

NAME:

ROLE:

GROUP:

When your role is listed in a **bold font**, this standard is one of your primary responsibilities. These jobs count twice as much as your other responsibilities.

Role	Standard	Basic	Developing	Advancing	Exemplary
Director Cinematographer Editor Scriptwriter Sound Designer	Organization	Crew is not effectively able to do their jobs because of lack of planning.	Most of the film is completed in time	Everything comes together and is done in time. There is enough coverage for the editor to work with.	Cast & Crew is on task and available for all filming days and at all locations. All paperwork is in order and distributed to all cast and crew to support their roles.
Director	Blocking	Placement and movement of actors shows no intention towards creating meaning.	Placement and movement of actors minimally creates meaning towards	Placement and movement of actors supports the story of the film.	Actors movements and placement, expertly support the story, as well as the theme and tone of the film.
Director	Performance	Actors are not directed in any way to support the film in advancing the plot or theme.	Actors seem unsure of their role and place in the film, but are sufficient to advance the plot.	Actors are directed to execute their roles in the film, and clearly understand their roles.	Actors movements, expressions, and interactions, expertly support the theme and tone of the film.
Director Cinematographer	Mis-En-Scene	Props, costumes, and locations are not used effectively.	Some props, costume and locations are used to communicate setting and time.	The organization of actors, props, costumes, and location communicates the setting and time.	The organization of actors, props, costumes, and location expertly communicates setting, time, tone, and theme.
Director Cinematographer Editor Scriptwriter Sound Designer	Clarity of Story	I have no idea what is going on here.	The story is often hard to understand.	The story is easy to understand and there is little difficulty in understanding what is intended in the film.	The story is straightforward and clear. Any ambiguity is a conscious decision that the filmmakers clearly articulate in their reflections.

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Scriptwriter	Story Arc	The story arc is unclear, there is no observational conflict.	There is a story arc that describes a beginning, middle and end that is mostly clear throughout. There is a climax point and/or choice that determines the outcome of the plot.	There is a story arc that describes a beginning, middle and end. There is a climax point and choice that determines the outcome of the plot and theme.	There is a clear story arc that describes a carefully conceived beginning, middle and end. There is a clear climax point and choice that aptly describes an external conflict as well as an internal conflict between want (plot) and the theme (need). If you have broke the traditional model of storytelling, it is clear and necessary as to why this was done.
Scriptwriter	Dialogue	The dialogue is not easy to follow or very unnatural sounding.	The dialogue is not natural or well constructed, but easy to follow.	The dialogue is mostly natural or constructed well for aesthetic purposes.	The dialogue is natural to the way people talk, or carefully constructed for aesthetic purposes.
Scriptwriter Director	Characters	There are no significant differences between the characters and their roles.	The characters are differentiated somewhat.	The characters are constructed with their own personalities, speech patterns are mostly different, and they have mostly different wants and needs.	The characters are carefully constructed with their own personalities, speech patterns, wants and needs.
Scriptwriter	Character Arc	The main character has no clear wants or needs.	The main character has a clear want or need but this does not drive the plot.	The main character's want drives the plot, and the conflict between the want & need is present but not sufficiently articulated or implied.	The choice that the main character makes at the climax is a clear indication of the struggle between their want and their need. Additional characters may also show development. If there is a deviation from this archetype, it is clearly an intentional and carefully constructed alteration.

Role	Standard	Basic	Developing	Advancing	Exemplary
Director Cinematographer	Camera Movements	The camera unsteady. When used, movement is uneven.	The camera moves smoothly when in motion, is still on a tripod, and used appropriately when handheld.	The movement and/or stillness of the camera sufficiently communicates the plot of the film and conforms to filmic conventions.	The movement and/or stillness of the camera communicate theme and tone.
Director Cinematographer	Camera Position	A limited variety of shots are used.	A variety of camera positions are used.	Camera positions conform to filmic conventions and contributes to the tone of the film.	The camera positions communicate both theme and tone.
Director Cinematographer	Framing	Subjects are poorly framed.	Composition is not considered, but the subject appears in the frame in conventional ways (i.e. there is sufficient head room from top of head to top of frame).	Framing conforms to the rule of thirds or makes other sense compositionally.	The positioning of the subject within the frame communicates meaning that helps develop plot and/or theme.
Cinematographer	Focus	Some important subjects are out of focus.	Everything is in focus.	Focus is used to identify the salient figure/object in the scene.	Focus is used to create meaning, and advance plot and/or theme.
Director Cinematographer	Storyboard	Stick figures. STICK FIGURES?	The storyboard follows the plot of the script, but does not communicate much visually.	The storyboard is mostly clear and communicates most of the visuals of the script.	The storyboard is clear and communicates clearly how the script is represented visually. Each panel is clearly labeled. Movement is documented.

