

Oral Presentation Questions (from February 16; see your initial questions/answers [here](#))

1. Are we allowed to have a script with us during the recording.	No - but you can have note cards that help guide your presentation. And as mentioned in class yesterday - notes cards that have a pertinent quote might be helpful.
2. How do we incorporate the outside sources or quotes into our presentation and do we have to memorize the entire quote and do we have to cite it in a way?	See above (no memorizing needed). For citing, if you are presenting orally (testing or not testing), you should mention your source - think about it like name dropping... "According to UCLA Prof. Brian Kite, the framing..." or "...as supported by noted film critic David Bordwell."
3. So we aren't supposed to read, but can we have a sheet of notes ?	See above.
4. I'm still a little confused on how we are supposed to use outside sources into our presentation.	See #2 above.
5. How many sources do we need?	Lots of good ones☺ (but at least three are required by me).
6. When we present in front for 10 minutes, do we need to prepare a ppt or can we just talk about the scene with no visuals ? Do we need to include the scene in the presentation?	There are no visuals permitted. You are just analyzing the scene for the 10 minutes (see below for ideas on organization). Think about it like you are describing a scene, using film language, to someone who wants to know what the scene is about and what meaning it is conveying.

<p>7. If we do a prerecorded oral exam, do we have to have only our voice or do we have to record ourselves as well?</p>	<p>If you are not testing, you need to turn in a video recording (sound and visuals)... you are not the focus of the video, what you say is – so it is obvious that you are not reading, you do need to be in the video.</p>
<p>8. If I'm doing a video presentation, am I allowed to use visuals? Like be talking about a certain shot in the scene and have an image of that shot come up in the video?</p>	<p>Nope. See #6. You are describing it – understanding that I have seen the scene.</p>
<p>9. Do we get to play the scene during our presentation to show what we're talking about?</p>	<p>See above and #6</p>
<p>10. What exactly should our videos include? Just us talking about the scene or visual examples?</p>	<p>Just you talking (quality of video doesn't matter – but be sure your voice is clear).</p>
<p>11. It claims that the heart of the task is a detailed textual analysis. Should that be taken literally? As I thought this project was merely a spoken one without components of literature.</p>	<p>... not quite sure what you are asking, but you are “reading the movie” – analyzing everything that went into creating the scene's meaning. Maybe see #6</p>
<p>12. I need some help finding film analytics to analyze The Social Network</p>	<p>Also not quite sure what you are asking – but once you do a good job seeing the film techniques utilized in the scene (how lighting is used, how placement of characters can show relationships, etc.), look for film professions that have commented on your film and even scene.</p>

<p>13. Good and thorough analysis is what will make me get a good grade, correct? But what is good and thorough analysis, in the parameters of what the IBO thinks?</p>	<p>See IB Markbands at the end of this question sheet.</p>
<p>14. The presentation asks for a "clear understanding" of the topic, is this shown through analysis or just quantity of techniques? On average, how long should one talk about film analysis vs. historical background/ scene introduction?</p>	<p>It depends – if historical significance is going to drive your analysis, you'll have quite a bit of that – but I assume you will speak more about technique... but it depends☺</p>
<p>15. If our film recounts real events, should we discuss the social and cultural context of the film focusing on when the movie was made or when the events transpired? Also, do we need to address each field (cinematography, mise en scene, editing, sound, etc) in our analysis or can we choose a couple to touch on?</p>	<p>See the question above for some ideas of your focus... but for some of you, the social/cultural aspects can be prominent and you may just choose a few film aspects to address (ie: sound, but not so much editing...).</p>
<p>16. Would something like a thesis be an acceptable and useful way to begin our oral presentation?</p>	<p>Yes – or more generally a theme. While not a requirement, it can definitely help you organize your ideas and give your discussion a path to follow.</p>
<p>17. In terms of the presentation format, should I categorize my commentary or should I categorize it?</p>	<p>I think you mis-typed... but if you are asking about organization, you should probably do what is most comfortable for you. Please ask me the question in class.</p>

<p>18. If you are doing the written version of the oral presentation is there a certain style you need to use for it?</p>	<p>No style per se. Your paper is more report-like, but there needs to be connections, not just chunks of sort-of related information. A thesis or theme would be helpful in guiding your organization.</p>
<p>19. On the reading, it says a 3-4 page paper for non-testers, but in another place I saw 4-6. What is the amount of pages?</p>	<p>Good question, I did have two differing requirements, sorry. The paper should be 4-6 pages (and it is MLA format, so double-spaced – and with a works cited page).</p>
<p>20. How should we format the paper? (how should the paragraphs be organized)</p>	<p>See #18</p>
<p>21. For the non-IB testing paper, is the length 3-4 pages or 4-5 pages? It says 3-4 on the paper but it said 4-5 when we responded with how we will present it.</p>	<p>Yes – my mistake, sorry. See #19.</p>
<p>22. Is the paper supposed to be MLA format?</p>	<p>Yep.</p>
<p>23. For writing an essay for the movie how much background and information do I need? Should I give background on plot of the story? How in depth do I explain scene?</p>	<p>It all depends... but I have some pointers – we'll talk about them next.</p>
<p>24. If we are doing a paper, should each paragraph be dedicated to each film language section?</p>	<p>Could be.... But you may skip some and elaborate on others. Whatever works for you.</p>

<p>25. Since a lot of us will be writing a paper instead of giving a presentation, how should we format that and are there any differences? And do you want us to use quotes as evidence?</p>	<p>See #18. And your evidence is mostly what you are seeing in the scene (so describing that)... but also including quotes from film critics, or those involved in the film would be great.</p>
<p>26. What is the coversheet supposed to look like?</p>	<p>This is just for those testing... and you will get that a week or so after yo turn it in. The only thing you'll need to have for that other than your personal info is a handy electronic copy of your bibliography.</p>

IB Markbands for Oral 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 who reads out their presentation from a prepared document or fails to adhere to the specified time allocation cannot be awarded a mark within the top two markbands at HL. Notes may be used as aides-memoire, but the student must be sufficiently secure with their knowledge and understanding for the presentation to be more than reading out an essay.