**Comparative Study—Producing Your Vision**

You are in week three of your four week process. You have declared your thesis. You have done the research and analysis. Last week you structured your research, analysis and evidence to prepare for the production. Now it is time to put it all together in a video production.

Take a look at a Comparative Study IB exemplar:

<https://player.vimeo.com/video/190571863>

Here is the [list of sources for the Comparative Study IB exemplar](http://xmltwo.ibo.org/publications/DP/Group6/d_6_filmx_gui_1702_1/samples/CS03_C_e.pdf).

Use the Comparative Study rubric to assess this exemplar. Compare your score with the examiner’s.

Recorded commentary

The comparative study must contain a recording of the student’s voice throughout, introducing the study and justifying the chosen topic and selected films, as well as providing the commentary for the main body of the work. This voiced commentary may be recorded numerous times until the student is happy with the material. Students may also, if they choose, use a pre-written script (which must be the student’s own work) to be read, recorded and edited into the comparative study. They may also include breaks in their recorded commentary to enable other audio-visual material included in the study to be clearly heard, and likewise should reduce the volume of audio-visual material during the recorded commentary to ensure it is entirely audible.

#### [**Starting a video project**](https://platform-preview.pamojaedu.com/courses/134/module/2706/lesson/31980/lesson)

Just like when you created a video production project, you can use your Non-Linear Editor (NLE) to create your Comparative Study documentary. Once you have written your A/V two column script that details what is going to be incorporated audibly and visually, compile your A/V sources, documents, images, diagrams and video clips. After compiling your evidence, create a video project where you can import your work and place it into a timeline.

Keep in mind the length of time needed for the sound recordings since they will work in tandem with your visuals.

#### [**Recording sound**](https://platform-preview.pamojaedu.com/courses/134/module/2706/lesson/31980/lesson)

Use a digital audio recorder (DAR) like a Zoom, Tascam, or even your cell phone or tablet.

When recording, consider the ambient sound regarding the location in which you record. Make sure it is a quiet room that does not create echos, have loud sounds (air conditioners, doors, announcements/speakers, etc.). A studio or small room is most appropriate.

Use a microphone stand or other piece of equipment that allows you to not hold the recording device. Before recording, make sure the recording level on your device is set appropriately. Place the device in the intended location, then speak, looking at the recording level monitor. Set the recording level so that the monitor reaches -12db to -6db. Do not set the level higher than that. If your monitor is color coded, try to stay within the green, not venturing into the amber zone. If the monitor reaches the red area (0db) you will have poor recording quality that cannot be fixed in post.

Record in smaller sections instead of long takes. Take the time to look at the length of time of each voice recording. Add those times to the A/V script and total up the time to gain a good idea of the amount of time your documentary will last. Remember, the time limit is 10 minutes. Do not go over the IB specified time limit.

Make sure to save the audio file(s) as an MP3 to import into your video project.

If you need to edit your sound files, use Audacity or Adobe Audition to cut out time or unwanted material. Save/Export the file(s) as an MP3 so you can import them into your video project.

#### [**Putting it all together**](https://platform-preview.pamojaedu.com/courses/134/module/2706/lesson/31980/lesson)

Once you import your visual elements and audio elements, it is time to put it all together. Mix your sound files to match what is going to be shown visually.  You may have to adjust the length of images, clips, diagrams, title cards or other graphics to match the audio files.

To ensure good sound levels, check the audio signal levels. You will see color coded bars that bounce up and down when your timeline is playing an audio track. Set the level to match -12db at the highest point of the sound recordings. Do not rely on your headphone levels. That is not exactly what your recording will sound like once you export your project.

Please note: The student must not appear on screen at any time in the comparative study.

### **Use of audio-visual material and copyright**

On-screen text, keynote slides, still images, animations, audio recordings and carefully selected and relevant clips from the selected films are all permitted within the comparative study, where appropriate. The primary weight of audio-visual evidence must come from the two chosen films and the student’s recorded voice. While the length of film clips a student can use is not dictated, the clip length should directly match the specific point being made by the student in the recorded commentary.

* Each student must use legal copies of their two chosen films in order to extract the video or audio content for editing into the comparative study. Once the final comparative study has been submitted for assessment to the IB, each student must ensure that the extracted media files are destroyed.
* Students must be aware that their work is solely for academic purposes and that they are not permitted to share or distribute any copyright-protected content used in the comparative study outside of the IB without the express written consent of the copyright holder(s).
* Students are required to clearly reference the two chosen films in the submitted list of sources.
* It is the responsibility of the student to obtain, extract and delete any copyright materials used for this task.

