FILM PORTFOLIO REVIEW

The Film Program requires all majors to engage in the portfolio review process prior to graduation.

Objective: The purposes of portfolio review are to assess your growth and progress within the film curriculum, to evaluate your knowledge of film, and to provide suggestions for improvement.

• GENERAL INFORMATION:
  
  o Portfolio Review will be held once per semester. Please refer to the department calendar for dates.
  
  o You must schedule a review time and submit the materials requested (see details below), which will be done during class and/or in the administrative office, CA116. Do this no later than one week prior to the start of Portfolio Review.
  
  o The reviews will be held in CA33 and occasionally in CA43.
  
  o Each review runs a total of 35 minutes:
    - You will have 20 minutes to present yourself and your work to at least two Film faculty members.
    - Faculty will then ask you to wait in the hallway for a few minutes while they evaluate your work and your presentation, after which you will be invited back to have a brief discussion about your progress.
    - There will be a brief break between reviews to allow you to gather your materials or for set up prior to your review. Arrive early and be prepared to start on time.
  
  o Presentation is an important part of your review. Be prepared. Dress appropriately. You are making a professional presentation.
  
  o Failure to schedule your review or failure to attend your review will prevent you from continuing on in the Film program until the review has been completed. If you fail to participate in Portfolio Review, you must submit a letter of appeal to the Department Chair, the Film Studies Assessment Committee, and your academic advisor.

Portfolio Review will be held during one week of each semester. Students will be eligible for review based on their progress in the film curriculum as follows:
FOUNDATIONAL REVIEW:

• **FILM STUDIES MAJORS:** A student is eligible for the first review when she/he has completed two of the following three courses, and must be enrolled and in progress on the third course: Film 172: Video Production, Film 280: History of Film, Film 281: Film Appreciation.

• **FILM PRODUCTION MAJORS:** A student is eligible for the first review when she/he is enrolled in Film 384: Techniques of Directing.

• **DOUBLE MAJORS:** A student is eligible for the first review when she/he meets the criteria for both of the majors listed above (completed and/or enrolled in all of the following: Film 172, Film 284, Film 384, Film 280 and Film 281).

• **Plan for the following and submit by deadline:**
  - Submit 1 Film Appreciation Paper and 1 Film History Paper (or any other Film History/Theory paper) to the administrative office, CA116.
  - At your review, give a 20-minute presentation reflecting upon your Film Studies education to this point.
    - What links can you make between your work in production classes (Film 172, 284, and/or 384) and Film History and Film Appreciation?
    - Consider your growth from one course to the next: What improvements have you made in your studies as a film production or film history/criticism major?
  - You may wish to show clips of work you made in production classes or read excerpts of your papers. No more than 8 minutes may be used for this purpose.

**THESIS REVIEW: [BOTH MAJORS]**

• A student is eligible when she/he is enrolled in Film 402: Senior Seminar Project Development. Plan the following:
  - Submit your Film 402 Project Contract and your Portfolio Review Project Booklet to the administrative office, CA116.
  - At your review, give a 20-minute presentation. No more than 5 minutes of this time may be used for film/video/media clips.
  - Present your work to date on your capstone senior thesis project.
  - You must attempt exploratory connections between your capstone project and film theory/history.

