The film portfolio

International Baccalaureate · IB Diploma · Film · HL

IB Diploma Programme Film HL (first assessment 2019; 2017 guide). This topic equips the FILM PORTFOLIO – the internal assessment (40% SL, 25% HL): portfolio pages (at most 9 pages: three pages per production role) plus a film reel (at most 9 minutes: three minutes per role, including one completed film) and a list of sources. The portfolio is the course's production spine: each student works in THREE production roles, evidencing engagement, process and reflection in each. This handout teaches the roles, the evidence discipline and the reel craft. All worked examples are original.

Must-know for the portfolio:

Family	Content
roles	three chosen from: screenwriting, directing, camera, editing, sound, production design, producing
pages	3 pages per role: intention, process, reflection
reel	3 minutes per role; at most 9 minutes total; one completed film
evidence	drafts, tests, footage: the WORK shown, not claimed
reflection	what the role taught, with the failures kept

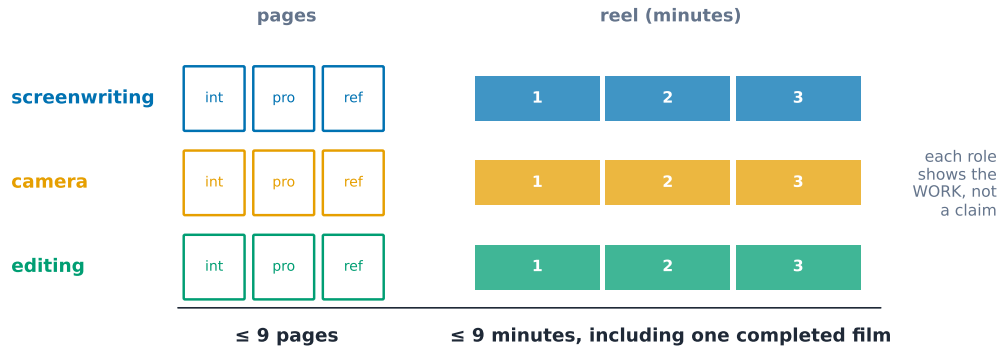
The production roles

The portfolio is built on **production roles** , not finished products alone: the student works in three, chosen to stretch (a writer who has never cut, a camera operator who has never designed sound). The roles: SCREENWRITING (the page: premise, structure, dialogue drafts), DIRECTING (the vision: shot plans, actor notes, the floor), CAMERA (lens, movement, exposure tests), EDITING (the cut: assemblies, rhythm passes, sound sync), SOUND (design, recording, mix), PRODUCTION DESIGN (world: set, costume, props) and PRODUCING (the plan: schedule, logistics, permissions). The choice logic: roles that the course's films actually need, and roles that show RANGE – three pages of the same skill read as one role done thrice.

> **Worked example.** A student takes screenwriting, camera and editing across the course's productions: the page teaches structure by failure (a first draft that will not compress to the shoot window), the camera role teaches restraint (a test reel comparing handheld and locked coverage of the same scene), the edit teaches rhythm (two cuts of one scene, beat against beat).

Evidence and the portfolio pages

The **pages** (at most three per role) are evidence, not claims: the intention (what the role set out to do on THIS production), the process (drafts, test frames, call sheets, before-and-after – the artefact shown), and the reflection (what the role taught, with failures kept visible). The discipline: every claim carries an artefact ("the wide lens isolated the character" is shown with the two trial frames side by side); the reflection names the specific craft lesson, not general growth. The classic failures: the showreel folio (finished clips with no process), the diary (feelings with no craft), and the single-role folio (three pages that are really one role thrice).



Three roles: up to three pages and three minutes of reel each, so nine pages and nine minutes in all.

> **Worked example, continued.** The camera page: intention (cover the confrontation without a single cut-in); process (the two trial frames, the exposure note from the location recce); reflection (the locked wide held tension better than coverage would have, but the second trial's shadow error taught the recce lesson – kept, not hidden).

The film reel

The **reel** (at most 9 minutes total, at most 3 minutes per role, including ONE completed film) shows the work in motion: excerpts chosen per role (a scene the student shot, a sequence they cut), the completed film carrying the longest share. The reel discipline: curation over quantity (three minutes per role is a hard cap, so each excerpt earns its place), the excerpts labelled by role, and the completed film chosen where the student's role is visible. The reel and pages must corroborate: the trial frames on the pages appear as the reel's excerpts.

Worked reel plan (original). Nine minutes: the completed film's key sequence where the student's camera work is legible (3:00, the cap); the chase edit against its beat-mapped timeline (2:30); the screenplay's pages-to-screen moment (2:00); 1:30 for

titles, role labels and page-links to the trial frames – every excerpt labelled by role and evidenced on the pages.

Checklist

- The roles: three chosen for range; each role's craft named (roles).
- The pages: intention, process, reflection per role; every claim carrying an artefact (pages).
- The reel: at most 9 minutes, at most 3 per role, one completed film, excerpts labelled (reel).
- Reflections specific to craft, failures kept visible; the three failures avoided (reflection).
- The worked screenwriting-camera-editing portfolio understood (worked).

Boundary notes: the portfolio is marked on role engagement, process evidence and reflective understanding: the examiner must see the work happening. All worked examples are original.