

# TAMALPAIS UNION HIGH SCHOOL DISTRICT

Larkspur, California

## Course of Study

### TV & MEDIA PRODUCTION 1-4

Course Author(s): Peter Q. Parish	Schools where the course will be taught: Redwood High School
Length of Course: One Year	Subject Area and Discipline: Fine Arts/Interdisciplinary Arts
Grade Levels: 10-12	Is this course an integrated course? NO
Is this course being submitted for possible UC honors designation? NO	UC Approved (f) 5/14/18
Prerequisites (required or recommended): Art Explorations (any) OR Photo 1-2 OR Beginning Drama ( <i>understanding of elements &amp; principles of design</i> )	Co-requisites (required or recommended): NONE
Check all that apply: <input checked="" type="checkbox"/> UC A-G course <input type="checkbox"/> Graduation Requirement <input checked="" type="checkbox"/> Elective <input type="checkbox"/> Honors/AP <input type="checkbox"/> ROP	

### Introduction

This course is designed to give students practical introductory understanding and practical application of the creative communicative mediums of broadcasting and video. With an emphasis in visual arts, the course teaches students to research, conceptualize, manage, produce, edit, and distribute digital film and journalistic video media. It focuses on the production of broadcast journalism video and film video, editing on the computer and distribution through the Internet, personal media devices and Social Media. Technical skills include research, project management, cinematography, digital video editing, studio lighting and sound. Creative skills include creation of original content for video and online, cinematography camera techniques, linear editing of imagery, storytelling and narrative structure, principles of design, color grading of digital film, and on-camera personality and acting experience. The course teaches students the historical role of communication media and through their creative voice of their own projects and understand the social impact of this practical art. Students skills will be both learned and mastered in and outside of the classroom and

classroom time. Students will be assessed by a variety of assessment concepts including artistic and creative design, core skills and the unit objectives.

This course also acts as the vehicle for producing weekly episodes of Redwood TV, aired across campus and available for viewing online. The following units build upon each other throughout the one-year course to improve skills through practice and repetition with feedback and assessment after each episode to each corresponding production team of students.

- The below Course Content units integrate the Artistic Perception, Creative Expression, Historical and Cultural Context, Aesthetic Valuing and Connections, Relationships and Applications that define the “f” subject area into the curriculum and assessments.
- The below Course Content units integrate the Nationals Core Arts Standards of the Media Arts sector into the curriculum and assessments. <http://www.nationalartsstandards.org>

The following Standards are included in all the units listed:

- #MA: Cr1.1.1.HSIII a
  - #MA: Cr2.1.1.HSIII a
  - #MA: Cr3.1.HSIII a
  - #MA: Cr3.1.HSIII b
  - #MA: Pa4.1.HSIII a
  - #MA: Pr6.1.HSIII a
  - #MA: Pr6.1.HSIII b
  - #MA: Re7.1.HSIII a
  - #MA: Re7.1.HSIII b
- The below Course Content units integrate the California State Department of Education Visual and Performing Art Standards for the curriculum of the “Design, Visual and Media Arts” Pathway of the “Art, Media and Entertainment” sector into the curriculum and assessments. <http://www.cde.ca.gov/ci/ct/gi/ameindustrysector.asp>

#### **TV and Media Production 3-4:**

*TV and Media Production 3-4 is a second year course available to students who have completed TV and Media Production 1-2 with a C or higher (or with teacher approval). Students build on and deepen their design, production, and management skills and knowledge. Year 2 students work independently on projects, share knowledge through peer mentoring and leadership roles, and pursue mastery of all TV and Media Production program goals.*

## Stage 1 Desired Results

### Unit 1 Title: Documentary Segment for Redwood TV

ESTABLISHED LEARNING GOALS	<b>Transfer</b>	
<p>a. Apply aesthetic criteria in developing, proposing, and refining artistic ideas, plans, prototypes, and production processes for media arts productions, considering original inspirations, goals, and presentation context.</p> <p>b. Consolidate production processes to demonstrate deliberate choices in organizing and integrating content and stylistic conventions in media arts productions, demonstrating understanding of associated principles, such as emphasis and tone.</p>	Students will be able to create original documentary stories about people and events surrounding them. Integrating factual information, personal interview and anecdote, representational and symbolic images, and related audio sources and recordings, students will be able to document the actions and events of an individual or group.	
	<b>Meaning Making</b>	
	<p><b>UNDERSTANDINGS</b></p> <p>Media artists plan, organize, and develop creative ideas, plans, and models into process structures that can effectively realize the artistic idea.</p> <p>The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks.</p>	<p><b>ESSENTIAL QUESTIONS</b></p> <p>How do media artists organize and develop ideas and models into process structures to achieve the desired end product?</p> <p>How do media artists improve/refine their work?</p> <p>What is required to produce a media artwork that conveys purpose, meaning, and artistic quality?</p>
<p>c. Refine and modify media artworks, honing aesthetic quality and intentionally accentuating stylistic elements, to reflect an understanding of personal goals and preferences.</p>	<b>Acquisition</b>	
	<p><i>Students will know...</i></p> <ul style="list-style-type: none"> <li>• how to develop strong interview questions;</li> <li>• appropriate framing and composition of the camera frame to support subject material;</li> <li>• short story technique to introduce, develop, support, and conclude;</li> <li>• editing practices utilizing timing, pacing, transition, tone, and tempo to support the work</li> </ul>	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> <li>• integrating visual evidence, interviews, factual information, and supporting audio to tell a complete story from multiple points of view;</li> <li>• operating a camera to manipulate angle, lighting, shadow, and composition of a shot;</li> <li>• capturing clear audio, alleviating background noise through microphone choice and placement;</li> <li>• gathering supporting visual and audio to enhance a point within a story;</li> </ul>

	<ul style="list-style-type: none"> <li>• how cultural perspective and community bias affect the “voice” of a piece</li> </ul>	<ul style="list-style-type: none"> <li>• editing clips and sequencing to properly introduce, support, enhance, and shape the storytelling experience of the viewer.</li> </ul>
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*\*\*This unit is completed multiple times (15-20 documentary assignments) throughout the year. Initial assignments touch on basic skills to shape the piece, capture good/usable footage, and edit with cohesion. As the year progresses, more advanced skills and more in-depth research and reporting is expected and assessed.\*\**

This unit utilizes the collection of primary source documents, interview skills, and storytelling techniques to create cohesive, informational short videos for public viewing. Students will learn about presentation of information and the use of perspective to shape the delivery of an informational story through video, audio, and textual graphics. From initial brainstorming of individuals and events to highlight, to the editing together into a 2-3 minute video segment, students will combine several techniques of visual storytelling to present a short documentary video.