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Director Cinematographer	Lighting Direction	Ambient light is relied upon in place of directional lighting.	Some directional lights are used to help set the mood.	Three point lighting is used to create a sense of three dimensional forms and/or directional light is used to set the mood.	Three point lighting is used effectively for creating three dimensional forms and single directional light creates a good sense of tone and theme.
Director Cinematographer	Lighting: Quality, Intensity	The quality and intensity of the light are dependent on what is available through ambient light.	Lights are set up with some thought to adding a sense of mood to the film.	The intensity and quality are appropriate for the setting.	The intensity and quality of the light is used effectively to communicate the theme and tone of the film.
Director Cinematographer Editor	Color	There is no thought to how a color palette is used in the film.	There is little thought to how a color palette is used in the film.	There is some thought to using color to contribute to a feeling of mood or tone in the film or limited to creating a sense of contrast or affinity.	Color is carefully constructed to create meaning towards the tone and theme of the film through mise-en-scene (director), lighting (cinematographer), and color grading (editor).
Editor Director	Pacing	Pacing is based entirely on a succession of events without regard to time.	The pacing drags a bit or too frenetic for the given scene.	The pacing is appropriate to the scenes.	The 'beat' of the scene is found, edits are timed to exact frames. The editing is either invisible or calls attention to itself in order to create meaning effectively.
Editor	Cutting	Actions begin after the shot and/or end well before the shot does.	Most action seems to be fluid between shots.	Most scenes are cut on action.	Scenes are always cut on action unless it is clear that breaking this rule is a critical aesthetic choice.

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Director Cinematographer Editor	Transitions	Star wipes are used.	Cuts, fades, and dissolves are used but do not adequately communicate changes in time.	Cuts, fades, and dissolves are appropriate to the pacing of the film. Match cuts are used to help continuity.	Cuts, fades, and dissolves all convey a proper sense of time. Various match cuts are used to create meaning.
Sound Designer Editor Director	Foley Sounds	Most non-recorded sounds come from the imovie database and/or very few foley sounds are used at all.	Most sounds are effective at working within the world of the film.	Most non-recorded sounds are created by the foley artist for the design of the film. All sounds support the tone of the film.	All sound is new and recorded by the foley artist. Recorded sounds work expertly in the world of the film and contribute to developing plot, theme and/or tone.
Sound Designer Editor Director	Music	Music is inappropriate to developing the tone of the film.	Music works well in the context of the film to establish tone.	Most music works expertly with the pacing and tone of the film. Ambient tones and textures add to creating a mood.	New music is created for the film that supports the tone and theme. Ambient tones and textures are created to help develop the tone of the film.
Sound Designer Editor	Volume	The relative volume of different tracks is inconsistent and make some things difficult to hear.	Some of the volume levels are clear.	The volume levels are clear.	All included elements occur at proper volumes so that all dialogue, music, and foley sounds are clear.
Sound Designer	Recorded Dialogue and ADR	Voices are difficult to understand.	Voices are sometimes difficult to understand, and ADR is often inconsistent with the movement of lips or volume of on site recorded dialogue.	Voices are mostly clear and crisp, and the difference between ADR and live recorded sound is negligible.	All voices are clear and crisp, sound is recorded expertly on site or crafted carefully with ADR. It is impossible to tell on site recorded sound from studio recorded sound.

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Director Cinematographer Editor Scriptwriter Sound Designer	Collaborative Effort & Initiative	You failed to meet group deadlines and often missed scheduled shoots. In some cases, someone else had to pick up your slack.	You were at almost all of the scheduled meeting times, and completed your job.	You stuck to the created schedule and did your job.	You stuck to the created schedule and made every effort to support the group in ways that went beyond your assigned role. You work carefully in every aspect of production to support your current, past, or upcoming role, as well as the creative vision of the group.

Role	Standard	Basic	Developing	Advancing	Exemplary
Director Cinematographer Editor Scriptwriter Sound Designer	Organization	<p>Director: Crew is not effectively able to do their jobs because of lack of planning.</p> <p>Cinematographer: Storyboards are late and/or hard to understand. Needless time is wasted on set trying to decided how to light or position the camera.</p> <p>Editor: Footage that has been given to you in a timely manner is not completed by the film deadline.</p> <p>Sound: Foley and recorded ADR is not given to the editor in time to complete the film on time.</p> <p>Script: The script is not sufficiently complete to begin the filmmaking process when necessary.</p>	<p>Director: Most of the film is completed in time.</p> <p>Cinematographer: Storyboards are mostly complete and you are able to get just about enough coverage for your editor to work with.</p> <p>Editor: Footage that has been given to you in a timely manner has been rushed to completion without a clear plan.</p> <p>Sound: Foley and recorded sound is given late to the editor, and your work is completed separately.</p> <p>Script: The script is sufficiently complete to begin filming, but there have been few revisions or reflections to improve before production.</p>	<p>Director: Everything comes together and is done in time.</p> <p>Cinematographer: There is enough coverage for the editor to work with, and the storyboards are useful to guide your filmmaking team.</p> <p>Editor: You have your film completed on time.</p> <p>Sound: You have completed all of your live sound, foley, and ADR in a reasonable amount of time.</p> <p>Script: The script has gone through sufficient revision to support the start of the filmmaking process.</p>	<p>Director: Cast & Crew is on task and available for all filming days and at all locations. All paperwork, including call sheets are completed, and a shot list is used to keep people on track. Everything is in order and distributed to all cast and crew to support their roles.</p> <p>Cinematographer: There is more than enough coverage for the editor to work with because you were prepared with your equipment and set-ups. You have created a shot list with the director. Storyboards are complete and easy to understand and on time.</p> <p>Editor: You have complete notes from the set about which shots you will use. Everything is completed on time.</p> <p>Sound: You have carefully examined your sound recordings during the production time and outlined an ADR schedule and a detailed list of required foley sounds - all of which have been delivered to the editor in a timely manner.</p> <p>Script: The script has gone through thorough revision and examination in enough time for production and rehearsals.</p>

Student Self Evaluation:

1.What was your most important and significant creative contribution to the film?

2.What was your most important and significant technical contribution to the film?

3. What was your biggest shortcoming, and how will you address it next time?

Teacher Comments: