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.

<table>
<thead>
<tr>
<th>Cinematographer</th>
<th>Director</th>
<th>Editor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sound</td>
<td>Writer</td>
<td>One other clearly defined film production role not specified here*</td>
</tr>
</tbody>
</table>

*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.

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.

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).
Gathering evidence for assessment

Your 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.

During the two-year course, you must participate in a variety of original production activities in your 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.

<table>
<thead>
<tr>
<th>Evidence</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exercises and experiments</td>
<td>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 or 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 you.</td>
</tr>
<tr>
<td>Completed films and excerpts</td>
<td>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, you must submit at least one completed film (3 minutes in length maximum) on which you 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.</td>
</tr>
</tbody>
</table>

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 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.

• 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.

**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.

<table>
<thead>
<tr>
<th>Film reel</th>
<th>Film production role 1</th>
<th>Film production role 2</th>
<th>Film production role 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Black slate (10 seconds)</td>
<td>Black slate (10 seconds)</td>
<td>Black slate (10 seconds)</td>
<td></td>
</tr>
<tr>
<td>1–6 clips of evidence</td>
<td>1–6 clips of evidence</td>
<td>1 completed film (without credits)</td>
<td></td>
</tr>
<tr>
<td>Best evidence from exercises, experiments, completed films or excerpts in the role</td>
<td>Best evidence from exercises, experiments, completed films or excerpts in the role</td>
<td>3 minutes maximum (excluding black slate)</td>
<td></td>
</tr>
<tr>
<td>3 minutes maximum (excluding black slate)</td>
<td>3 minutes maximum (excluding black slate)</td>
<td>3 minutes maximum (excluding black slate)</td>
<td></td>
</tr>
</tbody>
</table>

• You 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. You must submit a completed film (without credits) for film production role 3.

• The clips of evidence submitted in the film reel should represent the best work in each selected film production role. Your work will be judged on how it best fulfills the assessment criteria for the task.

• 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.
Copyright and academic honesty
All sources must be acknowledged following the protocol of the referencing style chosen by your school. If you use work, ideas or images belonging to another person, this source must be acknowledged as an in-text citation in the portfolio pages.

You and your peers are expected to be the original creator 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.

If you choose to include creative commons or copyright-free materials in your work, you are required to clearly state in your portfolio pages why you 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 you have adapted or altered that material for use in this task.

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

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.

Film reel
6 marks for each of the three film production roles
For assessment, you need to:

• demonstrate skills in your chosen film production roles.

This is a condensed overview of the film portfolio assessment task and may not contain all of the necessary requirements for success in this task. For full details of the task, please refer to the DP Film guide (2017).