of available resources and technology. Little use is made of available resources and technology in the construction of the individual film trailer.
3–4	The student demonstrates some ability in the professional and technical skills (including organizational skills) necessary for one principal production role, and makes some use of available resources and technology. Some use is made of available resources and technology in the construction of the individual film trailer.
5–6	The student demonstrates satisfactory ability in the professional and technical skills (including organizational skills) necessary for one principal production role, and makes competent use of available resources and technology. There is also satisfactory use made of available resources and technology in the construction of the individual film trailer.
7–8	The student demonstrates good ability in the professional and technical skills (including organizational skills) necessary for one principal production role, and makes effective use of available resources and technology. There is also effective use of available resources and technology in the construction of the individual film trailer.
9–10	The student demonstrates excellent ability in the professional and technical skills (including organizational skills) necessary for one principal production role, and makes highly effective use of available resources and technology. There is also excellent use of available resources and technology in the construction of the individual film trailer.

D   Effective use of film language

This criterion is concerned with evidence of the student's effective use of film language, as seen in the finished product.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	The student demonstrates little or no ability to communicate effectively in film language both in the film itself and in the individual film trailer.
3–4	The student demonstrates some ability to communicate effectively in film language both in the film itself and in the individual film trailer.
5–6	The student demonstrates a satisfactory ability to communicate effectively in film language both in the film itself and in the individual film trailer.
7–8	The student demonstrates a good ability to communicate effectively in film language both in the film itself and in the individual film trailer.
9–10	The student demonstrates an excellent ability to communicate effectively in film language both in the film itself and in the individual film trailer.

E   Originality and creativity

This criterion is concerned with originality and creativity in the film-making process (referred to as "creative intelligence" in the level descriptors below). This may be demonstrated by freshness of approach, by intelligent work that goes either with or against the conventions of the genre, or by problem solving. Another key indicator is the level of audience engagement with the work.

This criterion is intended to provide a holistic assessment of each student's contribution to the finished film and of the trailer that they have made as an individual.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	There is little or no evidence of creative intelligence in the film-making process and little or no awareness of the appropriate generic characteristics of a film trailer. The film production and trailer are of limited interest to audiences.
3–4	There is some evidence of creative intelligence in some aspects of the film-making process and some awareness of the appropriate generic characteristics of a trailer. The film production and trailer are of some interest to audiences.
5–6	There is adequate evidence of creative intelligence in most aspects of the film-making process and an adequate awareness and implementation of the appropriate generic characteristics of a film trailer. The production and trailer engage audience interest satisfactorily.
7–8	There is good evidence of creative intelligence in all aspects of the film-making process and a clear awareness of, and effective implementation of, the appropriate generic characteristics of a film trailer. The film production and trailer engage audience interest well.
9–10	There is excellent evidence of creative intelligence in all aspects of the film-making process, and there is excellent awareness of, and imaginative use of, the generic characteristics of a film trailer. The film production and trailer engage audience interest with great success.

Glossary

Students should be familiar with the following cinematic words and phrases.

Ambient sound	Natural background noise on television, film or radio. In the same manner, ambient light refers to natural, available light that is not enhanced in any way.
Audience	All those who receive or interact with any media product. A target audience is the group of people to whom a product is particularly aimed. This may be identified as either "mass" (or mainstream) if it is targeted at a very large number of people, or "niche" if it is targeted at a smaller, more specific group of people.
Camera angle	The position of the camera in relation to the main subject. It could be a high angle, low angle, worm's-eye view or aerial view.
Cinematographer	The person responsible for camera and lighting. Often referred to as the "director of photography".
Continuity editing	Sometimes referred to as "invisible" or "academic" editing, this is the unobtrusive style of editing developed by Hollywood that is still the basis of most commercial productions. The basis of continuity editing is to cut on action so that the whole sequence looks natural.
Diegetic/non-diegetic sound	Diegetic sound is that which appears to come from a recognizable source within the narrative world of a film, radio or television text. Non-diegetic sound is that which appears to come from a source unconnected to the narrative world of a text. An example of non-diegetic sound would be a film musical score. Diegetic sound would be the sound of crashing waves on cliffs or birdsong, even though these may be added in post production.
Digital	The conversion of sound and visual to transmit information in a code using the numbers zero and one.
Dubbing	A process whereby sound is added to film. This may take the form of adding music or additional sound to dialogue, or it may refer to the addition of an entire soundtrack, including dialogue.
Editing	The selection of material to make a coherent whole. In film and television an editor uses a variety of methods to move from one sequence to another. This is referred to as a "transition".
Form	The structure, or skeleton, of a text and the narrative framework around which it is based. For example, a feature film commonly has a three-act structure. Some structures are determined by a genre and its corresponding codes and conventions.

