DP Film: HL Collaborative Guidance

Assessment task: **Collaborative Film Project**

Approaching this assessment task

You will find out that this assessment does share some similarities (a short film, one of five roles in production chosen, a project report) but in this assessment we now find a strong emphasis on the collaborative aspect of it. Please make sure you have access to the up-to-date version of the assessment task instructions and assessment criteria, which is available via the [DP film subject website](#). A PDF of the guide can be directly downloaded [here](#).

Assessment criteria

The collaborative film project (CFP) is marked against three criteria: demonstration of skills in one chosen film production role, justification of creative work in one film production role, and reflection on collaboration in the core production team. These three are weighted as follows.

	Collaborative film project (HL)	Marks	Total
A	demonstration of skills in one chosen film production role	8	
B	justification of creative work in one film production role	8	24
C	reflection on collaboration in the core production team	8	

Criterion A: As addressed in the film guide, this assessment brings together all of the skills and experiences from DP Film course. To achieve the highest mark, using solely the completed film as reference, the candidate needs to show a sophisticated level of proficiency in the film production role chosen using it to the benefit of the story that is being told. If the film is longer than seven minutes, the examiner must stop at the seven-minute mark and assess accordingly. It is important to note that the submitted film should be watched and graded first, before reading the project report and assessing criteria B and C.

Criterion B: Only referring to the project report and sources, examiners will look for evidence of the candidate's skills in the role chosen throughout the whole production. Although not mandatory, carefully selected and relevant visual evidence is welcomed to help illustrate creative decisions throughout the process and it should reflect on how the assessment will be marked. To achieve the highest mark band, the candidate is expected to provide a thorough and discerning justification of the creative choices in the work undertaken during the pre-production, production and post-production phases and the ways in which their production skills, techniques and/or approaches were effectively deployed in order to convey meaning and to contribute to the overall effectiveness of the completed film. This is likely to be supported by the appropriate use of film vocabulary and specialist terminology. As addressed in the film guide all candidates must reference in the list of sources any creative commons or copyright free materials they may have used in their film, regardless of the film production role they have chosen. As addressed in Criterion A, if the project report is longer than 2000 words, candidates should not be rewarded for anything that exceeds the word limit. Where the

project report exceeds the maximum 2,000 word limit, examiners should only assess the work that falls within the prescribed limits.

*Criterion C: Film is inevitably a collaborative art and in this criterion we are looking for evidence in the project report of that collaboration between the candidate and the core production team. It is important that this section of the project report should not be a list of complaints about a specific person and/or situation but a reflection on the challenges and successes of working with other members of the core production team. No matter which role was chosen by the candidate, collaboration and participation in all stages of production is expected. Using problem solving skills to address inevitable challenges that occur in any film production should be seen as a positive aspect of collaboration for the candidate in this criterion. As mentioned in the task instructions, the reflection should begin with a clear statement of the **core production team's** agreed intentions for the film. Work in this section of the film report should include the student's reflection on the successes and the challenges of participation in the **core production team** and involve discussion on the ways in which these collaborations helped to fulfil the agreed intentions of the group. Discussion is likely to evidence the student's work beyond the one chosen **film production role** and their approaches to effective group work (through problem-solving, giving and receiving constructive feedback, supporting others, working flexibly, reliably and responsibly, resolving conflict and managing time). Students should cite informative moments and examples from within the completed film to support their reflection.*

Referencing sources

Sources become extremely important when the candidate's film uses creative commons websites or copyright materials (such as sound effects or sample graphics). If the candidate does not source content cited in the project report, it should be treated as academic dishonesty and should be flagged accordingly.

Suspected use of copyright A/V materials in the completed film

For this session, in the rare cases when moderators come across the intentional inclusion of copyright materials (i.e. the use of materials that are immediately recognised by the moderator as existing pieces of work that have been professionally made, such as clips from well-known films or well-known music) within the completed film, moderators are expected to apply a penalty of zero marks to criterion B.

Please note: if the materials are not immediately recognised as copyright by the moderator, there is no expectation for the moderator to spend time carrying out internet searches to identify what is or isn't considered copyright work. Likewise, if a teacher's comments clearly indicate that a student's completed film contains copyright A/V materials which have been identified by the teacher, then the moderator should uphold this and apply the penalty of zero marks to criterion B.

