

IB Film
Portfolio
Assessment
Directions





Each portfolio page for the individual film projects that you submit to Pamoja should include*:

- 1. Your role;
- 2. The number and title of your film or clip and its length;
- 3. The URL of your film or clip;
- 4. A statement of your creative filmmaker intentions and your influence and/or inspiration;
- 5. A balance of written and visual evidence documenting your INQUIRY, ACTION, and REFLECTION process.

In addition, all documentation must be typed in a legible, sans serif 12-point font and your document should be saved as follows:

Last name_First name_Cohort_FPA.

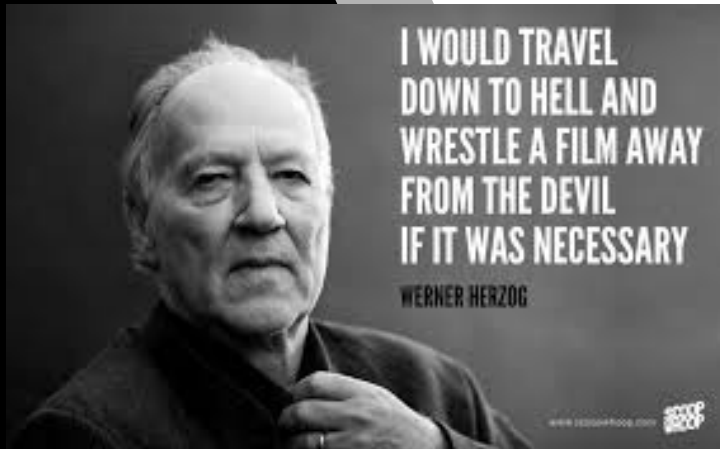
* Please note: you will eventually put all of your films in one up to 9 minute reel and all of your written and visual commentary documentation in one 9-page document that will have a Cover Page containing your URL and a Table of Contents (see exemplar).

STATEMENT OF FILMMAKER INTENTIONS:

This is one of the most important sections of your entire portfolio. Spend time *crafting* it to make sure it clearly identifies the following:

- 1. The name of your clip and the role you are adopting;
- 2. Your specific and CREATIVE filmmaker intentions in that role;
- 3. Whose work or what technique, style, movement, genre or approach you are inspired by; and
- 4. What you want your film or clip to achieve as a result of exploring your filmmaker intentions.

Please note: Students can have one filmmaker intention for one role, and explore that intention in three different clips, or have a different intention for that role in each of the clips.





EXAMPLE OF A STATEMENT OF FILMMAKER INTENTIONS:

In my clip “Out of Place,” I want to work as a director to explore using symmetry and overhead shots in mise-en-scene as effective and impactful visual techniques. I have been inspired by Wes Anderson’s work in *Moonrise Kingdom* and *The Grand Budapest Hotel* and the way in which he often centers his characters and objects in the frame, and frequently uses overhead shots. My hope is to creatively explore how symmetrical and overhead composition in mise-en-scene can convey meaning, especially about character and setting.

INQUIRY, ACTION, AND REFLECTION PROCESS:

According to IB,
all students
need to
undertake this
process for
assessment:

1. INQUIRY: Commentary and Visual Documentation

This section should offer a **BALANCE** of written and visual documentation that includes:

- A thoughtful, well-developed statement of creative filmmaker intentions;
- Concrete evidence of the research you've done into the production role you will be working in and whose work or what technique, style, movement, genre, or approach you have been influenced or inspired by, through parenthetical citations and other references on a Works Cited page;
- Your pre-production planning and organizational approach and how you intend to creatively explore your filmmaker intentions in your production role;
- Visual evidence of your pre-production planning that supports your production role and filmmaker intentions: research, scripts, storyboards, shot lists, location scouts, test shoots, and casting notes are most appropriate here, depending on your role.

