

# Textual analysis (SL and HL)

SL 30%, HL 20%

## Introduction

Students at both SL and HL demonstrate their knowledge and understanding of how meaning is constructed in film. They do this through a written analysis of a prescribed film text, based on a chosen extract (lasting no more than five minutes) from that film. Students consider the **cultural context** of the film and a variety of **film elements** in their analysis, which is written using appropriate film vocabulary.

Each student submits the following for assessment.

- a. A written textual analysis (1,750 words maximum) and a list of all sources used.

### Terminology

#### Cultural context

For this assessment task, **cultural context** involves consideration of some of the following factors, some of which may be blended (such as socio-economic factors).

- Economic
- Geographical
- Historical
- Institutional
- Political
- Social
- Technological

#### Film elements

For this assessment task, **film elements** may include, but are not limited to, the following.

- Cinematography (such as colour, composition, exposure, framing, focus scale, movement, shot type, and so on)
- Critical response and reception
- Editing (such as continuity, cut, dissolve, match, montage, pace, transition, and so on)
- Filmmakers' influences, intentions and vision
- Genre, codes and conventions
- *Mise-en-scène* (such as acting and figure behaviour, art direction, costume and make up, décor, lighting, set and setting, space, and so on)
- Motifs, symbols and themes
- Narrative structure
- Sound (such as dialogue, sound editing, sound effects and foley, soundtrack and music or score, diegetic and non-diegetic, and so on)

## Preparation process

### Selecting a film text

- The IB releases a prescribed list of 10 films each year in the September edition of the DP *Coordinators notes*.
- The list is valid for two years for each individual year group of students.
- Teachers select three to five film texts from the prescribed list for each DP film class they teach. Teachers must ensure that the films they select are not studied in class at any point during the two-year course, so it is advised that teachers familiarize themselves with the list as soon as it is released and make any necessary adjustments to their planning.
- Teachers share the titles of the three to five selected film texts with their students **one month** before the task is due to be submitted to the teacher. While the selected film texts cannot be studied in depth in class, a collective screening of the selected films is considered an appropriate way of ensuring that students have access to the films and to enable them to make their final choices.
- Each student chooses one film text from those selected by the teacher before undertaking the process for assessment outlined below. The chosen film text must not have been previously studied by the student and, once selected, the chosen film text cannot be used by the student in any other assessment task for the DP film course or the extended essay.

## Assessment process

In preparation for this task, students at SL and HL must have undertaken the activities outlined within the “Reading film” section as part of the core syllabus. Students then undertake the following process for assessment.

### Inquiry

- Each student identifies an extract from the chosen film text for analysis. The extract may be up to five minutes in length and must be a single, continuous sequence of the film.
- Each student carries out research into the chosen film text. This research should include consideration of the **cultural context** of the chosen film text as well as a variety of **film elements** identified by the student.
- Each student carries out a detailed analysis of the selected extract, paying particular attention to how meaning is constructed through the use of a variety of **film elements** (defined above) and formulating their own interpretations.
- Each student considers how a selection of the identified **film elements** in the selected extract relate to the **cultural context** of the film, to the film text as a whole and, where appropriate, to other films, as identified by the student.

### Action

- As a result of the inquiry process, each student completes a written analysis of the chosen film text and extract (1,750 words maximum) using relevant and accurate film vocabulary. Each student may incorporate supporting visual evidence where relevant and appropriate.

### Reflection

- Each student reflects on the learning undertaken in this task in order to review and refine their textual analysis ahead of submission.

## Task details

The textual analysis (1,750 words maximum) is intended to be a formalist exercise rather than a thesis-driven essay. The focus of the work should be on how meaning is conveyed through the use of **film elements** in the chosen film text, with consideration of the **cultural context** of the film and communicated through the use of relevant and accurate film vocabulary common to the study of film and appropriate for film analysis.

In this task, the examiner is looking for evidence of the extent to which the student is able to demonstrate an understanding of:

- the **cultural context** of the chosen film text
- the use of **film elements** to construct meaning in the selected extract, using appropriate film vocabulary
- how the identified **film elements** in the selected extract relate to the **cultural context** of the film, to the film text as a whole and, where appropriate, to other films, as identified by the student.

At the start of the textual analysis, students should clearly state which **film elements** they are going to discuss.

