

Film portfolio (SL and HL)

SL 40%, HL 25%

Introduction

Students at SL and HL undertake a variety of filmmaking exercises in a range of **film production roles** in order to fulfill defined **filmmaker intentions**. They acquire and develop practical skills and techniques through participation in film exercises, experiments and the creation of at least one completed film. Students reflect on how learning has further contributed to their understanding of **film production roles** and the extent to which their **filmmaker intentions** were fulfilled.

Each student submits a film portfolio for assessment, containing the following.

- a. Portfolio pages (9 pages maximum: 3 pages maximum per **film production role**) and a list of all sources used.
- b. A film reel (9 minutes maximum: 3 minutes maximum per **film production role**, including one completed film).

Terminology

Film production roles

For this assessment task, students must work in **three** discrete **film production roles** selected from the following list.

- Cinematographer
- Director
- Editor
- Sound
- Writer
- One other clearly defined **film production role** not specified above (see below).

The intention of the optional “one other clearly defined **film production role**” is to ensure that as new technologies emerge over time, centres that become equipped with appropriate film technologies and expertise can incorporate them into their film courses to further broaden the production experiences of their candidates. This may be any role deemed a creative role within the filmmaking process such as animator, art director, costume designer, production designer, production illustrator or special effects. **Film teachers are not expected to teach these optional roles as part of the core syllabus**; however, students who show enthusiasm or aptitude in these areas may wish to explore outside of the more traditional film roles offered.

Please note: The “one other clearly defined **film production role**” may only count as one of the three **film production roles** selected for this assessment. The other two roles must come from the prescribed list.

Filmmaker intentions

For this assessment task, students are required to identify specific intentions for their work in each chosen **film production role**. These filmmaker intentions, which are likely to arise from exposure to influences from other films and filmmakers, are intended to lead the process of practical exploration and experimentation in each **film production role**. Therefore, the **filmmaker intentions** should be authentic and meaningful personal goals that the student is passionate about fulfilling.

Students may or may not necessarily fulfill their stated **filmmaker intentions** in their production work, and they should be encouraged to reflect on the process of learning in this area.

Preparation process

Creative risk-taking

This assessment task calls for students to take the lead in approaching unfamiliar situations, and to explore and develop new skills and techniques in order to make discoveries. This task goes to the heart of the IB learner profile and requires students to approach their learning with forethought, independence and a willingness to fail and try again. This is the very essence of being a risk-taker. Students are bound to come across successes and challenges in equal measure as they grapple with film production roles and the associated technologies. They should therefore be encouraged to embrace these challenges and give equal

value to the areas that pushed and developed them as to the areas that come more naturally. It is important that students perceive the value of failure as part of their process of learning in this task from the outset. Students should be reminded that creative risk-taking does not allow for breaching rules regarding ethical content or the disregard of health and safety considerations.

Assessment process

In preparation for this task, students at SL and HL must have undertaken the activities outlined within the “Exploring film production roles” section as part of the core syllabus. Students then undertake the following process for assessment.

Inquiry

- Each student reflects on their experiences of watching, discussing and writing about films. They identify areas of filmmaking that excite and inspire them, and develop **filmmaker intentions** they would like to achieve through production work.
- Using both primary and secondary sources, each student carries out research into three selected **film production roles** they would like to work in, and acquires an understanding of how these discrete roles contribute to filmmaking, as well as an understanding of the industry practices and techniques required to work in these areas.
- Each student formulates a plan for practically exploring the chosen **film production roles** in order to acquire, develop and apply skills, and to fulfill their stated **filmmaker intentions**.

Action

- Each student undertakes a range of practical production activities in the chosen **film production roles** they have selected. They experience working both individually and collaboratively in both teacher-initiated and self-initiated film activities, grappling with the skills associated with the **film production roles** and attempting to effectively fulfill their stated **filmmaker intentions**. This must include the creation of at least one completed film (3 minutes maximum).

Reflection

- Making clear links to the identified films and filmmakers that inspired this work, each student reflects on their explorations and on the impact this learning has had on their understanding of the three **film production roles** in which they have worked, and the extent to which they fulfilled their **filmmaker intentions**.
- As a result of the outlined inquiry, action and reflection processes, each student compiles a film portfolio for assessment containing portfolio pages (9 pages maximum: 3 pages maximum per **film production role**), a list of all sources used and a film reel (9 minutes maximum: 3 minutes maximum per **film production role**, including one completed film).

Task details

For this assessment task, students are required to work in three clearly defined **film production roles** for which they will be generating evidence for submission. Students must be made aware of the specific requirements of this task from early on in the DP film course to ensure that they make informed choices about which **film production roles** they wish to select, and to create and maintain a digital space in which to retain the clips of evidence they generate.

Students are required to define **filmmaker intentions** for each film production role.

- These intentions must be authentically identified by the student and must lead all practical production activities for this assessment task.
- Students should clearly identify in their written materials the influences that have helped shape their **filmmaker intentions**.
- Students are expected to reflect on the extent to which their **filmmaker intentions** have been fulfilled in their work, and the ways in which this work has further shaped their understanding of how each **film production role** contributes to effective filmmaking.

Ethical filmmaking

As part of the collective consideration of the school, film students must be supported in maintaining an ethical perspective during their course. Schools must be vigilant to ensure that work undertaken by the student is appropriate for the context of the school and the age of the students.

Student work for this assessment task must not:

- damage the environment
- glamorize the taking of drugs
- inappropriately reference socially taboo subjects
- incite or condone intolerance or hatred of others
- include excessive or gratuitous violence
- make reference to, or represent, explicit sexual activity.

In this task, the moderator is particularly interested in the extent to which students can evaluate their acquisition, development and application of film production skills and the ways in which these contribute to a greater understanding of how **film production roles** contribute to effective filmmaking. They are also looking for evidence of:

- understanding of each selected **film production role** and **filmmaker intentions** for working in these roles
- the student's engagement with the **film production roles** and the experience of practical exploration in order to fulfill their **filmmaker intentions** and hone their skills
- reflection and evaluation of their ongoing film production work and the impact this learning has had on their understanding of the three **film production roles** in which they have worked, and the extent to which they fulfilled their **filmmaker intentions**.

Please note: No element of the work submitted for this assessment may appear in any other DP film assessment (including the HL collaborative film project task).

Gathering evidence for assessment

During the two-year course, students must participate in a variety of original production activities in their three chosen **film production roles** in order to generate numerous clips of evidence for this task. This evidence may take the form of the following types of film material.

Evidence	Description
Exercises and experiments	These are the best clips from film exercises or experimental activities that demonstrate proficiency in the production skills appropriate to each film production role. The activities might have been initiated for the sake of training, the improvement of skills or the discovery of something previously unrealized. They may be undertaken without necessarily intending to create a completed film or a finished product to be seen by an audience and can be teacher-led or initiated by the student.
Completed films and excerpts	These are completed projects that have all technical parts or elements in place and are intended as either fully completed films or as excerpts from completed films that are suitable for screening to an audience. As part of this assessment task, students must submit at least one completed film (3 minutes in length maximum) on which they have worked in one film production role. Completed films submitted for assessment must not include credits, in order to ensure student anonymity. The creation of completed films must not be teacher-led.

Working with others

Students may choose to work with other people in the creation of their film production work, or may work independently if they wish. Students can choose to work collaboratively in production teams with fellow students from their film class, with students from other film classes in the school, or with students in the school who are not studying film. They can also choose to work with a combination of all three options.

Where production work is collaborative, **all film production roles** must be taken on by students from the same school, and there must not be any duplication of **film production roles** within the production team (that is, there should be only one cinematographer, only one director, and so on). Professionals or students from other schools may not be part of the production team.

Where students choose to work with individuals who are not part of the DP film class, teachers must ensure that they are able to regularly oversee production work and schedule consultations with the students to ensure that they are able to verify the authenticity of the work being produced for assessment.

Actors appearing in production work may be adults or members of the wider community; however, teachers must ensure that all of the appropriate safeguarding measures (as defined by the individual school) have been taken when students are working with other adults.

Please note: No part of the work undertaken in this project can be used for the collaborative film project assessment task.

Structuring the portfolio pages

The portfolio pages should present an edited collection of key learning experiences intended to showcase the filmmaker's intentions, approach, planning work and development of skills in a variety of **film production roles**.

The portfolio pages (9 pages maximum: 3 pages maximum per **film production role**) provide documentary evidence of the student's work in each of the three roles undertaken during the task. They should clearly articulate and provide evidence of the knowledge, insights and perspectives gained from research, exploration and practice in each **film production role** and evaluate the key skills acquired, applied and developed as part of this process. The pages should indicate key influences from research and provide a sense of the student voice as they grapple with challenges in order to further develop their understanding of each role.

The portfolio pages should contain a balance between written work and visual evidence, and are likely to consist of annotated extracts from the student's planning documentation (including excerpts from scripts, storyboards and planning notes). The layout and word count for the portfolio pages are intentionally not prescribed for this task in order to provide students with creative freedom in determining how best to present their explorations and findings.

The portfolio pages should contain a table of contents and a list of the clips submitted to evidence each specific **film production role** (providing the timecode and a brief description for each clip on the film reel). These are excluded from the overall page count, as is the list of all sources used.

Supporting visual evidence

Students are encouraged to use diagrams, floor plans, images, sketches, screen-grabs or visuals in their portfolio pages. They may also include their own photographs, images or scans, as necessary, ensuring they are of an appropriate quality. All visual evidence must be clearly labelled and appropriately referenced to acknowledge the source, following the protocol of the referencing style chosen by the school.

Preparing the work for submission

The portfolio pages are assessed on screen and students must ensure that their work is clear and legible when presented in a digital, on-screen format. The work should be created using a common page size (A4 or US Letter) and be typed in a legible sans serif 12-point font. The portfolio pages may contain legible handwriting.

The film portfolio must not be labelled with the student's name or include any credits in order to ensure anonymity in the marking process.

Structuring the film reel

Students are required to select clips of evidence from their gathered film production work in order to assemble a film reel for assessment. The film reel, which is submitted as one single video file, must contain three chapters (one for each discrete **film production role**) and be structured as follows.

Film reel

Film production role 1	Film production role 2	Film production role 3
Black slate (10 seconds)	Black slate (10 seconds)	Black slate (10 seconds)
1–6 clips of evidence	1–6 clips of evidence	
Best evidence from exercises, experiments, completed films or excerpts in the role	Best evidence from exercises, experiments, completed films or excerpts in the role	1 completed film (without credits)
3 minutes maximum (excluding black slate)	3 minutes maximum (excluding black slate)	3 minutes maximum (excluding black slate)

Students are strongly encouraged to submit multiple clips of evidence for **film production roles** 1 and 2, as long as the combined material for each role does not exceed 3 minutes maximum. The recommended minimum length of each clip is 30 seconds. Students must submit a completed film (without credits) for **film production role** 3.

Teachers should remind students that the clips of evidence submitted in the film reel should represent the best work in each selected **film production role** and that the work will be judged on how it best fulfills the assessment criteria for the task. Materials submitted that do not provide sufficient evidence of skill in the selected production role will result in a compromised mark for that role.

Please note: there is a tension between the creative risk-taking encouraged in the taught syllabus (*Exploring film production roles*) and the need for proficiency to be demonstrated in each **film production role** within the film portfolio assessment task.

When selecting clips of evidence for their film reel, students may choose to include rough experimental work completed during the course in order to demonstrate where they began with their exploration of the chosen role. However, this evidence should also be accompanied by clips that also demonstrate how students successfully resolved problems or overcame challenges encountered while developing their skills in that role. These “resolved” clips of evidence should showcase their best work as it developed during the course. Resolved work may include evidence from reshoots, retakes, re-edits, rewrites or other filmed attempts that demonstrate deliberate and considered strategies to overcome challenges associated with a specific role in order to develop proficient skills and techniques.

Alternatively, students may choose to submit only resolved or honed clips of evidence within the film reel. Both approaches are equally acceptable in order to present the best evidence for each film production role.

Black slate

The film reel must be structured using a 10-second black slate (excluded from the total time limit), which is placed before each of the three **film production roles** in order to identify each clip of evidence submitted per role and the length of each clip.

Film production role 1
Role: State the role here
<ul style="list-style-type: none"> • Clip 1: Title of clip (and duration) • Clip 2: Title of clip (and duration) • Clip 3: Title of clip (and duration) • Clip 4: Title of clip (and duration)

Figure 3

An example of the layout for the black slate.

Use of audio-visual material and copyright

In this task, students are expected to be the original creators of, or have a significant role in the creation of, all of the material submitted for assessment. Therefore, submitted work for this task **must not** contain any copyright material.

Materials sourced from creative commons websites or copyright-free materials (such as sound effects or sample graphics) are permitted in this task; however, these should be kept to a minimum. Students who choose to include creative commons or copyright-free materials are required to clearly state in their portfolio pages why they chose to use the creative commons or copyright-free materials, where the materials can be seen or heard in the film reel and the ways in which the student has adapted or altered that material for use in this task. The materials must also be appropriately referenced in the submitted list of sources.

Students should make every effort to ensure that all images and sounds contained within their film reel are deliberately planned, managed and included as an intentional part of the work. Students should therefore make every effort, where achievable, to prevent situational advertising, branding and unintentional background images and audio from appearing in their film work.

Academic honesty

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 film portfolio, the student must acknowledge the source using a standard style of referencing in a consistent manner.
- A student's failure to acknowledge a source, **which includes the use of creative commons or copyright-free material used in the film reel** (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.

The role of the teacher

Teachers must ensure that their students are appropriately prepared for the demands of this task through the careful planning and delivery of the "Exploring film production roles" core syllabus area. Only specific elements of this task may be teacher-led, and students should be made fully aware of the assessment criteria against which their work will be judged. Exercises and experiments that are led by the teacher must still demonstrate student initiative and voice. The teacher should stress the importance of risk-taking, trial and error, and the value of failure in developing the skills required for the film portfolio.

