

Production portfolio

Weighting: 50%

This component consists of a student's completed film project and its accompanying documentation. Students submit a single production piece.

Completed film project

Each project may be the work of an individual or of a group of students. **Group size must not exceed four.**

However, this restriction applies only to the number of students who will be assessed on their work in the project. There may be any number of performers or assistants involved in a project.

The roles to be undertaken for assessment purposes **must** be one of the following:

- director
- writer
- cinematographer
- sound designer, recordist or mixer
- editor.

Although other functions (such as musical composition, costume design and acting) are integral to many kinds of film-making, they are more appropriately assessed in other Diploma Programme courses and therefore will **not** be considered suitable for film.

A student may undertake more than one role in a production, and some roles may be carried out by more than one student. Nonetheless, for the purposes of assessment each student must identify their principal role to the examiner on the coversheet provided and this is the role on which they will be assessed. **Two students from the same group cannot choose to be assessed in the same principal role.** It is essential that teachers assess each student's individual contribution to the finished products. **Film projects must be no longer than five minutes and no shorter than four minutes at SL, including titles.** Material can be created and edited using any available technology, but **must** be submitted in DVD format. Viewing copies for submission to moderators need to be in one of the approved standard formats notified to schools. Each school must choose only one such format and will be required to identify this when registering students for examinations. Every film should be preceded by a production slate (a black screen with white lettering) stating the student's name and candidate session number, the school name and school code, the title of the film, and the student's designated role.

The content of students' project work **must** be guided by the following considerations:

- **Content and treatment: The content and treatment of the films made must be appropriate for a young person no older than 15 years of age. Mature themes are acceptable but their treatment must be suitable for young teenagers. The use of strong language must be rare and fully justified by the context. Violence must not dwell on detail and there should be no emphasis on specific injuries or blood. Sexual violence may only be implied and indicated without physical detail. Dangerous techniques of combat should include no imitable detail, and realistic and contemporary weapons should not be glamorized. In horror films, sustained threat and menace is permitted, but only occasional gory moments. If drug use is referred to, only brief and occasional references are permitted, and must be justified by the context and demonstrate the dangers of such behaviour. There must be no indication, in any instructional form, as to how the drugs are taken.**
- **Assistance and support: Teachers must use sound judgment as to how much assistance or support can be provided, remembering at all times that this is a student-oriented task. In general, teacher assistance in work intended for assessment should be confined to asking questions and making suggestions. The situation is comparable to a teacher commenting on a draft of an essay, offering pointers for ways to improve the work but refraining completely from doing any of that work for the student. Any specialist technical support must be acknowledged in the individual commentary: students must not pass off others' work as**

their own.

Documentation

Each film project must be accompanied by:

- an individual rationale for the film of **no more than 100 words**
- an individual written commentary of **no more than 1,200 words**; the written commentary should be based on the student's personal production journal
- the student declaration form which **must** be signed and attached to the student's work; the appropriate form can be found in the *Handbook of procedures for the Diploma Programme*.

The rationale is required so that the moderator will know the intentions of the project.

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The **individual written commentary** should be the student's own unaided work. It should give a concise, reflective account of all stages of the production process, and should also include an evaluation of the completed project as a whole. Any special circumstances surrounding the production process should be mentioned, and any outside help received (for example, technical support) must be acknowledged. Where appropriate, students must incorporate sample production materials (for example, frames from storyboards, schedules, floor plans) into their commentary. However, such materials should not stand apart from the commentary or form an appendix.

The portfolio as a whole must reflect a clear understanding of how meaning is constructed through the appropriate use of film language.

Teachers will be asked to authenticate the production portfolios and give brief comments on each production to assist moderation. The coversheet for the portfolio must include details of the principal production role-played by the student in each project.

Copyright statement—important

Student work must not contain any third party copyright material.

The intention of the film course is that students, especially in the production portfolio component, will be the original creators of, or have a significant role in the creation of, any audio or visual material that they use in their work. Audio work may involve collaboration with local musicians or other students to help create original material for a soundtrack as part of a creative dialogue rather than merely "finding" a piece that would fit. Copyright-free software may also be used as appropriate.

Even if copyright material is legally obtained, this is a violation of the course's intended outcomes.

Internal assessment criteria—SL

Production portfolio

Level descriptors are outlined for the following assessment criteria.

