

Textual Analysis

Now you will begin the process of the first IB Film External Assessment - Textual Analysis.

Students at standard level will 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 subject-specific terminology.

To have a full understanding of the Textual Analysis assessment, please review the following lessons.

- Still Image Analysis
- Basic Shot Types
- Action Axis
- Film Language Vocabulary
- Camera Movement Terminology
- Who is the Author?
- Codes and Symbolism
- Film as a Social Document
- Film Research Techniques
- Writing About Film

Warning!

As you will see, you will only have a short time to choose your film, choose your extract, research your film, and write a full first draft of a 1750-word Textual Analysis Essay, including the Works Cited document.

Teachers will then provide you written feedback on your progress, and then arrange to meet with you in a *Live Session* to discuss your progress further and answer your questions.

Once you have received the feedback from your teacher, you will then complete the Final Essay as well as the Works Cited document for submission.

You will be very busy during these upcoming lessons, so you will have to plan accordingly.

Please understand that meeting your teachers deadlines is an important requirement for this assessment and cannot be modified.

Task details

The textual analysis - 1,750 words maximum - is not intended to be a thesis-driven essay.

The focus of the work should be on how meaning is created 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 subject-specific terminology 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 subject-specific terminology
- 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.

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.

Review - [IB Effective citing and referencing](#)

A Warning

If your submission exceeds 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.

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)

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

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.

Review - [Reading film](#)

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 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 subject-specific terminology. 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.

The following information provided breaks down how the external examiner will assess your work:

Formal requirements of the task

Each student submits the following for assessment -

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 the *IB Handbook of procedures for the Diploma Programme*.

Review - [Handbook of procedures for the Diploma Programme](#)

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

| | Textual analysis (SL) | Marks per section | Total possible marks |
|---|------------------------------------|-------------------|----------------------|
| A | Cultural context | 6 | 24 |
| B | Film elements | 12 | |
| C | Relationships within the film text | 6 | |

Assessment 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 relevant sources?

| Mark | Descriptor | Possible characteristics |
|-------|---|-------------------------------------|
| 0 | The work does not reach a standard described by the descriptors below. | |
| 1 - 2 | This work is limited. <ul style="list-style-type: none">• The student demonstrates little or no understanding of the identified cultural context of the chosen film.• The student does not reference sources that are relevant or appropriate to the work. | Basic Ineffective Superficial |

| | | |
|-------|---|-----------------------------------|
| 3 - 4 | This work is satisfactory. | Acceptable Standard Typical |
| | <ul style="list-style-type: none"> The student demonstrates some understanding of the identified cultural context of the chosen film, but this is underdeveloped. The student references sources that are mostly relevant or appropriate to the work. | |
| 5 - 6 | This work is excellent. | Compelling Honed Insightful |
| | <ul style="list-style-type: none"> The student demonstrates an effective and appropriate understanding of the identified cultural context of the chosen film. The student references suitable sources that are both relevant and appropriate, adding to the critical perspectives explored in the work. | |

Assessment Criteria B: **Film elements**

Evidence: Textual analysis and sources.

- To what extent does the student demonstrate an understanding of how the extract makes use of film elements to create meaning in the chosen film?
- To what extent does the student support their observations with relevant film terminology?

| Mark | Descriptor | Possible characteristics |
|-------|---|---|
| 0 | The work does not reach a standard described by the descriptors below. | |
| 1 - 3 | This work is limited. | Basic Incomplete Ineffective Rudimentary Superficial |
| | <ul style="list-style-type: none"> The student lists the ways in which the extract uses the identified film elements to create meaning. The work is limited in scope and contains mainly irrelevant or superfluous information. The student demonstrates little or no understanding of relevant film terminology. | |
| 4 - 6 | This work is adequate. | Acceptable Reasonable Standard Suitable Sufficient Typical |
| | <ul style="list-style-type: none"> The student outlines the ways in which the extract uses the identified film elements to create meaning. The work is more descriptive than analytical. The student demonstrates some understanding of relevant film terminology. | |

| | | |
|---------|---|--|
| 7 - 9 | <p>This work is good.</p> <ul style="list-style-type: none"> The student explains the ways in which the extract uses the identified film elements to create meaning. The work is accurate. The student demonstrates a clear understanding of relevant film terminology. | <p>Competent Balanced Proficient Relevant Thoughtful</p> |
| 10 - 12 | <p>This work is excellent.</p> <ul style="list-style-type: none"> The student evaluates the ways in which the extract uses the identified film elements to create meaning. The work is detailed, accurate and relevant. The student demonstrates compelling and effective understanding of relevant film terminology. | <p>Compelling Finessed Honed Insightful</p> |

