

## OUTCOMES ASSESSMENT FORMS FOR SHOOTING AND EDITING PROJECTS 1—6

Outcomes assessment is a recent development in education that looks in detail at what students can do, rather than what they know. Teachers can use it to state a full range of criteria for a given piece of work, and teacher and student subsequently have a broad ground for discussion. For each project, a list of desired positive outcomes shows the student what aspects of his or her work are important and to what group each belongs. The criteria should be a balance of the conceptual, creative, and technical, or students will concentrate on smooth technique rather than trying to say something—which should always be the object of every piece of work.

Students can see their cumulative development from the first project onward, and because scores take the form of a bar graph, can recognize and correct persistent weaknesses and rejoice in accomplishments. Many teachers will want their students to score their own and other students' work as practice in evaluating screen work.

### SCORING METHOD

After each project is a list of desirable facets for you or your group to assess according to agreement. Numbers aren't in themselves useful but having to make decisions about relative quality is. The five-point scale of agreement is:

Not true or not applicable	0
Only minimally true	1
Somewhat so	2
Average and acceptably so	3
Considerably so	4
Unusually and strikingly so	5

### OUTCOMES AND ASSESSMENT FORMS TABLE OF CONTENTS:

Assessment Form Proj.1A, B (EDITING) .....	Page xx
Assessment Form Proj.1C: & 3C (MUSIC) .....	Page xx
Assessment Form Proj.2A (BLOCKING, ACTING, AND CAMERAWORK) .....	Page xx
Assessment Form Proj.2B, C (INTERIOR MONOLOGUE) .....	Page xx
Assessment Form Proj.3A: (DRAMATIZING AN ENVIRONMENT) .....	Page xx
Assessment Form Proj.4A, B (DIALOGUE SCENE) .....	Page xx
Assessment Form Proj.5A, B, C IMPROVISED SCENE .....	Page xx
Assessment Form Proj.6A, B, C, D (PARALLEL STORYTELLING) .....	Page xx
Assessment Form Proj.6A, B, C, D (SUPPLEMENT—PARALLEL STORYTELLING)	Page xx

### ASSESSMENT Proj. 1A, B (EDITING)

Editing	Action match cuts are smooth and natural-looking.	0 1 2 3 4 5
	Uses match cuts on major moments of action to bridge shots wherever possible.	0 1 2 3 4 5
	Match-cuts between two sizes of same action use an image size change that is large enough to make a natural-looking cut. (If size-change is too small it looks like a messy jump cut.)	0 1 2 3 4 5
	Rhythm of footsteps is perfectly matched.	0 1 2 3 4 5
	Cutting from angle to angle feels natural and motivated.	0 1 2 3 4 5
	Overall editing rhythm feels natural.	0 1 2 3 4 5
Camera operating	Camera movements are so smooth they seem entirely motivated by the subject's movements.	0 1 2 3 4 5
	Pans and tilts sync with motivating action, neither ahead nor behind.	0 1 2 3 4 5
Composition	Camera height is varied to create interesting angles.	0 1 2 3 4 5
	Framing and composition on static shots is excellent.	0 1 2 3 4 5
	Compositions create maximum perspective and depth.	0 1 2 3 4 5
	Lead space ahead of subject is well judged.	0 1 2 3 4 5
	Compositional proportions around subject are maintained between images of different sizes.	0 1 2 3 4 5
Blocking	Screen direction of subject remains logical.	0 1 2 3 4 5
	Does not "cross the line"? (If you did, try using safety coverage such as close shots of feet walking to space out and disguise the mismatched shots.)	0 1 2 3 4 5
Human presence and continuity	Actor looks so unselfconscious that footage could pass for documentary.	0 1 2 3 4 5
	Nature and speed of actions is consistent from angle to angle.	0 1 2 3 4 5
	Mood changes and development makes a character of compelling interest.	0 1 2 3 4 5
	Where she's come from and where she is going is suggested interestingly by acting, props, costuming, etc.	0 1 2 3 4 5
Dramaturgy	Sequence has a natural and satisfying arc of development and conclusion.	0 1 2 3 4 5
	TOTAL	