## Stage 2 - Evidence

<p>Learning Goals Measured: <i>*can be referenced by number</i></p> <ul style="list-style-type: none"> <li>• Interview skills: listening for follow-up questions, developing questions that solicit strong subject material</li> <li>• Camera Angles and Lighting: Using appropriate lenses, lighting equipment, compelling composition, and choice of location and use of natural light to enhance and support the subject material</li> <li>• Audio Capture and Support: appropriate use of microphones to capture clean audio, creative use of soundtrack and soundscape to underscore the piece</li> </ul>	<p><b>Success Criteria</b></p> <p>See attached Documentary Product Assessment Rubric</p> <p>Rubric url: <a href="https://docs.google.com/document/d/1ww9ud56l7Kl-XtVFSFR0K_oMH5vrhHexrb-UZin_okQ/edit?usp=sharing">https://docs.google.com/document/d/1ww9ud56l7Kl-XtVFSFR0K_oMH5vrhHexrb-UZin_okQ/edit?usp=sharing</a></p>
	<p><b>Sample Assessment</b> (e.g. Performance tasks, anchor of student work, common assessment etc.)</p> <p><b>*Feedback form*</b> each segment receives feedback form/scoring in categories of script, camera, lighting, audio, and editing. Feedback encompasses form and content, technical skills as well as quality of information. Feedback is a Google Form shared with student teams for each segment produced.</p> <p>Feedback form url: <a href="https://docs.google.com/forms/d/e/1FAIpQLSdV-Aag_21PC4EzLGtytk41-AE2rIFAMn9YabZ8Lyu_QwsKDg/viewform">https://docs.google.com/forms/d/e/1FAIpQLSdV-Aag_21PC4EzLGtytk41-AE2rIFAMn9YabZ8Lyu_QwsKDg/viewform</a></p>

<ul style="list-style-type: none"> <li>• Editing together a coherent, succinct, and informative documentary structure: utilizing the timing of the segment to introduce the subject, support the material, and conclude the segment within 2-5 minutes.</li> </ul>	
<b>Stage 3 – Learning Plan</b>	
<p>Learning Goals Addressed:  <i>*can be referenced by number</i></p> <ul style="list-style-type: none"> <li>• Interview skills: listening for follow-up questions, developing questions that solicit strong subject material</li> <li>• Audio Capture and Support: appropriate use of microphones to capture clean audio, creative use of soundtrack and soundscape to underscore the piece</li> <li>• Editing together a coherent, succinct, and informative documentary structure: utilizing the timing of the segment to introduce the subject, support the material, and conclude the segment within 3-5 minutes.</li> </ul>	<p><b>Sample Assignment:</b> Working in pairs, brainstorm and list individuals or groups to interview for an upcoming segment to air. The topic should revolve around “integrity,” this week’s theme for the episode. <i>**As the year progresses, themes change and evolve based on events on campus, in the community, across the nation, and around the world.**</i></p> <p><b>Step 1:</b> Generate a list of interview questions. Keep in mind the theme of the interview. Be specific to the subject of your interview and how the theme might pertain to them in particular.</p> <p><b>Step 2:</b> Make a plan for the location of your interview - indoor or outdoor, background, lighting. Keep in mind how to capture the best audio with as little background noise as possible. Consider how the location of the interview might relate to your subject or the theme of the interview.</p> <p><b>Step 3:</b> Arrange a time to interview your subject, and check out necessary equipment. One team member will operate camera and audio levels while the other will act as interviewer. Be open to adjusting questions and adding follow-up questions within the interview. Listen closely to the answers given, and react and adjust accordingly. Include capturing reactions and the asking of questions of the interviewer as well as the responses of the subject.</p> <p><b>Step 4:</b> Review the interview footage and be ready to share samples of your work at the next production meeting to determine which pieces are to be included in the next episode of Redwood TV. Final interviews should be between 3 and 5 minutes in length.</p> <p><b>Differentiated Approaches:</b> EL students: Interviews may be conducted in non-English languages. Translations can be added as dubbed voice-overs or textual graphic subtitles. Audio interviews can be synchronized to sequential visual and graphic images, as a slideshow.</p>

	Special Ed students: Interviewees can be parents, aids, or friends to add a level of comfort and ease in communication. A basic set of questions can be provided with encouragement to expand those questions. Trial interviews are conducted in class to practice responding to interviewees' answers with follow-up questions (i.e. "tell me more about...", "can you describe more in detail...", and "how did you decide to...")
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Stage 1 Desired Results			
Unit 2 Title: Narrative Short Videos			
<div>ESTABLISHED LEARNING GOALS</div> <div>a. Apply aesthetic criteria in developing, proposing, and refining artistic ideas, plans, prototypes, and production processes for media arts productions, considering original inspirations, goals, and presentation context.</div> <div>b. Consolidate production processes to demonstrate deliberate choices in organizing and integrating content and stylistic conventions in media arts productions, demonstrating understanding of associated principles, such as emphasis and tone.</div> <div>c. Refine and modify media artworks, honing aesthetic quality and intentionally</div>	Transfer		
	Students will be able to create original narrative stories incorporating thematic subjects, character development, and the narrative structural format. Integrating factual information, personal interview and anecdote, representational and symbolic images, and related audio sources and recordings, students will be able to document the actions and events of an individual or group.		
	Meaning Making		
	UNDERSTANDINGS	ESSENTIAL QUESTIONS	
	Media artists plan, organize, and develop creative ideas, plans, and models into process structures that can effectively realize the artistic idea.	How do media artists organize and develop ideas and models into process structures to achieve the desired end product?	
	The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks.	How do media artists improve/refine their work?	
	What is required to produce a media artwork that conveys purpose, meaning, and artistic quality?		
Acquisition			
	<div>Students will know...</div> <div>how to develop characters, plot, tension, and dramatic form;</div>	<div>Students will be skilled at...</div> <div>writing a cohesive script that uses dialogue, describes camera action and angles, and breaks down locations for pre-production</div>	