The list of all sources used is excluded from the textual analysis word limit.

### **Supporting visual evidence**

Students may use carefully selected and relevant illustrations such as screen-grabs, visuals or diagrams considered necessary to support their analysis of the chosen film text. These illustrations must be clearly labelled and appropriately referenced to acknowledge the source, following the protocol of the referencing style chosen by the school. The labels, which are excluded from the final word limit of the textual analysis, should contain the minimum information needed to ensure the examiner understands the significance of the illustration. Labels must not include commentary, as this will be considered as part of the textual analysis discussion and therefore included in the word count.

### **Preparing the work for submission**

The textual analysis should adopt a formal, academic register and may be written in the first person, reflecting the student's personal opinion and reaction, where appropriate.

The finished textual analysis will be submitted online and students must ensure that their work is clear and legible when presented in a digital, on-screen format. The textual analysis should be constructed using a common page size (A4 or US Letter) and be typed in a legible sans serif 12-point font. Students must state the number of words used at the end of the textual analysis.

The textual analysis must not be labelled with the student's name in order to ensure anonymity in the marking process.

### **Academic honesty and in-text citation**

All sources must be acknowledged following the protocol of the referencing style chosen by the school.

- If a student uses work, ideas or images belonging to another person in the textual analysis, the student must acknowledge the source as an in-text citation.
- Students must also submit a separate list of these sources using a standard style of referencing in a consistent manner.
- A student's failure to appropriately acknowledge a source will be investigated by the IB as a potential breach of regulations that may result in a penalty imposed by the IB final award committee.

Further information about citations can be found in the IB's *Effective citing and referencing* guide.

### **The role of the teacher**

Teachers must ensure that their students are appropriately prepared for the demands of this task through the careful planning and delivery of the "Reading film" core syllabus areas.

Teachers are required to meet with students at each stage of inquiry, action and reflection to discuss the progress made to date, and to verify the authenticity of the coursework being created by each student. The key outcomes of these one-to-one interactions, which might be formal meetings and/or informal discussions in the classroom, must be summarized by the teacher on the DP film *Coursework authentication form* (CAF), which is submitted to the IB as part of the upload of external assessment material.

The teacher should also:

- ensure that the selected film has not been studied by the student before and that it is not used in any other assessment task for the DP film course or the extended essay
- ensure that students acknowledge all sources used, reference them as in-text citations appropriately throughout the textual analysis and include them in the list of sources (which is excluded from the word limit)
- give feedback on **one** draft of the written textual analysis. Please note that the drafting and redrafting of the textual analysis in response to teacher feedback is not permitted
- encourage each student to reflect on their learning and experiences associated with this task.

### Formal requirements of the task

Each student submits the following for assessment.

- a. A written textual analysis (1,750 words maximum) and a list of all sources used.

The procedure for submitting the assessment materials can be found in *Diploma Programme Assessment Procedures*.

Students should be informed that where the submitted materials exceed the maximum word limit for the textual analysis, examiners will only assess the work that falls within the prescribed limits. Submitted work must not contain any appendices as these will not be read by examiners.

## External assessment criteria—SL and HL

### Summary

Textual analysis (SL and HL)		Marks	Total
A	Cultural context	8	28
B	Film elements	12	
C	Relationships within the film text	8	

### Criteria

#### A. Cultural context

Evidence: Textual analysis and sources.

- To what extent does the student demonstrate an understanding of the **cultural context** of the film text?
- To what extent does the student support their understanding of the **cultural context** with research from appropriate and relevant sources?

