

**Assessment 2022/2023**

Submitted 9/30/2023

**Film Studies Minor**

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**Film Studies Mission Statement**

The Film Studies minor at USF is a liberal arts-based program that combines film practice and film theory. In today's media landscape, being able to tell a story in 3-5 minutes with video and audio is an essential skill for artists, activists, journalists, citizen filmmakers and creative professionals. Our program teaches students how to analyze historical and contemporary film movements, as well as how to use the tools of the trade to create their own personal works, and to be creative and innovative storytellers in their own right.

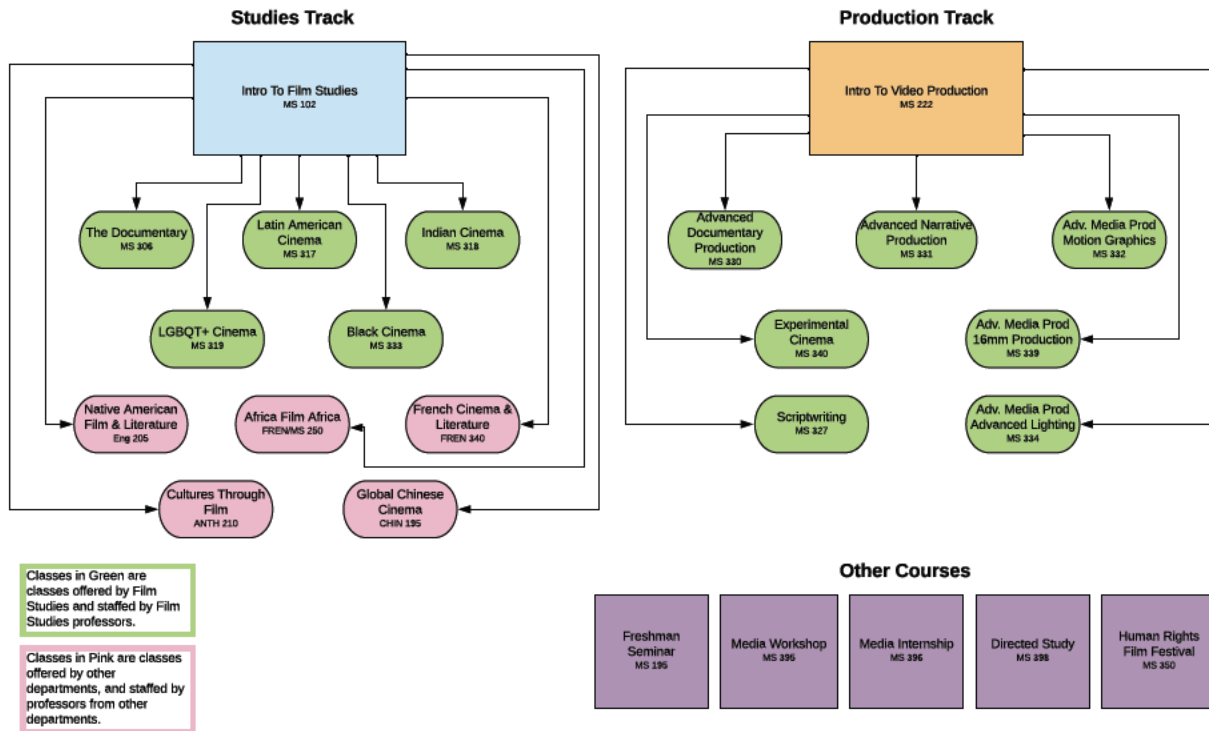
The Film Studies Minor works within, and is infused by, the USF Jesuit mission, which stresses ethical decision-making and promotes social justice goals. Students graduating from the program should not only demonstrate a deep understanding of media in contemporary society, and be able to create short video works; they should also reflect the University's social justice mission in their concern about the ethical values of the media system and its role in serving human needs. Graduates of the program have gone on to careers in media writing, directing and producing; museum and festival curation; video and broadcast journalism; graduate study in film production; non-profit video production; advertising and marketing; and elementary and high school teaching.

**Program Learning Outcomes Film Studies**

- a. Students should develop an understanding of the language of film.
- b. Students should be able to analyze and critically discuss the aesthetic quality of contemporary videos and films and should understand the formal and rhetorical devices to understand film language on its own terms.
- c. Students should gain an understanding of film as artistic expression and understand how film communicates ideas through image and sound.

# Film Studies Curricular Map

## Film Studies Courses



## PLO Being Assessed

Outcome C: "Students should gain an understanding of film as artistic expression and understand how film communicates ideas through image and sound."

## Methodology Used

For each project, students receive extensive feedback in the form of raw footage critiques, rough cut critiques and final critiques. They receive feedback from their fellow students and from the instructor. After each critique session, students have the opportunity to incorporate the feedback that they receive into the cuts of their film. Students can receive more feedback at any time during the post-production process by attending office hours.

Each film is critiqued in the following five areas.

1. Is the **Story** unique and told in an effective way? Taken into consideration are the following.

- Is the story unique?
- Is the plot clear? Can we tell what's happening in the story?
- Is there underlying thematic content?
- Is there a discernable arc to the story?
- Is there a beginning, middle and end?

2. Is the **Cinematography** effective? Taken into consideration are the following.

- Is the film well shot?
  - Is the film well composed?
  - Is the film well lit?
  - Is the film in focus?
  - Are the compositions comfortable?
- Does the style of cinematography help tell the story?
- Did the student shoot enough material/coverage to support the story?

3. Is the **Sound** effective? Taken into consideration are the following.

- Has the production sound been recorded in a clear and audible manner?
- Is there any level of sound design? If so...
- Are the levels good in the mix?
- Does the sound design help tell the story?

4. Does the **Edit** strategy serve the story? Taken into consideration are the following.

- Does the editing scheme support the clarity of the story?
- Does the edit strategy serve as a storytelling device?

5. **Effort** (*given a score in some, but not all classes. I have been phasing this out, because, generally, everyone works very hard*). Taken into consideration are the following.

- Did the student work hard on the film?

- Did they re-shoot if necessary?
- Did they work hard in the edit to overcome production problems?
- Did they spend enough time in each stage of production?
- Did they incorporate the feedback received during critique into their final film?

For the assessment, each film is rated on a scale from 1-4 for the above categories. A narrative analysis is also attached to each category. The scale is as follows:

- 4-Excellent
- 3-Above Average
- 2- Average
- 1-Below Average

**Project Notes:**

Here are the notes on the assessed projects.

I have assessed one class from Fall 2022 and one class from Spring 2023.

At the end of this section, I have included a table that summarizes the findings.

## **Assessment of Final Projects from:**

*Narrative Fiction Film Production (MS 331-01)*

*Fall 2022*

*Professor: Danny Plotnick*



### **Story – Score 3**

Overall, I like the energy and vibe of the piece. As discussed in class, there are some moment of narrative confusion that you should attempt to clean up. The fact that he's gone invisible is not fully evident to me in the scene with Mom and the street scene. We talked about some ways that you might address that situation. And then, at the end, the resolution is a bit of a letdown. It feels too easy, or there is not enough emphasis put on the resolution. Your whole film is building toward that moment, and then the energy falls flat. You can elevate the ending.