accentuating stylistic elements, to reflect an understanding of personal goals and preferences.	<ul style="list-style-type: none"> <li>• appropriate framing and composition of the camera frame to support subject material;</li> <li>• short story technique to introduce, develop, support, and conclude;</li> <li>• editing practices utilizing timing, pacing, transition, tone, and tempo to support the work.</li> </ul>	<ul style="list-style-type: none"> <li>• operating a camera to manipulate angle, lighting, shadow, and composition of a shot;</li> <li>• capturing clear audio, alleviating background noise through microphone choice and placement;</li> <li>• editing clips and sequencing to properly introduce, support, enhance, and shape the storytelling experience of the viewer.</li> </ul>
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This unit focuses on pre-production, narrative structure, character development, and script analysis. Students learn about the narrative form in the creation of scripts for short five to seven minute videos with two or three characters. Scripts are then analyzed for the camera, developed into storyboards to best tell the story, define the character relationships, and shape the tone and pacing of the scenes. Students learn about camera angles, lighting, use of location, and how the tempo between shots in a scene manipulate the tone. Specific themes are associated with the assignments within this unit, addressing school wide issues, cultural differences and history, challenged students and a handi-capable campus, and other timely issues pertinent to the time of the assignment.

## Stage 2 - Evidence

<p>Learning Goals Measured:  <i>*can be referenced by number</i></p> <ul style="list-style-type: none"> <li>• Scriptwriting and development: proper formatting, use of narrative form (beginning, middle, end), inclusion of dramatic conflict, character development</li> <li>• Pre-production and script analysis skills: breaking down a script into the various locations, setups for the camera, microphone placement, and storyboarding to determine camera angles, close-ups,</li> </ul>	<p><b>Success Criteria</b></p> <p>See attached Narrative Short Product Assessment Rubric</p> <p><a href="https://docs.google.com/spreadsheets/d/1y6fdFs4L3gZqI_B_Qj3eanVgl46H6VAtPOImKKMMUEU/edit?usp=sharing">https://docs.google.com/spreadsheets/d/1y6fdFs4L3gZqI_B_Qj3eanVgl46H6VAtPOImKKMMUEU/edit?usp=sharing</a></p>
	<p><b>Sample Assessment</b> (e.g. Performance tasks, anchor of student work, common assessment etc.)</p> <p>****<b>Feedback form</b>**** each segment receives feedback form/scoring in categories of script, camera, lighting, audio, and editing. Feedback encompasses form and content, technical skills as well as quality of information.</p> <p>Feedback form url:  <a href="https://docs.google.com/forms/d/e/1FAIpQLSdV-Aag_21PC4EzLGtytk41-AE2rIFAMn9YabZ8Lyu_QwsKDg/viewform">https://docs.google.com/forms/d/e/1FAIpQLSdV-Aag_21PC4EzLGtytk41-AE2rIFAMn9YabZ8Lyu_QwsKDg/viewform</a></p>

<p>choice of lenses, lighting and audio needs</p> <ul style="list-style-type: none"> <li>• Camera Angles and Lighting: Using appropriate lenses, lighting equipment, compelling composition, and choice of location and use of natural light to enhance and support the subject material</li> <li>• Audio Capture and Support: appropriate use of microphones to capture clean audio, creative use of soundtrack and soundscape to underscore the piece</li> <li>• Editing together a coherent, succinct, and informative narrative structure: utilizing the timing of the segment to introduce the subject, support the material, and conclude the segment within seven to ten minutes.</li> </ul>	
Stage 3 - Learning Plan	
<p>Learning Goals Addressed:  <i>*can be referenced by number</i></p> <ul style="list-style-type: none"> <li>• Pre-production and script analysis skills: breaking down a script into the various locations, setups for the camera,</li> </ul>	<p><b>Sample Assignment:</b> From Script to Storyboard - Using a script from another team in the class, develop the storyboard and shot list needed to best capture the tone and dramatic form of the script.</p> <p><b>Step 1:</b> Given a short script written by another team in the class, develop the storyboard to visualize the script for the camera. Consider the basic narrative form, how location, time, and characters are introduced into the scene, even before the dialogue within the scene begins. Create the establishing shot that tells the viewer when and where this scene is taking place. Add any necessary description to help convey your visuals of the</p>



<p>microphone placement, and storyboarding to determine camera angles, close-ups, choice of lenses, lighting and audio needs</p> <ul style="list-style-type: none"> <li>• Camera Angles and Lighting: Using appropriate lenses, lighting equipment, compelling composition, and choice of location and use of natural light to enhance and support the subject material</li> </ul>	<p>storyboard and how it is to be shot. Add a line or two of the dialogue to tie your visuals to the words in the script.</p> <p><b>Step 2:</b> For each shot, determine the camera angle, width and focus of the shot, whether the camera will move within the shot, and duration of the shot in accordance with the script.</p> <p><b>Step 3:</b> Draw basic shapes and forms within each frame of the storyboard to show the relation between the different characters within the scene, between the characters and the background, midground, and foreground of the shot, and between the camera and the characters. Be sure to include a <b>variety</b> of camera angles, and that the camera angles help to enhance the story and relationships in the story.</p> <p><b>Step 4:</b> Include rough timing of shots in the storyboard to help visualize the tension built within a scene and how that is created with the editing of shots and the pacing of the editing.</p> <p><b>Step 5:</b> Submit your completed storyboard for review. Shot lists will be created based on the visuals represented in your storyboard. Be clear, specific, and accurate in your visuals and descriptions.</p> <p><b>Differentiated Approaches:</b> SPED &amp; IEP students: Storyboard apps on mobile devices help in the creation of storyboards for any student, utilizing a device's camera, as well as stock shapes and forms to place within each frame of the storyboard. Sometimes pencil and a blank paper can be overwhelming. Classroom instruction includes creating sample storyboards from popular shows, movies, vines and memes. Even the simplest stories of what it takes to get to school can be powerful when seen through another's eyes and ears.</p> <p>EL Students: Using the storyboard like a visual montage or a comic strip or graphic novel, EL students can tell a story strictly with images, symbols, displayed text (in any language with or without translated subtitles), graphics, and simple line drawing. Encouragement of cultural references and identity through images and sound to tell the story through their own eyes and ears.</p>
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Stage 1 Desired Results	
Unit 3 Title: Visual Interpretation of School Wide Culture	
<p>ESTABLISHED LEARNING GOALS</p> <ul style="list-style-type: none"> <li>• Apply aesthetic criteria in developing, proposing, and refining</li> </ul>	<p><i>Transfer</i></p> <p>Building upon their experience from the previous units, students will narrow their focus from larger society and culture to the culture of the campus. Students will assess the importance of both individual and group identity within a larger community. Students will critique in what</p>

<p>artistic ideas, plans, prototypes, and production processes for media arts productions, considering original inspirations, goals, and presentation context.</p> <ul style="list-style-type: none"> <li>• Consolidate production processes to demonstrate deliberate choices in organizing and integrating content and stylistic conventions in media arts productions, demonstrating understanding of associated principles, such as emphasis and tone.</li> <li>• Refine and modify media artworks, honing aesthetic quality and intentionally accentuating stylistic elements, to reflect an understanding of personal goals and preferences.</li> </ul>	<p>way(s) these identities impact, support and conflict with one another as they make up the larger campus community.</p>	
	<p><b>Meaning Making</b></p>	
	<p><b>UNDERSTANDINGS</b></p> <p>Media artists, as members of the community, help inform, shape opinions, reveal biases, and present factual information in interesting and entertaining forms. They are responsible for their work, how it is interpreted and perceived, and how it conveys sometimes delicate material.</p> <p>Media artists plan, organize, and develop creative ideas, plans, and models into process structures that can effectively realize the artistic idea. The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks.</p>	<p><b>ESSENTIAL QUESTIONS</b></p> <p>How do media artists shape opinions, reveal biases, and present information in interesting and entertaining ways, that provoke thought, and convey delicate material?</p> <p>How do media artists organize and develop ideas and models into process structures to achieve the desired end product?</p> <p>How do media artists improve/refine their work?</p> <p>What is required to produce a media artwork that conveys purpose, meaning, and artistic quality?</p>
	<p><b>Acquisition</b></p>	
	<ul style="list-style-type: none"> <li>• <i>Students will know...</i> how to develop characters, plot, tension, and dramatic form;</li> <li>• appropriate framing and composition of the camera frame to support subject material;</li> <li>• short story technique to introduce, develop, support, and conclude;</li> <li>• editing practices utilizing timing, pacing, transition,</li> </ul>	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> <li>• writing a cohesive script that uses dialogue, describes camera action and angles, and breaks down locations for pre-production</li> <li>• operating a camera to manipulate angle, lighting, shadow, and composition of a shot;</li> <li>• capturing clear audio, alleviating background noise through microphone choice and placement;</li> <li>• editing clips and sequencing to properly introduce, support,</li> </ul>

	tone, and tempo to support the work.	enhance, and shape the storytelling experience of the viewer.
Students will prove that they can manipulate video imagery to create affect and emotion within the audience and culture of the school. Students will apply concepts of style to demonstrate their personal style and design proficiency in communicating a theme or emotion. Students will investigate and use distortion, focus, color theory, scale, framing, and camera movement to express artistic perception and creativity. Students will learn how important shot type, shot duration, and shot sequencing are to the visual product.		
Stage 2 - Evidence		
Learning Goals Measured: <i>*can be referenced by number</i> A2.0 Apply artistic skills and processes to solve a variety of industry-relevant problems in a variety of traditional and electronic media. A2.1 A2.2 A2.6 A2.7 A2.8 A2.9	<b>Success Criteria</b> See attached Narrative Short Product Assessment Rubric <a href="https://docs.google.com/spreadsheets/d/1y6fdFs4L3gZqI_B_Qj3eanVgl46H6VAtPOImKKMMUEU/edit?usp=sharing">https://docs.google.com/spreadsheets/d/1y6fdFs4L3gZqI_B_Qj3eanVgl46H6VAtPOImKKMMUEU/edit?usp=sharing</a>	
	<b>Sample Assessment</b> (e.g. Performance tasks, anchor of student work, common assessment etc.)  **** <b>Feedback form</b> **** each segment receives feedback form/scoring in categories of script, camera, lighting, audio, and editing. Feedback encompasses form and content, technical skills as well as quality of information. Feedback form url: <a href="https://docs.google.com/forms/d/e/1FAIpQLSdV-Aag_21PC4EzLGtytk41-AE2rIFAMn9YabZ8Lyu_QwsKDg/viewform">https://docs.google.com/forms/d/e/1FAIpQLSdV-Aag_21PC4EzLGtytk41-AE2rIFAMn9YabZ8Lyu_QwsKDg/viewform</a>	
Stage 3 – Learning Plan		
Learning Goals Addressed: <i>*can be referenced by number</i> <ul style="list-style-type: none"><li>Pre-production and script analysis skills: breaking down a script into the various locations, setups for the camera, microphone placement, and storyboarding to determine camera angles, close-ups, choice</li></ul>	<b>Sample Assignment:</b> Promo Video Students will work in production teams of two to three to find, research and produce a two to three minute promotional story that reflects a positive element of the school that evokes emotion from the creativity and artistic design used in the production. Students will need to refine interview techniques as well as consider ethics and fair representation as they research, film, script and edit the production. Selected video packages will be aired on Redwood TV, the school-wide broadcast. Students will be assessed on how well they demonstrate emotion and culture in video as well as the application of unit knowledge. Students will follow a document that contains the project requirement details.  Promo Video Example: Dillan's Voice <a href="https://www.youtube.com/watch?v=oMN2PeFama0">https://www.youtube.com/watch?v=oMN2PeFama0</a>	

<p>of lenses, lighting and audio needs</p> <ul style="list-style-type: none"> <li>• Camera Angles and Lighting: Using appropriate lenses, lighting equipment, compelling composition, and choice of location and use of natural light to enhance and support the subject material</li> </ul>	<p><b>Differentiated Approaches:</b> EL students: Interviews may be conducted in non-English languages. Translations can be added as dubbed voice-overs or textual graphic subtitles. Audio interviews can be synchronized to sequential visual and graphic images, as a slideshow.</p> <p>Special Ed students: Interviewees can be parents, aids, and friends to add a level of comfort and ease in communication. A basic set of questions can be provided with encouragement to expand those questions. Trial interviews are conducted in class to practice responding to interviewees' answers with follow-up questions (i.e. "tell me more about...", "can you describe more in detail...", and "how did you decide to...")</p>
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### Stage 1 Desired Results

