Do your Portfolio Pages meet the expectations for Criteria A?

**OBJECTIVE:** Review the expectations for Criteria A (production pages) to maximize your potential for a successful outcome
Role 1
Film Production Role 1

1-6 clips (30 seconds minimum length per clip)
Best evidence from exercises, experiments, completed films or excerpts in the role

FILM REEL: 3 minutes max

3 PORTFOLIO PAGES

Role 2
Film Production Role 2

1-6 clips (30 seconds minimum length per clip)
Best evidence from exercises, experiments, completed films or excerpts in the role

FILM REEL: 3 minutes max

3 PORTFOLIO PAGES

Role 3
Film Production Role 3

1 complete film

FILM REEL: 3 minutes max

3 PORTFOLIO PAGES
YOUR FILM PORTFOLIO ASSESSMENT ROLE 1 WORK IS COMPLETE.

You should have:

- Three, one minute (or less) videos, that showcase your production skills involving your declared film role (ie. Director, Cinematographer, Writer, Editor, Sound Designer)
- Three, one page commentaries that detail Filmmaker Intent, Inquiry, Action, and Reflection for each of the productions

Film Production Role 1: Editor

MEET MY PERFORMER

DINNER WITH SPACESHASE

Film Reel: 3 minutes max

1-6 clips (30 seconds minimum length per clip)

Best evidence from exercises, experiments, completed films or excerpts in the role

3 PORTFOLIO PAGES

You should have:

- Three, one minute (or less) videos, that showcase your production skills involving your declared film role (ie. Director, Cinematographer, Writer, Editor, Sound Designer)
- Three, one page commentaries that detail Filmmaker Intent, Inquiry, Action, and Reflection for each of the productions

Space Chase

Meet My Dinner with
Many students are not following up with the feedback given on the portfolio pages.

Feedback is provided to guide you towards achieving the expectations of the assignment.

Read all instructions, study exemplars, know the criteria and follow feedback to maximize your outcome with this assessment.

From your Pamoja instructors
Criteria A

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 filmmaker role?
Many students did not understand the creative responsibilities of their chosen roles.

Many focused too much on the logistics and collaboration of their role, rather than on evaluating their understanding of each role and their creative approaches.

From the May 2019 IB Film Subject report

**FOCUS your discussion on your INTENTION through your ROLE**
Download this pdf to help guide the discussion and documentation of your role.

Download this checklist for the assembly of Role 1.
An authoritative source is a work known to be reliable because its authority or authenticity is widely recognized by experts in the field. (Reitz, Joan. Online Dictionary for Library and Information Science: Accessed 7/17/2019.)
Research

Joseph Campbell

Sergei Eisenstein

St Clair Film Studies
Is your **STATMENT OF INTENTION:**

- Clearly Stated - (At the beginning)
- Linked to your role
- Include **specific techniques and skills** you will attempt in your own film
- Connected to a filmmaker, **style, genre** you found inspirational
Statement of Intention:

_Suggested key words and phrases to get started…_

- It isn’t possible for a student to score higher than the first level in the criteria without a clearly identified filmmaker intention.

> From the May 2019 Film Subject Guide

- In my clip… *(clip title)*
- I will assume the role of… *(filmmaker role)*
- My filmmaker intention is to…. *(be specific about the skills, style, techniques you will attempt in your film)*
- My creative explorations…. *(give more details about how you will approach and attempt to fulfill your intention (connect to a genre/style/film movement))*
- I have been inspired by…. *(identify who has influenced/inspired you. this can be addressed in more detail in INQUIRY)*
- My goal is to….. *(what do you hope to achieve as a result of your filmmaker intentions and creative explorations?)*
ANNIE HALL

INSPIRATION

Woody Allen employs various narrative devices in the romantic comedy *Annie Hall* (1977) such as voice over, breaking the fourth wall, monologue, subtitled subtext, to show the relationships between characters.

Balcony scene with subtitled subtext Annie Hall

My goal as a scriptwriter is to create a script for romantic comedy scene which employs narrative devices such as voice-over, monologue, breaking the fourth wall, and subtitles.

My inspiration comes from Woody Allen’s Annie Hall (1977), particularly the balcony scene where these four narrative devices are used in three minutes to show the nature of the relationship between the two characters, Annie and Alvy.
The weakest work saw no intentions at all or general statements which read more as a definition.

Long explanations as to the student's interests in the role or why they chose it were overly-descriptive and irrelevant.

Carefully hone your filmmaker intentions for the specific role and clips they have chosen.

**Weak Intention**

| My intention as cinematographer is to capture a variety of shots. | This reads as a definition. Needs to be specific about what types of shots, and what style of cinematography you will attempt. |
| As director, I want to lead my team. | This is too general, and too logistical. It does not provide an opportunity for students to demonstrate creative explorations within the role. |

*From the May 2019 IB Film Subject report*
Statement of Intention:  
Is it Challenging?