The following tables present a suggestion of what is likely to be addressed by the student working in each film production role.

Cinematographer

A cinematographer's project report will be focused on the production stage more than most other roles. Since the responsibilities of the cinematographer involve the creation of the image—both in terms of camera angle and movement—and lighting, much of the cinematographer's work will take place during the shoot. Evidence for the role of cinematographer in this assessment task might involve (but is not limited to) the following:

Pre-production	Production	Post-production
- Test shoots using different focal lengths, camera placement, and so on - Lighting tests in the actual locations - Checklist of equipment for the shoot - Evidence of collaboration with the director to negotiate how mise en scène, locations and lighting will be handled - Documented workflow showing your set-up sequence - Map of each location showing camera placement/camera movement - Notations on storyboards - Map of each location showing lighting - Map of each location showing character blocking/movement	- Evidence of camera preparation, movement, angles, shot design (the main focus of this role) - Description of choices made when selecting shot types with justifications - Evidence of how lighting design was used to create mood, atmosphere, and perhaps even genre - Evidence of consultation with the editor about the coverage needs for the film - Evidence of alternative shots and why you chose the one used in the final film - Identification of problems encountered during shooting and how you solved them - An evaluation of your camerawork and lighting on an artistic level as well as technical level - Identification of influences from films you have seen—name the cinematographer	- Evidence of continued contribution with director and editor through advice, assistance and any scheduled re-shoots as a result of the editing process - Consideration of how your film could have been improved (without blaming equipment or other people involved)

Editor

An editor's project report will be focused on the post-production stage more than most other roles. The main area of focus will be the pacing and rhythm of the final film, and making sure the cut effectively communicates to the audience. Focus in the commentary should be on pacing and narrative rhythm, the creation of tension, as well as editing styles (continuity or montage) and the effects of specific edits (straight cuts, dissolves, fades in and fades out) in terms of narrative purpose. The report should be focused on creativity and creation of narrative, mood, and atmosphere rather than discussing how the editor dealt with mistakes. It may be necessary to discuss how the editor used editing to cope with problems that occurred in the shoot. Evidence for the role of editor in this assessment task might involve (but is not limited to) the following:

Pre-production	Production	Post-production
- Test shoots using different focal lengths, camera placement, and so on - Evidence of planning with the cinematographer on shot types to help editing - Influences of editing from films you have seen—name the editor - Notations on storyboards to plan a rough edit plan or pre-visualization - Researching the editing program necessary for the specific production	• Evidence of collating rushes from the filming, labelling and storing the footage to enable an organized edit process	- Evidence of discussions with the director and justification for choices - Test edits - Evidence of continued contribution with director - Before/after evidence using screenshots of your editing software - Before/after evidence of colour correction or special effects (such as screenshots of various stages of development) - Consideration of how your film could have been improved (without blaming equipment or other people involved)

Sound designer, recordist or mixer

This role is a combination of roles, and like the director, will probably require the student to distribute equal time during each part of the production. For a sound designer, recordist, mixer to be assessed in this task, the finished film should rely on the use of sound as an integral part of the production process.

During pre-production, the report should present evidence of the sound designer carefully going over scripts and storyboards with the director in order to decide what sound will be necessary for the production. In some cases, this may require *foley* (sound that is performed, such as knocking on a door or the sound of footsteps), which will have to be recorded by the students themselves and not taken from existing sound effects libraries. In other cases it may require designed sound, that is, recorded sounds that will be altered in a program such as GarageBand® or Audacity®. Sometimes for safety reasons students may need to use sounds from a pre-existing sound package (such as explosions). If original sound work can safely be created, however, then the work of the sound designer, recordist and mixer will be much easier to evaluate. During production, sound must be captured on set. This may require working the boom mike, making sure sound capture is accurate, and many other tasks that are the responsibility of the recordist. During post-production, the major role will be as the mixer for the project, creating a mix of sound effects and dialogue to create a pleasing effect for the audience, as well as mood, atmosphere and drama.