**ASSESSMENT Proj. 1C: & 3C (MUSIC)**

Music use	The music made a valid, not facile contribution.	0 1 2 3 4 5
	Music was chosen that didn't drown particular sound effects (SFX). Places were left in sound mix for natural effects to "bleed through."	0 1 2 3 4 5
	Particular cuts or sections of movement were effectively repositioned to fit the rhythmic dictates of the music.	0 1 2 3 4 5
	Music started at a natural point in the sequence.	0 1 2 3 4 5
	Music ended naturally.	0 1 2 3 4 5
	Using music added new layers of meaning and impact.	0 1 2 3 4 5
	TOTAL	

**ASSESSMENT Proj. 2A (BLOCKING, ACTING, AND CAMERAWORK)**

Blocking and use of location	The setting is used throughout to great advantage. (Often settings get used as a generalized "container" instead of as than active component in the story.)	0 1 2 3 4 5
	The essential action is always visible.	0 1 2 3 4 5
	The action is in wide shot whenever necessary.	0 1 2 3 4 5
	The action is in close shot whenever necessary.	0 1 2 3 4 5
	Main character's movements are predominantly contrived to happen down the depth of the frame and create depth.	0 1 2 3 4 5
	No actions came out of nowhere. One always saw a transitional movement or action when it was needed.	0 1 2 3 4 5
Acting	We learn something about the main character from everything he/she does.	0 1 2 3 4 5
	He/she looks naturally occupied throughout.	0 1 2 3 4 5
	One gets a good sense of how he/she spent time previous to this scene.	0 1 2 3 4 5
	One can guess something about the day he/she anticipates.	0 1 2 3 4 5
	There is considerable variation of mood and rhythm in what he/she does.	0 1 2 3 4 5
	Main character is natural and there are no dips in credibility.	0 1 2 3 4 5
	One gets the sense of a whole character with some issues bearing upon him/her.	0 1 2 3 4 5
Dramaturgy	The piece is consistently interesting to watch.	0 1 2 3 4 5
	The piece has an overall sense of development.	0 1 2 3 4 5
	We see a whole complex character emerge.	0 1 2 3 4 5
	There is evidence of personality conflicts and unfinished business.	0 1 2 3 4 5
	The pace of the development does not lag or get stuck.	0 1 2 3 4 5
	The piece feels resolved and finishes satisfyingly.	0 1 2 3 4 5
	The high spot in the piece occurs where it should, not late or early.	0 1 2 3 4 5
	The piece accomplishes its mission within the four-minute time requirement.	0 1 2 3 4 5
Camerawork	The camerawork feels natural and unobtrusive.	0 1 2 3 4 5
	There are changes in camera height and all are motivated.	0 1 2 3 4 5
	The camera seeks to relate Main character to everything he is doing. (For instance, shoot over the toaster at Main character's face waiting for toast to pop up, rather than show toaster, then pan to Main character waiting.)	0 1 2 3 4 5

Composition is always in control. (Action isn't held safely wide so one feels one is watching a stage performance.)	0 1 2 3 4 5
Main character's movements onscreen are always at the right distance, never so close that the audience feels seasick.	0 1 2 3 4 5
The camera was never taken by surprise.	0 1 2 3 4 5
The camera never illegitimately anticipated what was going to happen next.	0 1 2 3 4 5
TOTAL	