2. ACTION: Commentary and Visual Documentation:

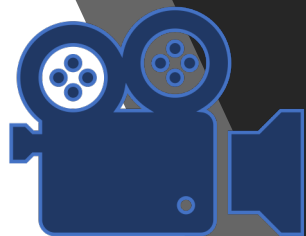
This section should offer a **BALANCE** of written and visual documentation that includes:

- Discussing details of your creative exploration into your production role, highlighting the skills and techniques you are learning and using to achieve your filmmaker intentions and evaluating how your production approach and process has impacted your learning and understanding of your production role;
- Evaluating moment(s) where you encountered a problem related to your production role and how you solved that problem;
- Making sure that any audio/visual material used is **ORIGINAL** and that you document its creation. (Please note: if you work with another student in your school you **MUST** play a part in its creation. In addition, work with adults or students outside your school, and work that has already been created prior to beginning work on your production will **NOT** be accepted).
- Providing visual evidence from the film shoot that supports your production role and filmmaker intentions, and demonstrates your understanding of that role; camera logs, behind the scenes photographs, before/after set décor, shooting scripts, and/or other on-set/location items are most appropriate here, depending on your role.

3. REFLECTION: Commentary and Visual Documentation:

This section should offer a **BALANCE** of written and visual documentation that includes:

- Reflecting on and evaluating what you have learned about the production role you have worked in through a consideration of the successes and challenges you experienced;
- Evaluating to what extent you have fulfilled your filmmaker intentions and how you have grown as a filmmaker through your experience in this production role;
- Evaluating the strengths and weaknesses of your approach and final work and what you might do again and differently if given the opportunity;
- Submitting a Works Cited page which lists all research materials that you used to help complete the project (including but not limited to books, articles, and websites).

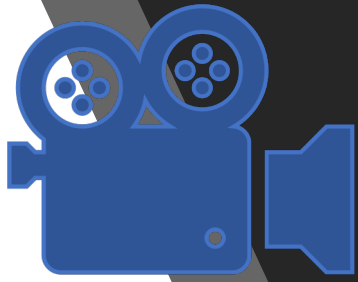


A. Portfolio Pages

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 production role?

Mark	Descriptor	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1	This work is limited . •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.	Limited Irrelevant Simplistic Superficial
2	This work is adequate . •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.	Adequate Attempted Underdeveloped Uneven
3	This work is good . •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.	Good Accurate Focused Relevant
4	This work is excellent . 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.	Excellent Discerning Insightful Thorough



B. The Film Reel

Evidence: Film Reel

To what extent does the student demonstrate skills in the chosen 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	Possible characteristics
0	The work does not reach a standard described by the descriptors below.	
1	This work is limited . •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.	Limited Irrelevant Simplistic Superficial
2	This work is adequate . •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.	Adequate Attempted Underdeveloped Uneven
3	This work is good . •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.	Good Accurate Focused Relevant
4	This work is excellent . •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.	Excellent Discerning Insightful Thorough

Audio/Video Originality Policy

Copyrighted audio-visual material, materials obtained from creative commons websites and all other copyright-free materials (including music, sound effects and pre-produced graphics) are **NOT** permitted for assessment.

Originality and audio-visual material

In the film portfolio and collaborative film project assessment tasks, students are expected to be the original creators of all of the audio-visual material submitted for assessment. Therefore, from May 2020 onwards, submitted assessment work for both of these tasks **must not contain any audio-visual materials that were not generated by students in the school.**

Please note: students are not permitted to submit work containing audio-visual materials that have not been created by themselves or members of their collaborative teams.

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 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.**

Assessing the use of original audio-visual material

The assessment criteria for both of these IA tasks are intended to reward students who have created their film production work in line with the spirit of the film course, as outlined above. **However, 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 within the criteria.** As such, **it is imperative that students clearly identify in their written work how they obtained their materials for each specific film production role.**



Have you?

Stated your role and provided clearly stated creative filmmaker intentions and who or what they were inspired and influenced by?

Provided an informative and balanced discussion and presentation of your pre-production, production, and post production work in the role you've adopted?










Creatively explored your role and come to understand the techniques, strategies, methods, and approaches needed to fulfill it?

