

IB External Assessment:

Film Portfolio

The task

Undertake a variety of filmmaking activities in a range of film production roles in order to fulfill defined filmmaker intentions.

You should acquire and develop practical skills and techniques through participation in film exercises, experiments and the creation of at least one completed film.

You need to reflect on how learning has further contributed to your understanding of film production roles and the extent to which your filmmaker intentions were fulfilled.

Key terminology

Film production roles

For this assessment task, you 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 here*

*Please note: The “one other clearly defined film production role not specified here” 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.

Key terminology

Filmmaker intentions

For this assessment task, you are required to identify specific intentions for your work in each chosen film production role. These filmmaker intentions, which are likely to arise from your 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 you are passionate about fulfilling.

You may or may not necessarily fulfill your stated filmmaker intentions in your production work, and you are encouraged to reflect on the process of learning in this area.

The process

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**.

The process

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).

The process

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).

What you submit for assessment:

- 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).

What the examiner is looking for

Film reel

4 marks for each of the three film production roles

For assessment, you need to:

- demonstrate skills in your chosen film production role

Formatting your work: The film reel

You need to select clips of evidence from your 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	1 completed film (without credits)
Best evidence from exercises, experiments, completed films or excerpts in the role	Best evidence from exercises, experiments, completed films or excerpts in the role	
3 minutes maximum (excluding black slate)	3 minutes maximum (excluding black slate)	3 minutes maximum (excluding black slate)

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

- 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)

Please note:

There is a tension between the creative risk-taking encouraged in the taught syllabus 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**.

Originality and audio-visual material

In this task, students are expected to be the original creators of all of the audio-visual material submitted for assessment. Therefore, their submitted film reel **must not** contain any audio-visual materials that were not generated by students in the school.

This means that copyright audio visual material, materials obtained from creative commons websites and copyright-free materials (including music, sound effects and sample graphics) are **NOT** permitted for this assessment.

Use of copyright free software

Free-to-use software (such as GarageBand, for example) may be used, as appropriate, to assist students in the creation of original soundtracks, but the inclusion of unedited loops or pre-created sound sequences is not permitted. The same principle applies to use of free-to-use graphics generators and plug-ins.

Students submitting materials that contain any sequences generated using free-to-use software (regardless of the film production role chosen) must clearly identify the source of the sequence and explain how the applications were used to creatively manipulate the materials to ensure they are uniquely original. This applies to both the film student who created the original sequence and to other film students who subsequently submit the sequence within their own reels as the result of a collaboration.

Where submitted work contains unattributed audio-visual materials or materials that have not been created by students in the school, the work will be awarded a mark of zero in Criterion B for that film production role. As such, it is imperative that students clearly identify how they obtained their materials for each specific film production role in their portfolio pages.

Ethical filmmaking

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

What the examiner is looking for

Portfolio pages

4 marks for each of the three film production roles

For assessment, you need to:

- evaluate how your research, creative explorations and production work, led by filmmaker intentions, have shaped your understanding of each of your chosen film production roles

Formatting your work: The portfolio pages

- The portfolio pages should present an edited collection of key learning experiences intended to showcase your filmmaker 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 your work in each of the three roles undertaken during the task. They should clearly articulate and provide evidence of the knowledge, insights and perspectives you have 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 you grappled with challenges in order to further develop your 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 your 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 you with creative freedom in determining how best to present your explorations and finding

Formatting your work: The portfolio pages (cont.)

- 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.
- You are encouraged to use diagrams, floor plans, images, sketches, screen-grabs or visuals to support your portfolio work. You may also include your own photographs, images or scans, as necessary, ensuring they are of an appropriate quality. All visual evidence must be clearly labelled and appropriately referenced.
- 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 your name or include any credits in order to ensure anonymity in the marking process

Rubric

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	

Rubric A: Portfolio pages

Excellent 4	Good 3	Adequate 2	Limited 1	0
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 clearly defined and appropriately creative filmmaker intentions, contributed to a highly appropriate understanding of the specific film production role.	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 clearly defined and appropriately creative filmmaker intentions, contributed to an accurate and relevant understanding of the specific film production role.	The portfolio pages and supporting evidence provide a description of how the student's research, creative explorations and production work, led by clearly defined and appropriately creative filmmaker intentions, contributed to a mostly relevant or appropriate understanding of the specific film production role.	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. The work is led by undefined, weak or inappropriate filmmaker intentions.	The work does not reach a standard described by the descriptors.
Discerning Insightful Thorough	Accurate Focused Relevant	Attempted Underdeveloped Uneven	Irrelevant Simplistic Superficial	

Rubric B: Film reel

Excellent	Good	Adequate	Limited	
4	3	2	1	0
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.	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.	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.	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.	The work does not reach a standard described by the descriptors below or the work contains unoriginal or unattributed audio-visual material which breaches the stated rules regarding originality.
Discerning Insightful Thorough	Accurate Focused Relevant	Attempted Underdeveloped Uneven	Irrelevant Simplistic Superficial	