**ASSESSMENT Proj. 2B, C (INTERIOR MONOLOGUE)**

Interaction between voice over (VO) and picture	VO doesn't over inform and suffocate audience.	0 1 2 3 4 5
	VO doesn't under inform and leave audience guessing.	0 1 2 3 4 5
	The order of showing and telling is always intelligent.	0 1 2 3 4 5
	No duplication between what we see and what we hear.	0 1 2 3 4 5
	There are ample "breathing spaces" in the VO during which audience can examine central character's actions and make its interpretation as perceptions arise.	0 1 2 3 4 5
	Thoughts seem to arise out of what character does, as he does it.	0 1 2 3 4 5
	Nicely ironic juxtapositions exist between words and actions.	0 1 2 3 4 5
Acting	Voice sounds completely spontaneous, not "reading."	0 1 2 3 4 5
	Voice is naturally paced for the content.	0 1 2 3 4 5
	Voice mood, and mood changes, all believable.	0 1 2 3 4 5
	Central character, both in voice and in action, emerges as interesting and credible.	0 1 2 3 4 5
Recording	Well recorded, intimate on-mike voice quality.	0 1 2 3 4 5
Editing and mix	Ratio of VO to action is nicely judged, and action can "breathe."	0 1 2 3 4 5
	In the movement back and forth between VO and digetic tracks the level changes are well judged and sound natural.	0 1 2 3 4 5
Dramaturgy	Audience is encouraged to observe and make its own judgments	0 1 2 3 4 5
	Sometimes the juxtapositions provocatively contradict what audiences sees (and keep them guessing and therefore actively involved in decision-making).	0 1 2 3 4 5
	Central character fully developed with agenda, obstacles, and something to overcome.	0 1 2 3 4 5
	There is a resolution.	0 1 2 3 4 5
	The character develops.	0 1 2 3 4 5
	Using VO is motivated and justified.	0 1 2 3 4 5
	VO contributes to the sense of a completed dramatic arc in the piece.	0 1 2 3 4 5
<b>TOTAL</b>		

**ASSESSMENT Proj. 3A: (DRAMATIZING AN ENVIRONMENT)**

Structure	There are clear developmental phases in the sequence like acts in a play.	0 1 2 3 4 5
	The sequence has an overall rhythmic development that is satisfying and "right."	0 1 2 3 4 5
	There is a clear peak and "turning point."	0 1 2 3 4 5
	The sequence is neither too short nor too long.	0 1 2 3 4 5
Form	The sequence flows and does not seem fragmented (if it did, this would point to a lack of sub-sequences each with its own beginning, middle, and end).	0 1 2 3 4 5
Content	A strong mood is established.	0 1 2 3 4 5
	The piece deals with what one expects of that setting.	0 1 2 3 4 5
	The piece shows some of the unexpected.	0 1 2 3 4 5
Point of view	There is a strongly defined observing consciousness at work here (anger, fear, lethargy, hedonism, etc.).	0 1 2 3 4 5
	The point of view develops and changes.	0 1 2 3 4 5
Use of sound	Natural sound plays a narrative part in the sequence.	0 1 2 3 4 5
	Natural sound supplies an emotionally laden atmosphere.	0 1 2 3 4 5
Impact	The sequence has a strongly sensual impact and mood.	0 1 2 3 4 5
<b>TOTAL</b>		



**ASSESSMENT Proj. 4A, B (DIALOGUE SCENE)**

Editing	Action match cuts flow smoothly.	0 1 2 3 4 5
	Screen directions are correctly maintained.	0 1 2 3 4 5
	Room geography is revealed as necessary, and not confusingly for a first-time viewer.	0 1 2 3 4 5
	Convincing dialogue rhythms are maintained even when a picture cut happens in mid-sentence.	0 1 2 3 4 5
	Moments of significant action and charged silence have been fully exploited.	0 1 2 3 4 5
	Changes of scene rhythm occur convincingly with changes in the characters' moods, perceptions, thought patterns, and actions.	0 1 2 3 4 5
	Eyeline shifts have been fully exploited. (The most natural of all cutting points occurs when a character shifts his eyeline; we immediately want to see what he is seeing.)	0 1 2 3 4 5
	No character makes a major change of position offscreen. (A screen convention, not always obeyed, is that when cutting back to a character, we find him as we last saw him. Transitional movements are often shown, rather than heard or implied.)	0 1 2 3 4 5
	Editing appropriately and consistently shows characters as either the actor or the acted-upon.	0 1 2 3 4 5
Point of view	The scene is shot and cut to convey a discernible point of view (that is, it effectively reveals the state of mind of the main character or of the storyteller).	0 1 2 3 4 5
	The scene makes psychological sense, that is, it moves us close or far from the action in answer to one's needs as an audience member.	0 1 2 3 4 5
	The game (or other shared activity) is used to effectively reveal psychological changes in the characters.	0 1 2 3 4 5
Dramaturgy	The game develops convincingly.	0 1 2 3 4 5
	The environment is fully utilized by the characters and made into an active component in the drama.	0 1 2 3 4 5
	There are no redundancies of dialogue, action, or angle, etc.	0 1 2 3 4 5
	The scene feels right in length (better to feel a little short than too long).	0 1 2 3 4 5
	The scene implies back-story and what might come after.	0 1 2 3 4 5

