

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.