Thoughtfully evaluated how well you have fulfilled your filmmaker intentions? (NOTE: the strongest portfolios contain some kind of reflection in the Inquiry and Action as well as the Reflection stages.)

Please use this checklist BEFORE submitting your work to make sure you have followed all the directions and met all the requirements

This week (W7) students have been tasked to select your three production roles that will serve as the focus for each of the Film Portfolio Assessment chapters (3). What teachers are going to advise students to do is select these three roles and assign them to specific future FPA productions.

The BIG FIVE IB Film FPA production roles are: Director, Cinematographer, Editor, Sound Designer, and Screenwriter.

 <p>Role 1</p>	 <p>Role 2</p>	 <p>Role 3</p>
<p>Film Production Role 1</p>	<p>Film Production Role 2</p>	<p>Film Production Role 3</p>
		
<p>FILM REEL: 3 minutes max</p>	<p>FILM REEL: 3 minutes max</p>	<p>FILM REEL: 3 minutes max</p>
<p>1-6 clips (30 seconds minimum length per clip)</p>	<p>1-6 clips (30 seconds minimum length per clip)</p>	<p>1 complete film</p>
<p>Best evidence from exercises, experiments, completed films or excerpts in the role</p>	<p>Best evidence from exercises, experiments, completed films or excerpts in the role</p>	<p>Best evidence from exercises, experiments, completed films or excerpts in the role</p>
<p>3 PORTFOLIO PAGES</p>	<p>3 PORTFOLIO PAGES</p>	<p>3 PORTFOLIO PAGES</p>
		

The Production Projects and Picking the right role to go with them

Before randomly selecting production roles, students will want to consider the upcoming production assignments that may influence role selection:

Role 1 will involve the first three production assignments in Year One:

Meet My _____ Montage
(one minute montage)

Dinner With...
(one minute dinner scene using expressionistic approaches)

Space Chase
(one minute chase scene)

Role 2 will involve the second three production assignments in Year One:

3 Genre
(three short scenes involving a gift using the same premise)

Diegetic/Non-Diegetic
(a sound project involving a spy-themed handoff scene)

Experimental
(one minute experimental film)

Role 3 will involve the last film production assignment in Year Two:

Complete Film
(student's choice, no longer than three minutes)

So, moving forward, the first role you select (ROLE 1) will focus on the first three productions. The second role you select (ROLE 2) will involve the second three productions. The third role you select (ROLE 3) will involve the last production.



COVER PAGE

Film Production Reel/Pages

IB Film Standard Level

M2021

jhb208

<https://youtu.be/PTiOQA0hBIY>

FPA Exemplar Table of Contents

Table of contents

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Clip 1: Floats Like Duckweed (3:00)	
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Pages Authenticity Statement

I confirm that all content within this assessment piece is original and does not include any audio-visual material that was created by anyone other than myself or my fellow student collaborators unless cited otherwise.

I consent to the examination of this assessment piece.

Page 1 of Role #1

Filmmaker's Intention: In the production of *Floating Like Duckweed*, I'm adopting the role of a director. My filmmaker intention is to fulfill the vision of externalizing relationships and engage the audience through emphasizing the emotional curve in acting with the use of visual economy in story-telling and mise en scene. I hope through such exploration, my film, which is a drama, can activate intellectual involvement as well as the emotional involvement of the audience and show the character's relationship through film language, which is emphasized through the acting, blocking, and character proxemics.

Inquiry:

I always like films that have efficient narration and use mise en scene to convey characters' relationships apart from conveying them through the dialogue and external conflicts, and Edward Yang's *A Brighter Summer Day* is one of them. In the film, the distance between the characters symbolizes their relationship, and props are used as visual elements that separate them; for example, in this scene when two characters are having a dispute, they are placed on the two sides of the screen (Fig 1), and the pen shelf and the table separated them, implying their opposing views.