### **Black slate**

The comparative study must begin with a 10-second black slate (included in the total time limit) that clearly states the chosen **task components** using on-screen text. The student’s recorded commentary, which begins simultaneously with the black slate, should address the justification of these **task components**.

An example black slate for the Comparative Study; Also refer to the IB exemplar.

### **Preparing the work for submission**

The comparative study should adopt a formal, academic register and may be delivered in the first person, as appropriate, presenting the student’s personal opinion and perspective as a film student.

The finished comparative study will be submitted online. Students must ensure that their recorded voiceover is clear and audible, and that any text is legible when viewed on screen. Overcrowded or inaudible materials may result in examiners being unable to interpret and understand the intentions of the work, which will result in the examiner being unable to reward the full scope of the work. Where appropriate, students may use subtitles to facilitate understanding.

The comparative study must not be labelled with the student’s name in order to ensure anonymity in the marking process.

### **Academic honesty and on-screen 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 comparative study, the student must acknowledge the source as an on-screen citation during the submitted multimedia study, either as a voiced reference as part of the recorded commentary or as on-screen text.
* 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 used in the recorded multimedia comparative study (as outlined in the “Use of audio-visual material and copyright” section), 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.

**Assembling and Producing the Comparative Study:**

You have your pre-production documentation completed and now know how you will be assessed. Over the next two weeks you will be producing your Comparative Study documentary production. If you have viewed the exemplars you will see that the CS involves the following:

* Slate of CS stating:
	+ *Comparative Study*
	+ *Area of film focus:  Theory*
	+ *Film 1:  Film Title (year made)*
	+ *Film 2:  Film Title (year made)*
	+ *Topic:  Film topic*
* Title Cards
* Images and Screen Captures
* Video Clips (identified/cited)
	+ *Sound from film clip*
	+ *Sound removed and replaced with narration*
* Voice Over Narration

How do you put this all together? Well, it is not much different than what you did with your various Film Portfolio productions.

[Pulling footage](https://platform-preview.pamojaedu.com/courses/134/module/2706/lesson/31980/practice)

Since you have already identified what images and video footage you will be using during your research and planning phases, now you have to pull the footage. You will need to use some tools to capture the footage so that you can place it into your production project.

**Jing**

[Using a tool like Jing](https://www.techsmith.com/jing-tool.html) will allow you to not only capture images from your computer screen but also capture video footage at 5:00 increments. You can convert the images to JPG and the video to MP4 files that are easily imported into your editing program.

Once you save the video/photo, make sure you save the file as an JPG or MP4 and name the file in relation to where it will fall within your video project. That way when you import all of your video/photo files into the video editing program they will be easy to identify in your bin. That will save you a great deal of time when you sequence everything in your timeline. Keep this in mind because you will be taking a similar approach with your audio files.

[Narration](https://platform-preview.pamojaedu.com/courses/134/module/2706/lesson/31980/practice)

**Structuring**

The narration portion should be the easiest part since you can have this scripted out already. All you have to do is read the narration and record it.  However, timing is everything. That means that you will need to time how long it takes to read your analysis of a particular clip and time it out with the clip itself. What you do not want to do is have a one minute clip and your analysis narration is 20 seconds long. Therefore, know what you are saying and how long it will take to say it.

**Sound Software**

Using a program like Audacity (free) or Adobe Audition (not free) will allow you to record and edit your recording within it. You have used a program like this already in your Diegetic/Non-Diegetic film production in Year One. Take the opportunity to use it again for this assessment task.

**Recording**

You can take a number of approaches to the recording of the narration.

* Computer Microphone
* Digital Audio Recorder
* Phone

To ensure that the audio is clean, make sure that you have a secure, quiet environment that will allow you to record without any interruptions, external noises (animals, people, street sounds).

Record a reading of the entire take. Look at the time. If you are over time, then you may need to edit your script so that it fits within the 10 minute length limit/requirement.

In order to capture the files used for your documentary, record the narration in smaller sections. That will minimize multiple long takes and will make the editing process much easier. Do not forget to slate/mark each take so that you can easily decipher what recording involves what specific portion of your narration. For example:

* *'CS Clip 2 Amelie narration, take one'*

[Sequencing](https://platform-preview.pamojaedu.com/courses/134/module/2706/lesson/31980/practice)

Once you record all of your audio, and have acquired all of your video/photos, it is time to sequence the whole project. That means you will piece all of the audio and video portions together in your timeline. This will take a great deal of time so start early and take it bit by bit. You may find that you will have to re-record some sound, or edit the length of a clip. You may even have to remove sound from the clip so that your narration can be the focus. You know how to adjust sound levels so take the time to make sure your sound mixing is appropriate for the information you are trying to communicate to your audience.