Impact	The piece holds one's interest throughout.	0 1 2 3 4 5
	The actors are engaging and natural throughout.	0 1 2 3 4 5
	Significant subtexts are implied.	0 1 2 3 4 5
	TOTAL	

**ASSESSMENT Proj. 5A, B, C IMPROVISED SCENE**

Authorship and directing	Situation included all necessary expository detail.	0 1 2 3 4 5
	Exposition was artfully concealed in the action.	0 1 2 3 4 5
	A definite point of view emerged.	0 1 2 3 4 5
	The piece was revealing of the characters' relationships.	0 1 2 3 4 5
	There was a definite premise and the piece delivered on it.	0 1 2 3 4 5
	Pacing was excellent throughout.	0 1 2 3 4 5
	There was a clear structure to each dramatic unit.	0 1 2 3 4 5
	The beats were clear and effective.	0 1 2 3 4 5
Acting	All actors were at ease.	0 1 2 3 4 5
	Actors were equally active; nobody took passive position.	0 1 2 3 4 5
	Actors were listening and in communion with each other.	0 1 2 3 4 5
	Each character was sharply drawn and credible.	0 1 2 3 4 5
	Each character's agenda was evident.	0 1 2 3 4 5
Camerawork	Mobile, handheld coverage was well framed throughout.	0 1 2 3 4 5
	Camera was where it needed to be at all times	0 1 2 3 4 5
	Camera was never caught by surprise.	0 1 2 3 4 5
	Mobile coverage motivated by characters' movements worked well throughout.	0 1 2 3 4 5
	Close detail and close ups always came when the audience needed them.	0 1 2 3 4 5
	Camera coverage managed to juxtapose crucial elements in the frame whenever it was important.	0 1 2 3 4 5
Sound	Sound coverage was consistently good.	0 1 2 3 4 5
	Sound edited seamlessly together.	0 1 2 3 4 5
	The mike was never in frame.	0 1 2 3 4 5
Editing	Any action match cuts flowed smoothly.	0 1 2 3 4 5
	Screen directions are correctly maintained.	0 1 2 3 4 5
	Room geography is revealed as necessary, and not confusingly for a first-time viewer.	0 1 2 3 4 5
	Convincing dialogue rhythms are maintained even when a picture cut happens in mid-sentence.	0 1 2 3 4 5
	Moments of significant action and charged silence have been fully exploited.	0 1 2 3 4 5
	Changes of scene rhythm occurs convincingly with changes in the characters' moods, perceptions, thought patterns, and actions.	0 1 2 3 4 5
	Eyeline shifts have been fully exploited.	0 1 2 3 4 5

	No character makes a major change of position offscreen.	0 1 2 3 4 5
	Editing appropriately and consistently shows characters as either the actor or the acted-upon.	0 1 2 3 4 5
Point of view	The scene is shot and cut to effectively reveal the state of mind of the main character or of the storyteller.	0 1 2 3 4 5
	The scene makes psychological sense by “abreathing,” that is, it moves us close or far from the action in answer to one’s needs as an audience member.	0 1 2 3 4 5
	The action effectively reveals psychological changes in the characters.	0 1 2 3 4 5
Dramaturgy	The piece develops convincingly.	0 1 2 3 4 5
	The environment is fully utilized by the characters and made into an active component in the drama.	0 1 2 3 4 5
	There are no redundancies of dialogue, action, or angle, etc.	0 1 2 3 4 5
	The scene feels right in length (better to feel a little short than too long).	0 1 2 3 4 5
	The scene implies back-story and what might come after.	0 1 2 3 4 5
Impact	The piece holds one's interest throughout.	0 1 2 3 4 5
	Significant subtexts are implied.	0 1 2 3 4 5
	The piece makes a real and moving statement.	0 1 2 3 4 5
	TOTAL	

