

TRUMBULL PUBLIC SCHOOLS

Trumbull, Connecticut

Digital Media 2 Grades 10-12

2026

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Curriculum Writing Team

Christina Rusate
Joe Amatore
Jeffrey Cochrane
Susan C. Iwanicki, Ed.D

CTE Department Chair
CTE Teacher, Trumbull High School
CTE Teacher, Trumbull High School
Assistant Superintendent

Digital Media 2

Grades 10 -12

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CORE VALUES AND BELIEFS

The Trumbull High School community engages in an environment conducive to learning which believes that all students will **read** and **write effectively**, therefore communicating in an articulate and coherent manner. All students will participate in activities **that present problem-solving through critical thinking**. Students will use technology as a tool applying it to decision making. We believe that by fostering self-confidence, self-directed and student-centered activities, we will promote **independent thinkers and learners**. We believe **ethical conduct** to be paramount in sustaining the welcoming school climate that we presently enjoy.

Approved 8/26/2011

INTRODUCTION & PHILOSOPHY

Digital Media 2 is a half-year elective designed to expand students' skills in media production through the creation of school-based news content, including the launch of a fully functioning student-run TV studio. Building on the foundation of Digital Media 1, this course immerses students in the full production cycle—from identifying and developing relevant news stories to filming, editing, and broadcasting finished segments. The central goal is to empower students to take ownership of daily morning announcements and school-wide reporting, while also fostering a sense of responsibility, collaboration, and leadership.

Rooted in a philosophy of hands-on learning and project-based assignments, Digital Media 2 provides students with authentic, real-world experiences that mirror the demands of professional media environments. Students will work in production teams to take on roles such as producer, director, anchor, camera operator, audio technician, editor, and more—rotating through responsibilities to develop a well-rounded understanding of studio operations. They will use industry-standard equipment including DSLR cameras, switchboards, microphones, studio lighting, and green screens, while also advancing their skills in Adobe Premiere Pro and other tools in the Adobe Creative Suite.

Collaboration is central to the course. Students will be expected to communicate, problem-solve, and manage time effectively as they produce content on tight deadlines. Whether scripting a feature, conducting interviews, or running a live broadcast, every project emphasizes teamwork and shared ownership. This structure not only prepares students for potential careers in journalism, broadcasting, or digital media—it also builds confidence, creativity, and a strong sense of community.

Digital Media 2 marks an exciting evolution in Trumbull High School's media program. It addresses a long-standing gap in in-school opportunities for students interested in communications and media careers, while leveraging the school's professional-grade equipment and studio facilities. Students will leave the course with a polished media portfolio and the experience of helping build a student-led broadcast program from the ground up.

COURSE GOALS

The following course goals derive from the 2010 Connecticut Career and Technical Education (CTE) Digital Video Production Standards, and the 2010 Connecticut Core Standards for English Language Arts (ELA). These goals reflect the integrated, interdisciplinary nature of Digital Media 2, which blends hands-on learning in video production with critical thinking, communication, and problem-solving skills.

CTE: Digital Video Production Standards

- **DVP.01.01** – Understand and demonstrate the phases of production (pre-production, production, and post-production).
- **DVP.01.03** – Explore various career paths and roles within video production.
- **DVP.02.01** – Demonstrate awareness of fire and trip hazards specific to production environments.
- **DVP.02.02** – Safely use ladders and elevated equipment within the studio.
- **DVP.02.03** – Correctly transport and store production equipment.
- **DVP.02.04** – Properly tape and secure studio cables to prevent hazards.
- **DVP.03.01** – Identify the message, purpose, and audience of a production.
- **DVP.03.02** – Generate, develop, and refine creative concepts and production ideas.
- **DVP.03.03** – Write scripts and create storyboards using professional formats.
- **DVP.03.04** – Understand and apply legal and ethical issues, including copyright and permissions.
- **DVP.03.05** – Manage project deadlines and organize production timelines.
- **DVP.03.06** – Evaluate production locations for quality and logistics.
- **DVP.04.01** – Demonstrate the ability to plan and execute lighting setups.
- **DVP.04.02** – Use various types of microphones and apply correct audio techniques.
- **DVP.04.03** – Identify key studio personnel and describe their roles and responsibilities.
- **DVP.04.04** – Operate portable field production equipment and follow best practices.
- **DVP.05.01** – Select appropriate camera formats and settings for different scenarios.
- **DVP.05.02** – Demonstrate proper camera movements and angles for storytelling.
- **DVP.05.03** – Apply composition techniques including rule of thirds and framing.
- **DVP.05.04** – Set up and adjust tripod or stabilizing gear as required.
- **DVP.06.01** – Create and use titles, transitions, and graphics in video editing.
- **DVP.06.03** – Manage and archive media assets properly.
- **DVP.06.04** – Edit video using appropriate software and tools.
- **DVP.06.05** – Record, mix, and master voiceovers, music, and other audio elements.
- **DVP.07.01** – Understand digital media concepts such as frame rate, resolution, file types, and codecs.

ELA Standards: 2010 Connecticut Core Standards for Literacy

- **CCSS.ELA-LITERACY.W.11-12.4** – Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- **CCSS.ELA-LITERACY.RI.11-12.7** – Integrate and evaluate multiple sources of information presented in different media or formats.

COURSE ENDURING UNDERSTANDINGS

Students will understand that:

- Professional video production is a multi-phase process that requires careful planning, technical execution, and thoughtful refinement.
- Safe handling and operation of production equipment is essential to protect both people and gear.
- Effective collaboration and clear communication are critical to producing professional-quality content.
- Scripting, storyboarding, and planning must align with both audience needs and the intended message.
- Ethical and legal considerations, including copyright, fair use, and truthful reporting, are fundamental to responsible media creation.
- Strong visual storytelling relies on mastering camera work, composition, lighting, and editing techniques.
- Technical accuracy in timing, file organization, and export formats is essential for broadcast-ready work.

COURSE ESSENTIAL QUESTIONS

- How do media producers balance creativity, technical skill, and ethical responsibility in their work?
- What makes visual storytelling effective, and how can production teams use visual language to influence or inform?
- How does audience awareness shape decisions made in planning, scripting, filming, and editing?
- In what ways does collaboration in a media production setting mirror real-world professional environments?
- How do copyright law and ethical media practices impact what and how we create in a digital world?
- What technical decisions must be made to ensure a high-quality, professional production from concept to final edit?

COURSE KNOWLEDGE & SKILLS

Students will know:

- The phases of video production and the connections between pre-production, production, and post-production.
- Roles, responsibilities, and workflows within both studio and field environments.
- Scriptwriting, storyboarding, and rundown formats.
- Camera settings, composition techniques, and shot types.
- Audio recording tools, microphone types, and sound design principles.
- Video editing terminology, tools, and workflows in Adobe Premiere Pro or equivalent software.
- Legal and ethical standards including copyright, fair use, and journalistic integrity.
- Studio safety protocols and best practices for handling equipment.

Students will be able to:

- Operate cameras, lighting systems, and audio equipment effectively and safely.
- Write scripts, create storyboards, and develop rundowns for broadcast.
- Capture high-quality video and audio in both studio and field settings.
- Edit video and audio to produce polished, professional content.
- Apply titles, graphics, and transitions to support storytelling.
- Export videos in correct formats for broadcast, online, and mobile platforms.
- Collaborate within production teams, rotating through various roles.
- Manage production schedules, meet deadlines, and maintain organized project files.

VISION OF THE GRADUATE

Digital Media 2 purposefully integrates the eight core competencies outlined in Trumbull Public Schools' Vision of the Graduate. These competencies are not treated as abstract ideals, but as real, observable behaviors and mindsets that students develop through hands-on media production, collaborative storytelling, technical problem-solving, and self-reflection.

Vision of the Graduate Competency	How It Is Embedded Throughout the Course
Communication	Students communicate in writing (scripts, rundowns), verbally (on-air, in pitches), and visually (storyboards, graphics). They practice audience-focused messaging and respond to peer/instructor feedback.
Self-Efficacy	Students gain confidence by rotating through challenging production roles, managing deadlines, and delivering complete segments. They reflect on personal growth through role journals and project reviews.
Critical Thinking & Problem Solving	Students troubleshoot technical issues (audio hiss, lighting problems), adapt scripts for time constraints, and make editing choices that clarify storytelling.
Collaboration	All productions are team-based, requiring role coordination, shared decision-making, and accountability logs. Peer evaluations reinforce mutual respect and group productivity.
Growth Mindset	Students iterate on projects after feedback, seeing early drafts as steps toward quality. They learn to adapt when shoots or edits don't go as planned.
Integrity	Accuracy in reporting, honest editing, and crediting sources are enforced. Students follow copyright law, truth-in-storytelling ethics, and safety protocols even without supervision.
Innovation	Students experiment with new camera techniques, mobile-first formats, and unconventional segment structures to engage audiences.
Emotional Intelligence	Peer-to-peer feedback, team debriefs, and role rotations help students read group dynamics, respond to stress, and maintain professionalism under deadlines.

