International Baccalaureate®
Baccalauréat International
Bachillerato Internacional

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

Introductory comments on the overall performance of this group of candidates

There were very few candidates for this session. However, the best-performing candidates demonstrated a genuine engagement with the subject, and several were able to express themselves with both enthusiasm and imagination.

Candidates with marks in the lower mark ranges reflected a tendency not to have addressed with sufficient care the advice and assessment criteria in the programme guide or to have taken sufficient care to understand and address the exact requirements of each assessment task. As a result, some candidates did not achieve their full potential.

Higher level Internal Assessment: 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 in which candidates appeared well prepared

There were some excellent examples of production work where candidates clearly displayed professional dedication and enthusiasm in their productions.

The most successful commentaries explored the candidate's individual role in detail, discussing choices made and looking critically at the production process.

Some candidates were highly professional in their undertaking of specific production roles and were able to establish meaning through filming and editing. Camerawork, generally, was effective.

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

Some commentaries were too descriptive, tending towards a "dear diary" approach. Most outlined the logistics of production quite carefully and listed decisions made, but there was too little analysis of **why** decisions were made. There was very little in the way of evaluation of the finished products apart from saying that they "were good" or, "we have worked hard on this film". Time should be built into the process for the students to step back and view their finished work with a degree of objectivity.

Basics of framing, variety of shot and dynamics and pace of editing were sometimes only moderately achieved. The use of appropriate close ups and extreme close up [that would have substantially enhanced the films] were sometimes too tentative. Music was usually aptly chosen but the editing of sound – and sound itself as an editing device was understood only in a very limited manner. This was particularly evident when mixing dialogue with music and/or sound effects.

Weaker examples of the trailers were just a random selection of shots from the film with one or two captions. These lacked any appropriate style and format of trailers.

Recommendations and guidance for the teaching of future candidates

- It is not possible to overstress the importance of a close and exact reading of the current syllabus and assessment details.

- Encourage candidates to have solid, clear scripts/plans/outlines before embarking on productions.

- Encourage familiarity with equipment in exercises throughout the course for candidates to be able to make reasoned choices as to their own areas of interest/expertise when deciding upon production roles.

- Monitor the allocation of roles within film production crews and ensure that each candidate's contribution is appropriate. Emphasise the importance of focusing on their individual roles in creating the finished production and how this should be the focus for their commentary/production file selection.

- Focus on exercises that emphasise the use/importance of lighting and sound in film.

- It is vital that they clearly indicate the roles for which they wish to be assessed, and that teachers ensure these roles are suitable for assessment purposes.

- Teachers should continue to focus their own comments on the cover sheets so as to be of most guidance and assistance to the moderator.

- Careful analysis and study of several film trailers would enhance the individual candidate's ability to construct their own

- Candidates should be encouraged to think about and plan their trailer before completion of the group project so that their trailer is not made in a rush at the end

Higher level 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 Independent Study asks candidates to produce a script for a short documentary film on a topic of film history or film theory for an audience of their peers.

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

The best work showed that candidates had carefully chosen IS topics that were both challenging and engaging for them and chose sources and areas of research with great thought, acknowledging them clearly, and fulfilling the formal requirements of the task with care. These scripts showed clear cross referencing from the visual and sound elements. Suitable hypotheses and arguments in the work of these candidates were carefully structured, logically presented, well illustrated with visuals and properly supported from a variety of sources. The work of these candidates was structured in a way that clearly showed an understanding of the task as being discussions of contrasts and comparisons of appropriate films, rather than a discussion of the chosen films individually.

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

In some cases candidates had selected inappropriate films for comparison within the context of the selected area for study. Some scripts were too descriptive and there was too little analysis and discussion. In some scripts there was a lack of basic understanding of concepts and perfunctory reference to films of a second country. Ideas were left unsupported by evidence – either textual or theoretical.

The relationship between the visual presentation and the aural was sometimes limited or not entirely coherent. Most candidates carefully listed their sources, but some listed Internet sources as only a web address with no indication of what the site contained or how it was used. All sources, including Internet sources need to be properly annotated.

Candidates, who performed poorly in this task tended to misunderstand, minimise or omit discussion of the cultural background of the chosen films.

Recommendations and guidance for the teaching of future candidates

- Candidates need careful guidance in selecting topics related to film theory and film history and need to be steered firmly away from topics that do not meet the criteria.

