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).

I WOULD TRAVEL DOWN TO HELL AND WRESTLE A FILM AWAY FROM THE DEVIL IF IT WAS NECESSARY

WERNER HERZOG

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.
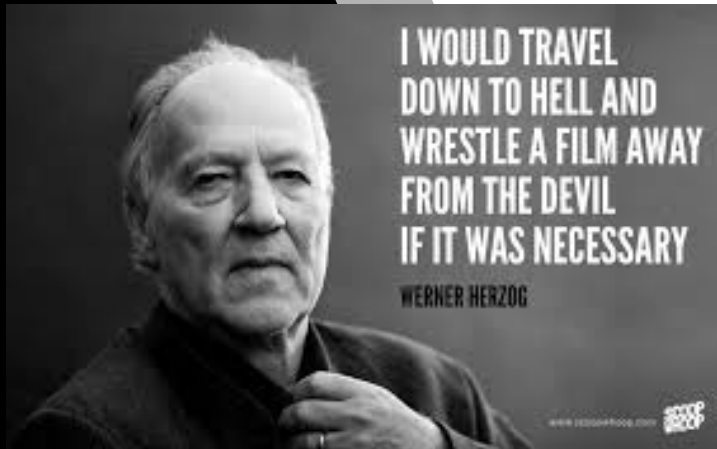
EXAMPLE OF A STATEMENT OF FILMMAKER INTENTIONS:
In my clip "Out of Place," I want to work as a director to explore using symmetry and overhead shots in mise-en-scene as effective and impactful visual techniques. I have been inspired by Wes Anderson's work in *Moonrise Kingdom* and *The Grand Budapest 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 <u>creative</u> 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 <u>creatively explore</u> 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 <u>creative exploration</u> 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).
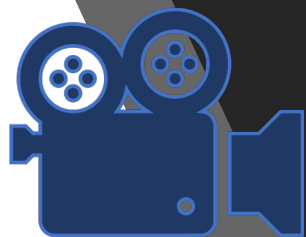
A. Portfolio Pages

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
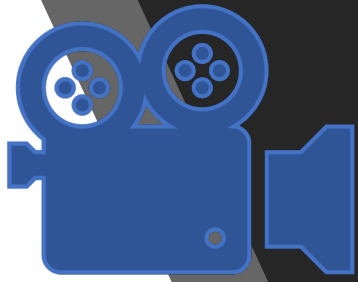
B. The Film Reel

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?

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

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

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.

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

4

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 Assessment
Production Reel and Pages

IB Film SL
M2021
hgp647

Production Reel URL: youtu.be/EiqQa-Qi_gs

FPA Exemplar Table of Contents

Table of Contents

Pages Authenticity Statement

I confirm that all contents within this assessment piece are 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.

All sound effects and music heard in the reel were recorded or composed by me or my classmate collaborators.

Page 1
of Role #1

Film Production One: Cinematographer

Short Film: *Clock* [1:00]

INQUIRY:

Filmmaker's Intentions: In my short film titled *Clock*, I assumed the role of **cinematographer**, aiming to achieve the moody chiaroscuro lighting and intimate framing of Ingmar Bergman's 1966 film *Persona*. Through this specific artistic direction in cinematography, I will attempt to introduce my alarm clock – the reliable source that helps me wake up every single day – and convey the importance of knowing the time in my daily life in the same ominous, nonsensical manner of *Persona*.

Fig. 1. Collage of stills from *Persona* showcasing its moody, harsh lighting.

During pre-production, I did some research on the cinematography of *Persona* and came out of it with understanding that I will need to stress on heavy contrast in lighting the frame and subject. The lighting in *Persona* is often harsh and never flat (see fig.1). My research also consisted of how to achieve harsh contrast in lighting, which is done when the light source is very bright, concentrated, and small (Grigonis). After my research I began visualizing certain shots, one of which was a shot that had my alarm clock in front of a light source to evoke the same chiaroscuro lighting and ominous feeling similar to instances in *Persona* (see fig. 2). I continued planning by making an entire shot-list to stay organized and know what shots I wanted (see fig. 3), keeping the moody lighting and intimate framing in mind.

Fig. 2. Identical highlights in background, contrasted with the dark foreground.

Fig. 3. The shot-list I made to personally noting down the shots I wanted.

ACTION:

During production, I found myself experimenting with lighting and framing a lot before shooting the actual shot I often found myself messing around with the lights in my house and playing around with lighting positions and brightness to see what would work the best. In one of the shots where I had to shoot my hand raising to tell the time from my watch [0:27-0:29], I wanted to mess around with contrast and depth to achieve a chiaroscuro look. I realized from the angle I was shooting at, I needed to place the light source at pretty much under my camera facing up so it would simultaneously light the bottom of my arm and the top half of the background (see fig. 4). As far as intimidate framing, I mostly kept to mediums and close-ups. One close-up that was heavily Bergman-inspired was of the candle (see fig. 5), which I achieved with the help of the 3-10x zoom option on my DSLR to get as close as possible to my subject without losing focus on the subject as well. Most of the shots were filmed on tripods to try and copy the lack of camera movement from *Persona*, putting an emphasis on framing more often than not. Another thing to note during production was that I shot with the intention of color-grading the film into monochrome with the intention of cropping the footage into a 1.37:1 aspect ratio, identical to that of *Persona*. This was done by adjusting the saturation and curves in Final Cut Pro X.