COURSE SYLLABUS

Course Name

Digital Media 2

Level

Grades 10 - 12

Prerequisites

Successful completion of Digital Media 1, or Theatre Tech course.

Course Length:

Semester

Targeted Grades:

10–12

Standards Alignment

2020 Connecticut CTE Digital Video Production Standards + CCSS Literacy & Math Standards

General Description of the Course

Digital Media 2 builds upon foundational media production skills to engage students in the full process of professional video and broadcast creation. Emphasizing collaboration, leadership, and real-world applications, this course guides students through safety training, role-based studio operations, pre-production planning, field reporting, post-production editing, and ethical journalism. Students will rotate through roles on a production team, create weekly show content, develop original media pieces, and reflect on their growth in a culminating portfolio.

The course integrates career readiness, media literacy, and hands-on technical skill building aligned with the 2020 Connecticut CTE Digital Video Production standards and CCSS literacy standards. Whether filming a hard news segment, directing a broadcast, or producing a mobile-first story, students will learn to tell impactful stories for diverse audiences across platforms.

Curriculum Flow Overview

- Weeks 1–3: Technical foundations and production team skills
- Weeks 4–8: Launch of live production and segment prep
- Weeks 9–16: Ongoing original work + deepening technical and storytelling skills
- Weeks 13–14: Media ethics and copyright concepts integrated
- Weeks 17–18: Capstone production and presentation

Scope, Timing, Standards, and Assessments Overview

Unit	Title	Duration	Key Focus Areas	Anchor Standards	Culminating Assessments
Unit 1	Safety and Operations	Week 1	Studio safety, cable management, equipment handling	DVP.02.01–02.04	Safety Quiz, Certification Checklist, Safety Poster
Unit 2	Studio Roles, Teams & Production	Week 2	Production phases, crew roles, lighting basics	DVP.01.01, .01.03, .04.01, .04.03	Role Shadowing, Team Simulation, Career Presentation
Unit 3	Scriptwriting & Show Planning	Week 3	Script development, storyboarding, scheduling	DVP.03.01–03.03, .03.05, CCSS.W.11–12.4	Script Packet, Rundown Sheet, Rewrite Challenge
Unit 4	Broadcast Launch & Feature Pre-Production	Weeks 4–5	Location scouting, segment pitching, audio gear	DVP.03.06, .04.02, .04.04	Pitch Deck, Scouting Log, Audio Setup Challenge
Unit 5	Post-Production & Editing	Weeks 6–8	Video editing, titles, transitions, audio mixing	DVP.06.01, .06.04, .06.05, CCSS.Math.HSN.Q.A.3	Rough Cut, Lower Thirds, Audio Balancing Lab
Unit 6	Original Stories / Full Production Cycle	Weeks 9–16	Camera operation, segment production, visual storytelling	DVP.04.01–04.04, .05.01–05.04, .03.01, .07.01	Bi-weekly Segments, Mobile Project, Framing Essay
Unit 7	Copyright, Ethics, and Media Law	Weeks 13–14 (integrated)	Copyright, fair use, bias, ethical storytelling	DVP.03.04, .07.01, CCSS.RI.11–12.7	Case Study, Ethics Roleplay, Bias Breakdown
Unit 8	Studio Takeover & Capstone	Weeks 17–18	Branding, peer feedback, final broadcast	DVP.01.01, .03.05, .06.03	Capstone Show, Branding Package, Final Portfolio

UNIT 1

Safety and Procedures

Unit Description

This introductory unit welcomes students into the Digital Media 2 course and establishes a strong foundation in professional behavior, studio operations, and safety procedures. Students engage in icebreakers, set class norms, explore the layout of studio equipment, and complete hands-on activities focused on physical safety and technical awareness. The emphasis is on fostering a safety-first culture that enables efficient and secure media production throughout the semester.

Standards

DVP.02.01	Demonstrate awareness of fire and trip hazards specific to production environments.
DVP.02.02	Safely use ladders and elevated equipment within the studio.
DVP.02.03	Correctly transport and store production equipment.
DVP.02.04	Properly tape and secure studio cables to prevent hazards.

Essential Questions

- What makes a production environment unsafe?
- How can each crew member contribute to a safer workspace?
- What are the responsibilities of media producers when it comes to physical and technical safety?

Key Vocabulary

- Trip Hazard
- Fire Hazard
- Cable Management
- Gaffer Tape
- Sandbag (for lighting stability)
- Studio Zones
- Equipment Checkout
- Ladder Safety
- Wrap Procedures
- Strike (tear-down process)
- “Hot Set”
- Load In / Load Out
- Personal Protective Equipment (PPE)

Unit Goals

At the completion of this unit, students will be able to:

- Identify fire, trip, and electrical hazards in a studio environment
- Demonstrate safe movement and storage of production gear
- Use ladders and elevation equipment correctly
- Properly tape down and manage cables to reduce risk
- Exhibit basic crew professionalism and situational awareness

Unit Scope and Sequence

- Course Introduction + Icebreaker ActivityTeam Icebreaker: Get-to-know-you games; introduce course themes & classroom culture
- Expectations & Studio Tour: Walkthrough of studio zones, “Hot Set” etiquette, fire exits, storage rules
- Hazard Identification + Safety Scenarios: Interactive group activity: “Find the Hazard” photo slides & situational roleplay
- Tech Challenge: Studio Setup & Breakdown: Team challenge: assemble and strike mock set safely under timed conditions
- Equipment Handling + Cable Taping Lab: Students move tripods, lights, and wrap cables properly; hands-on skills check

Unit Assured Assessments:

Formative Assessments

- Studio Equipment and Hazard Hunt: Students complete a checklist based on a safety walkthrough and label unsafe practices. Locating and identifying key studio components (cables, adapters, light controls, fire exits, hazards etc.)
- Setup & Breakdown Tech Challenge: In teams, students demonstrate safe gear setup, takedown, and cable taping under supervision

Summative Assessments

- Studio Safety Certification Quiz: May be taken visually (with images of scenarios) or in oral format for accommodations
- Studio Equipment Certification: Students must demonstrate correct handling of studio gear and pass instructor sign-off to earn “certified” status for equipment use

Vision of the Graduate Integration

This unit develops key competencies from the Vision of the Graduate, including:

- Integrity

- Collaboration
- Communication
- Self-Efficacy

How it is developed in the course:

- Students consistently follow safety protocols and studio rules, even when not observed.
- Team setup and teardown require shared accountability.
- Students clearly explain hazards and demonstrate safe practices during certification.
- Earning “certified” status builds confidence in handling professional-grade gear.

Resources

Core:

- Classroom Safety Presentation (slides or PDF)
- Instructor-led Studio Safety Demo
- Studio Zone Map & Diagram
- Equipment Checkout Log Template

Supplemental:

- [OSHA Studio Safety Guidelines](#) (adapted for education)
- [AVIXA Cable Management Basics](#)
- Sample “Hot Set” photos or diagrams
- Student “Tech Safety Log” for reflections
- QuickStart YouTube videos on tripod and light safety

Time Allotment

4 Lessons

UNIT 2

Studio Roles, Teams & Production

Unit Description

This unit introduces students to the collaborative nature of media production. Students explore the structure of production teams, the purpose and flow of each production phase, and the variety of career paths within the industry. Through interactive activities, students practice assuming different roles and using basic studio lighting.

Standards

DVP.01.01	Understand the phases of video production (pre-production, production, post-production).
DVP.01.03	Identify and explore career paths in video production.
DVP.04.01	Set up and use basic lighting.
DVP.04.03	Identify studio roles and necessary equipment.

Unit Essential Questions

- What are the phases of media production, and how are they connected?
- What are the responsibilities of different roles on a production team?
- How does collaboration influence the quality and efficiency of a production?

