

COMPONENT	OBJECTIVES	COMPETENCY
I Policies and Procedures	<ol style="list-style-type: none"> 1. Understands Miami-Dade County Public School’s policies concerning the rights and responsibilities of student publications/ insurance. 2. Understands the concepts and legalities of copyright laws pertaining to products and. 3. Correctly uses and responds to film terminology/commands. 4. Follows set protocol, hierarchy, and safety procedures. 5. Follows production procedures and attends required production meetings. 6. Follows professional rules of ethics and etiquette. 	<ol style="list-style-type: none"> A. The student can adhere to Miami-Dade County Public School’s policies governing student publication and insurance. B. The student can adhere to basic copyright laws. C. The student can adhere to film set commands, set protocol, and safety precautions. D. The student can adhere to professional standards of behavior and responsibilities.
II Aesthetics and Critical Analysis	<ol style="list-style-type: none"> 1. Breaks down in oral and/or written form, the technical, artistic, and thematic elements of viewed films. <ol style="list-style-type: none"> a. Plot b. Acting c. Design <ol style="list-style-type: none"> 1) Sets 2) Costumes 3) Hair and make-up d. Cinematography <ol style="list-style-type: none"> 1) Lighting 2) Camera angles and movement e. Sound f. Editing and Special effects g. Directing h. Theme 2. Discusses in oral and/or written form, the appropriateness of viewed films’ ratings. 3. Discusses, in oral and/or written form, students’ emotional/ intellectual responses on viewed films. 	<ol style="list-style-type: none"> A. The student can demonstrate an analytic, critical, and aesthetic appreciation of film.

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III Screenwriting	<ol style="list-style-type: none"> 4. Evaluates viewed films as to their entertainment/educational/escape values. 5. Discusses in oral and/or written form, the influence/impact that viewed films have on an individual/society. 6. Compares and contrasts a specific foreign film (such as “Three Men and a Cradle”) to its American version (“Three Men and a Baby”). 7. Reads and critiques a variety of film/trade magazines, web sites and reviews. 8. Writes one or more reviews of films seen in the classroom. 9. Critiques and analyzes student film productions. 1. Demonstrates an idea for a screenplay using the process taught in Film One. 2. Writes a biography for each of the main characters. 3. Develops a character sketch of the main character by creating the character’s drive, point of view, and attitude. 4. Employs character objective, conflict, obstacles, and plot points for effective screenwriting. 5. Write a treatment, outline, and first draft of a screenplay. 6. Uses the “three-act” structure for screenwriting. 7. Listens to reading of his/her screenplay and makes notes on changes needed for re-write. 8. Accepts criticism from peers and teachers after a reading of his/her screenplay. 	<ol style="list-style-type: none"> A. The student can write a five to ten minute screenplay. B. The student can create at least one rewrite of the original screenplay. C. The student can use a variety of techniques to develop the screenplay after the first draft.

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IV Pre-Production - General	<ol style="list-style-type: none"> 1. Participates in the script selection process. 2. Selects a key position that requires work during production. 3. Selects either a pre- or post- production key position. 4. Participates in training sessions which may be available. 5. Recognizes and understands how to fill out and read any forms he/she will use for the production. 6. Participates as a location scout. 7. Collaborations with college or professional level filmmakers in his/her key positions regarding production preparations. 8. Makes sophomore film and other interested students aware of available below-the-line positions. 9. Act as a peer teacher to sophomore film student and other interested students to perform below-the-line jobs. 	<ol style="list-style-type: none"> A. The student can select from a pool of submitted scripts to make into a five to ten minute film project. B. The student can work in a key position in production and either pre- or post- production of the film. C. The student can prepare his/her department for a productive and organized five to ten minute film production. D. The student can recruit other students to fill below-the-line positions in their respective departments.
Pre-Production - Producing	<ol style="list-style-type: none"> 1. Demonstrates an understanding of the roles, responsibilities, and hierarchy within the producing department. 2. Understands the relationship between the role of the producer and the production manager. 3. Locates crew, cast, equipment, and other resources needed for the production. 4. Arranges auditions for casting actors. 5. Finds locations needed for shooting. 6. Maintains a filing system for daily production paperwork. 	<ol style="list-style-type: none"> A. The student can assume the role of producer or production manager on a student film. B. The student can organize and manage the junior-year student production. C. The student can conduct a scene-by-scene breakdown of the selected screenplay. D. The student can work closely with the instructor to put together and manage the production budget.