#### Unit 4 Title: Digital Storytelling

<p>ESTABLISHED LEARNING GOALS</p> <p><b>**Reinforcing Standards</b> already covered in previous units:</p> <p>a. Apply aesthetic criteria in developing, proposing, and refining artistic ideas, plans, prototypes, and production processes for media arts productions, considering original inspirations, goals, and presentation context.</p> <p>b. Consolidate production processes to demonstrate deliberate choices in organizing and integrating content and stylistic conventions in media arts productions, demonstrating understanding of associated principles,</p>	<p><b>Transfer</b></p>	
	<p>All the learned skills come together for this unit and for the remainder of the school year. Students continue to view exemplary stories from professional broadcasters and digital storytellers, to analyze and discuss them and to extract from them important criteria for critiquing and improving their own projects. Students grow to appreciate how learning digital storytelling helps them understand the world around them and allows them to communicate about the world to their peers. Once they have acquired understanding of design principles and mastered the technology of video production, students are given relative autonomy to pursue topics about which they are passionate and opportunities to discover, explore and build their creativity. The class culture promotes a spirit of artistic exploration, collegial support and affirmation, and thoughtful self-reflection. Students are encouraged to explore topics outside their own cultural and socioeconomic boundaries, gaining an appreciation of the diverse groups that form our school community.</p>	
	<p><b>Meaning Making</b></p>	
	<p><b>UNDERSTANDINGS</b></p> <p>Media artists plan, organize, and develop creative ideas, plans, and models into process structures that can effectively realize the artistic idea.</p>	<p><b>ESSENTIAL QUESTIONS</b></p> <p>How do media artists organize and develop ideas and models into process structures to achieve the desired end product?</p>

<p>such as emphasis and tone.</p> <p>c. Refine and modify media artworks, honing aesthetic quality and intentionally accentuating stylistic elements, to reflect an understanding of personal goals and preferences.</p>	<p>The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks.</p>	<p>How do media artists improve/refine their work?</p> <p>What is required to produce a media artwork that conveys purpose, meaning, and artistic quality?</p>
	<p><b>Acquisition</b></p>	
	<p><i>Students will know...</i></p> <ul style="list-style-type: none"> <li>• how to develop characters, plot, tension, and dramatic form;</li> <li>• appropriate framing and composition of the camera frame to support subject material;</li> <li>• short story technique to introduce, develop, support, and conclude;</li> <li>• editing practices utilizing timing, pacing, transition, tone, and tempo to support the work.</li> </ul>	<p><i>Students will be skilled at...</i></p> <ul style="list-style-type: none"> <li>• writing a cohesive script that uses dialogue, describes camera action and angles, and breaks down locations for pre-production</li> <li>• operating a camera to manipulate angle, lighting, shadow, and composition of a shot;</li> <li>• -capturing clear audio, alleviating background noise through microphone choice and placement;</li> <li>• -editing clips and sequencing to properly introduce, support, enhance, and shape the storytelling experience of the viewer.</li> </ul>

Students will learn a deeper understanding of effective storytelling with video, compelling characters, audience-grabbing, sequencing of story, description of problem and resolutions, and promoting of interesting people and issues in our community, video design principles to produce informative, entertaining, and visually appealing digital stories. Students learn how effective storytelling using artistic cinematography, creativity in selection of interview clips for editing and music, b-roll, and advanced editing techniques such as typography and graphical animation.

## Stage 2 - Evidence

<p>Learning Goals Measured: *can be referenced by number</p> <p>Design, Visual, and Media Arts Pathway:</p> <p>Reinforcing Standards already covered in previous units:</p> <p>A1.0 A2.0 A3.0</p>	<p><b>Success Criteria</b></p> <p>See attached Narrative Short Product Assessment Rubric</p> <p><a href="https://docs.google.com/spreadsheets/d/1y6fdFs4L3gZqI_B_Qj3eanVgl46H6VAtPOImKKMMUEU/edit?usp=sharing">https://docs.google.com/spreadsheets/d/1y6fdFs4L3gZqI_B_Qj3eanVgl46H6VAtPOImKKMMUEU/edit?usp=sharing</a></p> <p>See attached Documentary Product Assessment Rubric</p> <p>Rubric url: <a href="https://docs.google.com/document/d/1ww9ud56l7Kl-XtVFSFR0K_oMH5vrhHexrb-UZin_okQ/edit?usp=sharing">https://docs.google.com/document/d/1ww9ud56l7Kl-XtVFSFR0K_oMH5vrhHexrb-UZin_okQ/edit?usp=sharing</a></p>
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A4.0 A5.0 A6.0 A7.0 A8.0 National Core Art - Media Arts: #MA:Pr5.1.HSIII a #MA:Pr5.1.HSIII b #MA:Pr5.1.HSIII c	<p><b>Sample Assessment</b> (e.g. Performance tasks, anchor of student work, common assessment etc.)</p> <p><b>****Feedback form****</b> each segment receives feedback form/scoring in categories of script, camera, lighting, audio, and editing. Feedback encompasses form and content, technical skills as well as quality of information.</p> <p>Feedback form url:  <a href="https://docs.google.com/forms/d/e/1FAIpQLSdV-Aag_21PC4EzLGtytk41-AE2rIFAMn9YabZ8Lyu_QwsKDG/viewform">https://docs.google.com/forms/d/e/1FAIpQLSdV-Aag_21PC4EzLGtytk41-AE2rIFAMn9YabZ8Lyu_QwsKDG/viewform</a></p>
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### Stage 3 – Learning Plan

<p>Learning Goals Addressed:  <i>*can be referenced by number</i></p> <ul style="list-style-type: none"> <li>Pre-production and script analysis skills: breaking down a script into the various locations, setups for the camera, microphone placement, and storyboarding to determine camera angles, close-ups, choice of lenses, lighting and audio needs</li> <li>Camera Angles and Lighting: Using appropriate lenses, lighting equipment, compelling composition, and choice of location and use of natural light to enhance and support the subject material</li> </ul>	<p><b>Sample Assignment:</b></p> <p>Produce at least one video every three weeks. Possibilities include but are not limited to: investigative reports about important school issues; feature stories about talented or noteworthy students or staff members; cinematic features that tell a story with the audio visual elements of cinema learned in the course; features about clubs or upcoming activities on campus; and public service announcements.</p> <p>Videos to air with the Redwood TV must meet strict criteria for quality of filming, audio, editing, and other elements of story craft such as newsworthiness, relevance to audience, artistic value, and public benefit. Students will be assessed on their ability to artistically design a story experience captured in video, prove learned skills during exploratory learning, as well as the application of unit knowledge.</p> <p><b>Differentiated Approaches:</b> EL students: encouragement to capture the perspective of both home and school life for our diverse student body. Encourage and support segments in multiple languages with subtitles provided.</p> <p>Special Ed students: build upon skills to capture footage on and off campus for use in transitions and in-betweeners - Photo essays that can showcase a more visual or aural experience of our students rather than strictly information or news.</p>
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## Instructional Materials:

<p>Suggested textbook(s), materials, equipment and resources</p> <ul style="list-style-type: none"> <li>• <u>Television Production Handbook</u>, Herbert Zettl, Wadsworth CENGAGE Learning, 11th edition, <a href="http://www.cengage.com">www.cengage.com</a>, primary material</li> <li>• <u>Moving Images: Making Movies, Understanding Media</u>. Carl Casalinghino, Delmar CENGAGE Learning, 1st edition, <a href="http://www.cengage.com/delmar">www.cengage.com/delmar</a>, primary material</li> <li>• <u>The Visual Story: Seeing the Structure of Film, TV and New Media</u>. Bruce Block, Focal Press, 1st edition, secondary material</li> <li>• <u>Book of Sides, Original Short Scenes for Actors and Directors</u>. Dave Kost, Focal Press, 1st edition, secondary material</li> </ul>	<p>Equipment and Apps</p> <ul style="list-style-type: none"> <li>• Adobe CC Suite of apps - <u>Premiere</u> for editing, <u>After Effects</u> for special effects and graphics, <u>Audition</u> for sound editing and effects, <u>Photoshop</u> and <u>Illustrator</u> for image manipulation and graphics</li> <li>• Mobile Device apps: <u>Celtx Studio</u> - for devising storyboards, script-writing, shot lists, scheduling - collaborative digital workspace</li> <li>• DSLR cameras; Portable Audio Recording gear; Microphones; Lighting equipment; Flags, Diffusion, and Bounces</li> </ul>
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## Websites

Title	Author(s)/Editor(s)/Compiler(s)	Affiliated Institution or Organization	URL
Digital Media Resource	JEA Members and Staff	Journalism Education Association	<a href="http://www.jeadigitalmedia.org/">http://www.jeadigitalmedia.org/</a>
Adobe Premiere Pro CC Tutorials	Various Lynda.com trainers	Adobe Systems computer software company	<a href="https://helpx.adobe.com/premiere-pro/tutorials.html">https://helpx.adobe.com/premiere-pro/tutorials.html</a>
Vimeo.com	Various	Vimeo.com	<a href="http://www.vimeo.com">http://www.vimeo.com</a>
YouTube	Various	YouTube	<a href="http://www.youtube.com">http://www.youtube.com</a>
No Film School	Various	No Network LLC	<a href="http://nofilmschool.com/">http://nofilmschool.com/</a>

## Media Arts Standards (NCCAS):

**Anchor Standard 1:** Generate and conceptualize artistic ideas and work.

Enduring Understanding: Media arts ideas, works, and processes are shaped by the imagination, creative processes, and by experiences, both within and outside of the arts. Essential Question(s): How do

media artists generate ideas? How can ideas for media arts productions be formed and developed to be effective and original?

Proficient	Accomplished	Advanced
Use identified generative methods to formulate multiple ideas, develop artistic goals, and problem solve in media arts creation processes.	Strategically utilize generative methods to formulate multiple ideas, refine artistic goals, and increase the originality of approaches in media arts creation processes.	Integrate aesthetic principles with a variety of generative methods to fluently form original ideas, solutions, and innovations in media arts creation processes.

**Anchor Standard 2:** Organize and develop artistic ideas and work.

Enduring Understanding: Media artists plan, organize, and develop creative ideas, plans, and models into process structures that can effectively realize the artistic idea. Essential Question(s): How do media artists organize and develop ideas and models into process structures to achieve the desired end product?

Proficient	Accomplished	Advanced
Apply aesthetic criteria in developing, proposing, and refining artistic ideas, plans, prototypes, and production processes for media arts productions, considering original inspirations, goals, and presentation context.	Apply a personal aesthetic in designing, testing, and refining original artistic ideas, prototypes, and production strategies for media arts productions, considering artistic intentions, constraints of resources, and presentation context.	Integrate a sophisticated personal aesthetic and knowledge of systems processes in forming, testing, and proposing original artistic ideas, prototypes, and production frameworks, considering complex constraints of goals, time, resources, and personal limitations.

**Anchor Standard 3:** Refine and complete artistic work.

Enduring Understanding: The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks. Essential Question(s): What is required to produce a media artwork that conveys purpose, meaning, and artistic quality? How do media artists improve/refine their work?

Proficient	Accomplished	Advanced
a. Consolidate production processes to demonstrate deliberate choices in organizing and integrating content and stylistic conventions in media arts productions, demonstrating	a. Consolidate production processes to demonstrate deliberate choices in organizing and integrating content and stylistic conventions in media arts production, demonstrating	a. Synthesize content, processes, and components to express compelling purpose, story, emotion, or ideas in complex media arts productions, demonstrating mastery of



understanding of associated principles, such as emphasis and tone.	understanding of associated principles, such as continuity and juxtaposition.	associated principles, such as hybridization.
b. Refine and modify media artworks, honing aesthetic quality and intentionally accentuating stylistic elements, to reflect an understanding of personal goals and preferences.	b. Refine and elaborate aesthetic elements and technical components to intentionally form impactful expressions in media artworks for specific purposes, intentions, audiences and contexts.	b. Intentionally and consistently refine and elaborate elements and components to form impactful expressions in media artworks, directed at specific purposes, audiences, and contexts.

**Anchor Standard 4:** Select, analyze, and interpret artistic work for presentation.

Enduring Understanding: Media artists integrate various forms and contents to develop complex, unified artworks. Essential Question(s): How are complex media arts experiences constructed?

Proficient	Accomplished	Advanced
Integrate various arts, media arts forms, and content into unified media arts productions, considering the reaction and interaction of the audience, such as experiential design.	Integrate various arts, media arts forms, and academic content into unified media arts productions that retain thematic integrity and stylistic continuity, such as transmedia productions.	Synthesize various arts, media arts forms and academic content into unified media arts productions that retain artistic fidelity across platforms, such as transdisciplinary productions.

**Anchor Standard 5:** Develop and refine artistic techniques and work for presentation.

Enduring Understanding: Media artists require a range of skills and abilities to creatively solve problems within and through media arts productions.

Essential Question(s): What skills are required for creating effective media artworks and how are they improved? How are creativity and innovation developed within and through media arts productions? How do media artists use various tools and techniques?

