Exercise walk-through

4.1
HL collaborative accountability: supported rehearsal

International Baccalaureate · IB Diploma · Film · HL

The core production team

- The **core production team** is a small group of students.
- Each member takes one of the production roles from the guide (screenwriter, director, cinematographer, editor or sound), but everyone contributes to all four phases:
- Before the shoot, the team writes down its **artistic intention** : what the film should make the audience feel or understand, and how.
- A film needs hundreds of decisions.

Key terms

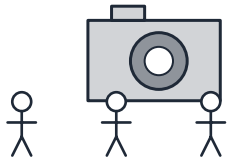
- **Collaborative film project**: the HL task in which a **core production team** makes a completed film of at most 7 minutes.
- **Core production team**: a small group of students, each in one production role, working on all phases.
- **Artistic intention**: a written statement of what the film should do to its audience and how.

Key terms (2)

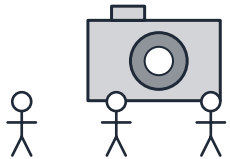
- **Pre-production**: the planning phase before filming: script, storyboard, schedule and locations.
- **Post-production**: the phase after filming: editing, sound mixing, colour and titles.
- **Project report**: an individual report of at most 2,000 words on one member's role and the **collaboration**.

Exercises 2.1·2.2

2.1 Name the collaborative film project's two deliverables with their hard caps. [2]

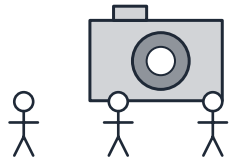


2.2 List the four phases every team member contributes to. [4]



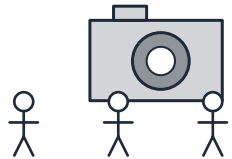
Exercises 2.1–2.2

2.1 Name the collaborative film project's two deliverables with their hard caps. [2]



2.1 One completed film (at most 7 minutes) (1); one individual project report (at most 2 000 words) with a list of sources (1).

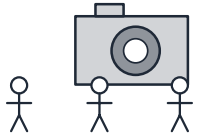
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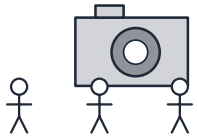
2.2 Development (1); pre-production (1); production (1); post-production (1).

Exercises 2.3·2.4

2.3 What makes a production team a CORE production team (three features)? [3]

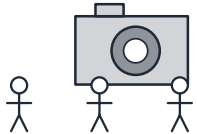


2.4 What must the project report reflect that the completed film cannot show on its own (three things)? [3]



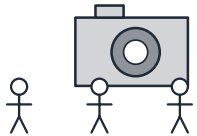
Exercises 2.3·2.4

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2.3 Small team, each member in one chosen production role (1); every member contributes to all four phases (1); one shared artistic intention written before the shoot (1).

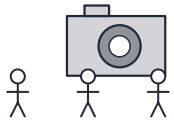
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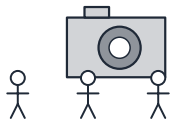
2.4 The individual member's own role decisions (1); the process of collaboration: how the team worked together (1); the successes AND the challenges encountered, kept visible rather than smoothed away (1).

Exercises 2.5·3.1

2.5 Name the three report failures. [3]

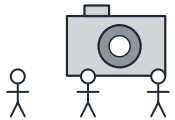


3.1 *(Arbitration style.)* In “The Last Bus” the editor wants a hard cut to black at the ending and the director wants the held wide. Explain how the shared artistic intention should arbitrate, and what each member writes in their project report. [4]



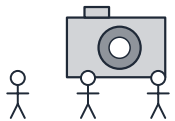
Exercises 2.5·3.1

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2.5 The team-credit report (claiming decisions the writer did not make) (1); the silent-partner report (no decisions of the member's own) (1); the smooth-journey report (challenges erased, so no collaboration evidenced) (1).

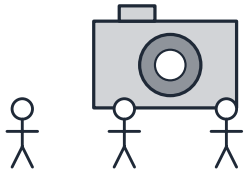
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3.1 Arbitration: the written intention (the journey carried by the frame, not the cut) favours the held wide; the intention arbitrates, not seniority or taste (2). Reports: each member writes the disagreement from their own side, the appeal made to the shared intention, and the agreed outcome with its limitation kept visible (2).

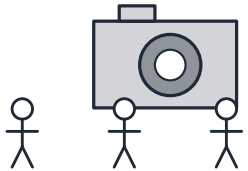
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3.2 *(Evidence style.)* Draft the camera member's report content for "The Last Bus": the personal intention, one collaborative decision with the director, and one challenge with the schedule, kept visible. [6]



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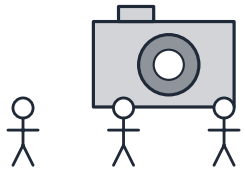
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3.2 Intention: restraint in coverage (the two lens plans compared, the wide chosen to hold tension) (2). Collaborative decision: the held wide against the director's coverage, argued from the written intention and recorded as agreed (2). Challenge: the interior location lost to the schedule clash, the shot list halved, the re-plan (fewer set-ups, longer holds) and the lesson kept visible (2).

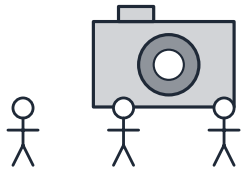
Exercise 3.3

3.3 *(Cap style.)* The team's assembly runs 9 minutes 30 seconds against the 7-minute cap and the team refuses to cut any scene. Explain the risk and recommend a restructure that respects both the cap and the shared intention. [3]



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3.3 Risk: the film exceeds the cap, so it fails the task's terms regardless of its quality (2). Recommendation: restructure to the journey's spine (the scenes that build the tension kept; the digressions cut or compressed in post), so the 7-minute film still serves the shared intention (1).

Local review guidance: (R1) 3.1 argues the shared intention, not taste; 3.2 names objects (lens plans, the schedule clash), not adjectives; 3.3 respects the hard cap. Authored guidance.