Please note: in a "real-world" scenario of film production, the creation of music would not necessarily be the responsibility of the sound editor/sound designer; music would generally be written by a composer. For the purposes of this film assessment task, however, the role of music composer is not available. Sound editors/sound designers are expected to be responsible for the final sound mix (which includes the music, as well as foley, sound effects, dialogue, ambient sound, and so on), but it would not be fair to mark these students for the creation of an element that is outside the structure of the film course. For this reason, any music used in the film should be created with the input of the entire production team and should, ideally, be original. If the creation of the soundtrack

is the responsibility of the sound designer, recordist or mixer, it may be a focus of the report. However, it should not outweigh the other responsibilities outlined above.

Evidence for the role of sound designer, recordist or mixer in this assessment task might involve (but is not limited to) the following.

Pre-production	Production	Post-production
• Test recordings in the actual locations—make note of problems/solutions and make note of best settings on the recorder • Making a checklist of equipment • Making a workflow showing your recording set-up sequence • Evidence of discussions with the director and justification for choices • Map of each location showing placement of the recording equipment • Problems during recording and how you solved them • Influences from films you have seen—name the sound designer • A list of foley sounds needed for the film—should include times	• Evidence of capturing sound on set as part of the shoot • Evidence of how you created the foley sounds and how this was captured • Evidence of collating sound material, labelling and storing the footage to enable an organized edit process • Description of choices you made with justifications • Consideration of how music has been composed or created with a composer and the director • Consideration of what has influenced the musical score	• Consideration of how effective your sound design is on an artistic level as well as a technical level • Consideration of how your film could have been improved (without blaming equipment or other people involved)

Screenwriter (referred to as Writer in the guide)

A screenwriter's report will be focused on the pre-production stage more than most other roles. Finding the idea, research, treatment, and finally script development as the project moves through pre-production will be the focus of much of the commentary. The student should be sure to include samples of research, of how drafts of the script developed, and how other parts of the pre-production phase (such as the creation of storyboards) affected the development of the script. Casting may also be significant and other preparation may be central to development of the script.

The screenwriter's commentary should present a complete picture of the production process as well as present the student's work in his or her chosen role. Among other observations, the artistic and logistic analysis of the finished film will require all students, regardless of their role, to participate throughout the entire production process. It is likely that some details of the collaboration with the director, at least, will be presented.

If a student is taking on the writing role, the script should (in almost all cases) have dialogue as an aspect of the work. With a silent film there is so much work focused on the creation of image by others that the screenwriter role will be hard to assess. Evidence for the role of screenwriter in this assessment task might involve (but is not limited to) the following.

Pre-production	Production	Post-production
- Multiple drafts of script with explanations of developments/changes - Evidence of characterization development - Clear influences from movies—name the screenwriters - Pitch - Treatment - Correctly formatted script - Identifying costume/props that help characterization	- Evidence of contribution to the shooting script - Challenges faced during shooting and how you solved them - Any on site re-writes during production - Any assistance given to the director when working with actors	- Evidence of any further input, such as additional dialogue, provided during post-production - An evaluation of your script on an artistic level as well as technical level - Consideration of how your film could have been improved (without blaming equipment or other people involved)

Director

This role requires the student to distribute equal time during each part of the production. The director's role involves overall control of the artistic and dramatic aspects of the film, guiding the technical crew and actors to transform the script from page to screen.

The director's report should present a complete picture of the production process as well as present the student's work in his or her chosen role. Among other observations, the artistic and logistic analysis of the finished film will require all students, regardless of their role, to participate throughout the entire production process. Evidence for the role of director in this assessment task might involve (but is not limited to) the following.

Pre-production	Production	Post-production

• A clear explanation of the vision or concept behind the film, including the reasons for wanting to make this film • A description of the target audience and the intended reaction of this audience • Evidence of research into the genre/style of the film • Clear influences from other films—be specific and name directors/cinematographers/c omposers/costume designers, and so on • Evidence of consultations with the cinematographer/editor/soun d designer—include notes, emails, storyboards, photos, drawings where appropriate • Evidence of location scouting • Evidence of casting decisions • Evidence of permission to shoot at locations • Evidence of scheduling with call sheets	• Production notes for each day of shooting—before and after: a set of expectations for the day and a list of what was achieved or not achieved; notes on ways to solve problems • Ongoing discussions with key production team members and actors and evidence of instructions to them	• Evidence of working with the editor and discussion of decisions made and why • Changes between the initial script and the final version, as well as an evaluation and justification of the changes • Discussion of reactions to the final cut • Evaluation of the film, both technically and artistically. Did it achieve the original vision?