**ASSESSMENT Proj. 6A, B, C, D (PARALLEL STORYTELLING)**

Authorship and directing	Each situation included all necessary expository detail.	0 1 2 3 4 5
	Exposition was artfully concealed in the action.	0 1 2 3 4 5
	A definite point of view emerged.	0 1 2 3 4 5
	Each piece was revealing of the character.	0 1 2 3 4 5
	There was a definite premise and each piece delivered on it.	0 1 2 3 4 5
	Pacing was excellent throughout.	0 1 2 3 4 5
	There was a clear structure to each dramatic unit.	0 1 2 3 4 5
	The beats were clear and effective.	0 1 2 3 4 5
Acting	Actors were at ease.	0 1 2 3 4 5
	Each character was sharply drawn and credible.	0 1 2 3 4 5
	Each character's agenda was evident.	0 1 2 3 4 5
Camerawork	Mobile, handheld coverage was well framed throughout.	0 1 2 3 4 5
	Camera was where it needed to be at all times.	0 1 2 3 4 5
	Camera was never caught by surprise.	0 1 2 3 4 5
	Mobile coverage motivated by characters' movements worked well throughout.	0 1 2 3 4 5
	Close detail and close ups always came when the audience needed them.	0 1 2 3 4 5
	Camera coverage managed to juxtapose crucial elements in the frame whenever it was important.	0 1 2 3 4 5
Sound	Sound coverage was consistently good.	0 1 2 3 4 5
	Sound edited seamlessly together.	0 1 2 3 4 5
	The mike was never in frame.	0 1 2 3 4 5
Editing	Any action match cuts flowed smoothly.	0 1 2 3 4 5
	Screen directions are correctly maintained.	0 1 2 3 4 5
	Room geography is revealed as necessary, and not confusingly for a first-time viewer.	0 1 2 3 4 5
	Moments of significant action and charged silence have been fully exploited.	0 1 2 3 4 5
	Changes of scene rhythm occur convincingly with changes in the characters' moods, perceptions, thought patterns, and actions.	0 1 2 3 4 5
	Eyeline shifts have been fully exploited.	0 1 2 3 4 5
	No character makes a major change of position offscreen.	0 1 2 3 4 5
	Editing appropriately and consistently shows characters as either the actor or the acted-upon.	0 1 2 3 4 5
Point of view	The scene is shot and cut to effectively reveal the state of mind	0 1 2 3 4 5

	of the main character or of the storyteller.	
	The scene makes psychological sense by “abreathing,” that is, it moves us close or far from the action in answer to one’s needs as an audience member.	0 1 2 3 4 5
	The action effectively reveals psychological changes in the characters.	0 1 2 3 4 5
Dramaturgy	The piece develops convincingly.	0 1 2 3 4 5
	The environment is fully utilized by the characters and made into an active component in the drama.	0 1 2 3 4 5
	There are no redundancies of dialogue, action, or angle, etc.	0 1 2 3 4 5
	The scene feels right in length.	0 1 2 3 4 5
	The scene implies back-story and what might come after.	0 1 2 3 4 5
Impact	The piece holds one's interest throughout.	0 1 2 3 4 5
	Significant subtexts are implied.	0 1 2 3 4 5
	The piece makes a real and moving statement.	0 1 2 3 4 5
	TOTAL	

**ASSESSMENT Proj. 6A, B, C, D (SUPPLEMENT—PARALLEL  
STORYTELLING)**

Parallel stories	Each portion of each story consistently contributes to its counterpart.	0 1 2 3 4 5
	The rhythms of cross-cutting seem balanced.	0 1 2 3 4 5
	There are a number of interesting counterpoint moments.	0 1 2 3 4 5
	Movement is sometimes used as a cutting point between stories.	0 1 2 3 4 5
	Dialogue is sometimes used as a cutting point between stories.	0 1 2 3 4 5
	The frames of each story 'design' well with each other.	0 1 2 3 4 5
	The whole is greater than the sum of its parts.	0 1 2 3 4 5
TOTAL		

©2013 Michael Rabiger and Mick Hurbis-Cherrier. Published by Taylor and Francis. All rights reserved.