Key Vocabulary

- Pre-Production
- Production
- Post-Production
- Director
- Producer
- Floor Manager
- Technical Director
- Lighting Designer
- Three-Point Lighting
- Fill Light / Key Light / Back Light
- Grip / Gaffer

Unit Goals

Students will be able to:

- Identify and explain the phases of video production

- Describe key studio roles and their responsibilities
- Use basic three-point lighting setup
- Collaborate with peers in a mock production environment

Unit Scope and Sequence

- Team Icebreaker: Collaboration Challenge
- Lecture + Visual: Phases of Production
- Studio Tour: Meet the Gear (Lighting & Role Boards)
- Lighting Demo: Hands-on Three-Point Setup
- Team Simulation: Mock Studio Roles & Equipment Practice

Unit Assured Assessments

Formative Assessments

- Production Roles Sorting Game
- Lighting Identification & Setup Practice
- Teamwork Reflection Log

Summative Assessments

- Production Team Simulation Project
- Lighting Setup Challenge (Individual or Pair)

Vision of the Graduate Integration

This unit develops key competencies from the Vision of the Graduate, including:

- Collaboration
- Communication
- Self-Efficacy
- Critical Thinking & Problem Solving

How it is developed in the course:

- Students practice teamwork by rotating through studio roles.
- Crew members learn to give and receive clear instructions under time pressure.
- Mastery of multiple roles increases confidence in complex team settings.
- Students analyze production flow to anticipate and solve on-set problems.

Resources

Core:

- Role Cards Handout
- Production Phase Graphic Organizer

- Studio Role Boards
- Lighting Gear & Setup Diagrams

Supplemental:

- Career One Stop Media Job Cards
- PBS Behind-the-Scenes Videos
- YouTube: Studio Lighting Basics (Film Riot / Indy Mogul)

Time Allotment:

6 Lessons

UNIT 3

Scriptwriting & Show Planning

Unit Description

Students explore the planning stage of media production with a focus on scriptwriting and show planning. They learn to write purposeful scripts, plan segments using rundowns, and schedule productions. Emphasis is placed on structure, audience, and production flow.

Standards

DVP.03.01	Determine the message, purpose, and audience.
DVP.03.02	Develop and refine ideas and concepts for production.
DVP.03.03	Create scripts and storyboards.
DVP.03.05	Set deadlines and manage production schedules.
CCSS.ELA-LITE RACY.W.11-12.4	Produce clear and coherent writing appropriate to task, purpose, and audience.

Essential Questions

- How does the structure of a script affect its clarity and engagement?
- What factors must be considered when writing for an audience?
- How do scripts, rundowns, and schedules work together in show planning?

Key Vocabulary

- Rundown Sheet
- Storyboard
- Segment
- Script Format
- Voice Over (VO)
- Sound on Tape (SOT)
- Anchor / Host
- B-Roll
- Lead-in / Tease
- Cold Open

Unit Goals

Students will be able to:

- Write basic scripts tailored to audience and platform

- Create a visual storyboard with scene structure
- Organize a simple rundown sheet
- Manage a mock production schedule

Unit Scope and Sequence

- Warm-Up: Favorite Shows and Script Structure
- Scriptwriting Mini-Lesson & Writing Practice
- Storyboarding Workshop
- Rundown Sheet Walkthrough + Build-A-Segment
- Schedule Simulation: Planning a Show Week

Unit Assured Assessments:

Formative Assessments

- Script Draft Peer Reviews
- Storyboard Draft Feedback
- Teleprompter Timing Drill – Practice reading different scripts on camera for pacing and timing

Summative Assessments

- News Script Assignment - Take a real or fictional poorly written script and revise it for clarity and tone.
- Segment Rundown Sheet – Create a professional rundown document outlining segment timing, order, and production needs

Vision of the Graduate Integration

This unit develops key competencies from the Vision of the Graduate, including:

- Communication
- Critical Thinking & Problem Solving
- Growth Mindset
- Innovation

How it is developed in the course:

- Students write scripts and rundowns that clearly target an intended audience.
- Storyboarding and timing exercises refine logical story flow.
- Multiple script drafts encourage students to embrace revision as part of the creative process.
- Students develop unique story approaches within standard broadcast formats.

Resources

Core:

- Script Templates
- Sample Storyboards
- Google Sheets: Rundown Template
- Anchor + Segment Sample Videos

Supplemental:

- NYT Learning Network: How to Write for News
- YouTube: Show Rundown Breakdown (CNN, ESPN examples)

Time Allotment:

8 Lessons

UNIT 4

Broadcast Launch & Feature Pre-Production

Unit Description

Students shift from planning/pre-production for live broadcast and field feature segments. This unit emphasizes real-world planning and logistics, including location scouting, story pitching, and audio testing. Students prepare for full-scale field production.

Standards

DVP.03.06	Evaluate shooting locations for lighting, noise, and logistics.
DVP.04.02	Use professional microphones and audio equipment.
DVP.04.04	Identify roles in field production and demonstrate use of portable gear.

Essential Questions

- What makes a location suitable for filming?
- How does sound design influence field production quality?
- What are the core components of a successful segment pitch?

Key Vocabulary

- Scouting
- Ambient Noise
- Field Production
- Boom Mic / Lavalier
- Pre-Interview
- Shot List
- Feature Package
- Natural Sound (NAT)
- Gear Prep
- Location Release

Unit Goals

Students will be able to:

- Evaluate the viability of real-world locations
- Pitch and develop a compelling feature story
- Demonstrate readiness with gear setup and planning

Unit Scope and Sequence

- Location Scouting Field Walk
- Feature Brainstorming + Pitch Deck Workshop
- Microphone Lab: Lavalier & Boom Setup
- Field Equipment Lab + Packing Checklist
- Peer Review: Pitch Presentations + Shot List Planning

Unit Assured Assessments:

Formative Assessments

- Location Scouting Journal
- Audio Setup Challenge
- Pitch Deck Feedback & Peer Notes
- Gear Prep & Field Production Checklist

Summative Assessments

- Feature Pitch Presentation and Planning
- B-Roll Hunt Challenge – Go out and capture 10–15 B-roll clips for use in future stories

Vision of the Graduate Integration

This unit develops key competencies from the Vision of the Graduate, including:

- Innovation
- Collaboration
- Communication
- Critical Thinking & Problem Solving

How it is developed in the course:

- Students pitch fresh, original segment ideas that fit audience interests.
- Location scouting and field prep require teamwork and shared planning tools.
- Students deliver concise, persuasive pitches to peers and instructor.
- Site evaluation and audio testing require on-the-spot problem-solving.

Resources

Core:

- Feature Pitch Slide Template
- Location Scouting Checklist
- Audio Gear Demonstration Kit
- Field Gear Packing Checklist

Supplemental:

- YouTube: Documentary Feature Pitch Examples
- NPR Training: Field Sound Recording Tips
- Interview Clip Library for NAT Sound Practice

Time Allotment

8 Lessons

UNIT 5

Post-Production & Editing

Unit Description

Students gain hands-on experience with editing software and workflows. They learn how to build a narrative from footage, apply design elements, and refine audio. Emphasis is placed on pacing, storytelling, and attention to detail.

Standards

DVP.06.01	Create titles, transitions, and motion graphics.
DVP.06.04	Use software to edit video and apply effects.
DVP.06.05	Mix and edit audio, music, and dialogue.

Essential Questions

- What editing decisions shape audience understanding?
- How do timing and rhythm affect viewer engagement?
- What makes an edit feel polished and professional?

Key Vocabulary

- Timeline
- Nonlinear Editing (NLE)
- Lower Thirds
- J-Cut / L-Cut
- Render
- B-Roll Overlay
- Audio Leveling
- Crossfade
- Export Settings
- Rough Cut / Fine Cut

Unit Goals

Students will be able to:

- Assemble and trim footage using editing software
- Add visual and text-based elements for clarity
- Balance and mix voice, music, and effects

Unit Scope and Sequence

- Editing Platform Intro & Tour
- Timeline Tools + Rough Cut Workshop
- Audio Mixing Lab (Dialogue, Music, SFX)
- Motion Graphics Demo: Lower Thirds
- Feedback & Revisions: Fine Cut Review

Unit Assured Assessments:

Formative Assessments

- Timeline Practice Clips
- Audio Leveling Challenge
- Lower Thirds Draft Exercise

Summative Assessments

- Sound Fix Challenge – Edit distorted or poorly recorded audio to improve quality.
- Rough Cut Submission (with Peer Feedback) - Rough cut your first feature.