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Pre-Production - Directing	<ol style="list-style-type: none"> 7. Works with the assistant director to prepare call sheets, continuity/ camera/sound reports, editing logs, and daily production reports. 8. Orders equipment and or arranges for pick-up of equipment. 9. Categorizes the elements needed for each scene. 10. Creates a script breakdown sheet for each scene of the screenplay. 11. Creates a budget sheet and begins the cost tracking process. 12. Schedules and heads regular production meetings with key crew. 1. Translates the master scene script into a shooting script. 2. Prepares a beat-by-beat breakdown. 3. Prepares a lined script for the script supervisor/continuity person. 4. Creates a shot list. 5. Sketches storyboards and camera placement diagrams that support the shot list. 6. Collaborates with the production designer, sound designer, and cinematographer about their stylistic contributions to the film. 7. Uses the input from the production designer, sound designer and director of photographer to develop a stylistic scheme for the film project. 8. Finds and scouts locations. 9. Meets with the assistant director and cinematographer to develop a shooting schedule. 10. Auditions actors for casting. 	<ol style="list-style-type: none"> A. The student can prepare the script for shooting, blocking, auditions, and rehearsal. B. The student can study and develop a stylistic approach to directing the film. C. The student can direct the five to ten minute film.

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Pre-Production - Assistant Directing	<ol style="list-style-type: none"> 11. Conducts readthroughs and blocking rehearsals. 12. Maintains an organized director's notebook. 13. Understands the roles and responsibilities of the directing team. 1. Establishes a relationship and schedule with private property location owners. 2. Collaborates with the director to arrange scene breakdown sheets into a shooting schedule. 3. Meets with the director and the director of photography to develop accepted industry set protocol and a shooting schedule. 4. Works with the producer to prepare call sheets, continuity/camera/sound reports, editing logs, and daily production reports. 5. Establishes a daily filing and reporting system. 6. Informs the cast and crew of their respective reporting times. 	<ol style="list-style-type: none"> A. The student can develop a shooting schedule for the five to ten minute film. B. The student can prepare the necessary forms and reports. C. The student can become familiar with all cast and crew members and their positions.
Pre-Production - Production Designing	<ol style="list-style-type: none"> 1. Defines the production designer's role in pre-production. 2. Identifies the responsibilities of the production designer, art designer, set designer, set constructionist, wardrobe, make-up artist, and prop master. 3. Reads the script and interprets the design elements that will dictate tone and setting. 4. Views films and evaluates their technical and artistic design elements. 5. Interprets and executes the director's artistic vision of the screenplay. 	<ol style="list-style-type: none"> A. The student can demonstrate an understanding of the production designer's role in film. B. The student can prepare all the necessary design elements for the junior film project.

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<p>Pre-Production - Cinematography (Director of Photography)</p>	<ol style="list-style-type: none"> 6. Compiles a list of wardrobe, make-up, props, and set design needed for the production. 7. Use the shooting schedule to collect and organize the design elements. 1. Reads the script, storyboards, and shotlists and interprets and contributes to the director's artistic vision and choice of shots. 2. Conducts camera tests in various lighting situations using still and/or motion photography. 3. Visits a film post-production facility to gain an understanding of processing, developing, color correcting, and packaging exposed film. 4. Understands how to fill out camera reports. 5. Participates in a location scout. 6. Participates in production scheduling and protocol meetings with the director and assistant director. 7. Familiarize the camera assistant, gaffer, and key grip with the shots that may need special equipment and skills. 8. Coordinates the camera assistant's kit with the production. 9. Communicates to the director and producer his/her recommendation/choice of film stock, lenses, filters, and other camera accessories. 10. Prepares camera, film, and accessories for the shoot. 	<ol style="list-style-type: none"> A. The student can operate a camera and direct lighting for a three to five minute film. B. The student can organize the people and equipment necessary for the camera, lighting, and grip departments for the junior film project. C. The student can establish a productive work relationship with the camera assistants, lighting and grip departments.