### **Cinematography – Score 3.75**

The film looks really good. I love the hand-held style. It is really effective and works with the type of story you are telling. I really love the scene with the two friends talking outside of school. That looks fantastic. I also love the party scene. There's great visual energy going on. The scene where he bumps into the guy outside is a bit of an outlier. It looks fine on its own, but it doesn't look and feel like the rest of the film. That could be a grading issue. But all told, really nice camera work.

### **Editing – Score 3**

This is the place you have to put some work in. The overall film feels a bit long. This would be more effective at 8 minutes. I love the part scene, but I feel like you could take 10-20 seconds out of that. I think you could eliminate the bumping into the guy scene, especially if you can better land the scene with Mom. Or vice versa. Maybe you get him out the door without pancakes (though they are beautiful), and nail the bumping into the guy scene. But there is some time to be saved and some narrative clarity that can be addressed at the same time. I love all the weird transitions in the part scene. Those are fun. I think you need to bring that sort of edit energy to the scene where he enters back into his body. That moment is flat, but you can bring it to life by thinking in a similar fashion to that opening scene. Something supernatural is happening, so make that happen in the edit. I liked the bit with the Shining, by the way.

### **Sound – Score 3.75**

I think the film sounds good. I know you were concerned about it, but it works for me. I also appreciate the sound design and overall mix. You could think of enhancing that final scene with some kind of sound efx palette to accompany whatever edit strategy you employ. Those two items must work together to bring that scene together.

### **Effort – Score 3.75**

■■■■■, I love that you shot the film twice. I see the energy and effort you brought to the film. I wish you could have found a way to work with fellow students a bit more on your project. Though, I get the sense that you were able to help others.

■■■■■

#### Story – Score 3.5

This is a really good story, ■■■■■. I like how it is coming together. I feel like what you presented was more of a rough cut or fine cut, as opposed to a final cut. That said, the narrative clarity has really improved since the rough cut. I still feel like I'm not fully following the conversation he is having with Dad, and when that gets solidified, the story will really come into focus. I think the issue is a sound issue, and once that gets resolved, you'll be okay.

#### Cinematography – Score 4

The film looks really good. I'm impressed by the outdoor, night time shooting. The film has a look and vibe. I appreciate that you used the Nan lights and I appreciate you used the street lamps. I'm guessing you learned a lot on this shoot about cinematography. The scenes with the fog were amazing. They captured a perfect mood and really enhanced the story. I also like the coverage you got in the opening scenes. I like how that was shot. I liked the shot from the interior of the house, looking out at your lead with the zombie. There were a lot of nice moments like that throughout. I also appreciate the art direction and the make up. That shows me that you are willing to do what it takes to push things to the next level.

#### Editing – Score 3

I like the way that opening scene is cut as he works out in his room. Great coverage and great editing style. I think the hanging out with friends scene is cut for much greater narrative clarity than in the rough cut. I see the dynamic between friends unfolding. I like that you cut down some of the shot lengths on zombie number one. Less is more effective. The longer those zombie shots last, the less real it feels. I think you could cut down some of the zombie stuff a bit more. Particularly of zombie 2. I am not scared when he runs at us, but maybe if it was shorter, I would be. As talked about, I think you could lose a lot, if not all, of zombie 2. The film starts to feel a little long for me at that point, and I wonder what he is adding. I know that you have your motivations that they represent the parents, but people weren't picking up on that. I also think you don't need both Hayes street shots. I like the first, more subtle one. I think the film coming in at 10 minutes will be a tighter, stronger statement. And, I really liked the podcast coming in. The vibe of that is great. I think you can play around with that voice weaving throughout the film. It might not work, but I would explore it. When it comes in as a new element, it is a little confusing as to what it is and where it is coming from. Grounding it in the opening of the film might help.

#### Sound – Score 3

This is the area where you really have to put in the work. I love the overall sound design. Again, so many nice elements. You are creating the sound of the spaces. That's fantastic. But as much as I love the overall design, the mix is all over the map right now – which is fine for a

rough cut, but not a final cut. Some sounds (phone and footsteps and crickets) are way too loud, to the point of being distracting. While other sounds (the conversation with dad) are a bit too buried in the mix making them hard to hear. You will definitely need to spend a couple sessions just working on the mix. I have full confidence, but you need to put in the time.

#### Effort – Score 4

■■■■, really great work. You've really challenged yourself with this film and the results are going to be great when you get it over the finish line. It's a B+ for now, but that grade can come up a lot once you tighten the film up.

Recut- ■■■■ I'm really impressed by how far the sound design has come in the last week. Obviously, in the final cut you showed in class, the muddled mix made it hard to pull out the narrative. You had all the elements in place, but the mix levels were not working. That has totally been remedied. You can really hear the mix the way you intended, and it creates such a great mood and atmosphere. The conflict between Kenny and his family is coming through now. There is still something a little off in the phone conversations. Mom and Dad are too loud. I'd rather you have it too loud and discernable, than too soft and not discernable. But there is something a little off there. I like that you opened with the podcast, that was nice. And I really picked up on what was going on in that podcast, which I hadn't been to this point. I like that you cut down the zombie running at us. That works better. It also feels like you cut down the amount we see the two zombies. Those cuts definitely worked. And I liked that the scuffling shoes were down in the mix! Great work pulling this all together.

■■■■

#### Story – Score 4

■■■■, you really delivered on your script. You had a really strong, emotional black comedy on paper, and I think that's what we now have on the big screen. So kudos to you for getting really great performances out of your actors, and walking that fine line between dark comedy and emotional, serious issues. The narrative is clear throughout. I do know that we are missing that one bit of voice over, and when that gets put into place, it will help to elevate the piece even more.

#### Cinematography – Score 3.75

The film looks really good. That type of hand held work is a challenge, but you ended up doing a really nice job with it. I know you were a little concerned about how it would come out, but I'm glad you pushed yourself. It looks really nice. I appreciate that you reshot the café scene. The scene on the beach looks really nice. Some of those close ups in the emotionally charged moments are so good. I also love the shot when the sister is reading the note. The Muni scene looks really good. A little more coverage on the beach would have been great. Being able to cut to a close up of the water or some bird flying, or some real long, lonely shot of them from the water line could have given you some more ways to cut that scene. But what's there is really good.

#### Editing – Score 3.75

The film has a nice structure, and a nice pace to it. At a real microscopic level, I think you could trim down the scene of him playing with his face at the beginning; when he writes the suicide note, I love the montage of him tidying the house, but within that, there is a shot of him making the bed where we stare at the unmade bed for a second. Cut on action with that shot; when she finds the note there is a scene where she exits a shot and we are looking at an out of focus hallway for a second. You could trim that. But that's minor stuff. The final scene is the one that you should look at. The film starts to feel long. That scene goes on for awhile, and without cutaways to open it up and let it breathe, it starts to feel heavy. Everything that is in that scene is good, so you just have to make some tough choices. Identify the moment that is the film's climax, where the brother and sister find their piece. That is the moment the film essentially ends. You can slowly take us out of the film from that moment with some heartfelt, goofy moments, but that is the place where you need to start moving towards the end. I would also consider desaturating that scene. Make it feel like a cold day. You have the wind, but it's so bright and sunny and saturated. See how it will feel if you do that.

