Exercise walk-through

3.1
Role-specific portfolio preparation: supported rehearsal

International Baccalaureate · IB Diploma · Film · SL

The production roles

- **Screenwriter**: she writes a three-page screenplay in standard format: scene headings (INT. KITCHEN – NIGHT), action, names and dialogue. One page is about one minute of screen time; her first draft runs to six pages, and she learns to cut dialogue that the images already show.
- **Cinematographer**: she films one short scene three times: in flat window light, with **three-point lighting** (key, fill and back light), and with a single hard key light from one side. Side by side, the single key light gives the scene its tension.
- **Editor**: she repeats the **Kuleshov effect**: she cuts a friend's neutral face with three different shots and asks classmates what the face shows.

The film reel

- The **film reel** is a video of at most 9 minutes: at most **3 minutes per role**, and one of the three must be a **completed film** .
- The reel shows the work in motion, and it must match the pages: the test shots on the pages should appear on the reel.
- **Worked example: a reel plan.**
- The total is 8:15, so there is time in hand under the 9-minute limit, and each role stays under its 3-minute cap.

Key terms

- **Film portfolio**: portfolio pages and a reel showing work in three **production roles**.
- **Production role**: one of the five film jobs in the guide: **screenwriter**, **director**, cinematographer, editor or sound.
- **Three-point lighting**: a lighting set-up using a key light, a fill light and a back light.

Exercises 2.1–2.2

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



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



Exercises 2.1·2.2

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



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

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



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).

Exercises 2.3·2.4

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



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



Exercises 2.3·2.4

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



2.3 Intention; process; reflection (3).

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



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).

Exercises 2.5·3.1

2.5 Name the three portfolio failures. [3]



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]



Exercises 2.5·3.1

2.5 Name the three portfolio failures. [3]



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 *(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]



3.1 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).

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Exercise 3.2

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]



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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).

Exercise 3.3

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



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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.