FILM

Overall grade boundaries

Higher level

Grade:	1	2	3	4	5	6	7
Mark range:	0-14	15-29	30-41	42-54	55-67	68-80	81-100

Introduction

The overall performance of candidates

The candidates continue to show improvement in their work and schools are clearly addressing issues that have occurred in previous sessions. Candidates are clearly engaging enthusiastically with the content of the course and some are achieving the highest levels across all units.

The support from staff in the schools is caring and sensitive, and candidates are achieving their potential in most cases. It is disappointing to see some candidates not achieving their best because they have clearly neglected valuable advice from their teachers.

However, there are still some points of advice that need to be reiterated.

Production portfolio

Component grade boundaries

Grade:	1	2	3	4	5	6	7
Mark range:	0-7	8-14	15-21	22-28	29-34	35-41	42-50

The areas of the programme and examination that appeared difficult for the candidates

Candidates who do not achieve their potential mostly show weaknesses in planning and preparation rather than in the technical expertise, although such weakness was apparent with some candidates.

Candidates should recognise the necessity for detailed and careful planning and preparation. Often imaginative ideas did not come to fruition because insufficient time and energy have been spent on the preparatory stage of production.

Sound remains one of the weaker elements in some film productions, although this is beginning to show improvement.

Even some of the more capable candidates do need to be more secure with stable camera work where it is clearly appropriate. Framing is sometimes awkward and imprecise and there is still a reluctance to use close-ups where they could prove effective. Some candidates hold shots for too long, making the dynamics of the editing somewhat ponderous.

In the written commentaries weaker candidates tend to present a diary of events rather than an analytical account of choices made and things that went wrong.

Some candidates did not make it entirely clear as to what their specific role were within the production, although this weakness was less evident in this session.

The areas of the programme and examination in which candidates appeared well prepared

There was a good range and variety of productions presented for the Production portfolios, with the best work showing imagination and creativity combined with a wide range of technical skills of the highest order. Candidates had clearly thought through the processes of pre-production and had planned and prepared their productions with care and precision. The supporting written documentation was mostly thorough and perceptively analytical. Whether candidates undertook single or multiple roles, the best examples had a positive and clear sense of the functionality of those roles and were supportive of other in-group productions. High levels of technical skill were also apparent in work from the more able candidates.

All candidates kept comfortably within the time limits set for the film and for the trailer.

The best pieces had clear narrative drive, were sophisticated technically and were entertaining with a clear sense of audience.

Recommendations and guidance for the teaching of future candidates

- Teachers and student should read carefully the appropriate sections of the *current* guide.

- Teachers should read the advice given in this and previous Subject reports.

- Questions of copyright must be emphasized so that candidates are fully aware of the rules stated in the *current* Film guide.

- Candidates need to be involved throughout pre-production, production and post-production even though their individual contribution is predominantly in only one of these stages.

- Teachers and coordinators must ensure that all work is clearly labelled.

- Teachers must ensure that cover sheets are completed and signed by both teacher and candidate.

- The importance of planning and preparation cannot be emphasized enough. Try to allow time to see a rough cut of the production early enough to advise on potential improvements.

- Encourage candidates to be as analytical and objective as possible about their work.

- Undertake production exercises before embarking upon the major production.

Independent study

Component grade boundaries

Grade:	1	2	3	4	5	6	7
Mark range:	0-4	5-8	9-11	12-14	15-17	18-20	21-25

The areas of the programme and examination that appeared difficult for the candidates

Some candidates are still using "guest" narrators and this is not permitted. However the dominant problem as shown by some of the weakest candidates is the neglect of the visual elements of the scripts. A small number of candidates presented little more than a continuous talking head with one or two perfunctory references to the visual content. These were little more than essays in very flimsy disguise.

Some candidates tended to analyse each of their chosen films completely separately, making little or no comparisons.

The areas of the programme and examination in which candidates appeared well prepared

The best scripts had a securely clear focus on a specific topic well rooted in an area of film history and/or theory that the candidate was engaged with and enthusiastic about. These candidates had selected appropriate films and the arguments were addressed concisely and with imagination in terms of the supporting visuals.

The more able candidates showed the benefits of thorough research and this was clearly defined and from a rich variety of sources. This did not diminish the individual voice of the better candidates.

The better scripts fulfilled the intentions of the Independent Study to enable candidates to study films form a cinematic tradition unfamiliar to them. As result these scripts reflected a freshness of knowledge and sense of personal engagement.

The strongest scripts showed clear understanding of the cinematic conventions explored and used effective filmic terms in which to explore their ideas.

Recommendations and guidance for the teaching of future candidates

- Give students a summary sheet of the specific requirements for the Independent Study.
- Give careful guidance to students enabling them to choose an appropriate specific area for study.
- At HL candidates must be made aware the there is a requirement for some element of comparison.
- Before candidates undertake their own Independent study, give plenty of practice in discussing a variety of films in cinematic terms.
- Discuss exemplar work with candidates.
- Undertake analysis of short documentaries in class so that students can be helped to understand how to structure discussion and analysis and link sound and visual elements.

Presentation

Component grade boundaries

Grade:	1	2	3	4	5	6	7
Mark range:	0-3	4-7	8-9	10-12	13-16	17-19	20-25

The areas of the programme and examination that appeared difficult for the candidates

Some candidates are still confusing the need for detail with detailed analysis. It is not sufficient simply to describe what is seen and heard. Discussion must be undertaken as to how and why meaning is created in filmic terms.

In some cases candidates show a clear understanding of some of the themes of the films and these are discussed but no attempt is made to relate these themes to an analysis of the extract selected. Some candidates discuss the film as a whole without addressing a specific extract.

With lack of planning some candidates are omitting elements of the presentation. At higher level it is clears that part of the requirement is to address responses from audiences, reviewers and scholars at the time of the film's original release and/or subsequently. Far too often time is wasted at the outset with unnecessary narrative summaries and/or detailed biographies or filmographies of the director and the stars.

The areas of the programme and examination in which candidates appeared well prepared

Nearly all the candidates had engaged enthusiastically with the films and revealed extensive knowledge, not only of the films themselves, but also their broader context. Fewer candidates are offering simply shot by shot descriptions and many were able to integrate themes, issues and socio-cultural contexts within a close and highly detailed analysis of their chosen extract.

It is encouraging to see that more candidates are preparing fully for their presentations, indicated by the growing number of candidates who complete their presentations very close to the time allowed. Candidates are clearly using notes as *aides memoire* in an effective manner, but it should be pointed out that candidates are not allowed to read their presentations verbatim from a prepared script.

More candidates are using correct filmic language and there are fewer instances of generalised terminology. More candidates are also undertaking analysis of the sound and music to greater effect.

Recommendations and guidance for the teaching of future candidates

- Teachers should be aware of the *current* list of prescribed films.

- Long before the examination itself, candidates must be given substantial practice with textual analysis, using extracts from a variety of films (but not any of the films that have been set for the examination).

- The playing of the extract during the presentation should be avoided.

- No candidate should be allowed to have a full script of their presentation in the examination.

- Candidates should be given practice in recording presentations for other films before the time given for the examination pieces.

- Candidates need to realise that the time allocated to prepare for their presentations is short and procrastination is not advisable.

- Some candidates have clearly not prepared their presentations and appear to be talking of the cuff almost as though they have watched the film and their chosen extract only once.

- Research and careful planning and preparation are essential.

Final Notes

It should go without saying that all teachers and students must be familiar with the current version of the Film Guide.

It is essential to access the OCC on a regular basis and to use the Film Support Materials on the Film Support DVD and CDrom.