#### Sound – Score 3.5

The film sounds good. I like the way you use music. I like the way the internal monologues and moments work. The overall sound design is quite nice. I do think you need to spend a little time in that last scene working on the eq between the two different sources of audio. I'm not distracted by the wind. However you eq'd it works. But there is a tonal and volume difference between the shotgun audio and the Tascam audio. It may just be an issue of volume. And then there also seems to be some slight sync issues at play there. So really try to tighten those up.

#### Effort – Score 4

It's clear that you worked really hard on this film. I was concerned with the 14-page script and what that would take to execute. But you managed to really pull it together. And I also appreciate how much time you spent on other people's projects. Great work this semester. It's an A- for now, but you are missing a bit of v.o. There are also some bits to tidy up. But the grade will rise once you work on those fixes.

Recut [REDACTED], I really like what you've done here.

1) The new voice over on the bus is good. My one thought is that it starts with a lot of music, then we get the domestic fight, then just a bit of music. I think it would be stronger with a little bit of music, the domestic fight, and then a lot of music. I think we are on the bus with just music for too long. I also think that the fight is emotionally charged, and then having more song afterward will sustain the mood and emotion of the fight, without having to experience the fight. The mood from the song will be elevated after that verbal exchange.

2) I like the fixes in the Calixta scene. I would bring her first line up. That feels a bit lost. I felt that way the first time through as well.

3) The beach scene is so much stronger. The ending is stronger. It's more compact and it feels like a clear, definitive ending. I think the wind clean up is really good. I was almost done with the scene when I remembered that I was supposed to be listening for the wind. Which means I



wasn't noticing it, which is good! The sync seems better as well. When she says. "You're a good person. You're not like him. You never will be." That is improved. I still think she is a little to bassy right there, so I would tweak the eq just a little more. But this is so much better.

■■■■■, great film. You should really be proud of yourself. It's clear you put a lot of energy and effort and the film feels very personal and heartfelt.

I'll go give you a better grade on canvas!



#### Story – Score 3.25

This is a really nice heartfelt story. The film excels when you are in visual storytelling mode. As we've discussed in class, that conversation on the roof, while beautiful, still feels a bit awkward. It doesn't feel like a natural conversation. Your characters are still articulating the main points of your film. You need to spend a little more time making that feel natural and that will help elevate the story. We talked about a couple of moments where that you could cut that might make the flow better.

#### Cinematography – Score 4

The film looks great. I love the way you have shot the tennis. The PT scenes look great as well. The shots on the roof are great. I love the dusk shooting. It has a nice mood and emotion. A little more coverage in that scene would help you open that up to give it a more natural feel with pauses and observational moments. So always get as much coverage as you can. I do recognize that you were fighting sunset there.

#### Editing – Score 3.25

Individually, all the scenes are working and nicely edited. At times though, it feels like the overall flow of scenes could be tightened up, particularly in the second half of the film. After the roof scene, I like that we go to the PT scene, and then a tennis scene. But then the fun car ride scene feels odd or goes on too long, and then we go to another tennis scene before the Match day scene. This can all be consolidated. Maybe you can lose the tennis scene right before the Match day scene. That seems extraneous. Maybe you could intercut the fun car ride with the PT and tennis practice. I'm not sure that will work, but it is a thought. At the end of the day, somewhere in that back half of the film, the overall structure is a little off. You can find a way to tighten it. Also, the dissolves into the roof scene were a little odd to me. We talked about ways to address that in class.

#### Sound – Score 3.25

The overall sound mix is good. I like the mix between music, voice and tennis sounds. There is confidence on that front. You could finesse when songs come in and out. At times, you could let a song play more, and maybe reduce the number of songs. I think you could have the PT song after the roof scene roll into the tennis scene. It gets cut off a bit quickly. Again, maybe in the second half, one of the distractions is the number of songs and when they are coming in

and out. I did really like how the music works in the first car riding scene. That was really nice. We settle into a mood for a little bit.

#### Effort – Score 4

It's clear you put a lot of work into the film. I also appreciate that this was made while you were in the midst of tennis season. Nice work. It's a B+ for now, but can come up if you address some of the issues.

Recut – [REDACTED], the recutting of the roof scene is so much better. The conversation is so much less stilted now. I like the lines that you cut away, and I like the little pause you added into the conversation. So much more effective. I appreciate that you reordered the second car scene, and that you took out one song in that section. That last section does still feel like there are too many scenes. I think there is still a way to consolidate between the several PT scenes, the several practice scenes and the match. But nice job. And I appreciate how you have stayed at it and have kept tightening the film. Have a great break back in Spain!

#### [REDACTED] Story – Score 3.75

There is some really inventive storytelling going on here. I like how you incorporate both the dance and the experimental layering elements into the conventional narrative storytelling. Overall I feel the ideas and message are coming through, and you've really brought those out as you've moved from rough cut to the final cut. Your character, and what they are going through feels relatable, and there are some really tender moments and moments of dislocation as well. But the sense of whimsy exists throughout.

#### Cinematography – Score 4

The film looks great. The under the cover scene is fantastic. The lighting in the library is fantastic. The way you shoot the dance scenes is really nice. You have a great eye for capturing dance. As always, your attention to art direction really pays off. The film is a treat to look at. Your exterior locations choices are nice as well. You've done a nice job of capturing the city, as well as working with interior spaces. And I appreciate that you rearranged some set pieces (like the bed) to get the shots that you needed. Really well done.

#### Editing – Score 4

You did a great job elevating the film between the rough cut and the final cut. And your choices at the edit level were crucial. I love how you bring out some of the more difficult text via on screen text at the end. That was a nice touch. Adding energy to the dance scenes with the experimental overlays was a nice jolt of energy. You brought the oddness and the dance a bit earlier in the film, and that helped the viewers in terms of establish a language and structure of the film that then remains consistent throughout. The scene at home is really sweet, and lies at the heart of the film. That is cut together so nicely. You really worked to bring out the narrative, amidst all the odd moments. Good work.

#### Sound – Score 3.75

Really nice overall sound design. I like all the elements you use. You always use music in a confident way, and that's on display here. I love the moment when the music stops when the insect rips out the paper, and the timing of when it comes back in is perfect. I love how the sound of waves from one of the dance scene leads us into the next scene. I like the little drone in the unboxing moment in the film. And the cut, along with the sound cut, that takes us from the beach to the final interior is really nice. And I like the way you mix in the sound of the dancing. The only small element is that you still need to finesse the phone call with mom. I also maybe think the "gesundheit" line isn't landing the way you want to. It should get a laugh and I don't think it has. It might have something to do with the mix or the timing. But that is minor.

#### Effort – Score 4

Great work, [REDACTED]. The amount of effort you put into the film is evident on the screen. Great work at really pushing yourself to make something you can be proud of.