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Pre-Production - Grip and Lighting	<ol style="list-style-type: none"> 1. Reads the script and understands the scope of the project. 2. As a gaffer, contributes to the compilation of lights and accessories. 3. As the key grip, contributes to the compilation of grip, safety equipment, and accessories necessary for the production. 	<ol style="list-style-type: none"> A. The student, concentrating in grip and lighting, can choose gaffer or key grip as his/her key position on the junior film. B. The student can assist the cinematographer in compiling the grip and electric equipment list.
Pre-Production -Sound	<ol style="list-style-type: none"> 1. Reads the script and understands the sound requirements for the film. 2. Participates in location scouts. 3. Compiles a sound equipment list for the producer. 4. Assists the producer with gathering sound equipment. 5. Tests and prepares equipment for production. 6. Compiles any pre-recorded sound needed for the production. 7. Discusses with the director music and sound effects to be used in post-production sound design. 8. Participates in location scouts and production meetings. 9. Understands how to fill out sound reports/spotting sheets. 	<ol style="list-style-type: none"> A. The student, concentrating in sound, can act as a sound recorder and/or sound designer on the junior film. B. The student can compile a list of the sound recording equipment, microphones, and accessories needed for the production.
V Production - General	<ol style="list-style-type: none"> 1. Performs an above-the-line position on the junior film production. 2. Performs a below-the-line position on the senior film production. 3. Checks call sheets daily and reports to shooting locations on time and prepared to work. 4. Maintains organization within his/her area/department. 	<ol style="list-style-type: none"> A. The student can participate in a 5-10 minute junior class film production. B. The student can participate in a film production as an above-the-line or below-the-line crew member. C. The student can demonstrate established set etiquette and protocol.

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Production - Producing	<ol style="list-style-type: none"> 5. Follows set commands given by the director, assistant director, and department key. 6. Wraps and organizes all equipment and returns locations back to their original state. 1. Continues cost tracking and updating the budget. 2. Collects, approves, and files paperwork collected by the assistant director. 3. Follows through on craft services and other food arrangements. 4. Visits the set each day of the shoot to ensure a smooth production and provide solutions to on-set and to off-the-set problems. 5. Makes sure exposed film is properly packaged and sent to the lab. 	<ol style="list-style-type: none"> A. As the producer, the student can maintain the administrative organization of the junior class film. B. As the producer, the student can prepare the film for post-production.
Production - Directing	<ol style="list-style-type: none"> 1. Meets with the assistant director to update the shot list each day of shooting. 2. Follows the shooting schedule. 3. Collaborates with cast and key crew members. 4. Maintains positive set morale. 5. Rehearses blocking with actions before each scene. 6. Reviews continuity notes with the script supervisor. 7. Communicates good and bad takes and other special notes to the sound recordist, script supervisor, cinematographer, and assistant director for their reports. 	<ol style="list-style-type: none"> A. As the director, the student can maintain an organized director's notebook. B. As the director, the student can maintain the integrity of the screenplay's plot by giving clear, consistent instructions in a professional and artistic manner. C. As the director, the student can elicit from the cast and crew performances that enhance the film.

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<p>Production - Assistant Directing</p>	<ol style="list-style-type: none"> 1. Gives accepted film industry set commands to the crew. 2. Calls actors to and from the set as needed by the director. 3. Works with the director and scripts supervisor towards keeping continuity between scenes. 4. Gives directions as needed. 5. Posts daily call sheets. 6. Distributes and collects paperwork to the cast and crew. 7. Fills out production reports before each day of shooting. 	<ol style="list-style-type: none"> A. As the director, the student can maintain set protocol among crew and cast. B. As the assistant director, the student can keep the production on task and on schedule.
<p>Production - Cinematography (Director of Photography)</p>	<ol style="list-style-type: none"> 1. Interprets and follows instructions given by the director. 2. Understands the director's intention and applies camera and lighting techniques to achieve the desired shots. 3. Experiences new ways of operating camera and lighting scenes to achieve the desired look and feel of the film. 4. Works at the pace of the shooting schedule. 5. Delegates responsibilities of lighting to the gaffer, focus pulling team, to the camera assistant, and camera support rigging to the key grip. 6. Responds diplomatically to the concerns of camera, grip, and lighting departments. 7. Combines proper lighting, lens, and filter usage to achieve desired images. 8. Loads and unloads film properly. 9. Fills out camera reports and labels film cans properly. 	<ol style="list-style-type: none"> A. As the director of photography, the student can shoot a five-to-ten minute junior class film. B. As the director of photography, the student can give instructions clearly, consistently, professionally, and artistically to the camera, lighting, and grip teams. C. As the director of photography, the student can properly expose and package film to be sent to a lab for processing, development, and transfer.