Fig. 4. The foreground's gradient in contrast is the opposite to the background, emulating the chiaroscuro look. Note the harsh lighting on the hand.

Fig. 5. Imitating Bergman's signature intimate close-ups with a candle.

REFLECTION:

Looking back on my filmmaker's intentions, I believed I managed to implement the same visual aesthetic of the chiaroscuro lighting of *Persona* but not exactly the intimate framing. While I attempted the intimate framing with utilizing mainly close-ups, *Persona* has a lot of close-ups of the faces of the two main characters which I believe was what made that film so intimate. Without any faces in my short, my guess was that the film misses the nuances of any facial expression, which doesn't emulate that same intimate feeling from shooting close-ups from my clock. As a result, I believe the film misses to capture the intimacy through framing on the level of *Persona*.

I showed my final film to one of my friends interested in filmmaking and his reaction was that he really liked the black-and-white lighting and cinematography. While he isn't familiar with Bergman's filmography, I asked him to describe the film in a few words to which he replied that it felt very eerie. Well I feel like the music and editing undoubtedly attributed to this, I can comfortably say that I managed to – at the very least – achieve the moody chiaroscuro lighting of *Persona* in trying to introduce my alarm clock.

All sound effects and music heard in the reel were recorded or composed by me or my classmate collaborators.

Film Production Two: Cinematographer

Short Film: *Lovedrugged* [1:01]

INQUIRY:

Filmmaker's Intentions: In my short film titled *Lovedrugged*, I assumed the role of **cinematographer**, to try and take the key characteristics of German expressionism and drench it with a coat of color in an attempt to build on an atmosphere of anxiety and confusion. My aim of mixing the old with the new is inspired by films such as *Nosferatu (1922)* and *Only God Forgives (2013)*.

Fig. 1. Similar uses of the color red. The edge light of blue on the subject adds a glimpse of color contrast which contributes to the visual contrast seen in German expressionism.

Fig. 3. In the tracking shot, the camera tilts to implement a Dutch angle right as the protagonist pours himself a glass of water.

Before production, I researched and pinpointed two of the staple characteristics found in German expressionist films: long shadows and chiaroscuro lighting (Studiobinder). The lighting is quite dramatic with plenty of deep long shadows and employs extreme contrast between the darks and lights. I had prior experience on previous projects achieving chiaroscuro lighting; however, this time around, I planned on adding even more contrast to the lighting by adding color contrast. I was quite inspired by the cinematography of Nicholas Winding Refn's works, specifically *Only God Forgives*, and decided to light the room mainly with red. To add color contrast, I utilized blue that would imitate the night light as blue and red are opposite colors (see fig. 1). In color theory, colors on opposite sides of the color wheel provide for the strongest contrasts (Colors on the Web). On the other hand, to achieve long shadows, I knew I would have to use very concentrated light sources to project a clear shadow silhouette. Another thing during planning I noted in trying to blend the old with the new was utilizing a floating tracking shot in the climax of the film to help evoke the anxiety, drugged atmosphere of the short, which ended up planning the logistics of on set.

Fig. 2. With the combination of lighting on set and color grading during editing, the result is a shot drenched in red that satisfies what I was going for. Note the long and clear shadows of the subjects.

ACTION:

During production, one issue I immediately had come up was I realized the lights I owned weren't going to be strong enough to drench the film in color and emulate the same chiaroscuro lighting of German expressionism. I knew this meant I had to do some color grading work to make the colors pop more. However, I still tried my best on set to get the look I wanted, utilizing gels and homemade lighting setups to the best of my ability (see fig. 2). When it came down to filming the float tracking shot I previously planned, I utilized a gimbal to better help emulate the floating hallucinatory state the protagonist is in. When the protagonist pours himself a glass of water [0:43-0:47], I came up with the idea of tilting the camera to incorporate a Dutch angle (see fig. 3), evoking the uneasiness and anxiety that I was going for and also mimicking the pouring of the water jug. During color grading, I came up with the idea of changing hues and keyframing them as the protagonist eats his meal to visually indicate something going wrong with his food (see fig. 4) and also help with building the anxiety and confusion through extreme colors.

Fig. 4. Shots of colors changing which was done by changing the hue and keyframing the changes in Final Cut Pro X.