These assessment criteria are used to assess the different elements of the production portfolio, as shown in the table below.

Criterion A	Planning and research		
Criterion B	Reflection and evaluation		
Criterion C	Professional and technical skills		
Criterion D	Effective use of film language		
Criterion E	Originality and creativity		
	Documentation as a whole	Evaluation in individual written commentary	Production
Criterion A	X		
Criterion B		X	
Criterion C	X		X
Criterion D			X
Criterion E		X	X

A Planning and research

This criterion is concerned with the documentation of production processes, from preliminary planning and research, pre-production, production and principal photography, through to post-production.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	There is little or no planning for and research into production processes. Little documentation of the relevant development stages is displayed.
3–4	There is some planning for and research into production processes. Some documentation of the relevant development stages is displayed, but this documentation is likely to be incomplete, either lacking sufficient detail in parts or omitting stages in the process.
5–6	There is adequate planning for and research into production processes. Documentation of the relevant development stages is satisfactory.
7–8	There is good planning for and research into the production processes. Documentation of the

	relevant development stages is mostly thorough.
9–10	There is excellent planning for and research into the production processes. Documentation of the relevant development stages is comprehensive.

B Reflection and evaluation

This criterion is concerned with artistic and logistical analysis of the relevant production processes and the evaluation in the individual student's written commentary on the project as a whole, including the roles of the student and others (where appropriate).

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	There is a limited artistic and logistical analysis of the relevant production processes, with little critical evaluation of the project as a whole.
3–4	There is some artistic and logistical analysis of the relevant production processes, with some critical evaluation of the project as a whole.
5–6	There is a satisfactory artistic and logistical analysis of the relevant production processes, with satisfactory critical evaluation of the project as a whole.
7–8	There is an effective artistic and logistical analysis of the relevant production processes, with good critical evaluation of the project as a whole.
9–10	There is a highly effective artistic and logistical analysis of the relevant production processes, with excellent critical evaluation of the project as a whole.

C Professional and technical skills

This criterion is concerned with professional and technical skills (including organizational skills) that may be demonstrated during the production processes or in the finished product itself.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	The student demonstrates little or no ability in the professional and technical skills (including organizational skills) necessary for one principal production role, and makes limited use of available resources and technology.
3–4	The student demonstrates some ability in the professional and technical skills (including organizational skills) necessary for one principal production role, and makes some use of available resources and technology.
5–6	The student demonstrates satisfactory ability in the professional and technical skills (including organizational skills) necessary for one principal production role, and makes competent use of available resources and technology.

7–8	The student demonstrates good ability in the professional and technical skills (including organizational skills) necessary for one principal production role, and makes effective use of available resources and technology.
9–10	The student demonstrates excellent ability in the professional and technical skills (including organizational skills) necessary for one principal production role, and makes highly effective use of available resources and technology.

D Effective use of film language

This criterion is concerned with evidence of the student’s effective use of film language, as seen in the finished product.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	The student demonstrates little or no ability to communicate effectively in film language.
3–4	The student demonstrates some ability to communicate effectively in film language.
5–6	The student demonstrates a satisfactory ability to communicate effectively in film language.
7–8	The student demonstrates a good ability to communicate effectively in film language.
9–10	The student demonstrates an excellent ability to communicate effectively in film language.

E Originality and creativity

This criterion is concerned with originality and creativity in the film-making process (referred to as “creative intelligence” in the level descriptors below). This may be demonstrated by freshness of approach, by intelligent work that goes either with or against the conventions of the genre, or by problem solving. Another key indicator is the level of audience engagement with the work.

This criterion is intended to provide a holistic assessment of each student’s contribution to the finished film.

Marks	Level descriptor
0	The work does not reach a standard described by the descriptors below.
1–2	There is little or no evidence of creative intelligence in the film-making process. The production is of limited interest to audiences.
3–4	There is some evidence of creative intelligence in some aspects of the film-making process. The production is of some interest to audiences.
5–6	There is adequate evidence of creative intelligence in most aspects of the film-making process. The production engages audience interest satisfactorily.
7–8	There is good evidence of creative intelligence in all aspects of the film-making process. The

	production engages audience interest well.
9-10	There is excellent evidence of creative intelligence in all aspects of the film-making process. The production engages audience interest with great success.