Grade A



#### Story – Score 3.75

[REDACTED], I appreciate that you went out and made a horror movie. There are truly some scary and creepy moments. I appreciate your investment in costumes and make up. The first time we see the ghost on the beach is great. The shot with the black roses was nice. The worms in the bottle. All these really nice touches added to the vibe of your film. The narrative is crystal clear, we know what is going on. The only element that I don't think is as scary as it could be is the cat. I wonder if there is a way to elevate the creepiness when the cat is on screen. Maybe it's another sound cue or editing style. But the cat is not as menacing to me as it should be.

#### Cinematography – Score 4

The film looks great. The scenes when the character is silhouetted on red. Amazing. The ghost against the black background. The lighting of the worms in the bottle. Those nightmare scenes are visually really stunning. And I like the earlier scenes on the beach as well. I like how you photograph the group on their day on the beach.

#### Editing – Score 3.5

I like how we get into the dream sequence. I love the ghost in white with the strobe effect. That was really great. I like how that first red scene cuts. There is a really nice flow there. I like the new touches you added, especially where you are doing the quick cuts when we see your character with the black eyes. That felt much better than the first cuts. I think you could do something similar when he is on the bed in his final scene. That moment felt a little underdone. We should be building to the climax, but that shot feels a bit too long. A similar strategy might aid you in that moment. Or a strobe effect, or a flickering light. Try some stuff. I also think the slashing moment could be elevated. A simple little sound effect might make that more impactful

#### Sound – Score 3.5

The dialogue sound is good, but the sync is off at times. Is there any way to try slipping that into place. Overall, I like the sound design and the mix levels. You have a lot of elements from dialogue to music to efx. That is befitting a horror movie. You have a lot of confidence when you use them. As mentioned, a sound efx for the slash will help. And I also think something for the cat might be nice. We do hear meowing on the beach at some point, but I wonder if that could be made to sound a little more sinister.

#### Effort – Score 4

Great work. I appreciate you shot on a beach at night with a bunch of lighting equipment. That is no easy task. So great work to push yourself, [REDACTED]. You should be really happy with how this came out.

Recut – [REDACTED] I noticed several new touches in the final cut. I liked the superimposition of the white-faced ghost over the final shots of your main character tied to the bed. I think that added to the creepiness. I also noticed the wind/swoosh sound during the throat-cutting scene. And I noticed some slightly different cat noises. All told, these all helped elevate the film. Nice work. And great job as emcee!



#### Story – Score 4

[REDACTED], this is such a sweet, heartfelt story with a bit of melancholy thrown in for good measure. The narrative is coming through loud and clear. There is such control in the mood and tone, and you have so many of the filmic elements telling the story. Really great work. And the acting is essential for carrying off a film with this level of delicacy. Great job directing and working with your actors.

#### Cinematography – Score 4

This film looks amazing. The shot composition and the mis-en-scene are fantastic. The way you use light and color is so nice. The mirror shots are such nice touches. There is a real professional sheen to the entire undertaking. Much of the control of the film comes from the confidence and control of the cinematography. Really nicely done. This is very elevated camera work.

#### Editing – Score 4

I love the slower pace of the film. This adds to the control you have over the story. The editing rhythm really works with the story. A slow, tentative world that your lead character inhabits is evident. I know you had to do some work arounds to get out of the party scene and into the street. I like the direction you have chosen, by utilizing the sound effect, but I do feel that is the one sequence you can put a bit more work into. I think that moment, which is so critical, needs to land a little more. Perhaps it's another sound effect; perhaps it goes to black with some other audio elements from the party mixed in; perhaps you can fast cut all the people who are grilling him and have the music and anxiety sound mix mount. Play around a little more to get that to work more effectively. And one minor cut which wasn't mentioned in class – during the

birthday card scene, I think you should cut to Myles disappointed face after it's clear the joke doesn't land. Let's see the other guy react, and then Myles. Very minor indeed.

#### Sound – Score 4

Amazing work here. I love the complexity of the sound design. I noticed the ambience you created. Well done. I love the anxiety sound mix. I love the sound of the hangers. So many great elements. I do think you can do one more pass for some minor clean ups. Myles is a little louder than your other character. So, you might tweak some of that opening scene. The mix when they enter the house is a little off. We discussed that in class. I like hearing Calixta, but your lead's follow up line gets muddled and I'm not sure if I'm supposed to be understanding it. Again, I love the sound choice that gets us out of the party, but you can build on that as well.

#### Effort – Score 4

Wow. Amazing job, [REDACTED]. Your dedication to this film is clear and present on the screen. It's an A, but fix up a couple of these small details. Fantastic work.

Recut-[REDACTED], Great job making subtle changes. I noticed the shift in audio levels at the party. That helped our entry into that scene. And adding that bit of black as we cut out of the party was really nice as well. That moment seemed to carry more impact. I also liked the titles. And once again, I wanted to complement you on the writing. The film is emotional, it is filled with melancholy, but it is also filled with kindness and humor. Your actors did a great job delivering that range of emotions, but that is baked into your writing and your abilities as a director. Great job.

#### [REDACTED] Story – Score 4

[REDACTED], I know that you really worked hard on your script, and the overall execution of the film does that script justice. I love that your last several films have been based in the Mission. I love that you are using the locales of the city as the backdrops of your story, and getting to the heart of what makes a city and the stories of those that live in the city. Narratively, the film works and I like the overall arc of the film.

#### Cinematography – Score 4

The film looks really good. I love the energy of the opening. Shooting from the car, watching them on their skateboards. That is a great way to open the film. I like how that contrasts with the slower, more homey feel of the scene with his mom. The party scene gives us another look. As everyone mentioned, the rooftop scene looks great. I love the color overlay vibe of the nightmare sequence. So many different looks going on, but they all feel like they belong in the same film. The mood and emotion changes throughout the film, and the cinematography helps tell that story.

#### Editing – Score 3

I love the overall structure, and the story is clear. That said, I do feel there is a bunch of tightening that can be done, that will help the film be a bit punchier. Little things. In the

opening, we don't need to see the guys smoking. Let's get "Hey, Nando", get him on the skateboard and keep up that energy. There are several moments where Nando is staring out into space. I think we can lose the first one. That feels odd and a bit confusing. And you make that point later. The TV scene and dream scene both work, but you should try weaving them together. Not only will it save you a little time, but it will help tie the strands and ideas of your film together. I don't love the screaming and panting in a couple of the panic moments. They border on overacting for me. So less is more. Cut those scenes shorter by just a little bit. Maybe the praying weaves into the rooftop scene. The slow mo punch does feel odd to me. So different than the rest of the film, it doesn't quite work. Try cutting before the punch and do a hard cut to the praying scene. That could be impactful. The home scene feels a bit long to me. Not much. But maybe there is a way to cut out just a little bit there. Make it tighter. I like the credits. A nice splash of energy.