[Making titles and graphics](https://platform-preview.pamojaedu.com/courses/134/module/2706/lesson/31980/practice)

Once you have all of your audio and video into the timeline and have the length of the video solidified, you will want to create titles and other graphics for your documentary. This element is not only to explain your analysis and research, but it is also to cite material that you have pulled to create your presentation. This is where your bibliography document comes in handy. Use the information in your bibliography to create the necessary titles/graphics to cite your sources appropriately.

Your editing program you will be able to create titles of all sorts of sizes and designs. When creating your documentary, make sure you create templates that keep your presentation consistent. Potential templates to create for your production may include:

* Title Cards
* Video Clip Introductions
* Clip/Image Credits
	+ *Title (year)*
	+ *Director:  Director’s Name*
* Other graphic elements including arrows, circles, triangles, highlighting

Make sure that you ensure that the visual elements you create are spelled correctly and all punctuation errors have been eliminated.

Also, stay consistent with the location of your graphic elements. If you place the film and director information in the upper right corner when showing a video clip, do that for every clip you show.

You have two weeks to complete your Comparative Study documentary. Unfortunately, your teachers are not allowed to provide you with feedback before IB submission. Therefore, make sure you follow the instructions, take the advice given here, use the high scoring exemplar as a model, and ask questions. Your teacher can answer questions that you may have regarding the process so use them as a resource so that you can be successful.

*One last thing: start right away. The more organized you are, the stronger your assessment piece will be.*

Once you finish your work, assess it using the Comparative Study rubric provided in the pages below.

## Exemplar marks and comments

Finally, here are the assessment marks. Note that these are in the higher range for scores achieved. Look at the examiner comments that provide useful feedback for you to consider as you complete your CS production:

### **Assessment**

|  |  |
| --- | --- |
| **Criterion** | **Marks** |
| A | Task components | 10–12 |
| B | Comparing and contrasting | 10–12 |
| C | Assembling the comparative study | 7–8 |

### **Examiner comments**

**A:** The student begins this comparative study with a clear and concise introduction (with text only – no visuals) that places each film in its **social**, **historical** and **cultural context**. The content is in line with the expectation outlined in the criteria. Each film is briefly but incisively introduced. There is thoughtful pairing of narration and images.

**B:** The student shows an excellent understanding of the films, film theory and cultural context, and brings this understanding to her choices in areas for comparison and contrast. There is a good balance between comparing and contrasting and there is no superfluous padding in this study. The inclusion of well-chosen expert opinion adds weight to the comparisons.

**C:** Audio quality is excellent with film dialogue never overpowering the narration. Emphasising key points in on-screen text is very effective. On-screen citation is effective. The student has devised an excellent technique to differentiate a direct quote (Q) from paraphrase. Quotes are seamlessly integrated into the narration. The candidate shows excellent understanding of the topic. The structure of this work is excellent. All sources are highly appropriate.

To better understand what is expected of you with the Comparative Study Assessment, take a look at the formal requirements and criteria that will be used to grade your work:

**Formal requirements of the task**

Each student submits the following for assessment.

1. A recorded multimedia comparative study (10 minutes maximum).
2. A list of all sources used.

The procedure for submitting the assessment materials can be found in Diploma Programme *Assessment procedures*.

**External assessment criteria—SL and HL**

**Summary**

|  |  |  |
| --- | --- | --- |
| **Comparative study (SL and HL)** | **Marks** | **Total** |
| **A** | Task components | 12 | 32 |
| **B** | Comparing and contrasting | 12 |
| **C** | Assembling the comparative study | 8 |

**Criteria**

**A. Task components**

Evidence: Recorded multimedia comparative study and sources.

* To what extent does the student provide a credible justification for the choice of **task components**(the area of film focus, two films and topic)?
* To what extent does the student demonstrate knowledge and understanding of the **task components** and the **cultural context** of the two selected films?
* To what extent does the student support their work with a suitable range of relevant sources?

