Supported preparation: Shot-level analysis

International Baccalaureate · IB Diploma · Film · HL

Scope and prerequisites

IB film first assessment 2019. Teacher selects the assessment-session prescribed film for textual analysis. Respect screening, image and music rights; practical production requires school approval and real role evidence.

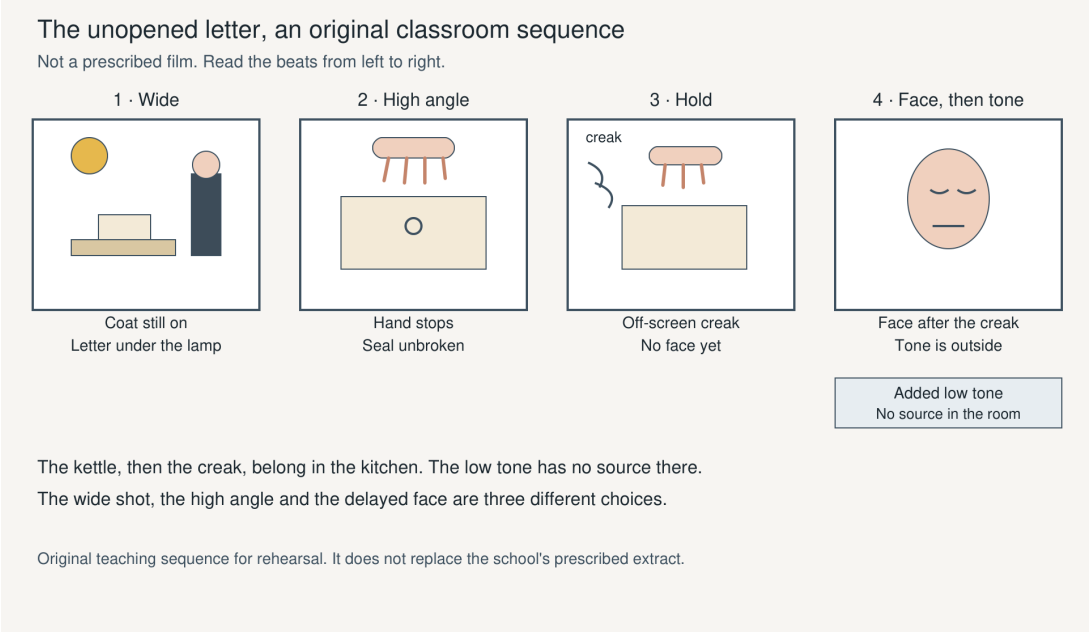
Mapped preparation outcomes: ib_film_hl.1.1, ib_film_hl.1.2. Read the matching native lesson first. Actual approved choices, evidence and final learner work remain separate.

Source vocabulary

mise-en-scène ; **diegetic sound** ; **non-diegetic sound** .

Explanation and worked method

Separate framing, editing and sound. Tie each claim to one beat, and say what that beat still withholds. Do not treat “suspense” as the name of a shot.



Original sequence. Beat 1: wide view, coat still on, letter under one lamp. Beat 2: high-angle close-up, hand stops, seal unbroken. Beat 3: the shot holds on the hand while a floorboard creaks off screen. Beat 4: the face arrives only after the creak, and a low tone with no source in the room enters.

The delay controls when her expression can explain the creak. It does not prove she is afraid. The high angle can make the letter dominate her body in the wide shot. That is framing, not a decision, because the sequence never shows her opening or refusing the letter. The kettle and the creak are diegetic. The tone is non-diegetic unless a visible object produces it. Hearing it during a kitchen shot does not place it in the kitchen.

The 2017 subject brief, for first assessment in 2019, sets textual analysis at a prescribed film, an extract of at most five minutes, at most 1,750 words, and a source list. This sequence is not that task, and the brief is not the full guide.

Independent transfer

A viewer says the low tone is a radio because it is heard during the kitchen shot, and that the creak names who is outside. What can you accept, and what is still withheld?

Attempt independently before reading the model.

Checked original model

Reject the radio reading. Nothing in the room is shown producing the tone, so it functions as commentary. Accept only that the creak can suggest another presence. Identity and place stay off screen. A visible radio, or a cut to the face before the creak, would change the reading. A storyboard predicts an effect; recorded sound and the finished edit are what a textual analysis can judge.

These are authored formative expectations, not official IB descriptors. Accept other justified arguments that name a beat and a limit.

Source and task holds

The task limits above follow the 2017 IB brief. The full assessment criteria and the film your school prescribes come from your teacher.

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