Fig 1: The Scene showing the bad relationship

Also, Edward Yang is famous for his simplicity when using the film language (Austerlitz), and this simplicity is a form of visual economy, which means while maintaining a minimum number of shots, to hold back information and allow the audience to fill the blanks in the plot that he only alludes to (Fusco). To capture the complex emotions of the characters, Yang minimizes the cuts to avoid interrupting the flow of emotion and acting. Showing every emotional change, the camera captured the face of Ming's crying in the audition with only one shot (Fig 2), which reflects his directorial intention in the visual economy.



Fig 2: One shot that shows Ming's complex emotional changes

The simplicity does not only work in the number of cuts but also the overall story-telling style. Symbols are placed in films, but waiting for the open interpretations of the audience--there is no explanation for these symbols. For instance, in the film, the flashlight, a frequently appearing motif which implies the protagonist's gaze to the 1960s Taiwan filled with violence and darkness without any verbal explanation (*A Brighter Summer Day*).

Apart from engaging the audience as they are trying to figure out what is the implied plot, the visual economy creates a strong cathartic release when reaching the climax or the end because of the building of slow pacing (Fusco). Directors pass their vision to the rest of the crew, and my vision in this production is influenced by Edward Yang and his films. I want to explore the externalization of relationships through mise en scene and the use of visual economy to engage the audience.

To emotionally engage the audience and to avoid interrupting the acting by cuts through the visual economy, after the negotiation with the cinematographer, I plan to use a minimum shot number to complete a scene either through static long takes or camera movement after I passed my vision to him, and many of the scenes are only completed in one shot in our planning. This decision adds a tremendous burden to our limited shooting time because the possibility of the NG shots increases as the errors in the acting cannot be covered by the editing in the postproduction. In the preproduction, in the scene that the step-mom and the stepdaughter are making dumplings, I wanted to place two actresses on the two opposite sides of the table to show the cold and distant relationship between them.



Fig 3: A shot from the storyboard that shows the scene that would be done in one shot



Fig 4: The animated blocking diagram that is drawn in the preproduction with Shot Designer

Page 2 of Role #1

Action:

Symbols without verbal explanation are also used throughout the entire film as it pays homage to Edward Yang's film and fulfills the filmmaker's intention by achieving the visual economy and intellectually involving the audience. The aspect ratio is supposed to be a visual symbol. I passed down the artistic vision to the cinematographer, telling him I want to create the feeling of the character is caged. As a result, after negotiation, we chose the aspect ratio of 4:3, which cuts out all the space from two sides of the screen. The symbol of duckweed is used because duckweeds do not have roots deep in the ground which is similar to the protagonist of the film who does not have a sense of belonging because of her lack of identity of home and mother, in another word, no roots. However, in the film, I didn't add any voice-over or dialogue to illustrate the correlation between the character and the duckweed. Instead, I just show it to the audience and demand the audience to come up with their understanding of the correlation to intellectually engage them. Also, in the end, the dark sky we include is a visual metaphor for Chet's hesitation and the confusion she is facing from my perspective, which would also intellectually engage the audience.

Speaking of mise en scene, the planning of the blocking of the dumpling scene sadly failed in the production. and distant relationship between them because the director should not only care about the staging of the audience but also ensure that the camera can show his artistic vision (MasterClass) and nevertheless, I failed to achieve that when I started my shooting. I thought the camera can be placed in a room next to the table after the location scouting; however, in the production, we found that it's impossible to capture both characters at such angle and blocking, so I have to change my plan. I found that I'm able to put the camera behind a transparent sliding door behind the table while capturing the two characters on opposite sides of the table, which would achieve similar effects.

To emphasize the importance of the phone call, with visual economy, we didn't add a closeup of the phone, instead we recorded it in the post so it becomes more obvious to the audience, and after Chet was disappointed by her biological mother after the phone call, she went to have dinner with her stepmom. For this part, I intentionally use the mise en scene to make the two characters sitting next to each other. With the character's arc in the conventional films and the weakened connection with her biological mom in the phone-call scene, the audience would think that Chet would change and become closer to her stepmom. Using mise en scene to strengthen that impression, I placed the characters closely in contrast to the previous distance, showing the illusion that they become closer.