Students who fail to select films from two contrasting **cultural contexts** will not achieve a mark above 3 in this criteria.

|  |  |  |
| --- | --- | --- |
| **Mark** | **Descriptor** | **Possible characteristics** |
| 0 | The work does not reach a standard described by the descriptors below. |   |
| 1–3 | This work is **limited**.* The student provides little or no justification for the choice of the **task components**.
* The student demonstrates little or no knowledge and understanding of the identified **task components** and the **cultural context** of the selected films.
 | BasicIncompleteIneffectiveRudimentarySuperficial |
| 4–6 | This work is **adequate**.* The student provides a justification for the choice of **task components** but this is underdeveloped.
* The student demonstrates some knowledge and understanding of the identified **task components** and the **cultural context** of the two selected films.
 | AcceptableReasonableStandardSufficientSuitable |
| 7–9 | This work is **good**.* The student provides a coherent and logical justification for the choice of task components.
* The student demonstrates a clear and appropriate knowledge and understanding of the identified **task components** and the **cultural context** of the two selected films.
* The student references a suitable range of sources that are appropriate and relevant to the work.
 | CompetentBalancedProficientRelevantThoughtful |
| 10–12 | This work is **excellent**.* The student provides a credible and persuasive justification for the choice of **task components**.
* The student demonstrates an effective and highly appropriate knowledge and understanding of the identified **task components** and the **cultural context** of the two selected films. The student analyses the cultural context of the selected films and provides a credible and persuasive justification for the choice of **task components**.
* The student references an effective range of sources that are highly appropriate, adding to the critical perspectives explored in the work.
 | CompellingHonedInsightfulMatureSophisticated |

**B. Comparing and contrasting**

Evidence: Recorded multimedia comparative study and sources.

* To what extent does the student compare and contrast the selected films, making links to the chosen topic?
* To what extent does the student support their comparative study with accurate film vocabulary?

|  |  |  |
| --- | --- | --- |
| **Mark** | **Descriptor** | **Possible characteristics** |
| 0 | The work does not reach a standard described by the descriptors below. |   |
| 1–3 | This work is **limited**.* The student lists ways in which the two films connect to each other and to the chosen topic, making superficial observations regarding similarities and differences that are inaccurate, irrelevant or incoherent.
* The comparative study contains little or no accurate film vocabulary.
 | BasicIncompleteIneffectiveRudimentarySuperficial |
| 4–6 | This work is **adequate**.* The student adequately outlines how the two films connect to each other and to the chosen topic, making accurate observations regarding similarities and differences, but this work is underdeveloped.
* The student demonstrates some appropriate use of relevant film vocabulary.
 | AcceptableReasonableStandardSufficientSuitable |
| 7–9 | This work is **good**.* The student successfully explains how the two films connect to each other and to the chosen topic, making accurate and relevant observations regarding similarities and differences.
* The comparative study is well supported with appropriate and accurate film vocabulary.
 | CompetentBalancedProficientRelevantThoughtful |
| 10–12 | This work is **excellent**.* The student effectively analyses how the two films connect to each other and to the chosen topic, providing insightful, accurate and relevant observations regarding similarities and differences.
* The comparative study is consistently and effectively supported with accurate film vocabulary.
 | CompellingHonedInsightfulMatureSophisticated |

**C. Assembling the comparative study**

Evidence: Recorded multimedia comparative study and sources.

* To what extent does the student assemble the comparative study in a clear, logical, audible and visually appropriate manner?
* To what extent does the student provide an equal treatment of the two films selected for study?

|  |  |  |
| --- | --- | --- |
| **Mark** | **Descriptor** | **Possible characteristics** |
| 0 | The work does not reach a standard described by the descriptors below. |   |
| 1–2 | This work is **limited**.* The comparative study is constructed with little or no consideration of how to logically convey information. The work is limited, both in terms of audibility and supporting visuals.
* The student focuses on one film in particular throughout the comparative study.
 | BasicIncompleteIneffectiveRudimentarySuperficial |
| 3–4 | This work is **adequate**.* The comparative study has been constructed with some attempt to logically convey information. It is audible and makes adequate use of supporting visuals.
* The student generally gives more consideration to one of the films in particular during the comparative study.
 | AcceptableReasonableStandardSufficientSuitable |
| 5–6 | This work is **good**.* The comparative study has been assembled to follow a clear and coherent structure. It conveys information audibly and with supporting visuals and examples that are mostly appropriate and meaningful, with some clear links to the topic being discussed.
* The student gives fairly balanced consideration to the two films throughout the comparative study.
 | CompetentBalancedProficientRelevantThoughtful |
| 7–8 | This work is **excellent**.* The comparative study is logical and effectively organized, conveying information audibly and in a visually appropriate manner. It is substantiated by relevant and meaningful visuals and examples that are effectively and explicitly linked to the topic being discussed.
* The student gives equal consideration to the two films throughout the comparative study.
 |   |

For additional information regarding the Comparative Study assessment, navigate to the IB page that explains everything you need to know about this assessment:

**Review -**[Comparative study (SL and HL)](http://ibpublishing.ibo.org/d_6_filmx_gui_1702_1/apps/dpapp/guide.html?doc=d_6_filmx_gui_1702_1_e&part=3&chapter=3&section=2)