Vision of the Graduate Integration

This unit develops key competencies from the Vision of the Graduate, including:

- Critical Thinking & Problem Solving
- Innovation
- Self-Efficacy
- Growth Mindset

How it is developed in the course:

- Editing choices are made to strengthen clarity and pacing.
- Students explore motion graphics and creative transitions to enhance storytelling.
- Successfully completing a polished edit builds pride in technical skills.
- Students learn to accept critiques and use them to improve cuts.

Resources

Core:

- Adobe Premiere (or equivalent NLE software)
- Audio Clip Library
- Lower Thirds Template Files
- Instructor Video Tutorials

Supplemental:

- YouTube: Video Editing Basics (Justin Odisho, Premiere Basics)
- Lynda/LinkedIn Learning Editing Lessons

Time Allotment

8 Lessons

UNIT 6

Creating Original Stories / Full Production Cycle

Unit Description

Students independently produce original content from idea to final edit. With prior skills now in practice, students deepen their understanding of audience, style, and technical quality. They experiment with storytelling, genre, and advanced techniques in camera movement and editing. During this extended unit, students take on rotating production roles—such as anchor, director, camera operator, editor, and producer—within multiple production teams. These student-led teams are responsible for planning, producing, and delivering regular show content. Teams rotate roles every two weeks to ensure all students experience different aspects of production leadership and support. Collaboration and communication are essential as students may work across multiple teams, manage overlapping deadlines, and contribute to both in-studio and field productions.

Standards

DVP.04.01–04.04	Operate production gear in studio and field.
DVP.05.01–05.04	Use correct settings and composition for camera work.
DVP.03.01	Create productions targeted to specific audiences.
DVP.07.01	Understand frame rates, file formats, and export settings.

Essential Questions

- What makes a story worth telling on screen?
- How can creators visually engage a specific audience?
- What technical skills distinguish amateur from professional work?
- How does rotating through multiple roles deepen understanding of the production process?

Key Vocabulary

- Composition
- Framing
- Rule of Thirds
- Shot Variation
- Motivated Movement
- Export Codec
- Bitrate
- Genre Conventions
- Hook / Tag
- Original Content

- Anchor
- Director
- Producer
- Switcher
- Team Rotation
- Segment Lead
- Show Rundown

Unit Goals

Students will be able to:

- Plan and execute a full field or studio segment
- Apply camera composition and movement techniques
- Refine editing choices to suit story goals
- Collaborate within rotating team roles to produce professional content
- Reflect on different responsibilities within the production process

Unit Scope and Sequence

- Visual Storytelling Brainstorm
- Storyboard & Production Plan Development
- Camera Movement Techniques Lab
- In-Studio or Field Recording Days
- Editing & Peer Review Cycles
- Team Role Assignment & Expectations
- Two-Week Team Production Cycle #1 (Anchor/Director Focus)
- Production Debrief + Team Rotation #1
- Two-Week Team Production Cycle #2 (Editor/Field Crew Focus)
- Production Debrief + Team Rotation #2
- Flexible Time for Overflow Production, Peer Collaboration, or Special Segments

Unit Assured Assessments

Formative Assessments

- Storyboard & Shot Plan
- Segment Pitch Sheet
- Scene Draft + Peer Edits
- Role Reflection Journal Entries
- Peer-to-Peer Feedback Forms
- Segment Dry Run + Feedback
- Team Meeting Logs

Summative Assessments

- Feature Segment Submission

- News Segment Submission
- Mobile Media Challenge Project
- Team Rotation Log + Role Feedback

Assessment Expectations

Each 2-week cycle, students submit:

- **1 Feature Assignment** (2–3 minutes)
- **1 News Assignment** (60–90 seconds)
- **1 Mobile Device Assignment** (creative or journalistic piece)
 - Edit footage entirely on a mobile device using apps like Adobe Rush
 - Example Mobile Assignments:
 - Interview a teacher or student about a school issue
 - Shoot a creative B-roll montage (5-shot sequence)
 - Produce a 30-second promo using only a phone
 - Cover a club or sport using mobile footage + phone mic

Minimum Requirement by Week 16:

- 1 Individual Feature Segment
- 4 Team-Based News Segments
- 2 Individual Mobile Media Projects

Vision of the Graduate Integration

This unit develops key competencies from the Vision of the Graduate, including:

- Collaboration
- Innovation
- Self-Efficacy
- Integrity
- Emotional Intelligence

How it is developed in the course:

- Students manage multi-role teams with rotating leadership.
- Original content development allows for experimentation with format and style.
- Completing independent and team segments reinforces ownership of work.
- All work follows ethical reporting guidelines and crediting standards.
- Role changes require adaptability and respect for team members' strengths.

Resources

Core:

- Production Planning Packet
- Studio Role Cards & Team Rotation Tracker
- Genre Video Examples
- Camera Movement Demo Videos
- Peer Review Forms
- Shot Logs & Script Templates

Supplemental:

- YouTube Creators Studio
- Adobe Premiere & After Effects Tutorials
- Student Film Festival Clips
- PBS Student Reporting Labs
- Broadcast Role Interview Clips
- Leadership in Studio Production Mini-Lessons
- Mobile Editing Apps & Tutorials

Time Allotment

Time Allotment: 6–7 Weeks

UNIT 7

Copyright, Ethics, and Media Law

Unit Description

This unit weaves critical thinking and responsible practice into media production. Students explore copyright law, the concept of fair use, the role of ethics in journalism, and the impact of misinformation. Instruction supports professional conduct and legal awareness.

Standards

DVP.03.04	Understand copyright, fair use, releases, and ethics in media.
DVP.07.01	Define digital terms (e.g., frame rate, codec).
CCSS.ELA-LITER ACY.RI.11-12.7	Integrate and evaluate multiple sources of information in different media.

Essential Questions

- What ethical obligations do media producers have?
- How can producers ensure they're using materials legally and responsibly?
- What defines trustworthy media?

Key Vocabulary

- Copyright
- Fair Use
- Creative Commons
- Public Domain
- Release Form
- Misinformation / Disinformation
- Bias
- Objectivity
- Credibility
- Attribution

Unit Goals

Students will be able to:

- Determine when and how to use copyrighted material legally
- Apply principles of media ethics to real-world scenarios
- Evaluate credibility and bias in media

Unit Scope and Sequence

- Intro to Copyright Law
- Fair Use Case Studies + Group Debate
- SPJ Code of Ethics Overview
- Evaluating News Sources with RAVEN
- Copyright-Free Asset Curation Workshop

Unit Assured Assessments:

Formative Assessments

- Ethics Scenario Discussions
- Source Bias ID Practice
- Fair Use Quiz

Summative Assessments

- Copyright Case Study Presentation OR News Bias Breakdown Reflection
- Asset Curation Folder Submission – Find and catalog 10 useful media assets (music/images/video) in the public domain

Vision of the Graduate Integration

This unit develops key competencies from the Vision of the Graduate, including:

- Integrity
- Critical Thinking & Problem Solving
- Communication
- Growth Mindset

How it is developed in this unit:

- Students apply copyright law and avoid misrepresentation in storytelling.
- Students evaluate real-world case studies of ethical dilemmas in the media.
- Students present legal/ethical findings clearly and persuasively.
- Students adjust production plans to stay compliant without sacrificing creativity.

Resources

Core:

- SPJ Code of Ethics
- Creative Commons & Public Domain Directories
- RAVEN Framework Handout

Supplemental:

- Ad Fontes Media Bias Chart
- AllSides Media Bias Tool
- Stanford News Literacy Lessons

Time Allotment:

Time Allotment: 6 Lessons

UNIT 8

Studio Takeover & Capstone

Unit Description

In the culminating unit, students apply all prior learning in a final, student-led production. They take on leadership roles, develop segment branding, and publish content to a professional standard. Focus is placed on project management, asset organization, and personal branding.

Standards

DVP.01.01	Manage the full production cycle.
DVP.06.03	Organize and archive digital assets.
DVP.03.05	Meet deadlines and production goals.

Essential Questions

- What does professional-level production require?
- How do media producers leave a lasting impression through branding?
- What habits support sustainable, creative production?

Key Vocabulary

- Branding
- Logo
- Intro Sequence
- Lower Thirds Package
- Style Guide
- Archive / File Naming Convention
- Final Cut
- Production Debrief
- Peer Review

Unit Goals

Students will be able to:

- Lead a full production process collaboratively
- Deliver a professional, branded segment or show
- Organize digital files and submit a polished portfolio

Unit Scope and Sequence

- Capstone Project Proposal + Timeline
- Branding & Visual Identity Design Workshop
- In-Studio Production Days
- Post-Production, Polishing, & Portfolio Curation
- Peer Review Panel + Final Showcase

Unit Assured Assessments:

Formative Assessments

- Branding Asset Drafts
- Timeline Check-ins
- Peer Feedback Notes

Summative Assessments

- Capstone Segment or Show Broadcast
- Branding Package Submission
- Final Portfolio & Production Log

Vision of the Graduate Integration

This unit develops key competencies from the Vision of the Graduate, including:

- Communication
- Collaboration
- Self-Efficacy
- Innovation

How it is developed in this unit:

- Students lead a final broadcast, presenting confidently to a live audience.
- The entire class coordinates branding, graphics, and content for a unified show.
- Students leave with a portfolio of high-quality work they can showcase publicly.
- Capstone projects demonstrate creative mastery of technical and narrative skills.

Resources

Core:

- Capstone Planning Template
- Branding & Style Guide Templates
- Portfolio Checklist
- Peer Review Rubric

Supplemental:

- YouTube Channel Branding Guides
- Canva & Adobe Express for Media Branding
- Past Student Capstone Examples

Assessments:

Time Allotment:

8 Lessons

CREDIT

One-half credit in STEM

One class period daily for a half year

PREREQUISITES

Successful completion of Digital Media 1, Theatre Tech 1 or approval from AV Club Advisor.

CURRENT REFERENCES

- Long, Ben, and Sonja Schenk. The Digital Filmmaking Handbook. 5th ed., Pearson, 2020. Print.
- Jago, Maxim. Adobe Premiere Pro Classroom in a Book. 2021 release, Adobe Press, 2021. Print.
- Block, Bruce. The Visual Story: Creating the Visual Structure of Film, TV, and Digital Media. 3rd ed., Focal Press, 2020. Print.
- Sonnenschein, David. Sound Design: The Expressive Power of Music, Voice, and Sound Effects in Cinema. Michael Wiese Productions, 2010. Print.
- Smith, Jennifer, and AGI Creative Team. InDesign CC Digital Classroom. 2020 release, Adobe Press, 2020. Print.
- "The Importance of B-Roll in Storytelling." PremiumBeat Blog, 2023. Web. <https://www.premiumbeat.com/blog/b-roll-tips/>.
- "Best Practices for Sound Editing in Video Production." SoundGuys, 2022. Web. <https://www.soundguys.com>.
- "Storytelling in Digital Media: Principles and Case Studies." Journal of Media Studies, 2021. Web. <https://www.journalofmediastudies.com>.

ASSURED STUDENT PERFORMANCE RUBRICS

- Lighting Setup Challenge Rubric
- News Script Assignment Rubric
- Segment Rundown Sheet Rubric
- Feature Pitch Presentation & Planning Rubric
- B-Roll Hunt Challenge Rubric
- Sound Fix Challenge Rubric
- Rough Cut Submission Rubric
- News Feature Rubric
- News Article Rubric
- Mobile Media Rubric

OTHER RESOURCES

Film & Scriptwriting Tools

- WriterDuet. WriterDuet, n.d. Web. <https://www.writerduet.com/>.
- Final Draft. Final Draft, n.d. Web. <https://www.finaldraft.com/>.

- StudioBinder. StudioBinder, n.d. Web. <https://www.studiobinder.com/>.
- Celtx. Celtx, n.d. Web. <https://www.celtx.com/>.

Websites & Tutorials

- Adobe Creative Cloud Tutorials. Adobe, n.d. Web. <https://helpx.adobe.com/creative-cloud/tutorials.html>.
- Envato Tuts+. Envato, n.d. Web. <https://tutsplus.com/>.
- Vimeo Video School. Vimeo, n.d. Web. <https://vimeo.com/videoschool>.
- Film Riot. YouTube, n.d. Web. <https://www.youtube.com/user/filmriot>.
- No Film School. “Pre-Production Planning and Shot Listing.” No Film School, 2021. Web. <https://nofilmschool.com>.
- Script Magazine. “Tips for Collaborative Screenwriting in the Digital Age.” Script Magazine, 2022. Web. <https://www.scriptmag.com>.

Academic & Industry References

- Society of Motion Picture and Television Engineers (SMPTE). SMPTE, n.d. Web. <https://www.smpte.org/>.
- Association of Independent Video and Filmmakers (AIVF). AIVF, n.d. Web. <https://aivf.org/>.
- American Society of Cinematographers (ASC). ASC, n.d. Web. <https://theasc.com/>.

Software & Tools

- Adobe Premiere Pro. Adobe Inc., 2025. Software.
- Adobe After Effects. Adobe Inc., 2025. Software.
- Adobe Audition. Adobe Inc., 2025. Software.
- DaVinci Resolve. Blackmagic Design, 2025. Software.
- OBS Studio. OBS Project, 2025. Software. <https://obsproject.com/>.
- Canva / Adobe Express. Canva, 2025. Software. <https://www.canva.com/>.
- HandBrake. HandBrake, 2025. Software. <https://handbrake.fr/>.

Rubrics

Lighting Setup Challenge Rubric

Criteria	Excellent (4)	Good (3)	Satisfactory (2)	Needs Improvement (1)
Creativity of Setup (4 pts)	Unique, innovative lighting concept that enhances the scene.	Thoughtful lighting choices that add interest.	Basic choices, some creativity but limited impact.	Minimal creativity; setup is generic or uninspired.
Technical Accuracy (4 pts)	Lights are positioned correctly with proper angles, intensity, and balance.	Minor technical errors but overall effective.	Several noticeable errors in angles, shadows, or balance.	Setup shows little understanding of lighting techniques.
Use of Equipment (4 pts)	Equipment handled safely, efficiently, and with full knowledge of function.	Minor issues with handling or setup speed.	Some misuse or uncertainty with equipment.	Unsafe or improper handling of equipment.
Lighting Purpose/Effectiveness (4 pts)	Lighting clearly enhances subject and mood; strong storytelling impact.	Lighting generally supports the subject and mood.	Lighting is somewhat effective but inconsistent.	Lighting does not support subject or mood; confusing effect.
Teamwork & Professionalism (4 pts)	Excellent collaboration, communication, and professionalism throughout.	Good teamwork with minor lapses.	Some teamwork, but issues in communication or roles.	Poor teamwork; lack of professionalism.

News Script Assignment Rubric

Task: Take a real or fictional poorly written script and revise it for clarity and tone.

Category	Excellent (Full Points)	Good	Satisfactory	Needs Improvement
Clarity & Readability (25 pts)	Script is crystal clear, concise, and easy to follow.	Mostly clear, with minor awkwardness.	Some confusing areas or vague language.	Hard to follow; many unclear sentences.
Tone & Professional Style (20 pts)	Perfectly matches professional news tone: objective, polished, engaging.	Mostly professional with small lapses.	Tone is inconsistent (too casual, biased, or flat).	Unprofessional or inappropriate tone.
Organization & Flow (20 pts)	Information is logical, well-paced, and flows smoothly.	Mostly organized; minor pacing issues.	Uneven order or weak transitions.	Disorganized; sequence is confusing.
Editing & Improvement of Original (20 pts)	All errors, redundancies, and poor phrasing fixed; strong revision.	Most issues corrected; minor slips.	Several issues remain uncorrected.	Little revision; many original problems remain.
Grammar & Mechanics (15 pts)	Error-free; grammar and punctuation enhance readability.	Few minor errors that don't affect meaning.	Several errors occasionally affect readability.	Frequent errors distract from meaning.

Segment Rundown Sheet Rubric

Task: Create a professional rundown document outlining segment timing, order, and production needs.

Category	Excellent (18–20 pts)	Good (15–17 pts)	Satisfactory (10–14 pts)	Needs Improvement (0–9 pts)
Completeness (20 pts)	All segments, timing, and production needs are fully included with detailed notes.	Most segments and needs are present; minor omissions.	Some missing information or vague detail.	Major sections missing; little usable information.
Organization & Order (20 pts)	Segments are in a clear, logical order; rundown is easy to follow and professional.	Mostly logical order with small lapses.	Some disorganization; order occasionally confusing.	Rundown is disorganized; no clear sequence of segments.
Timing Accuracy (20 pts)	Timings are realistic, balanced, and consistent across all segments.	Mostly accurate with a few small errors.	Several inaccurate or unclear timings.	Timings unrealistic, inconsistent, or missing.
Professional Formatting (20 pts)	Layout is polished, consistent, and professional-looking (tables, alignment, readability).	Formatting is clear but has minor inconsistencies.	Formatting issues reduce readability or professionalism.	Rundown looks sloppy or unprofessional.
Clarity & Detail of Production Needs (20 pts)	Production needs (cues, equipment, roles, transitions) are precise, detailed, and easy to follow.	Most needs listed clearly with small gaps.	Some needs listed but vague or incomplete.	Few or no production needs listed; unclear.

Feature Pitch Presentation & Planning Rubric

Task: Develop and present a clear, creative, and well-planned feature story pitch.

Category	Excellent (18–20 pts)	Good (15–17 pts)	Satisfactory (10–14 pts)	Needs Improvement (0–9 pts)
Clarity of Pitch Idea (20 pts)	Idea is crystal clear, focused, and easy to understand; strong “why it matters.”	Mostly clear and focused; minor lapses.	Idea somewhat clear but vague in parts.	Idea unclear, unfocused, or confusing.
Creativity & Originality (20 pts)	Unique, fresh, and engaging idea; stands out as highly original.	Some originality; idea has creative elements.	Limited originality; somewhat predictable.	Lacks creativity; generic or copied.
Planning & Feasibility (20 pts)	Thorough plan including sources, locations, visuals, and timeline; highly realistic.	Solid plan with most details covered; generally realistic.	Partial plan; missing important details.	Little/no planning evident; not feasible.
Organization & Delivery of Presentation (20 pts)	Well-structured, confident, engaging presentation with smooth flow.	Clear and organized with minor lapses in delivery.	Some organization but uneven or choppy delivery.	Disorganized, hard to follow, or unprofessional.
Professionalism & Supporting Materials (20 pts)	Visuals, slides, or documents are polished, professional, and strongly support the pitch.	Materials are clear and useful; mostly professional.	Some materials included but underdeveloped or basic.	Few/no supporting materials; unprofessional or distracting.

B-Roll Hunt Challenge Rubric

Task: Capture 10–15 B-roll clips for use in future stories.

Category	Excellent (9–10 pts)	Good (7–8 pts)	Satisfactory (5–6 pts)	Needs Improvement (0–4 pts)
Quantity & Variety (10 pts)	10–15 clips captured with excellent variety (angles, movements, subjects).	10–15 clips with some variety.	Fewer than 10 clips OR limited variety.	Very few usable clips; lacks variety.
Technical Quality (10 pts)	Clips are consistently stable, well-lit, and in focus.	Mostly stable and clear with minor issues.	Several shaky, dark, or out-of-focus clips.	Majority of clips unusable due to quality.
Creativity & Composition (10 pts)	Shots are visually engaging with strong framing and creative angles.	Mostly well-composed with some creative choices.	Basic, straightforward shots with little creativity.	Poorly framed; little attention to composition.
Relevance & Usability (10 pts)	All clips are versatile and clearly usable for future stories.	Most clips are usable; a few are less relevant.	Some clips usable but several irrelevant.	Clips not useful for storytelling.
Professionalism & Workflow (10 pts)	Organized, labeled, and submitted on time; shows strong effort.	Submitted on time with minor organization issues.	Some organization problems or late submission.	Unorganized, incomplete, or very late.

Sound Fix Challenge Rubric

Task: Edit distorted or poorly recorded audio to improve quality.

Category	Excellent (18–20 pts)	Good (15–17 pts)	Satisfactory (10–14 pts)	Needs Improvement (0–9 pts)
Noise Reduction & Clarity (20 pts)	Background noise effectively removed; dialogue/sound is crisp and easy to understand.	Noticeable improvement; some background noise remains.	Somewhat clearer; noise reduction inconsistent.	Little to no improvement; audio still unclear.
Distortion Fix & Balance (20 pts)	Distortion reduced significantly; audio levels balanced and smooth.	Distortion reduced with minor level issues.	Some distortion remains; levels uneven.	Distortion largely unchanged; levels distracting.
Editing Technique (20 pts)	Skilled use of EQ, compression, filters, or tools to enhance quality.	Solid use of tools with minor errors.	Basic editing applied with limited impact.	Little evidence of editing technique.
Overall Sound Quality (20 pts)	Final audio is polished, professional, and broadcast-ready.	Audio is much improved and mostly professional.	Audio shows improvement but still rough.	Audio sounds unprofessional with minimal improvement.
Workflow & Professionalism (20 pts)	Files organized, edits labeled, submitted on time; strong effort shown.	Mostly organized; submitted on time.	Some organization issues; minor lateness.	Unorganized, incomplete, or late.

Rough Cut Submission

Task: Submit a rough cut of your first feature and provide constructive peer feedback.

Category	Excellent (18–20 pts)	Good (15–17 pts)	Satisfactory (10–14 pts)	Needs Improvement (0–9 pts)
Completion of Rough Cut (20 pts)	Rough cut includes all planned scenes/ sequences; clearly represents the feature.	Nearly complete; only minor scenes missing.	Several key scenes missing; incomplete narrative.	Very incomplete; little usable content.
Story Structure & Flow (20 pts)	Story is clear, well-paced, and easy to follow, even in rough form.	Mostly clear with minor pacing/flow issues.	Uneven flow; hard to follow in places.	Disorganized; story unclear.
Technical Execution (Editing, Audio, Visuals) (20 pts)	Editing is clean, transitions work, audio and visuals are understandable.	Minor technical issues but overall effective.	Several noticeable technical problems.	Rough cut is difficult to watch due to technical issues.
Peer Feedback Quality (20 pts)	Feedback to peers is detailed, specific, and constructive; offers suggestions for improvement.	Feedback is helpful but somewhat general.	Feedback is minimal, vague, or unbalanced.	Little or no peer feedback provided.
Professionalism & Submission (20 pts)	Rough cut is submitted on time, organized, and presented professionally.	Submitted on time; mostly organized.	Minor lateness or organizational issues.	Late, disorganized, or incomplete submission.

News Feature - Assignment

Overview: Students will work in teams or independently to produce a 2–3 minute feature segment. These should be visually compelling, well-edited, and focus on storytelling. Topics may range from community stories and student profiles to school events and human-interest pieces.

Assessment Criteria:

- Pre-production: storyboarding, planning, and scripting
- On-location/studio footage quality (camera, lighting, sound)
- Narrative clarity and engagement
- Editing (audio mixing, transitions, pacing, titles/lower-thirds)
- Adherence to deadlines and collaboration

News Feature - Ruberic

Category	20 – Excellent	16 – Proficient	12 – Basic	8 – Needs Work	4 – Incomplete	Total
Pre-production: Storyboarding, Planning & Scripting	Detailed storyboard with shot-by-shot visuals, camera angles, and B-roll cues; full script includes narration, interviews, titles, and audio cues; plan anticipates challenges. For example: storyboard includes diagrams of each shot, notes on lighting, and planned B-roll; script written for all narration and interviews.	Storyboard mostly complete with minor missing details; script covers main points, includes most narration and titles; some planning gaps. For example: storyboard shows main shots but misses some angles; script includes narration but B-roll cues partially missing.	Basic storyboard with stick figures or rough sketches; script is simple or incomplete; minimal planning. For example: rough sketches of shots; script only lists topics without full narration.	Minimal notes or sketches; script incomplete or confusing; planning almost nonexistent. For example: “shoot whatever” notes; no storyboard or proper script.	No storyboard, script, or pre-production planning submitted. For example: nothing prepared before filming.	/20

On-location/Studio Footage Quality (Camera, Lighting, Sound)	Shots are steady, framed intentionally, well-lit; audio clear, balanced, no background noise; visuals enhance story. For example: tripod interview with proper lighting, clean ambient audio, camera pans smoothly.	Mostly steady and clear shots; minor lighting or audio issues; story still understandable. For example: hand-held shots slightly shaky; occasional low-level background noise.	Some shaky or poorly framed shots; inconsistent lighting; audio sometimes hard to hear; visuals occasionally distract. For example: tilted camera angles; subject backlit; some muffled audio.	Many blurry or dark shots; poor framing; audio often muffled or distant; visuals distract from story. For example: dark classroom shots, shaky handheld camera, microphone too far from speaker.	Footage or audio unusable or missing; cannot follow story visually or audibly. For example: video out of focus, no sound recorded.	/20
Narrative Clarity & Engagement	Story has a clear beginning, middle, end; narration is accurate, engaging, and enhances story; audience is drawn in. For example: school promo flows smoothly, interview questions build story logically, narration ties all elements together.	Story mostly clear and engaging; narration understandable with minor gaps; audience can follow. For example: story sequence makes sense, but some narration jumps or missing transitions.	Story is present but unfocused; narration repetitive or inconsistent; audience attention may wander. For example: facts presented but no clear order; narration reads like notes.	Storyline unclear or incomplete; narration/script hard to follow or contains inaccuracies. For example: narration contradicts footage or key points missing.	No coherent story or narration; audience cannot understand purpose. For example: random clips with no narration or structure.	/20