#### Sound – Score 3.25

Overall the film sounds good. The dialogue recording is really strong, with the exception of the wind in the one scene. I like what you are doing with music and the overall sound design you have going. I really like your panic attack sound mix strategy. That works well. You need to still finesse the windy scene, but we talked about some strategies there. I think you can spend some time on the sound design of the party scene. Use the music to help tell the story. There is rising tension there. Think about ways that there can be a more revealing ebb and flow to the music. The music gets muffled in the bathroom scene, and when he comes out, we've got a new song and it gets louder, and then maybe cuts out all together for the verbal confrontation. Play around with that. And then right at the end, bring the music in right after they have their moment. I think you wait until we see them on the skateboards. But build the energy in that moment.

#### Effort – Score 4

This is a really ambitious project, [REDACTED]. Kudos to you for pulling it off. It felt like you were running a bit behind, but you managed to pull it together. There's still some tightening to do, but you have all the elements in place to take it to the next level. Grade A-

Recut – [REDACTED], I really like the edits you made to the film. It is definitely tighter and has a better flow...and I don't feel like I missed anything that ended up on the cutting room floor. I think the scene with mom flowed much better. I liked the inclusion of music at the head of that shot. I thought the punch worked much better too. I felt there was much more impact with the way you cut out of that scene and how you included a sound effect at that moment. I also noticed how you played with your sound design in the final scene. That was more impactful as well. I like how we could hear the sound muffled in the bathroom. I like how the song switches up (though I think you can finesse the timing of where that happens). I like how the sound drops away for the confession, and then rises back up. Really nice adjustments. For me, I still think that awkward pause in the first L&F conversation feels awkward. And I still think the scream on the roof is a bit much. But these are minor points, and absolutely, your call to make. Really nice work. And it was so nice to meet your mom last night.

### – Story 2.75

[REDACTED], I like the bones of the story and where it is going, but the reality is that it's hard to connect all the story elements. Part of that has to do is that the opening scene with Chris sets us up for this flashback where we are to glean what is going on, but then you take us to the apartment which isn't the core story element. You don't get to the core element, the friendship, until much later. So there is a lack of first act clarity. We talked about ways to better address this issue. The 3<sup>rd</sup> act is strong. We see the connection between friends. I love how you handled the death by fire. But you have to make it more understandable early on.

### Cinematography – Score 3.75

The film looks great. I love the therapist scene and how you created your own black box. The lighting is really nice in there. I love how you created the fire light. The outdoor stuff looks fantastic as well. I love the city backdrops. I love how they gaze out over the city in the apartment scene. Nice control of the camera. It creates a vibe. I think there was some breaking of the 180 degree rule in the apartment scene.

### Editing – Score 3

I do like the way you edit. I like how you cut between the different strands of the film. I like how you move in and out of the therapist scenes. The scrunched faced in the therapist office to the scrunched face in the apartment. I like how you get into the flashbacks. I like the bookending with the therapist office. But, as indicated above, the mix between girlfriend and college friend storylines are off. You need to bring in the college friend earlier, you need to reduce down the amount of time with the girlfriend. Weave those together more elegantly. Go from the therapist office to the college friend. Make it easier on us. You have the material. I know that you are concerned with what you lost, but that's not the issue. You have what you need, but you need to adjust your thinking a little bit.

### Sound – Score 3.5

The sound is really nice. I love the sound design and mix of the final scene. The flickering fire light with the crackle. All subtle but good. The dialogue recording is excellent. There is a little bit of audio edit clean up to do.

### Effort – Score 4

[REDACTED], I appreciate the attention to detail in the film. It is clear that you have put a lot of effort into the film. This feels a bit more rough cutty than final cutty, but you have what you need to make this come together.

Recut – [REDACTED], Wow, great job moving from your fine cut to your final cut. You really broke out of your original structure, and came up with something much more engaging. You did a great job situating the narrative and the conflict. The first act, which was confusing last week makes sense now. You foreground the friendship and background the relationship with the girlfriend, and that works. I like how you open with the psychiatrist, get a flash of Alex, and then jump into the core friendship in the Prometheus scene. I like the fire sound in that scene that you will call back to later in the script. Nice job. And the sound design is really great. I don't feel

that was in place when we looked at the film earlier in the week, but it is doing a lot of work to create mood within the story. I like how you weave together the apartment scene, the psychiatrist office and the Prometheus moments in the second half of the film. I love the reaction shot of your lead when his friend tells him he's leaving. That was a nice, impactful moment. And I like Chris' reaction, when the lead says his friend is dead. These are nice moments captured and elevated by your edit. Good job working with the footage. And I'm really happy you took a radical new approach to cutting the film. It feels really good now.



#### Story-Score 3.5

This is fun, and odd, and weird. I say that in a positive way. I appreciate how this film has transformed since the rough cut. The rough cut was definitely confusing at the story level. It was hard to say what the film was about, and the odd art direction elements weren't situated in a way that made their presence clear. I feel the reshoots and the restructuring you did help ground the film and the art direction choices. I like the "How will you take charge" sign. That sets up a certain language for the film. What the deeper meanings and motivation of the film are, maybe those don't totally come through, but this does turn into a sweet little story between friends. So I appreciate that you got there.

#### Cinematography – Score 4

The film looks great. The mise-en-scene, the composition are excellent. I like how you play with narrow depth. I also appreciate how you covered this given that you couldn't make a fully working Rube Goldberg machine. As a viewer, I wouldn't know that. The camera work is so deliberate, that the entire framework feels highly constructed. So great work on that front. I also appreciate that given you shot over several days, the film feels pretty seamless. I'm impressed by the vision to actualize this.

#### Editing – Score 4

Nicely put together. Given the disjointed nature of the shoot it is impressive how nicely the film flows (though I would color grade that last shot of your guy – seems very green comparatively). I like how in the edit, you approach the film's construction a little differently each time he attempts the machine. There are some nice humorous moments in the edit as well. The ball rolling back and forth on the track and how you cut back and forth in that moment. In the final attempt, I like the slow-motion and then the quick cuts to the phone, and then how you cut to reveal that he didn't get his head cut off. Again, you exercise a lot of control in the edit. I would have a little pause before they break out laughing. Build the tension, and then the relief.

#### Sound – Score 3.75

The overall mix and sound design is great. I like all the elements you use – the roomtone, the ticking, the music, the efx. It all feels purposeful and deliberate. I like when you do the hard music cut when the machine fails. I like the frantic increase in the ringing phone. And I love that ringing for the toy phone. That's just fun. As I mentioned in class, I think you can mix things up once the friend arrives. The tone shifts at this point, and I think a different approach



to your sound will open it up and let the film breathe. It will also give us a new element which will keep the film from starting to feel long.

#### Effort – Score 4

I appreciate the hard work on this, [REDACTED]. I was a little worried after the rough cut that you just didn't have enough material, and given the challenges of reshooting, I wasn't sure where this was going to go. But it's clear that you came up with a great strategy to get you over the finish line. It's an A, but I would still play around with the sound in that last scene.

Recut-[REDACTED], I like the changes you made to your film. That small shift in sound design in the final act changes the tone in the film in a nice way. Subtle but effective. I also like how you played with the color grade for that section as well. I also noticed that you corrected the greenish tint to the last shot of your lead character. Really nice. Great work all semester-long. And I like that you put in the effort to fine tune the film after the final cut presentation in class.