**CAPSTONE REVIEW: [BOTH MAJORS]**

- A student is eligible when she/he is enrolled in Film 496: Senior Seminar. Plan the following:
  - Give a 20-minute presentation. No more than 10 minutes of this time may be used for film/video/media clips.
  - Present your work to date on your capstone senior thesis project.
  - You must make articulate connections between your capstone project and film theory and/or a film historical period.
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<thead>
<tr>
<th>INDICATOR:</th>
<th>Excellent = 4</th>
<th>Good = 3</th>
<th>Satisfactory = 2</th>
<th>Unsatisfactory = 1</th>
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<tbody>
<tr>
<td>Utilization of appropriate filmmaking phases</td>
<td>Demonstrates overall superior knowledge of some or all filmmaking phases including pre-production, production and post-production.</td>
<td>Demonstrates overall better than average knowledge of some or all filmmaking phases including pre-production, production and post-production.</td>
<td>Demonstrates overall average knowledge of some or all filmmaking phases including pre-production, production and post-production but leaves room for improvement.</td>
<td>Demonstrates overall poor knowledge of some or all filmmaking phases including pre-production, production and post-production and clearly leaves room for considerable improvement.</td>
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<td>Historical &amp; genre knowledge</td>
<td>Demonstrates substantial knowledge/application of historiographic approaches, periods, genre iconography and syntax.</td>
<td>Demonstrates some knowledge of historiographic approaches, periods, genre iconography and syntax, but is weak in explicating their applications.</td>
<td>Demonstrates basic knowledge/application of historiographic approaches, periods, genre iconography and syntax.</td>
<td>Demonstrates unclear understanding/application of historiographic approaches, historical periods, genre iconography and syntax.</td>
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<td>Theoretical &amp; aesthetic knowledge</td>
<td>Demonstrates substantial theoretical and aesthetic knowledge, and, through film selection, effortlessly articulates intersection of theory and praxis.</td>
<td>Demonstrates some theoretical and aesthetic knowledge, and, with some effort, articulates intersection of theory and praxis in film selections.</td>
<td>Demonstrates basic theoretical and aesthetic knowledge, but needs high degree of prompting to connect theory and praxis in film selections.</td>
<td>Demonstrates little to no theoretical and aesthetic knowledge, and finds no relevance and connection between theory and praxis in film selections.</td>
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<td>Specialized use of film lexicon</td>
<td>Demonstrates thorough grasp of the vocabulary relating to producing and directing, as well as narrative, mise-en-scène, cinematography, editing, and sound.</td>
<td>Demonstrates some knowledge of relevant vocabulary relating to producing and directing, as well as narrative, mise-en-scène, cinematography, editing, and sound.</td>
<td>Demonstrates basic grasp of the vocabulary relating to producing and directing, as well as narrative, mise-en-scène, cinematography, editing, and sound.</td>
<td>Demonstrates little to no knowledge of or misuse of the vocabulary relating to producing and directing, as well as narrative, mise-en-scène, cinematography, editing, and sound.</td>
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<td>Originality</td>
<td>Student exhibits highly inventive and unusual thinking without derivation in all stages of work.</td>
<td>Student exhibits original thought without derivation.</td>
<td>Student's work is partly original and partly derivative.</td>
<td>Student's work is solely derivative.</td>
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<td>Cinematic Expressiveness</td>
<td>Demonstrates a superior understanding of and ability to use the concepts and tools associated with filmmaking to create/analyze work that expresses unique meaning through use of cinematic techniques such as styles of editing, lighting, camera movement etc…</td>
<td>Demonstrates a better than average understanding of and ability to use the concepts and tools associated with filmmaking to create/analyze work that expresses unique meaning through use of cinematic techniques such as styles of editing, lighting, camera movement etc… however, leaves room for improvement.</td>
<td>Demonstrates an average understanding of and ability to use the concepts and tools associated with filmmaking to create/analyze work that expresses unique meaning through use of cinematic techniques such as styles of editing, lighting, camera movement etc…</td>
<td>Demonstrates a poor understanding of and ability to use the concepts and tools associated with filmmaking to create/analyze work that expresses unique meaning through use of cinematic techniques such as styles of editing, lighting, camera movement etc… Clearly leaves considerable room for improvement.</td>
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<td>Craftsmanship (skill, application, consistency of technique)</td>
<td>Demonstrates a superior understanding of and ability to create/analyze work using some or all of the skill sets involved in filmmaking including writing, cinematography, editing, directing, producing etc… while maintaining an overall excellent consistency of technique.</td>
<td>Demonstrates a better than average understanding of and ability to create/analyze work using some or all of the skill sets involved in filmmaking including writing, cinematography, editing, directing, producing etc… while maintaining an overall good consistency of technique.</td>
<td>Demonstrates an average understanding of and ability to create/analyze work using some or all of the skill sets involved in filmmaking including writing, cinematography, editing, directing, producing etc… while maintaining an overall fair consistency of technique but leaves room for improvement.</td>
<td>Demonstrates a poor understanding of and ability to create/analyze work using some or all of the skill sets involved in filmmaking including writing, cinematography, editing, directing, producing etc… and shows a clear inability to maintain an overall consistency of technique. Leaves room for considerable improvement.</td>
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<td>Research Skills</td>
<td>Demonstrates original and achievable research thesis/question/concept, as well as the theoretical, technical, contextual, and logistical challenges of the project.</td>
<td>Articulates a research thesis/question/concept, as well as the theoretical, technical, contextual, and logistical challenges of the project.</td>
<td>Provides a vague research thesis/question/concept, and a basic understanding of the theoretical, technical, contextual, and logistical challenges of the project.</td>
<td>Provides an unclear research thesis/question/concept, and shows little awareness of the theoretical, technical, contextual, and logistical challenges of the project.</td>
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<td>Critical Thinking &amp; Analytical Reasoning</td>
<td>Effectively communicates conclusions and arguments demonstrating ownership for constructing or framing original hypothesis. Reasoning integrates objective analysis of multiple perspectives, using evidence</td>
<td>Communicates arguments and conclusions using objective analysis. Reasoning employs a thorough understanding of perspectives in question. Offers a personal view based on a summary of information</td>
<td>Developing skills to form arguments and conclusions, and able to summarize others’ ideas. Basic summary informs personal view, and reasoning may not fully integrate an understanding of all</td>
<td>Conclusions presented as absolute and may attribute conclusions to external authority, using simplistic summary. Difficulty distinguishing between fact, and opinion. If individual opinion is formed, very little</td>
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to support. Able to explore implications and assumptions with insight, mature intuition, empathy and awareness while maintaining personal view.

