3.1 The film portfolio

Name: _____ Class: _____ Date: _____ **Total: 29 marks**

KEY WORDS production roles • reel

The film portfolio

Objective

Choose three production roles for range, evidence each with intention–process–reflection pages where every claim carries an artefact, and curate the 9-minute reel with one completed film (the film-portfolio task).

1 Key knowledge and worked examples

Portfolio toolkit. Three production roles chosen for range (screenwriting, directing, camera, editing, sound, production design, producing). Pages: at most 3 per role (intention, process, reflection); every claim carries an artefact (drafts, test frames, call sheets, before-and-after); reflections name the craft lesson, failures kept visible. Reel: at most 9 minutes total, at most 3 per role, one completed film, excerpts labelled by role and corroborating the pages. Failures: showreel folio, diary, single-role folio. Worked: the screenwriting–camera–editing portfolio.

2 Practice

2.1 Name any five of the seven production roles. [5]

2.2 State the portfolio's three hard numbers. [3]

2.3 What are the three parts of a role's pages? [3]

2.4 What does "every claim carries an artefact" mean? [2]

2.5 Name the three portfolio failures. [3]

3 Exam-style questions

3.1 *(Role-choice style.)* A student has written every script this year and wants to submit screenwriting three times. Explain the single-role-folio failure and recommend a contrasting pair of second and third roles with reasons. [4]

3.2 *(Evidence style.)* Draft the camera role's page content for the worked confrontation scene: intention, process artefacts, reflection with the failure kept. [6]

3.3 *(Reel style.)* The reel has 9 minutes. Allocate it across three roles with one completed film, and state the corroboration rule. [3]

Solutions

2.1 Any five of: screenwriting; directing; camera; editing; sound; production design; producing (5: 1 per correct role, cap 5).

2.2 9 pages maximum (3 per role); 9 minutes reel maximum; 3 minutes per role maximum, with one completed film in the reel (3).

2.3 Intention; process; reflection (3).

2.4 Every claim about craft is SHOWN with an artefact: the draft, the two trial frames, the call sheet (1); a claim without an artefact reads as assertion ("the wide lens isolated the character" must be shown as the two trial frames side by side) (1).

2.5 The showreel folio (finished clips, no process); the diary (feelings, no craft); the single-role folio (three pages that are one role thrice) (3).

3.1 The failure: three pages of the same skill read as ONE role done thrice: no range, and the marks for role engagement cannot differentiate (2). Recommended pair: camera (the writer sees how words become coverage (lens, movement, exposure are new craft)) and editing (the writer learns what a page costs in rhythm: the cut teaches structure by failure) (2: 1 per role with a range reason).

3.2 Intention: cover the confrontation without a single cut-in: tension held by the frame, not the edit (2). Process artefacts: the two trial frames (handheld against locked) side by side, the exposure note from the location recce, the marked floor plan of the blocking (2). Reflection: the locked wide held tension better than coverage would have: the held frame made the audience wait; and the second trial's shadow error taught the recce lesson (test at the hour you shoot): kept visible, not hidden (2).

3.3 Allocation: the completed film takes the largest share inside its role's 3-minute cap (say 3 minutes for editing, the completed film within it); camera 3 minutes of the trial-and-scene excerpts; screenwriting 3 minutes of table reads and the shoot window's compressions (2). Corroboration rule: the reel's excerpts are the pages' artefacts: the trial frames on the page appear as the reel's excerpts, labelled by role (1).

Local review guidance: (R1 3.1) the recommendation argues RANGE, not difficulty; the artefacts are named objects, not descriptions; the allocation respects all three hard numbers. Authored guidance.