#### Story – 3.25

[REDACTED], I love how hard you have worked on this script. It is a great script. The first act is coming through loud and clear, and the third act is also strong. Right now, I'm getting a little lost in the second act. We spend a lot of time in the flashback, and it's not always clear to me what I'm learning. Part of that has to do with the sound mix. But think of tightening up the second act to make the whole film more clear. I'm also losing a bit of what Papa Legba means. And part of that also has to do with him being hard to hear. You have the material, but you need to tighten it up.

#### Cinematography – Score 4

The film looks great. I love the lighting. I love how you are not afraid of shadows and working in the low light. But it all comes across clearly. I love the make up for Papa Legba. I love how he emerges from the shadows. So nice. I love the way you shoot the 3 friends. That scene has so much energy. It's a combo of the edit, but it's how you use the coverage. The key here being that you got coverage. There are moments when you go in for the close-ups that are really impactful. I love the final scenes on the street and the approach to the house. The noir lighting of the shadow on the blinds and the pops of light. Great stuff.

#### Editing – Score 3

#### Sound – Score 3

This is where you need to tighten up. I like the opening with the candle, but that feels to go on too long. We need another type of shot. I might even consider doing some cool overlay with some of the flashback footage of the friend or of mom. This could be a cool kind of visual overture. The cutting of the first scene is great. So well done. The film crackles with energy. Great work there. I like the energy of the acting. Great work with your actors, by the way. I love the vulnerability Amos shows after the friends leave. That's a great moment. But the second act needs addressing. I do have trouble hearing the conversations with the friends, and the conversations with Papa Legba. Getting the mix levels right will go along way in making the

story clearer. But one issue I had is that as soon as Papa Legba gets introduced, you jump to the flashbacks and stay there for awhile. It minimized Papa Legba. I think we need to stay with him and establish his presence a bit more, before jumping to the flashbacks. I think the flashbacks can be shorter. Really establish that Amos is the one who caused the grief. I think that can be clearer. I wonder if you could do some cool superimpositions of Papa Legba in the flashbacks as well. That might be interesting. I think you need to also better get us from Amos' vulnerability at the end of the first scene to the kid who is hellbent on revenge at the end. I think by clarifying his guilt in the flashbacks, that might get you there. As for the sound, obviously you need to work on your mix levels, but overall, I love the sound design. You have so many great elements. I can see the work that you're doing. I know that right now you talked about wanting to work on the overall ambience. Put that on the backburner while you tighten the story.

#### Effort – Score 4

■■■■, I love how seriously you have taken this project. This is an ambitious undertaking. I love that you went out and got actors....and they delivered. I love that you were back and forth to the East Bay countless times. I like the art direction, the make up. You are taking yourself seriously. Right now it's a B+, but that can easily come up as you do these final fixes. You have the footage, now you just need to work on that narrative clarity, which I know you can do.

Recut – ■■■■, really nice work transforming act 2 in the last couple of days. I can tell you put in 16 hours. I really like how the second act flows, and how you are interweaving all the visual and audio elements. It has a much greater flow. I like the way you are using the flashback/home movie images in that second act. I like how the face of Papa Legba comes in and out. There's that great moment where you superimpose Papa Legba and Amos. The moment where mom comes in is really nice. You really feel Amos rising panic and guilt and anger. The end feels earned. I also like the way Papa Legba is introduced. His role seems more clear to me. And the narrative is coming across much stronger. I still think you could bring out Amos's guilt a bit more. I'm feeling it, but I don't know that I'm fully understanding it from a narrative perspective (that he feels guilty because he feels that his actions led to Jojo's death). I also like the new opening with the credits, the flashbacks, and a bit of Papa Legba. It feels like an overture. Overall, the look of the film is really strong. There are some moments that maybe feel too dark. I think you could bring up the exposure or the blacks in a couple of spots. But all told, really nice work.

■■■■  
First off, let me say that I'm happy you handed this in. The film is so much further along than I thought. To me, this is obviously a rough cut, but a really solid one at that. I hope that you continue to work on it next semester and get it to where you want it to be. There is a lot of good stuff here.

#### Story – Score 3.25

You do a nice job establishing her feeling constrained by religion. The set up is great. I love the opening – very austere and creepy, and then when you cut to her, the music cuts out, we get

her breath, and we get her relation. In the Church you get her distance from the proceedings. The narrative is tracking. I don't quite get the significance of the hair tie that gets burnt at the end. I feel like that needs to be better established earlier in the film.

#### Cinematography – Score 3.25

The film looks good. Again, I love how you shoot the opening. The moment where the film goes red. That is really nice. I like how you shoot her in the pew and the way the hands come in. The cinematography is very controlled. I do wish you had a couple of extras filling out the pews to make it feel more like a full service. Without that, perhaps, you could have chosen a lens that would have blurred the background more. Narrower depth would have helped hide the fact that you didn't have extras. It could have also made it feel more claustrophobic. I loved the fire scenes as well. Those looked good.

#### Editing – Score 3.25

I like the cutting style. The film has a nice pace to it. It does start to feel a bit long during the praying scenes. But that has more to do with the missing sound elements. As a rough cut, what is here is really strong. It's a bit hard to totally assess the totality of the editing with the missing elements. But as a rough cut, this is very strong.

#### Sound – Score 3-4

It seems to me you are missing big chunks of the sound. The main part of the film, we need more praying sounds, we need more congregant sounds. We need to hear what is going on. You have elements of that, but I'm assuming this is where you would put the next round of effort into. That said, I really like the sound you have in place. The use of music, when it is there is good. I like the call-and-response prayer section in terms of the elements you use – but the mix levels are odd. I like the way the music cuts out at the beginning and then we hear their breath. Again, what is here suggests you have a really good plan for the film's sound design. And once that is in place, the film will really come together. I'm confident that you can get there.

#### Effort

■, I know it was a tough semester for you. You have lots of great ideas, but then you started disappearing as the semester progressed. No judgement from me. I just want you to be able to fully realize your ideas. You have a lot to offer. I encourage you to keep pushing forward on this piece. You are so close to being done!

**Assessment of Final Projects from:**  
*Intro to Video Production (MS 222-01)*  
*Spring 2023*  
*Professor: Danny Plotnick*

██████████

**Story – Score 3**

At the core of your film, I really like your story. These are two very good interviews that give us a glimpse into the lives of these restaurant owners, tracking their journey to America and how their businesses have developed. That said, there is confusion around the fact that we have two women being interviewed. I don't think the audience will quite realize that. And, as a result, you may have a bit of a feeling of repeated information at the points where their stories intersect. Also, as discussed, you might benefit from weaving the interviews of the customers into the body of the film. That might give the film some more energy.

**Cinematography – Score 3**

I like how your interview looks. I like the amount of coverage you got in the restaurants. The compositions look good. You could do one more color grade pass. There are times where the color is a little bland. You want that to pop a bit more, particularly in a food video. The customer interviews could definitely be given a going over.

**Sound – Score 4**

The film sounds really good. Nice job recording the interviews. I also like what you've done with your sound mix. I appreciate that you put a lavalier on the customers. Restaurants present a challenge in terms of sound recording and you did a really nice job on that front.