While students are working on this assessment task, the teacher should:

- discuss with each student their **filmmaker intentions**, influences, exploration with techniques, as well as ethical considerations and the age-appropriateness of the subject matter
- ensure that students work in three separate roles, as outlined in the guide
- assist with sourcing and maintaining the necessary technical hardware and software to enable students to effectively work in a variety of **film production roles** and to facilitate the student's assembly of their film portfolio. It is important that the submitted exercises, experiments, completed films and excerpts from completed films and accompanying portfolio pages are the student's own choice
- remind students that their work will be assessed on how it best fulfills the assessment criteria for the task, and not judged on how many clips or portfolio pages are submitted
- ensure each student acknowledges all sources used throughout the film portfolio and includes them in the list of sources (which is excluded from the page count)
- give feedback on **one** draft of the film portfolio
- meet with students at each stage of inquiry, action and reflection to discuss the progress made to date and to verify the authenticity of the work being created by each student
- authenticate the completed film portfolio and provide comments on each student's submission to assist with moderation.

Formal requirements of the task

Each student submits a film portfolio for assessment, containing the following.

- a. Portfolio pages (9 pages maximum: 3 pages per **film production role**) and a list of all sources used.
- b. A film reel (9 minutes maximum: 3 minutes maximum per **film production role**).

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

Students should be informed that where the submitted materials exceed the maximum page and time limits for each **film production role** within the film portfolio, moderators 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 moderators.

Internal assessment criteria—SL and HL

Summary

Film portfolio		Marks	Total
Role 1 criterion A	Portfolio pages	4	24
Role 1 criterion B	Film reel	4	
Role 2 criterion A	Portfolio pages	4	
Role 2 criterion B	Film reel	4	
Role 3 criterion A	Portfolio pages	4	
Role 3 criterion B	Film reel	4	

Criteria

Please note: Each of these criteria will be applied three times—once for each of the film production roles being assessed.

A. Portfolio pages

Evidence: Portfolio pages and sources.

- To what extent does the student evaluate how their research, creative explorations and production work, led by **filmmaker intentions**, have shaped their understanding of the chosen **film production role**?

Mark	Descriptor	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1	This work is limited . <ul style="list-style-type: none"> The portfolio pages and supporting evidence provide an undeveloped or incomplete outline of the student's research, creative explorations and production work, or the student's understanding of the specific film production role is inaccurate, irrelevant or unclear. 	Basic Incomplete Ineffective Rudimentary Superficial
2	This work is adequate . <ul style="list-style-type: none"> The portfolio pages and supporting evidence provide a description of how the student's research, creative explorations and production work, led by their filmmaker intentions, contributed to a mostly relevant or appropriate understanding of the specific film production role. 	Acceptable Reasonable Standard Suitable Sufficient Typical
3	This work is good . <ul style="list-style-type: none"> The portfolio pages and supporting evidence provide a detailed and informative explanation of how the student's research, creative explorations and production work, led by their filmmaker intentions, contributed to an accurate and relevant understanding of the specific film production role. 	Competent Balanced Proficient Relevant Thoughtful
4	This work is excellent . <ul style="list-style-type: none"> The portfolio pages and supporting evidence provide a compelling and discerning evaluation of how the student's research, creative explorations and production work, led by their filmmaker intentions, contributed to a highly appropriate understanding of the specific film production role. 	Compelling Finessed Honed Insightful Mature Sophisticated

B. Film reel

Evidence: Film reel.

- To what extent does the student demonstrate skills in the chosen film production role?

Students who exceed the maximum time limit should be informed that the moderator will stop watching after 3 minutes (excluding the black slate) and assess the work based only on those 3 minutes.

Mark	Descriptor	Some possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1	This work is limited . <ul style="list-style-type: none"> The film or collection of film clips demonstrate(s) an undeveloped level of ability in the student's production skills, as appropriate to the one film production role. The student's use of skills, techniques and/or approaches are rudimentary and the results are ineffective. 	Basic Ineffective Rudimentary Unsuccessful
2	This work is adequate . <ul style="list-style-type: none"> The film or collection of film clips demonstrate(s) an acceptable level of ability in the student's production skills, as appropriate to the one film production role. Some relevant skills, techniques and/or approaches are applied, but these are underdeveloped. 	Acceptable Standard Sufficient Typical
3	This work is good . <ul style="list-style-type: none"> The film or collection of film clips demonstrate(s) a competent level of proficiency in the student's production skills, as appropriate to the one film production role. Relevant skills, techniques and/or approaches are applied in a clear and suitable manner. 	Capable Clear Effective Robust
4	This work is excellent . <ul style="list-style-type: none"> The film or collection of film clips demonstrate(s) a sophisticated level of proficiency in the student's production skills, as appropriate to the one film production role. Relevant skills, techniques and/or approaches are applied in a highly effective manner. 	Accomplished Finessed Honed Refined