

Oral Presentation (25%)

In this component, the student is required to make an oral presentation to the teacher of an analysis of an extract lasting no more than five minutes from a prescribed film. The list of films prescribed by the IB is published each year in the November edition of the Diploma Programme coordinator notes, and can also be found on the OCC. It is not carried over from year to year.

Teachers choose three films from the prescribed list. These films must not be studied in class. Should any of the films on the list have already been studied in class when the list is published, these films must not be chosen by the teacher for any of the presentations.

Students should be provided with the names of the three chosen films four weeks in advance of the presentation. They will select one film from the three and prepare their presentation within this four-week period.

The aim of the presentation is to encourage a close textual analysis of a continuous extract, relating its features to the film as a whole and to the wider sociocultural context. Students must present a clear understanding of how meaning is constructed through the use of film language. Students may prepare and take notes into the assessment, but they should not read from a prepared document and any notes should be used for reference and guidance only. It is the teacher's responsibility to ensure that students do not read out their presentation.

Students should select an extract lasting no more than five minutes from their chosen film and offer a detailed textual analysis of the extract, placing it in the context of the film as a whole and in a broader sociocultural context, as appropriate. Students should include reasons for choosing the particular extract. Shot-by-shot analysis may form part of the presentation, but this should not be used as a substitute for observations that are drawn together from different parts of the chosen extract.

Any sources consulted during the preparation of the presentation must be acknowledged on the coversheet.

The following must be adhered to in preparing and submitting presentation work.

- The presentation must last no longer than 10 minutes. (*non testers, 3-4 page paper or 6-10 minute pre-recorded oral*)
- ~~The presentation must be recorded on CD.~~
- The presentation must be sent to the external examiner with the appropriate coversheet, including precise details of the chosen extract.
- Playing the film extract must not occupy any of the student's allotted 10-minute commentary time.

Teacher guidance

Students must prepare for this assessment alone and without teacher assistance. Assistance must only be provided in the form of preparing students throughout the course for this type of activity, but not for the final activity itself on which they will be assessed. No discussion of the film should be entered into.

During the presentation, the teacher should not interrupt. The teacher may only remind the student of time left and ask whether they have anything further to say but they must not make reference to specifics or ask leading questions. Students should use as much of the time available as possible. Presentations that are significantly shorter than 10 minutes may be awarded a mark that does not represent the student's full potential.

Goal:

21–25	There is a coherent, incisive, insightful and 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 an insightful analysis of the director's intention. Simple description is negligible and analysis is clear and thorough.
-------	---

Film Presentation Subject Report, May 2017

this document is a list of notes from the prior year's IB submissions; it is a list what to do & not to do...

Page Two) ALL: read AND also highlight/underline what is mentioned here that you should do/need to do more of. Meaning: indicate all the positive, not the negative comments.

The range & suitability of the work submitted

The most successful candidates clearly practiced in advance & spent time honing their organization & structure. They also ensured that their presentations included all the assessed elements. Failure to include all the elements was the most common factor that prevented many excellent presentations from scoring in the top markband. Many strong students delivered good presentations but failed to make pertinent links between their extract & the film as a whole. Others dealt with the sociocultural context by simply giving detailed information but without linking it to the film. It is good to see that the majority of candidates focused on the extract rather than on the film as a whole.

The strengths & weaknesses of candidates in the treatment of individual areas

Candidates should examine the sociocultural context of the time period depicted in the film as well as the time of the film's release, where appropriate. With certain films, this may also include reactions to the film in the years after its release. This requires research on the student's part & all material from other sources, whether quoted or paraphrased, must be cited on the cover sheet. Citing by reference in the presentation is recommended. This can be done in the following manner: "In his video essay, Tony Zhao pointed out that...". Tony Zhao's online video essay would then be cited on the cover sheet.

Too many of the weaker presentations still begin with the delivery of plot summaries, long lists of facts, information, quotes, Rotten Tomato ratings, box office earnings & other statistics. None of this content is rewarded in the marking. Weaker candidates simply described the use of film language (often in great detail) without any evaluative analysis. While most candidates concentrated on how film language created meaning & on the director's intended effect, the poorer presentations devoted too little time to the evaluation of film language.

Better students used their allotted time to focus on the extract with pertinent links to other parts of the film. Stronger candidates used more academic resources in their research & discussed the comments of critics & experts, rather than simply providing quotes & moving on. The top candidates often used quotes from their research as jumping-off points to agree with or to challenge the views of experts & critics.

Selecting the right extract is an important part of the successful presentation, teachers should teach strategies for selecting extracts that work to the students' advantage. Well-chosen extracts give students opportunities to discuss all the areas assessed in the criteria. Stronger candidates often selected an extract that included more than one scene, allowing for comparing & contrasting between the scenes.

Stronger presentations avoided treating the historical & socio-cultural context as a separate category but integrated it into their presentations & made specific links to the film under discussion. Depending on the film selection, the historical & sociocultural context may include the time depicted in the film, the time of the film's release or both.

When discussing genre, weaker students tended to simply identify the genre & its characteristics while stronger students discussed how the film changed, conformed to, or subverted the genre. They integrated this throughout presentation rather than treating it in a separate section.

Candidates should be reminded that that they must include the film's genre or the sociocultural context or both. The film a candidate selects should determine which of these options are best suited for inclusion. A significant number of candidates omitted a rationale for selecting the extract. Weaker candidates often dealt with it in a single sentence. Better candidates used this as an opportunity to introduce the presentation.

There are still too many instances of teachers allowing candidates to read from a prepared script. This is academically dishonest.

Recommendations for the teaching of future candidates

Teacher should instruct candidates to:

- focus on the extract.
- get to the analysis as quickly as possible.
- use "What were the intended effects of the director's choices?" as the overall guiding question for analysis of film language rather than addressing "director's intent" in a single sentence.

- avoid retelling the plot & being overly descriptive.
- pay special attention to the following words in the rubric: “coherent”, “evaluative”, & “detailed.” Teachers should ensure that candidates understand the expectations connoted by these words & phrases. “Coherent” relates of structure, planning & how convincing the conclusions are, not fluency of delivery. Weaker presentations tended to plod through a checklist of “director’s intentions”, “genre” & so on, so there was no coherence to the presentation.

“Director's intention” should be embedded throughout the presentation rather than be dealt with as a separate section. “Director's intention” should be embedded throughout the presentation rather than be dealt with as a separate section.

Some candidates find it difficult to make links to the rest of the film in terms of anything other than plot. Genre conventions may be a useful way to do this, as well as directorial intent, foreshadowing, repetition of stylistic features, & script structure.

Students are expected to research their film. The strongest candidates could integrate research on either genre or sociocultural context smoothly with the interpretation of the scene. Weaker students’ presentations showed no evidence of research or used sources that could not be considered scholarly or academic. Targeting books, university sites & academic film magazines will yield good quality resources.