**Editing – Score 3**

As mentioned earlier, I believe you can weave the customer interviews into the body of the film. Right now, they feel like a separate part of the film. I also believe that you need to identify the woman we don't see on screen. A title card at the outset, and different colored subtitles might help this become a bit clearer, and that will help you land the story more effectively. We also talked a lot about subtitles. Break them into smaller chunks, watch the title safe. I do like the energy of the edit. There is a nice cutting style throughout and a pace to the film that really works.

Grade B+. Make some changes and this grade can come up.

██████████

, I really think the new strategy with the subtitles works. It was so clear to me that you were interviewing two different people, and you can better see how their stories are weaving together. That was such a huge help. Make sure on the first title card that you are in title safe. I would also extend the beginning of the music under that section. That would be a better transition into the start of the film. The rest of the edit seems the same. I can't tell if you tweaked the colors at all, but I do appreciate that a lot of the film does look really good. I still feel like the skin tone is off in both of the interviews you did with customers. I would try to color grade that. But great work.

██████████  
Story – Score 3.25

You've done a nice job creating an essay on Beeps. I appreciate the research, and I appreciate the story you've laid out. I do feel that the film could use more energy from more voices. I really appreciate that the two of you ran into access issues, but I still think there was a way to rally your friends to talk about the location. We want restaurant films to be full of energy, and at times this feels more like an essay/book report. But again, I understand the challenges you faced.

Cinematography – Score 3.

Some of the film looks great. I do appreciate the movement you are bringing to the shots. That is in keeping with the kind of film you are making. But right now, there is some weird artificating from overuse of the Warp Stabilizer. So you need to pull back on that. I'm not even sure what those shots look like originally. Can you just roll with how those shots originally look? Also, some of the shots are overexposed, so you need to do a color grade pass to bring those down. I love all the archival and stills you brought in. That brings up the energy. I would like to see more images scoured from Instagram of people eating at Beeps. The film is missing people. I want to see more people eating, or more varied shots of food. I feel you have your one standard burger and fries shot. I know that you were limited in what you could shoot, but that's the moment you have to pull out your phone and start shooting and taking lots of pictures and using that as an element.

Editing – Score 3.5

I like the edit and pacing of the film. I think you've done a nice job structuring the story. I like when we get the night shot, when you talk about hanging out there at night. The overall flow and the way you intercut all of your footage works. A couple people in class were lamenting the re-used footage. I don't know if you reused footage, but you went back to the well to use similar shots. Again, this is the result of not having enough coverage. But, you've done a nice job working with what you have.

Sound – Score 3.75

The overall sound is good. The voice over was recorded well. You are dealing with some background noise in the main interview. But the overall mix and sound design work quite nicely.

Grade A-

██████████  
Story – Score 3.5

There was a nice transformation from the rough cut to the final cut. The rough cut was more focused on record store day, while the final cut better situated the importance of Amoeba to the SF music community. Bringing in Elle's voice to ground the film from the outset was a very

smart move and just set things up quite nicely. I also like the 3 interviews you got. They were all well-spoken and came at the topic from a slightly different angle.

#### Cinematography – Score 3.5

The film looks good. I like the range of b-roll you got in the store and of the neighborhood. The interviews looked good as well. That can be tough to pull off on the street, but they look really nice. I do not love the last shot through the fence. Aesthetically, it's a nice shot, but it has a grim read. It looks very sad through the fence with an empty parking lot full of weeds!

#### Editing – Score 3.75

I like the pace of the cut. You have a nice sense of when to cut from one voice to the next. You do a nice job matching the b-roll to the interviews as well. And, as mentioned earlier, having Elle introduce the topic and then turning it over to your interview subjects was structurally sound. Good work on this front.

#### Sound – Score 2.5

This is the film's Achilles heel. It doesn't sound great. Obviously you had a problem with the mic. That is unfortunate. But weirdly, I felt I had more trouble hearing the film in the final cut. I think two things are at play. In the final cut you have music running underneath the film (so another competing audio source). You also use much more b-roll in the final cut, so we aren't watching someone talk (which makes hearing them easier). If you can do one more sound pass to try to bring out the talking frequency just a bit more, that would be a big help. Lesson learned for next time re: making sure all your audio record sources are working properly.

Update. Thanks for the new cut. The cut of the video seems the same to me. But, it does seem that the film is a bit easier to hear. So good job tweaking the audio just a bit. That helps.

Grade A-



#### Story – Score 3.75

Really nice job making the core story much clearer here in the final cut. In the rough cut, that wasn't so clear. So I really appreciate you honing the core argument of the film. I also appreciate that you got out into the community to research a place that you were interested in. It also feels like you discovered some things along the way. I don't think this was going to be your initial story, but it's the story you found and ran with. That's exciting.

#### Cinematography – Score 3.5

I like how you shot the interviews. I also like that you took some risks – doing one of the interviews in an empty auditorium. Right now, the film could use more b-roll. I saw the b-roll, so I know you had it, but it went away. Right now, you didn't really replace it with much. I understand the challenges of moments like that. It can be tough to pivot. But you have options. You can find some photos of that protest. As mentioned, you can get material from the Internet archive (old movies of libraries and the like) to help flesh the film out. This cut

feels a bit talky. Let's see some of what they are talking about. You do have the ability to find that info.

#### Editing – Score 3.25

Again, more b-roll will help flesh this out. I still think the opening is too long. And that can bring your story down a bit. Let's get to the story more quickly. Again, you can recreate or rebuild that opening. I know you were slowed down by losing your drive, but you've got to pivot a bit more. I know you have it in you. Also, at times, you can cut a bit more quickly. We looked at one spot in the film where that strategy might pay off. I would also take that text in the middle of the film, and break it up into two blocks. Make it more digestible. That said, I like that you included it. That helps at the story level. I also like that you end with a call-to-action. That is a nice inclusion as well.

#### Sound – Score 3.75

Nice job recording the interviews. I think the overall sound and sound design is quite nice. Good work here.

#### Effort – Score 4

■■■■■, I appreciate the challenges you have in this film, with the loss of your drive. But I still think you can take this up a level. I also appreciate that you worked alone on this project, which also adds to these types of challenges.  
B+ but that can come up with some fixes.

Update: ■■■■■, glad you got your drive and b-roll back. It feels like the opening is tighter. I noted that you broke that text block up into two sections. That was helpful. Glad you got the protest footage back in place. I think you've done a nice job constructing the argument. I still think the edit could use a little finesse. The last shot of your subject talking to the empty room feels a bit long. I wouldn't mind seeing some b-roll in there. Also, some sound editing on how the interviews cut in and out. The room tone is very prominent in those interviews and it cuts in loudly whenever you cut to an interview. So the overall sound bed feels a bit off. But all told, really ambitious and a nice piece.

#### ■■■■■ Story – Score 3.5

I really like the story you are telling. I like that in the final cut you are interweaving the story of the store and the owners, with the sections about the plant. That is creating a nice dynamism. As discussed in class, I think the first ½ of the film is really strong. There comes a moment where you are jamming together a number of story elements – the story of their straight jobs; of the pop ups; of the pandemic. I think you need to not have those elements crash in on top of each other. Create some more clearly defined moments and let the film open up and breathe at those times. I also think you can better organize and even trim down the section on the straight jobs. We talked about ways to approach that in class.