REFLECTION:

Reflecting back, the production did have a lot of twist and turns due to lack of foresight during planning and unlucky circumstances. However, I believe that I still managed to successfully blend the style of old silent German expressionist films with a little bit of the new using color. One thing I've learned from the production of this short is to always prepare equipment early on; this way, if there are any technical problems with the equipment, you don't have to waste time figuring it out during set. I also learned more in general about lighting in movies and how it can sometimes be very difficult without the proper equipment. At first, I went with the idea of shooting the film with motivated lighting rather than the typical three-point lighting; however, it turned out to be a bit difficult with the equipment we had. Most of the people I've showed it to are quick to point out the interesting lighting, which to most was their favorite part of the film. It's certainly the part I'm proudest of and as a whole I felt like my intentions were mostly achieved.

All sound effects and music heard in the reel were recorded or composed by me or my classmate collaborators.

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of Role #1

Film Production Three: Cinematographer

Short Film: *Beyond the White Paradise* [0:59]

INQUIRY:

Filmmaker's Intentions: In *Beyond the White Paradise*, I assumed to role of **cinematographer** to help develop the dream-like atmosphere of the film that I was aiming for. I sought out to better realize the effect of motivated lighting, set design, and wide shots – with inspirations from Andrei Tarkovsky's *Mirror* (1975), Stanley Kubrick's *2001: A Space Odyssey* (1968), and David Lynch's *Inland Empire* (2006) – as a mean to heighten the fragmented dreamy atmosphere but also compact the many themes of the short film in under three minutes.

During pre-production stages, I knew I needed to utilize as many diverse locations as possible to help build on the 'visualizing a dream' intention of my film by highlighting the disjointed spaces you suddenly get dropped into during a dream. This meant doing lots of location scouting and going over what was feasible but also planning out how diverse these spaces were – shape, décor, size – between one another. I knew this emphasis on set design would be beneficial in the long run to help develop a visually interesting film that conveyed the feeling of dream-like ambience: "Production design is a key element in creating visual impact in a film" (CTL). I had planned a scene taking place outdoors

Fig. 1. This sequence from my short [x:xx-x:xx] was loosely inspired by *Mirror*, especially location-wise.

that was loosely inspired visually by a scene in *Mirror* and its abstract, meditative quality (see fig. 1). Closely related to location was motivated lighting, which I planned to utilize as not only would it keep production simple, but it would allow for a very organic look to help keep the audience under the trance of the film. I knew if every shot was lit using a traditional three-point lighting system, the film would get visually stale very quickly but also take audiences out of the experience and settings of the film. The last thing I stressed during pre-production was utilizing wide shots to help develop the ethereal atmosphere of each location. Wide shots would also allow audiences to feel more like a spectator of this dream rather than the protagonist.

Fig. 3. The softer highlights with the black-mist filter that complements the motivated lighting.

ACTION:

I went into production mostly without a shot list; however, there were specific shots I visualized that I knew had to be in the film. The one sequence that I did make a shot list for was [0:20-0:33], which the composition and framing heavily borrowed from the "Jupiter and Beyond the Infinite" chapter in *2001: A Space Odyssey* (see fig. 2), specifically the scene where the pod ends up in the bedroom. it was a pivotal scene as it showed the blurring of lines between the protagonist and his alter persona and so making sure every single shot was planned in its framing was crucial. During production, I realized using motivated lighting wouldn't be enough to achieve the ethereal ambience I was going for; I decided to utilize a black-mist filter onto the DSLR to help soften the highlights, which gave many of the shots a soft blush (see fig. 3). It complemented the motivated lighting very well by giving the naturalistic lighting a little bit of glow. Another thing to note is the consistent use of wide shots that were shot during production and kept in the final cut (see fig. 4). On set, it would take me a decent amount of time to plan out how I wanted the wide shots to look, experimenting with different angles, lighting, and heights. I would end up shooting multiple different wides to give me more options during editing.

Fig. 2. Slight similarities between framing in *2001: A Space Odyssey* and my short. Note the use of straight-on medium shots and angled wides.

REFLECTION:

Overall, I feel like this film was a very visually impressive project. Since I also worked as the editor, I can say that while my intention of creating a fragmented ethereal atmosphere was helped a lot by the editing, the use of purposeful motivated lighting, set design, and wide angle shots definitely helped give the film a distinct visual style that was abstract and vague like I wanted for it to suit the story at hand. I received some feedback from my partner afterwards saying that some of the shots weren't as aesthetically sound as others, to which I would agree and attribute to lack of forethought put into them, an area I strive to address in future works.

Fig. 4. Some of my favorite wide shots in the film. These shots help distance the viewer from the experience of the film, emulating the dream-like experience of a spectator.

All sound effects and music heard in the reel were recorded or composed by me or my classmate collaborators.

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Works Cited

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Grigonis, Hillary. "How to Choose (and Use!) Hard Light vs Soft Light for Photography." ExpertPhotography, 2011, expertphotography.com/hard-light-vs-soft-light-photography/.

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