Editing & Post-production (Audio Mixing, Transitions, Pacing, Titles/Lower-Thirds)	Seamless editing with smooth transitions; balanced audio mix; pacing enhances storytelling; titles and lower-thirds polished. For example: cuts between interviews and B-roll are smooth; narration synced perfectly; music volume balanced; titles professional.	Mostly clean editing; transitions work; audio mostly balanced; pacing generally good; titles/graphics present and readable. For example: minor jump cuts; audio slightly uneven; titles readable but simple.	Basic cuts; rough transitions; audio uneven; pacing inconsistent; titles/graphics minimal or generic. For example: hard cuts between shots; narration sometimes louder than music; titles plain text.	Choppy or incomplete edits; audio difficult to hear; pacing poor; titles missing or sloppy. For example: abrupt cuts, missing audio at parts, missing lower-thirds.	No editing; raw footage only; no titles or graphics. For example: uncut video straight from camera.	/20
Process, Deadlines & Collaboration	All work submitted on time; team collaborated effectively; roles assigned and fulfilled; planning logs complete. For example: editor, camera operator, and scriptwriter all complete tasks; timeline followed;	Work mostly on time; collaboration consistent with minor uneven participation; roles mostly clear; some planning documented. For example: most team members participate; some missing minor	Some work late or incomplete; uneven collaboration; roles unclear; limited planning. For example: one member did most of the editing; storyboard missing some shots.	Frequent late submissions; poor teamwork; minimal planning evident. For example: multiple members absent; no production notes; late footage submissions.	No submission; no teamwork or collaboration. For example: nothing turned in; no evidence of group effort.	/20

	notes in production log.	deadlines; partial notes in log.				
Total						/100

News Article - Assignment

Overview:

Each team will produce a 60–90 second news segment with clear facts, sources, and an anchor intro/outro. This will mimic fast-paced journalistic reporting on school or community topics.

Assessment Criteria:

- Concise and factual reporting
- Clear anchor delivery or narration
- B-roll and visuals that support story
- Timeliness of subject matter
- Technical proficiency (editing, audio, graphics)

News Article - Rubric

Category	20 – Excellent	16 – Proficient	12 – Basic	8 – Needs Work	4 – Incomplete	Total
Script, Narration & Accuracy	Well-written, clear, accurate, and easy to follow; narration flows naturally and strengthens the story	Script mostly clear and accurate; narration has minor issues but overall works	Script conveys basic info, some confusing or thin details; narration uneven	Script unclear, poorly written, or inaccurate; narration hard to follow	No script or narration provided	/20
Cinematography & Look	Shots are steady, well-framed, visually engaging; overall look elevates the story	Mostly steady and well-framed; visuals contribute to storytelling	Some poorly framed or distracting shots; overall look inconsistent	Shaky, poorly lit, or distracting visuals dominate	No usable visuals	/20
Supporting Footage & B-roll	Excellent use of relevant B-roll; supporting visuals seamlessly enhance the story	Adequate B-roll that supports content	Limited or repetitive B-roll; doesn't always connect	Poor or irrelevant supporting visuals	No supporting footage	/20
Audio Quality	Clear, balanced, professional audio that enhances the package	Mostly clear with minor background noise or uneven levels	Uneven levels, occasional distracting noise	Hard to hear; audio detracts from the story	No usable audio	/20
Editing & Graphics	Polished, seamless editing with creative graphics; ties everything into a professional package	Mostly clean editing, minor flaws; graphics support the story	Basic editing with simple transitions; minimal graphics	Choppy, distracting, or incomplete edits	Unedited or not submitted.	/20
Total						/100

Mobile Media - Assignment

Overview:

Students must create a short project (30 seconds–2 minutes) using only mobile devices. Emphasis is on creativity, portability, and resourcefulness. Projects may include a 5-shot sequence, school promo, interview, or a visual story.

Assessment Criteria:

- Efficient use of mobile camera/audio
- Evidence of creative planning or scripting
- Editing on mobile device or app
- Meets length and prompt requirements
- Storytelling effectiveness

Mobile Media - Rubric

Category	20 – Excellent	16 – Proficient	12 – Basic	8 – Needs Work	4 – Incomplete	Total
Mobile Camera Use	Excellent framing, smooth/stable shots, strong use of angles	Mostly stable with good angles and framing	Some shaky or awkward framing, limited variety	Poorly framed, unstable shots	No effort, little planning evident	/20
Storytelling	Clear, engaging narrative that flows smoothly	Story is understandable with minor gaps	Disjointed or incomplete narrative	Unclear, confusing, lacks direction	No story presented	/20
Creativity	Highly original, inventive, stands out	Thoughtful and interesting concept	Some creativity but predictable	Generic, overused, or copied idea	No concept developed	/20
Editing	Smooth, creative, well-paced with strong transitions	Basic editing that supports the story	Rough transitions, uneven pacing	Choppy or mostly unedited	No editing done	/20
Length & Prompt	Fully meets time (30s–2m) and prompt	Slightly over/under but still works	Noticeably off length or partially follows prompt	Major time issue or off-prompt	No attempt to follow length/prompt	/20
Total						/100

Skill Rubric: Communication 9-12 (currently under revision)

Indicator of Attainment	Beginning 1	Meets 2	Exceeds 3	Score
PURPOSE Expresses ideas in alignment with the intended purpose.	Limited demonstration of understanding. Purpose is not identified and/or not fully articulated. Does not or partially expresses ideas in alignment with purpose.	Purpose is identified and articulated but may be occasionally unclear. Expresses ideas with purpose.	Purpose is identified and clearly articulated and enhanced. Clearly expresses ideas in alignment with the intended purpose. Makes connections beyond the intended purpose.	
AUDIENCE Demonstrates an awareness of the intended audience.	Demonstrates little to no awareness of the audience. Language and content is inappropriate and/or ineffective for the audience.	Demonstrates an awareness of the audience. Language and content is appropriate and helps the audience understand the topic/position.	Clearly and consistently demonstrates a complete awareness of the intended audience by connecting to the audience and adjusting as needed. Engages with and responds to the intended audience in a developmentally appropriate manner. Language and content is appropriate and precise which helps the intended audience further understand the topic/position.	

ORGANIZATION Organizes and supports ideas in alignment with the intended purpose.	The organizational structure is not and/or minimally effective for the purpose. The topic/position is not focused and/or minimally supported by details.	Effective organizational structure supports the purpose. The topic/position is focused, well thought out, and supported by accurate and effective details.	Clearly expresses ideas in alignment with the intended purpose. Purpose is clearly identified and connections are made beyond the intended purpose. Substantive and accurate details support and extend the topic/position with exceptional development, specificity, and depth.	
LISTENING Receives and responds to ideas in alignment with the intended purpose.	Limited to no ability to listen to others. Unable to ask relevant questions. Can not paraphrase/restate the message.	Listens to, evaluates, and responds to others. Asks relevant questions. Demonstrates understanding by accurately paraphrasing/restating the message.	Actively listens to, evaluates and responds to others. Asks relevant questions that indicate an interest to learn more and understand further. Demonstrates understanding by accurately paraphrasing/ restating the message and expanding upon the ideas presented.	

SCORING

Beginning: 4 - 6

Meets: 7 - 8 GOAL

Exceeds: 10 - 12

___/ 12

Skill Rubric: Collaboration 9-12 (currently under revision)

Indicator of Attainment	Beginning 1	Meets 2	Exceeds 3	Score
PLANNING Works effectively with and is receptive to the ideas/contributions of group members.	Does not or lacks a discussion on the strengths of each group member. Does not define group roles.	Assigns roles and defines contributions of those in the group. Suggests ways the group can approach the task.	Assigns roles and defines contributions based upon the unique knowledge, abilities, or interests of those in the group. Plans the approach to the task and anticipates challenges and resolutions.	
COMMUNICATION Thinks with the group and acknowledges multiple perspectives.	Does not or rarely listens to the thinking of the group. Provides little to no feedback.	Utilizes the thinking of the group in order to work toward the completion of the task. Provides feedback.	Synthesizes and expresses the multiple perspectives of the group in order to complete the task. Provides feedback that improves the quality of the task.	
CONTRIBUTION	Little or no contribution to the task.	Shares work, reviews others' contributions and offers general	Shares work beyond the individual task, constructively critiques others'	

Works with others to complete a task and shares the credit.		feedback.	contributions, and offers feedback to improve the overall quality of the task.	
REFLECTION Monitors individual and collective contributions of each group member throughout the completion of the task.	Little or no reflection on ways to adjust the group's collaboration process throughout the task/product. Focuses only on individual contributions to the task.	Reflects and suggests individual and/or collective contributions to adjust the group's collaboration process to improve the quality of the task.	Applies relevant and diverse individual and collective contributions to monitor and adjust the quality of the task.	