Frame	As a noun, this refers to the single area on a strip of film that holds a single image (or a single still image on video). As a verb, it means to adjust the position of the camera or to adjust the camera lens to compose the required image. An image can be framed to construct a close-up shot, long shot or medium shot.
Genre	The classification of any media text into a category or type, for example: news, horror, documentary, soap opera and so on. Genres tend to have identifiable codes and conventions that have developed over time and for which audiences may have developed particular expectations. Media texts that are a mixture of more than one genre are called "generic hybrids".
Mise-en-scène	Literally, everything that is "put in the scene", or put in the frame to be photographed (appropriate to the time and era portrayed). This usually includes production design, set, location, actors, costumes, make-up, gesture, proxemics and blocking, extras, props, use of colour, contrast and filter. Lighting is often included within mise-en-scène. Camera shot composition, framing, angle and movement are also sometimes referred to as mise-en-shot.
Montage	The term is taken from the French "to assemble". It has several meanings in the context of film and is not exclusively used to refer to "Soviet Montage". (1) It is used as a synonym for editing. (2) In Hollywood cinema it means to edit a concentrated sequence using a series of brief transitions creating the effect of the passage of time or movement over large distances or for expressionistic moods. (3) Thematic or "Soviet" montage was developed by Sergei Eisenstein by arranging striking juxtapositions of individual shots to suggest an idea that goes beyond meanings within an individual shot. He called this "collision montage". (4) Any sequence that creates a particularly significant effect mainly through its editing. The shower scene in *Psycho* would be such an example.
Narrative	The way in which a plot or story is told, by whom and in what order. Flashbacks, flash forwards and ellipsis may be used as narrative devices. Tsvetan Todorov, Bordwell and Thompson and Robert McKee have all presented interesting ideas about narrative development.
Post-production	The period and the processes that come between the completion of principal photography and the completed film or programme. This includes the editing of a film or programme, along with titles, graphics, special effects and so on.
Pre-production	The entire range of preparations that takes place before a film or television programme can begin shooting.
Primary research	Research information or data that you collect yourself. Sources for this may include interviews, questionnaires, analysis of films or television programmes that you undertake yourself. (See also secondary research.)
Production	Either the product itself or the actual process of filming.
Qualitative research	Research undertaken through observation, analysing texts and documents, interviews, open-ended questionnaires and case studies. It is reasoned argument that is not based upon simple statistical information. Overall, qualitative research enables researchers to study psychological, cultural and social phenomena. (See also quantitative research.)

Quantitative research	Primarily, this is statistical data most frequently obtained from closed questions in questionnaires or structured interviews. Quantitative research may calculate how many males in the 15 to 25 years age range watch a particular television soap opera, for example, but qualitative research is necessary to determine why they watch it.
Realism	The dominant mode of representation in television, mainstream films and print. The term usually implies that the media text attempts to represent an external reality: a film or television programme is "realistic" because it gives the impression that it accurately reproduces that part of the real world to which it is referring. However, the concept is much more complex than this brief definition. One suggestion is to think of "realisms" rather than realism.
Representation	The process of making meaning in still or moving images and in words and sounds. In its simplest form, it means to present or show someone or something. However, as a concept for debate, it is used to describe the process by which an image can be used to represent or stand in for someone or something, for example, a person, place or idea. Inherent in this second definition is the notion that there may be a responsibility on the part of the producer of any representation, with regard to accuracy, "truth" and the viewpoints and opinions that such a representation may perpetuate. Representation is used to describe the manner in which segments or individuals in society (for example, women, the elderly, ethnic minorities) are portrayed in the media.
Secondary research	Research information taken from sources other than your own work, such as academic studies, reviews or essays, whether in printed format or from other film texts such as documentaries or interviews.
Stereotype	An oversimplified representation of people, places or issues, giving a narrow and/or exaggerated set of attributes. Stereotypes are frequently thought to be entirely negative but this is not necessarily the case.
Style	The "look" of a media text; its surface appearance. It can be recognized by the use of colour, mise-en-scène, lighting, music, camera angle, movement, framing, dialogue, editing and so on.
Synchronous/ asynchronous sound	Synchronous sound is where the sound matches the action or speech in film or television. Asynchronous sound is when there is a mismatch—the most obvious example occurs when lip-synch is out, that is, when the words spoken and the lip movement of the actor on screen do not match.
Teaser trailers	Short film or television trailers shown before a full-length trailer.
Tone	The overall impression that is given by a media text—serious, comic, romantic, sensationalist and so on.