and supporting evidence. Independent resourcefulness is developing.

perspectives in question, or uses minimal supporting evidence. Independent resourcefulness is emerging.

substantial evidence is cited for support. Little evidence of independent resourcefulness.

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<th>Written Communication</th>
<th>Language clearly &amp; effectively communicates ideas, with expressive and powerful rhetoric. Thesis provides profound insight, integrating concepts with personal assertions. All sources cited and used correctly, demonstrating advanced understanding of how to ethically and persuasively use information.</th>
<th>Language communicates ideas. Thesis reflects a thorough understanding of the concepts. Errors are minimal and style is appropriate for audience. Organization is clear; transitions between ideas enhance presentation. Works are cited and used properly.</th>
<th>Generally language doesn’t interfere with communication. Thesis provides basic summary of concepts. Errors are not distracting or frequent, though there may be problems with aspects of style, voice, and thesis. Most sources are cited and used correctly.</th>
<th>In several instances the language used obscures meaning and interferes with communication. Grammar, syntax or typos are distracting or repeated. Little evidence of proofreading. Thesis may be unfocused or poorly organized. Citation of works are absent, incorrect or inconsistent.</th>
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<tr>
<td>Verbal Communication</td>
<td>Student is fluent in verbal communication, easily conveying ideas, concepts and meaning, as well as nuance, emphasis, and subtle uses of language.</td>
<td>Student is able to successfully share and convey ideas, concepts and meaning.</td>
<td>Student is able to verbally communicate the basic concept of his/her presentation.</td>
<td>Student is unable to verbally communicate the basic concepts of his/her presentation, or convey ideas and meaning.</td>
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**FILM STUDIES STUDENT LEARNING OUTCOMES:**

1. Students will effectively utilize three phases (pre-production, production, and post-production) of production preparation in the creation of film and video products.
2. Students will demonstrate knowledge of film history, production, aesthetics, and theory.
3. Students will demonstrate knowledge of basic filmmaking practices and techniques. These include: specialized language use, cinematography principles, lighting and sound elements, editing and directing concepts.
4. Students will examine, analyze and articulate conclusions as to the historical/critical values inherent in film text materials.
5. Students will integrate evaluation, theory, and production/research skills in the creation of a capstone project for public presentation.