SCORING

Beginning: 4 - 6

Meets: 7 - 8 GOAL

Exceeds: 10 - 12

___/ 12

Skill Rubric: Critical Thinking/Problem Solving 9-12 (currently under revision)

Indicator of Attainment	Beginning 1	Meets 2	Exceeds 3	Score
UNDERSTANDING Identifies the problem, question or issue being addressed.	Exhibits limited and/or no understanding of key concepts.	Exhibits an understanding of key concepts.	Exhibits a thorough and accurate understanding of key concepts and can access those concepts from multiple perspectives.	
PLANNING Applies systematic thinking and selects strategies to address the problem, question or issue.	Shows limited to no evidence of a plan, model or strategy to solve a problem.	Shows a plan, model or strategy to solve a problem.	Shows innovative and creative thinking to solve a problem.	
QUESTIONING	Unable to or has difficulty questioning and analyzing numerical, written, or visual data and identifying related evidence.	Questions and analyzes numerical, written, or visual data and selects the relevant evidence.	Questions and analyzes numerical, written, or visual data and selects the most relevant and impactful evidence. Describes why different approaches to	

Analyzes relevant information related to the problem, question or issue.			a problem or situation could yield the same or similar results.	
REFLECTION Makes evidence-based conclusions/solutions and makes adjustments as needed to address the problem, question or issue.	Solution is inadequately supported or supported with minimal evidence, limited analysis of data and relevant information.	Solution is accurately supported by evidence and the student makes conclusions based on appropriate evidence.	Solution is thorough, accurate, and evidence-based. Shows extensive, thoughtful and reflective thinking on how a problem is solved and makes adjustments as needed.	

SCORING

Beginning: 4 - 6

Meets: 7 - 8 GOAL

Exceeds: 10 - 12

___/ 12

Disposition Rubrics 9-12

Draft Rubrics

Draft Rubrics/Frameworks (9-12)	
1. Self-Efficacy	
2. Growth Mindset	
3. Innovation	
4. Emotional Intelligence	
5. Integrity	

DRAFTSelf-Efficacy 9-12

PORTRAIT OF A GRADUATE

- GRADES 9-12

Definition: Self-Efficacy is the belief that you are capable of successfully performing a task or managing a situation.

	A secondary student may demonstrate self-efficacy by: • Asking for extra help to clarify a concept in math class so he/she can complete the homework with success. • Dealing with frustration by taking a deep breath and reminding herself that she can look back at the textbook and go to extra help before the test. • Participating in class discourse despite being unsure of the answer • Tackling new challenges with a positive attitude • Using positive self talk while playing sports even when losing	
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Reflective Opportunities	• Entering a new grade and thinks that she will pass all of her classes, even though she struggled in the past. • Setting personal goals and celebrating successes • Confidently participating in class discussions • Willingly accepting feedback from students and peers • Standing up for yourself or a peer after observing name calling	Areas of Growth
	Feedback to Students	
	Goals (growth areas) for Future Learning	

Growth Mindset 9-12

PORTRAIT OF A GRADUATE

- GRADES 9-12

Definition: The belief that one that can improve their intelligence or skills through continued hard work and adapt when faced with challenges.

Reflective Opportunities	A secondary school student may demonstrate a growth mindset by... • Analyzing errors on assessments with the intent to expand their learning • Exhibiting grit in task completion regardless of obstacles • Setting, adapting, and completing short term and long term goals • Understand that failure is a part of being a life-long learner, and responds with persistence and/or trying other methodologies • Shows resourcefulness by consulting with other entities as needed in order to find ways to accomplish a task • Taking breaks when needed in order accomplish small components towards the larger goal • Identify the leverage aspects of a task that will move completion forward • Exhibiting flexibility and adaptability while going through the process of goal setting • Develop a path to succeed by evaluating one's own abilities • Shows drive and motivation with an end goal in mind. • Continuing in a course of action, using discouragement, opposition or previous failure as learning opportunities to continue towards achieving goals.	Areas of Growth
	Feedback to Students	
	Goals (growth areas) for Future Learning	

Innovation 9-12

PORTRAIT OF A GRADUATE

- GRADES 9-12

Definition: Innovation is the ability to look at something familiar and see new possibilities, which leads to curiosity about new learning and the desire to create something original or imaginative

Reflective Opportunities	Behavioral Examples: A secondary school student may demonstrate innovation/creativity/curiosity by... • Giving a presentation that has a high degree of creativity. • Trying a unique, different method to solve a problem instead of the one shown by the teacher • Incorporating new technology, such as creating a podcast, to enhance their final project in class. • Independently researching a topic from class that was of particular interest • Expressing excitement about the opportunity to do/try something new • Suggests a new and different approach to the assignment, such as creating a song instead of writing an open ended response • Demonstrating eagerness to take learning beyond the classroom, like researching your own family history after learning about ancestry • Asking questions to intellectually challenge teachers and peers • Designing or improving new processes or approaches • Generating ideas for how to approach the group project	Areas of Growth
	Feedback to Students	
	Goals (growth areas) for Future Learning	

Emotional Intelligence 9-12

PORTRAIT OF A GRADUATE

- GRADES 9-12

Definition: Students exhibit an aptitude for being able to identify how and why they are feeling, and how to regulate and address those emotions.

Reflective Opportunities	A secondary school student may demonstrate emotional intelligence by... • Showing empathy for others; for example, understanding when a classmate may not be able to complete an assignment at the same level. • Working with classmates cooperatively despite differences. • Using strategies to regulate their own emotions and behaviors and/or helps peers when they are frustrated or sad. • Exercising empathy in a way that spreads joy and positivity through representing the strengths of others or the situation (eg. we have the materials to finish the project or our differences in the team give us strengths to accomplish goals even better than on our own) • Accurately expressing their emotional state when faced with frustration (e.g. failing a test, not being asked to the dance) • Talking about conflicts such as deciding on roles in a group in order to respectfully and sensitively find solutions • Encouraging classmates to behave properly for a substitute teacher (showing self-control of their behavior and emotions). • Building relationships despite differences (has friends with different abilities and backgrounds) • Recognizing group dynamics during collaborative tasks and communicating so that roles are distributed with sensitivity (choosing teammates for a sport or project, volunteering for roles, suggesting configurations sensitively) • Accepting responsibility for actions after making a mistake • Honoring classmates in their work together by understanding people have different perspectives and ways of expressing their emotions. • Handling setbacks and adapting when things don't go according to plan. • Following through with commitments showing reliability and trustworthiness with peers and adults. • Demonstrates confidence by volunteering to present materials to a large crowd for the first time.	Areas of Growth
	Feedback to Students	
	Goals (growth areas) for Future Learning	

Integrity 9-12

PORTRAIT OF A GRADUATE

GRADES 9-12

Definition: Integrity is doing the right thing even when it's hard or when no one is looking.

Reflective Opportunities	A secondary school student may demonstrate integrity by... • Showing up on time to class and doing homework in a timely manner • Noticing when another student drops her/his books in the hallway, and helps to pick them up • Returning a wallet that is found in the parking lot with the content intact • Helping an individual who is struggling with learning - offers to help with Algebra homework by solving similar problems (peer to peer learning) • Volunteering to help with a service project with the Trumbull Food Bank-creates flyers and collects canned food items with permission from the principal. • Respecting her peer who is wearing a sari • Speaking up when student overhears a peer being teased and/or by privately letting the teacher know what happened/Name calling is hurtful, think before you speak • Advocating for a peer after observing another student calling someone names • Volunteering to help at practice for the Unified basketball team. • Taking pride in their work and behaviors • Using school resources such as WeVideo appropriately; when asked to use it for school assignments and not personal video making, the students only created the science video to document learning. • Dressing and accessorizing in their own style and confidently walking into school regardless of the reactions of others. Be yourself in the face of adversity • Modeling appropriate behavior and ignoring negative/bad behavior when provoked by others	Areas of Growth
	Feedback to Students	
	Goals (growth areas) for Future Learning	