The best work included a clear intention that was linked to a genre or style, followed up by specific influences and inspirations and supported by adequate research.

"The film task is intended to encourage and challenge students to engage with different filmmaking roles and explore how each role can be used to create meaning using film language.

Students whose filmmaker intentions were not adequately challenging or were, in some cases, created with the deliberate intention of creating low quality film work (for example, aiming to mimic poor quality handheld home video footage, to record vlogs or to capture weak quality audio with the intention of making it sound “student made”) conflicted with the intentions of the task and resulted in lower marks."

From the May 2019 Film Subject Guide
Inquiry

- Demonstrate evidence of research
- Discuss your influences
- Discuss your planning and organizational approach towards fulfilling your filmmaker intentions
- Provide a balance of written and visual evidence
- Use in-text citations to link to research
- Identify the genre and thematic interests of your production and how you intend to build/satisfy generic expectations and communicate your ideas within your role

Use film language

Find academic sources
demonstrate an understanding of the chosen film role
Action

- Discuss details of the Creative Explorations, highlight the skills & techniques learned & used to achieve Filmmaker Intentions in your role.

- Provide a detailed account of Artistic Processes, how the process has impacted your learning and understanding of the role.

- Identify Challenges and how you overcame them.

- Provide Visual Evidence to support your comments.
Reflection

EVALUATE:

• To what extent did you fulfill your filmmaker intentions? Strengths? Weaknesses?
• How have you grown in this role?
• IB learner profile traits practiced
• Reflect on your process and learning using film language; when speaking about the end result, discuss not only what you think was successful and why, but also what you might have done differently?
• All original sound must be attributed, regardless of your role

• Students submissions containing sequences using free-to-use software, regardless of the role, 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.

Audio & Visual content

In the film portfolio task, students are expected to be the original creators of all of the audio-visual material submitted for assessment.

*From the May 2019 IB Film Subject report*

Software (GarageBand, Chrome’s Song Maker) 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 applies to use of free-to-use graphics generators and plug-ins.

Work with unattributed audio-visual materials or materials that have not been created by students in the school will be awarded a zero
ALLOWED

- audio/visuals created by you
- audio/visuals created by your collaborative team
- audio/visuals recorded by you or your collaborative team
- Instrumental keys *(not loops)* in software *(such as GarageBand, Chrome’s Song Maker)* may be used to create an original track

NOT ALLOWED

- sound not created by you or your collaborative team
- copyright audio and visual materials
- copyright-free music, sound effects, pre-produced graphics
- creative commons sound & songs
- any audio or visual content that has not been created by you
- free-to-use graphics generators and plug-ins.
- Loops, pre-existing sound sequences
Visual Evidence

- The portfolio pages should contain a balance of written work and visual evidence.

- The best examples provide relevant, detailed visuals which supported the candidates understanding of the role.

- Go beyond screen grabs from the film. Although this may be appropriate evidence, this alone is not adequate visual evidence for any role.

- Provide relevant, visual evidence for each stage (Inquiry, Action, Reflection)

*From the May 2019 Film Subject Guide*
## Know the Criteria

<table>
<thead>
<tr>
<th>MARK</th>
<th>COMMAND TERM</th>
<th>DEFINITION</th>
<th>DESCRIPTOR</th>
<th>CHARACTERISTICS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>OUTLINE</td>
<td>GIVE A BRIEF ACCOUNT OR SUMMARY</td>
<td>LIMITED</td>
<td>Basic, Incomplete, Ineffective, Rudimentary, Superficial</td>
</tr>
<tr>
<td>2</td>
<td>DESCRIBE</td>
<td>GIVE A DETAILED ACCOUNT</td>
<td>ADEQUATE</td>
<td>Acceptable, Reasonable, Standard, Suitable, Sufficient, Typical</td>
</tr>
<tr>
<td>3</td>
<td>EXPLAIN</td>
<td>GIVE A DETAILED ACCOUNT WITH REASONS AND CAUSES</td>
<td>GOOD</td>
<td>Competent, Balanced, Proficient, Relevant, Thoughtful</td>
</tr>
<tr>
<td>4</td>
<td>EVALUATE</td>
<td>EXPLORE STRENGTHS AND WEAKNESSES</td>
<td>EXCELLENT</td>
<td>Compelling, Finessed, Honed, Insightful, Mature, Sophisticated</td>
</tr>
</tbody>
</table>

Criteria A. Portfolio Pages

Criteria B. Film Reel
● Challenge yourself
● Work hard, aim high, strive for excellence
● Ambitious goals may not always be achieved, but rewarded

Coming up . . .

ROLE 2

Two-Genre Production