- It is not possible to overstress the importance of a close and exact reading of the current syllabus and assessment details.

International Baccalaureate
Baccalauréat International
Bachillerato Internacional

- Candidates must be clearly informed of the specific requirements for the presentation layout and length of their scripts. This includes the essential requirement of an annotated list of sources.

- Candidates still need assistance understanding the differences in various film cultures.

- Teachers should continue to use exemplar pieces of Independent Study work in class in conjunction with the detailed analysis of the assessment criteria.

- Teachers should give guidance in how to structure an argument or discussion in film and how best to link sound and visual elements.

- Teachers should continue to emphasise instruction on the appropriate selection, listing and acknowledgement of sources.

Higher level Film 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 Presentation requires candidates to deliver an audio recorded critical analysis of an extract from a given film 'relating its features to the film as a whole and to the wide socio-cultural context'. Candidates make their own selection of material from the film and spend four weeks on a close study of the selection researching the broader context of the film.

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

The most successful presentations showed candidates to have used their preparation time effectively. In these, candidates had engaged enthusiastically with their chosen films and had displayed incisive analytical and critical skills. These candidates were able to incorporate well researched and thoughtfully selected and detailed information. They had carefully selected their extract so that it could be used effectively to reflect upon the film as a whole. They were able to draw together areas of analysis such as framing, lighting or mise-en-scene and consider patterns of analysis rather than describing the sequence shot by shot. Candidates were generally aware of the appropriate filmic language. The most successful presentations moved fluidly between their selected extract, the film's narrative and, more broadly, socio-cultural context of the film. The most successful presentations did not use the selected extract as a visual aid.

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

Several of the candidates wasted too much time at the beginning of their presentations by offering lists of information such as the film's date of production, the main cast list and awards

either won or nominated for. Some went on to give short biographies of the directors. Relevant facts were not integrated fully into the presentation itself.

Some of the presentations were general surveys of the film chosen and neglected to offer an analysis of a specific section chosen from the film. Some candidates offered detailed descriptions of the film's narrative and of what happened in the chosen sequence but there was very little of how or why particular meanings were constructed or themes explored.

Some of the candidates were particularly weak on directorial intent and socio/cultural contexts. Where genre was discussed the comments were mostly generalized and superficial.

Some candidates used only a limited amount of their time – in one or two cases only 10 -11 minutes of the 15 available at Higher Level. It was also clear that some candidates had not prepared their presentations with sufficient care and in one or two cases they seemed to be thinking through their ideas for the first time.

Some of the candidates seemed to have problems with constructing a coherent and detailed presentation which used the selected extract as a means to discuss connected and developed points, relating its features to the film as a whole and to the wider socio-cultural context. Candidates tended either to focus in too much descriptive detail on the extract itself, making few broader connections, or were too vague in their presentation, not providing enough detailed analysis. There was a general lack of awareness as to how the camera communicates, and the importance of framing was often overlooked.

Recommendations and guidance for the teaching of future candidates

- It is absolutely essential that a close and exact reading of the current syllabus and assessment details is made.

- Candidates need to approach this task as they would any research essay and plan in great detail.

- Candidates should be given substantial practice with textual analysis using extracts from films that have not been set for the examination.

- Exemplar presentations should be studied in class in conjunction with the detailed analysis of the assessment criteria.

- Candidates need guidance in the use of the terminology and in researching the socio-cultural context of films.

- Candidates need help and guidance in the preparation of useful notes as aides-memoire. [Remember that the Presentation must not be read verbatim from a "script".

- Candidates should be given the opportunity to practice their presentations before the examination.

- Candidates must link the evaluative interpretation of the extract to broader, relevant information.

- Preparatory time must be spent on constructing a detailed argument that connects supported points and moves towards a reasoned conclusion.

- Candidates need to show they understand by analysing how and why the techniques they emphasise are used.

- Teachers should be aware of when to prompt candidates and of the kind of prompting that is appropriate during the presentation. (Please see guidelines in the programme guide)

Extended Essays

There were very few Extended Essays. One was very good indeed but the rest suffered from having topics that drew candidates into presenting potted biographies of directors and narrative summaries.

(Additional note – There were no candidates entered at Standard Level.)