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Production - Grip and Lighting	<ol style="list-style-type: none"> 1. Follows directions given by the director of photography. 2. Demonstrates knowledge of the grip and lighting equipment. 3. Practices safe handling of lights and electricity. 4. Displays an understanding of amperage distribution. 5. As a gaffer, instructs other students on how to position and plug in lights on a set, wrangle, and wrap electrical cables. 6. Demonstrates the ability to carry equipment, push dollies (if used), and manipulate stands and lighting accessories. 7. Keeps the equipment safe and organized. 8. Instructs other on how to handle and support equipment. 	<ol style="list-style-type: none"> A. As a gaffer, the student can follow the director of photography's direction for setting-up and positioning lights. B. As a gaffer, the student can diplomatically respond and delegate to the grip and lighting crews. C. As a key grip, the student can follow direction of the director of photography and support the gaffer in transporting and handling equipment on the set. D. As a key grip, the student can respond and delegate diplomatically to the grip crew.
Production - Sound Mixing and Recording	<ol style="list-style-type: none"> 1. Records dialog, room tone, and any other audio to match shots. 2. Completes a sound report/log for each day of shooting. 3. Instructs the boom operator on microphone placement. 4. Listens and records while paying attention to style, interpretation, nuance, and technical quality. 5. Communicates judgement of sound for each take to the director for evaluation. 	<ol style="list-style-type: none"> A. As sound mixer, the student can record out of camera sound for the junior film project film. B. As sound mixer, the student can diplomatically delegate responsibility to boom operators and sound assistants. C. As sound mixer, the student apply "educated ears" to sound recording.
Production - Production Designing	<ol style="list-style-type: none"> 1. Keeps all wardrobes, props, and set design materials organized. 2. Verifies that all the design elements are in place on the set when needed. 	<ol style="list-style-type: none"> A. As production designer, the student can administer the props, set design, and make-up for the five to ten minute junior film. B. As production designer, the student can maintain the continuity of the design elements.

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VI Post Production - Editing	<ol style="list-style-type: none"> 3. Diplomatically delegates responsibility to wardrobe, set design, props, hair, and make-up personnel. 4. Uses Polaroid shots and/or drawings to make sure actors' clothes, make-up, hair and props are consistent from scene to scene. 1. Collaborates with the director and/or director's note on identifying the best acting performances and technical values (lighting, sound, etc.) for each edit choice. 2. Applies pacing techniques learned in aesthetics and story development to dramatic cutting style. 3. Makes individual cuts as fluid and seamless as possible. 4. Is aware of the advantages and disadvantages on non-linear editing and its role in modern filmmaking. 5. Adds appropriate titles and credits to the film. 6. Screens a rough with the key players to enhance the final cut of the picture. 	<ol style="list-style-type: none"> A. As an editor, the student can use shot film footage to tell the story as involving and emotionally charged a way as possible. B. As an editor, the student can recognize and edit together the most appropriate sequences for editing. C. As an editor, the student can demonstrate knowledge of both traditional and non-linear editing.
Post Production - Sound	<ol style="list-style-type: none"> 1. Interprets sound logs/spotting sheets. 2. Records and edits sound effects and ambient sounds. 3. Re-records and replaces unacceptable recorded location dialogue. 4. Decides where to place music in the film. 5. Reviews rough sound edits with the director. 6. Delivers the finished film to the director and/or producer. 	<ol style="list-style-type: none"> A. As the sound designer, the student can use existing music, pre-corded sound effects, and recorded dialogue to design sound for the a junior class minute film project. B. As the sound designer, the student can facilitate others in the creative decision process.

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<p>VII Professional Growth & Development</p>	<ol style="list-style-type: none"> 1. Exhibits an understanding and respect for the organizational hierarchy. 2. Collects ideas, information, written works, visuals, etc. for his/her personal journal. 3. Keeps a personal/professional journal. 4. Views and analyzes a variety of films on an ongoing basis. 5. Reads a variety of film/trade magazines, journals, and web sites. 6. Consults with professional filmmakers on-the-job. 7. Maintains professional behavior. <ol style="list-style-type: none"> a. Develops critical verbal and writing skills b. Updates and organizes a portfolio c. Update a resume. 8. Is continually aware of film activity in South Florida. 9. Is aware of career/internship opportunities available in the local film industry. 	<ol style="list-style-type: none"> A. The student can demonstrate a commitment to the creative process. B. The student can prepare for the academic/professional world of filmmaking. C. The student can identify emerging trends in film production. D. The student can apply for a job in a summer internship program.