Proficient	Accomplished	Advanced
a. Demonstrate progression in artistic, design, technical, and soft skills, as a result of selecting and fulfilling specified roles in the production of a variety of media artworks.	a. Demonstrate effective command of artistic, design, technical and soft skills in managing and producing media artworks.	a. Employ mastered artistic, design, technical, and soft skills in managing and producing media artworks.
b. Develop and refine a determined range of creative and adaptive innovation abilities, such as design	b. Demonstrate effective ability in creative and adaptive innovation abilities, such as resisting closure, and	b. Fluently employ mastered creative and innovative adaptability in formulating lines of inquiry and solutions, to

thinking, and risk taking, in addressing identified challenges and constraints within and through media arts productions.	responsive use of failure, to address sophisticated challenges within and through media arts productions.	address complex challenges within and through media arts productions.
c. Demonstrate adaptation and innovation through the combination of tools, techniques and content, in standard and innovative ways, to communicate intent in the production of media artworks.	c. Demonstrate the skillful adaptation and combination of tools, styles, techniques, and interactivity to achieve specific expressive goals in the production of a variety of media artworks.	c. Independently utilize and adapt tools, styles, and systems in standard, innovative, and experimental ways in the production of complex media artworks.

**Anchor Standard 6:** Convey meaning through the presentation of artistic work.

Enduring Understanding: Media artists purposefully present, share, and distribute media artworks for various contexts.

Essential Question(s): How does time, place, audience, and context affect presenting or performing choices for media artworks? How can presenting or sharing media artworks in a public format help a media artist learn and grow?

Proficient	Accomplished	Advanced
a. Design the presentation and distribution of collections of media artworks, considering combinations of artworks, formats, and audiences.	a. Curate and design the presentation and distribution of collections of media artworks through a variety of contexts, such as mass audiences, and physical and virtual channels.	a. Curate, design, and promote the presentation and distribution of media artworks for intentional impacts, through a variety of contexts, such as markets and venues.
b. Evaluate and implement improvements in presenting media artworks, considering personal and local impacts, such as the benefits for self and others.	b. Evaluate and implement improvements in presenting media artworks, considering personal, local, and social impacts such as changes that occurred for people, or to a situation.	b. Independently evaluate, compare, and integrate improvements in presenting media artworks, considering personal to global impacts, such as new understandings that were gained by artist and audience.

**Anchor Standard 7:** Perceive and analyze artistic work

Enduring Understanding: Identifying the qualities and characteristics of media artworks improves one's artistic appreciation and production.

Essential Question(s): How do we 'read' media artworks and discern their relational components? How do media artworks function to convey meaning and manage audience experience?

<b>Proficient</b>	<b>Accomplished</b>	<b>Advanced</b>
a. Analyze the qualities of and relationships between the components, style, and preferences communicated by media artworks and artists.	a. Analyze and synthesize the qualities and relationships of the components in a variety of media artworks, and feedback on how they impact audience.	a. Analyze and synthesize the qualities and relationships of the components and audience impact in a variety media artworks.
b. Analyze how a variety of media artworks manages audience experience and create intention through multimodal perception.	b. Analyze how a broad range of media artworks manages audience experience; create intention and persuasion through multimodal perception.	b. Survey an exemplary range of media artworks, analyzing methods for managing audience experience, creating intention and persuasion through multimodal perception, and systemic communications.

**Anchor Standard 8:** Interpret intent and meaning in artistic work.

Enduring Understanding: Interpretation and appreciation require consideration of the intent, form, and context of the media and artwork. Essential Question(s): How do people relate to and interpret media artworks?

<b>Proficient</b>	<b>Accomplished</b>	<b>Advanced</b>
Analyze the intent, meanings, and reception of a variety of media artworks, focusing on personal and cultural contexts.	Analyze the intent, meanings, and influence of a variety of media artworks, based on personal, societal, historical, and cultural contexts.	Analyze the intent, meanings and impacts of diverse media artworks, considering complex factors of context and bias.

**Anchor Standard 9:** Apply criteria to evaluate artistic work.

Enduring Understanding: Skillful evaluation and critique are critical components of experiencing, appreciating, and producing media artworks.

Essential Question(s): How and why do media artists value and judge media artworks? When and how should we evaluate and critique media artworks to improve them?

<b>Proficient</b>	<b>Accomplished</b>	<b>Advanced</b>
Evaluate media art works and production processes at decisive stages, using identified criteria, and considering context and artistic goals.	Form and apply defensible evaluations in the constructive and systematic critique of media artworks and production processes.	Independently develop rigorous evaluations of, and strategically seek feedback for media artworks and production processes, considering complex goals and factors.