Mark	Descriptor	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1–2	This work is <b>limited</b> . <ul style="list-style-type: none"> <li>The student demonstrates little or no understanding of the identified <b>cultural context</b> of the chosen film.</li> <li>The student makes little or no reference to sources that are relevant or appropriate to the work.</li> </ul>	Basic Incomplete Ineffective Rudimentary Superficial
3–4	This work is <b>adequate</b> . <ul style="list-style-type: none"> <li>The student demonstrates some understanding of the identified <b>cultural context</b> of the chosen film, but this is underdeveloped.</li> <li>The student supports their understanding of the <b>cultural context</b> with reference to some sources that are relevant or appropriate to the work.</li> </ul>	Acceptable Reasonable Standard Suitable Sufficient Typical
5–6	This work is <b>good</b> . <ul style="list-style-type: none"> <li>The student demonstrates a clear and appropriate understanding of the identified <b>cultural context</b> of the chosen film.</li> <li>The student supports their understanding of the <b>cultural context</b> with references to appropriate and relevant sources.</li> </ul>	Competent Balanced Proficient Relevant Thoughtful
7–8	This work is <b>excellent</b> . <ul style="list-style-type: none"> <li>The student demonstrates an effective and highly appropriate understanding of the identified <b>cultural context</b> of the chosen film.</li> <li>The student supports their understanding of the <b>cultural context</b> with references to highly appropriate and relevant sources that add to the critical perspectives explored in the work.</li> </ul>	Compelling Finessed Honed Insightful Mature Sophisticated

## B. Film elements

Evidence: Textual analysis and sources.

- To what extent does the student evaluate how the extract makes use of **film elements** to convey meaning in the chosen film?
- To what extent does the student support their observations with the appropriate use of relevant film vocabulary?

Mark	Descriptor	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1–3	This work is <b>limited</b> . <ul style="list-style-type: none"> <li>• The student lists the ways in which the extract uses the identified <b>film elements</b> to convey meaning. The work is limited in scope and contains mainly irrelevant or superfluous information.</li> <li>• The student demonstrates little or no appropriate use of relevant film vocabulary.</li> </ul>	Basic Incomplete Ineffective Rudimentary Superficial
4–6	This work is <b>adequate</b> . <ul style="list-style-type: none"> <li>• The student outlines the ways in which the extract uses the identified <b>film elements</b> to convey meaning. The work is more descriptive than analytical.</li> <li>• The student demonstrates some appropriate use of relevant film vocabulary.</li> </ul>	Acceptable Reasonable Standard Suitable Sufficient Typical
7–9	This work is <b>good</b> . <ul style="list-style-type: none"> <li>• The student explains the ways in which the extract uses the identified <b>film elements</b> to convey meaning. The work is accurate.</li> <li>• The student demonstrates clear and appropriate use of relevant film vocabulary.</li> </ul>	Competent Balanced Proficient Relevant Thoughtful
10–12	This work is <b>excellent</b> . <ul style="list-style-type: none"> <li>• The student evaluates the ways in which the extract uses the identified <b>film elements</b> to convey meaning. The work is detailed, accurate and relevant.</li> <li>• The student demonstrates compelling and effective use of relevant film vocabulary.</li> </ul>	Compelling Finessed Honed Insightful Mature Sophisticated

### C. Relationships within the film text

Evidence: Textual analysis and sources.

- To what extent does the student demonstrate an understanding of the ways in which the **cultural context** of the film and a selection of the identified **film elements** relate to each other, as well as to the chosen film text as a whole (this might also feasibly include, where appropriate, relationships to other film texts)?

Mark	Descriptor	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1–2	This work is <b>limited</b> . <ul style="list-style-type: none"> <li>The student demonstrates little or no understanding of how the <b>cultural context</b> and a selection of the identified <b>film elements</b> in the extract relate to the chosen film text as a whole.</li> </ul>	Basic Incomplete Ineffective Rudimentary Superficial
3–4	This work is <b>adequate</b> . <ul style="list-style-type: none"> <li>The student demonstrates some understanding of how the <b>cultural context</b> and a selection of the identified <b>film elements</b> in the extract relate to each other, as well as to the chosen film text as a whole, but this is underdeveloped.</li> </ul>	Acceptable Reasonable Standard Suitable Sufficient Typical
5–6	This work is <b>good</b> . <ul style="list-style-type: none"> <li>The student demonstrates a clear and appropriate understanding of how the <b>cultural context</b> and a selection of the identified <b>film elements</b> in the extract relate to each other, as well as to the chosen film text as a whole.</li> </ul>	Competent Balanced Proficient Relevant Thoughtful
7–8	This work is <b>excellent</b> . <ul style="list-style-type: none"> <li>The student demonstrates an effective and highly appropriate understanding of how the <b>cultural context</b> and a selection of the identified <b>film elements</b> in the extract relate to each other, as well as to the chosen film text as a whole.</li> </ul>	Compelling Finessed Honed Insightful Mature Sophisticated