#### Cinematography – Score 3.5

The film looks good. I like the way you shot the interviews. I also like all the b-roll you gathered, not just in the store, but also of their past events (pop ups), and the stills that we saw in this cut. I do think you can do one more pass of color grading and get the film to pop a bit more. It feels a bit orangey to me.

#### Sound – Score 3.5

I like the overall sound design and mix. Your use of music is nice. The songs work really well, and I like how you have used a number of different songs, and they all flow nicely. The interview was recorded cleanly. I do think there is a bit of mixing to do with the interview. I feel like he gets a little loud and maybe distorted in a couple of moments. That's pretty minor, but might be worth doing if you have a moment.

#### Editing – Score 3

In the story section, I actually have suggested some editing structural ideas. Beyond that, I like the overall pace and flow of the story. In particular, I really like what you have done with how you incorporated b-roll. That is so strong. I really love the opening of the film – how you introduce the city, the neighborhood, and the story. I like the rhythm and flow of that section. I don't think I mentioned that in class, but wanted to point that out. Just work on those sections in the latter half of the film, and the story will really elevate.

Grade A-

[REDACTED], I appreciate the re-cut. It does feel like you opened up some of the cascading ideas in the middle of the film. I still think 1 or 2 more title cards could help. I think you added "An Escape", but that might have been there already. It also still feels a bit long to me in that latter half of the film. One more pass of trimming it down by 30 seconds, I think would raise the overall piece. But again, great job. I really liked this film and learned a lot.

#### [REDACTED] Story – Score 3.5

This is a great story. Your subject is so well-spoken, and a great guide into the world she is talking about. The issues at the story level are more about feel and vibe. The film should be more upbeat at times, and I want to feel the emotion a bit more. There are highs and lows in the film, but I want to feel them a bit more.

#### Cinematography – Score 3.25

The interview looks great. Well lit, well composed. I like that you even have detail out the window. Right now though, there just isn't enough b-roll. You need to bring in more b-roll of the places. You need to bring in more era-appropriate b-roll. That will help with the emotion of the piece.

#### Editing – Score 3.25

I like the way you edited the story. There are a couple obvious little hiccups, but you know where those are. I think the end happens very quickly. Figure a way to ease out of the film. Maybe some more b-roll after the last statement. And again, make sure the b-roll matches the



story. When she is talking about Scott's being grungy, we see well-dressed people, from the wrong time period. So make sure that the voice is speaking to the images. And once you have more b-roll you can be more dynamic in your edit.

#### Sound – Score 3.25

The interview sounds great. Nice job there. You can do a lot of work at the sound level to help elevate the film. Era-appropriate music choices need to happen. Do some heavy lifting on that front. Also, do a pass where you clean up some of the audio clicks.

[REDACTED], I appreciate the recut. I really liked the new b-roll/photos you inserted. Those worked really well. Their placement and timing was great, though I still would like more. The music I was a bit mixed on. Sometimes it really worked, and other times it didn't. It did elevate the mood in the beginning, and that was nice. But at times, it felt like there was too much music. It was now wall-to-wall music, some of which was not a perfect fit, and that undermined your subject a bit. At times, I wanted the music to go away and leave us with her thoughts. So at times, the music aided in bringing out emotion, but at other times it drowned it out a bit. So one more pass, fine tuning those music cues would be good. Also, it was a lot of 80s music, and I didn't feel like every song worked. But that's just me.

#### Story - Score 3.75

Great story. Great interview. So informative and emotional. You do a great job honoring your subject. This is so watchable. You give insight into a subject in such a nice way. That said, the KPOPUP section feels like a bit of a tangent. I think you can shorten it. You can also find a better way to tie it into her story. You need to better situate it into the arc of the film. Right now, it feels like a sidebar. A great sidebar, but a sidebar none the less.

#### Cinematography – Score 4

Wow, This film looks great. The interview is beautiful. It's clear you killed yourself shooting great b-roll and gathering tons of images, stills, movies from your subject. Again, wow. Not a lot else to say. The film has great vibrancy due to the array of materials that you were working with, and I totally recognize that getting that much material is no easy task. So good on you for doing that!

#### Editing – 3.75

Already mentioned the issues around the KPOP section. Besides for that the editing is excellent. One of the challenges of having so much material, is that you have a lot of material to contend with, and you did an amazing job placing all that b-roll. The film crackles with energy, and that's about your editing style and the use of the material. As mentioned in class, there are a couple moments in the first act where I think you can up the energy with really small edits. There are little 12 frame dips of energy at some edit points. Do a pass where you tighten those up. But again, I recognize how difficult this film would have been to edit, so this is a big accomplishment.

Sound – Score 4

Yes. Great job. The interview sounds great. The sound design is awesome. Again, you are using tons of different music and performance sound, and you do a great job weaving it all together.

Effort – Score 4

What a job, you two. You really delivered. You get an A. That said, you should tighten up and keep pushing this. This is a film that people will want to see, so you want it to be as tight as possible.

██████████, I definitely noticed some changes to the film. The opening third does feel tighter to me and it pops. While I recognize you made some changes to the KPOPUP section, I will say it still feels a bit long and tangential. That's my opinion, but I respect your decision to leave it at that length. Once again, great overall work.

### Table Summarizing Findings:

Film Studies Assessment 2022/2023						
Narrative Fall 2022		Story	Cinematography	Edit	Sound	Effort
		3	3.75	3	3.75	3.75
		3.5	4	3	3	4
		4	3.75	3.5	3.5	4
		3.25	4	3.25	3.25	4
		3.75	4	4	3.75	4
		3.8	4	3.5	3.5	4
		4	4	4	4	4
		4	4	3	3.25	4
		2.75	3.75	3	3.5	4
		3.5	4	4	3.75	4
		3.25	4	3	3	4
		3.25	3.25	3.25	3.5	
Average F 2022		3.50	3.88	3.38	3.48	3.98
Intro to Video Production Spring 2023		Story	Cinematography	Edit	Sound	
		3	3	4	3	
		3.25	3	3.5	3.75	
		3.5	3.5	3.5	2.5	
		3.75	3.5	3.25	3.75	
		3.5	3.5	3.5	3	
		3.5	3.25	3.25	3.25	
		3.8	4	3.75	4	
Average S 2021		3.46	3.39	3.54	3.32	
Average Both classes		3.48	3.63	3.46	3.40	
<b>Scale of 1-4</b> 4 - Excellent 3 - Above Average 2 - Average 1 - Below Average						

## **Summary of Findings**

Based on this assessment, I am confident that our Program Learning Outcomes are being met. Our students consistently make very strong films. They understand the importance of telling meaningful, unique stories. Additionally, they are figuring out how to use film language (image and sound) to elevate those stories. The overall quality of the film continues to improve year-to-year.

As a side note, after several years of of pandemic production, I felt like 2022/2023 was a return to normalcy in terms of student productions. They got off campus more, explored the city, and had larger crews involved in the making of their films.