BOT Approved 3/27/18  
UC Approved (f) 5/14/18

Documentary Segment		Product Assessment Rubric		NCCAS-Media Arts
Production Components	Below Standard	Approaching Standard	At Standard (may contain limited deficiencies)	Above Standard (Accomplished)
<b>Content/ Message/ Expression</b>	<ul style="list-style-type: none"> <li>• Weak</li> <li>• Unfocused</li> <li>• Uninteresting</li> <li>• Not-defensible</li> <li>• Not creative; rote</li> <li>• Unoriginal</li> <li>• Overly simple</li> </ul>	<ul style="list-style-type: none"> <li>• Inconsistent; Presents Artist</li> <li>• Sometimes unfocused</li> <li>• Sometimes uninteresting</li> <li>• Sometimes lacks evidence</li> <li>• Sometimes uncreative</li> <li>• Sometimes unoriginal</li> <li>• Under-complex</li> </ul>	<ul style="list-style-type: none"> <li>• Solid; Describes Artist</li> <li>• Exhibits focus</li> <li>• Interesting</li> <li>• Sufficient evidence</li> <li>• Basically creative</li> <li>• Original</li> <li>• Basic complexity</li> </ul>	<ul style="list-style-type: none"> <li>• Strong; Expresses Artist</li> <li>• Focused</li> <li>• Intriguing</li> <li>• Ample evidence</li> <li>• Innovative</li> <li>• Unique</li> <li>• Complex</li> </ul>
<b>Structure/ Story/ Script</b>	<ul style="list-style-type: none"> <li>• Poorly structured</li> <li>• Disorganized</li> <li>• Incoherent</li> <li>• Thematically conflicting</li> </ul>	<ul style="list-style-type: none"> <li>• Sometimes weakly structured</li> <li>• Sometimes disorganized</li> <li>• Sometimes incoherent</li> <li>• Sometimes thematically conflicting</li> </ul>	<ul style="list-style-type: none"> <li>• Achieves structural integrity</li> <li>• Organized</li> <li>• Basically coherent</li> <li>• Thematically sound</li> </ul>	<ul style="list-style-type: none"> <li>• Strong structure</li> <li>• Organizational continuity</li> <li>• Coherent</li> <li>• Thematically consistent</li> </ul>
<b>Visuals</b>	<ul style="list-style-type: none"> <li>• Composition is often weak, discordant,</li> <li>• Editing is disruptive</li> <li>• Pacing is off</li> <li>• A/B rolls mismatched</li> <li>• Research footage is poorly chosen</li> <li>• Lighting is poor</li> <li>• Effects are distracting, inappropriate</li> </ul>	<ul style="list-style-type: none"> <li>• Composition sometimes weak</li> <li>• Editing sometimes disruptive, loose</li> <li>• Pacing sometimes off</li> <li>• A/B rolls sometimes mismatched</li> <li>• Research footage sometimes doesn't work</li> <li>• Lighting is sometimes poor</li> <li>• Effects sometimes distract</li> </ul>	<ul style="list-style-type: none"> <li>• Composition supports story</li> <li>• Editing supports story</li> <li>• Good pacing</li> <li>• A/B rolls match</li> <li>• Research footage</li> <li>• Adequate</li> <li>• Good lighting</li> <li>• Effects support story</li> </ul>	<ul style="list-style-type: none"> <li>• Composition assists story</li> <li>• Editing is tight and assists story</li> <li>• Pacing assists story</li> <li>• B roll complements story</li> <li>• Research footage assists story</li> <li>• Lighting assists story</li> <li>• Effects assist story</li> </ul>
<b>Sound</b> • Narration • Dialog/interview • Music • Ambient/FX	<ul style="list-style-type: none"> <li>• Distracting technical errors</li> <li>• Imbalanced</li> <li>• Inconsistent</li> <li>• Distracts from story</li> <li>• Unoriginal</li> </ul>	<ul style="list-style-type: none"> <li>• Some technical errors</li> <li>• Some imbalance</li> <li>• Some inconsistencies</li> <li>• Sometimes detracts from story</li> <li>• Sometimes unoriginal</li> </ul>	<ul style="list-style-type: none"> <li>• No major technical errors</li> <li>• Balanced</li> <li>• Consistent</li> <li>• Supports story</li> <li>• Original</li> </ul>	<ul style="list-style-type: none"> <li>• Technically sound</li> <li>• Balance assists story</li> <li>• Consistent</li> <li>• Complements story</li> <li>• Original and/or creative</li> </ul>

# RTV Segment Feedback

Feedback and scoring for segments, montages, and announcement pieces.

## Production Team

☐ Main Crew

☐ Sports

☐ Culture

☐ Weather

☐ Other:

## Script Development and Utilization

	1	2	3	4	5	6	7	8	9	10	
Weak, didn't support the segment	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very Strong, was critical to the success of the segment.

## Script Comments

Your answer

## Camerawork (Angles and Composition)

1 2 3 4 5 6 7 8 9 10

Inappropriate  
or disruptive to  
the segment

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

Supports,  
enhances, and  
inspires the  
segment

## Camerawork (Angles and Composition) Comments

Your answer

## Camerawork (Lighting)

1 2 3 4 5 6 7 8 9 10

Too low,  
distracting, or  
disruptive to  
the segment

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

Supports,  
enhances, and  
inspires the  
segment

## Camerawork (Lighting) Comments

Your answer

## Audio Capture

1 2 3 4 5 6 7 8 9 10

Volume and  
quality poor  
and distracting

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

Volume, clarity  
and quality  
excellent

## Audio Capture Comments

Your answer

## Audio Soundtrack, Effects, Soundscape

	1	2	3	4	5	6	7	8	9	10	
Level, quality, or song choice poor or distracting to segment	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Soundtrack integrated, and enhances segment, highlights the subject matter

## Audio Soundtrack, Effects, Soundscape Comments

Your answer

## Editing

	Slow/Plodding/ Stagnant/Disruptive	Moves, but not inspired	Appropriate, serves the purpose	Inspired, enhances, shapes the piece perfectly
Tempo/Pacing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Use of Time for the Segment	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Creative Choices	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Graphics and Text	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

## Editing Comments

Your answer

SUBMIT

Never submit passwords through Google Forms.

## Narrative Short Film

	Poor 10 pts	Fair 15 pts	Good 20 pts
<b>Camera skills</b>	Shots out of focus Poorly framed composition. Shaky camera takes away from project's effectiveness. Scene(s) are not effectively covered.	Uses a variety of shots; Shots in focus most if not all of the time. Most shots framed properly. Scene(s) are only somewhat covered.	Uses a variety of shots that advance the story. All shots in focus and properly(creatively) composed. Scene(s) are covered well.
<b>Audio/Music</b>	Dialogue(if used) is muddy and difficult to understand. Music used is a distraction from the video content Overall Audio Sounds Unmixed.	Dialogue(if used) is mostly clear and clean with some issues present. Music used does not add or take away from video content. Overall Mix is better but still needs tweaked.	Dialogue(if used) is clear and clean throughout. Music used adds to the story being told. All Levels mix well together and help advance the story
<b>Editing Skills</b>	Poor timing and edit points demonstrated throughout. No titles or effects used.	Some trouble with timing and/or edit points. Some titles and effects used but do not effectively add to story.	Strong editing skills demonstrated, including proper timing, edit points, etc. Titles used and appropriate. Effects used and appropriate.
<b>Script/Storyboard</b>	Story is lacking a creative purpose. Story has no opening or conclusion. Dialogue is not written and/or is not effective in advancing story. Script is not submitted. Storyboard is not submitted.	Story has creative moments but lacks definite opening and/or a strong conclusion. Dialogue is written but only somewhat advances story. Script is submitted and somewhat reflects the scenes filmed. Storyboard does not accurately reflect what was filmed.	Story is told creatively and has a definite opening and strong conclusion. Dialogue is written and effective in advancing story. Script is submitted and mirrors what is filmed. Storyboard is submitted and accurately reflects what was shot.
<b>Team Participation</b>	Individual did not work well within the team structure, and/or did not add to the project's outcome.	Individual worked passably in the team structure. They did not add significantly to the project's outcome.	Individual worked well within team structure and added substantially to the project's outcome.