Assessment Criteria 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 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 | <p>This work is limited.</p> <ul style="list-style-type: none"> The student demonstrates some understanding of how the cultural context and the identified film elements in the extract relate to the chosen film text as a whole, but this is superficial. | <p>Basic Ineffective Superficial</p> |
| 3 - 4 | <p>This work is adequate.</p> <ul style="list-style-type: none"> The student demonstrates a clear and appropriate understanding of how the cultural context and the identified film elements in the extract relate to each other, as well as to the chosen film text as a whole, but this is underdeveloped. | <p>Acceptable Standard Typical</p> |
| 5 - 6 | <p>This work is good.</p> <ul style="list-style-type: none"> The student demonstrates an effective and highly appropriate understanding of how the cultural context and the identified film elements in the extract relate to each other, as well as to the chosen film text as a whole. | <p>Compelling Honed Insightful</p> |

What your Teacher Will and Won't do

To help you to succeed in this assessment, your teacher **WILL**:

- Prepare you for this assessment by developing tasks and activities that enable you to
 - explore a variety of film texts that originate from various cultural contexts in order for you to gain an understanding of how film elements combine to create meaning
 - discuss film sequences and film texts through a variety of key film concepts, and
 - consider and link film elements and cultural contexts within film texts you have studied, as well as other films you have experienced
- ensure that you have not studied the selected film and that you are not using it in any other assessment task for the DP film course or the extended essay
- ensure that you 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 your written textual analysis. Please note that the drafting and redrafting of the textual analysis in response to teacher feedback is not permitted
- encourage you to reflect on their learning and experiences associated with this task.

Your teacher **WILL NOT**:

- Provide feedback on more than one draft of your written textual analysis
- Proofread your written textual analysis for writing or citation errors
- Perform a final checklist of all required elements for you

Textual Analysis Exemplars

Take some time to review the following exemplars from the IB.

In particular, pay attention to the Examiners comments.

Exemplar 1

Review - [TA01: Textual analysis](#)

Download - [TA01: Textual analysis and list of sources](#)

Exemplar 2

Review - [TA02: Textual analysis](#)

Download - [TA02: Textual analysis and list of sources](#)

Exemplar 3

Review - [TA03: Textual analysis](#)

Download - [TA03: Textual analysis and list of sources](#)

Teachers are only allowed to share the titles of the films you can choose from, one month before the task is due to be submitted.

To help you write your TA in this time, follow the process below (please note that your teacher will advise you on submission dates) -

Unit 8 - We've Got Rhythm - Textual Analysis lesson

Prescribed film list is presented to students, Students select film, five minute continuous sequence extract--inform teacher.

Unit 8 - We've Got Rhythm - Textual Analysis - Bibliography, Film Elements and Relationships lessons

Students submit teacher with Cultural Context Analysis and Works Cited document. Rest of essay focusing on Film Elements and their relationship to Cultural Context assigned.

Unit 8 - We've Got Rhythm - Textual Analysis - First Draft lesson

Students submit First Draft, teacher provides feedback. **Note:** a missed deadline may affect the chance of receiving teacher feedback.

Unit 8 - We've Got Rhythm - Textual Analysis Essay lesson

Students submit full, final essay submission, including the Works Cited document.

As you can see, you will only have a short time to choose your film, choose your extract, research your film, and write a full first draft of a 1750-word *Textual Analysis Essay*, including the *Works Cited* document.

Teachers will then provide you written feedback on your progress, and then arrange to meet with you in a Live Lesson to discuss your progress further. If you have any questions, this will be the best time to ask them.

Once you have received the feedback from your teacher, you will then complete the *Final Essay* as well as the *Works Cited* document for submission.