Finally, at the end of the film, I broke such an illusion by communicating my vision to the cinematographer and the actresses with camera movement and the mise en scene. In the last scene of my film, the two characters are standing on the balcony and watching the sky. The shot starts with the close up of Chet, with the voice of her stepmom outside of the shot showing her presence. The camera then slowly pans to the right while her stepmom is already gone, and the audience could see her walking behind the transparent glass. Through this camera movement, I want to show that Chet still feels she is not supported by her family member, and the glass that separates them represents the barriers between them, which breaks the previous illusion of their intimacy. Also when the camera pans to the left, the stepmom who is supposed to be standing there is absent, showing Chet's lack of belonging.



Fig 5: The camera daily that shows the aspect ratio



Fig 6&7: The staging plan before and after adjustments



Fig 8: The transparent glass that separates the two characters

Page 3 of Role #1

Reflection: In the test screenings, it is shown by the audience feedbacks that the scene of making dumplings conveys the relationship even more clearly because not only there is a distance between the two characters, but also a vertical line separating the two characters. I think although I show the relationship through the mise en scene, a lot of time is wasted in the process of seeking new blocking and a new place for the camera. Also, the audience gets the change of relationship between the two scenes shown in Fig 8&9. Through this experience, I grew as a filmmaker as I learned that I should be more careful in the location scouting, should not only be focused on how the characters are staged but should also know how the camera can capture all the visual elements I want.



Fig 9&10: The contrast between the mise en scene before and after the phone call

Unfortunately, the symbol of duckweed does not quite fulfill its goal of engaging the audience by the visual economy, and the audience didn't make enough connections between the duckweed and the protagonist. In the reflection, I concluded that I didn't have enough emphasis on the duckweed in the film. To amend this, I possibly should start the entire film with a scene that includes the duckweed to draw enough attention to it. Other symbols are more successful in achieving the filmmaker's intention. For example, the special aspect ratio draws attention from the audience, and inquiring the reasons behind such choice of aspect ratio, they are engaged in the film because of the symbols in the visual economy. The night Chet is staring at is an unexplained symbol that also successfully draws the audience's attention, and I think that's because it's put in the end, and the audience has enough time to rethink the ending and to create meanings after they view it.

Furthermore, I'm quite successful in imitating the use of a minimum number of shots Yang to emotionally engage the audience, and in the final film reel, as we've planned, a lot of scenes are completed in one single shot. The acting of the phone call scene is not interrupted, and the actress shows an emotional curve started with anticipation



Fig 11&12&13s: Three screenshots from the shot of the phone call scene that shows the emotional curve

for the connection with her biological mother, to the disappointment that her biological mother does not have enough connection with her, and to the frustration of her lack of belonging. Also, in the final film reel, as a result of I successfully passed the vision of the contrast between the sounds in the end and the rest of the film, all the static long takes become the process of building the audience's anticipation, and in the end, the bursting of the fireworks become a cathartic outlet for all complex feelings such as confusions and frustration that is built from the previous shots. Therefore, I think I've fulfilled my filmmaker intention as I've engaged the audience by the symbols and a powerful end, and successfully externalized the character's relationship through the visual economy.

Also, as a director, I grew by learning the skills of directing the acting. Previously, I thought the director should only let the actors to know the feelings of the characters. But through this production, I learned that sometimes, the directors have to use some tricks to guide the acting. For example, I wanted to create the illusion of the intimate relationship between the two characters, and in the production, I played a heartwarming music and ask them to not thinking about anything when they are eating the dumplings, but they would actually feel the intimacy, with the music, their subconsciousness would show the intimacy which is most natural because they are not attempting to acting. Also, I grew by learning the importance of location scouting, confirming the places for setting up the camera and the tripods are enough, which I previously ignore. Also, after evaluating the reasons behind my failures and my successes in using visual metaphor without verbal explanation to engage the audience, I grew, learned that the directors should have a clear artistic vision for the beginning and the end of the film as they would stay in the mind of the audience for a long time.

Works Cited

Works Cited

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