

Filmmaker: _____

“Here to There”

Checklist/ Scoring Rubric

		notes	1-10
Varied shots	Purposeful and wide variety of shots for audience interest. Avoids overusing medium shots.		
Angles	Variety of interesting and purposeful angles that aren't all at eye level- preferably with deliberate psychological effect.		
180 rule	Film does not break the 180 rule as seen in screen direction that consistently makes sense to the viewer. If character changes screen direction it is done with ease by shooting on the 180 axis of action.		
Camera movement	Some of the film (though not all) employs handheld technique. Other moving camera is smooth without the “shakiness” of a handheld shot, pans, dollies, varied.		
POV shot	At least one shot where it is clear that we are seeing what the character is seeing- as seen by a close up, then a character-eye-view matching eyeline.		
Cut-on action	Two or more sequences cuts seamlessly “on action” between shots.		
Finished Quality	Film stands alone with an “ease-in” and out –probably from black– for watchability. Title and credits unnecessary, but aid professional feel.		
Sound	No “drop-outs” in sound Soundtrack fades out at end for audience ease. Changes in sound are deliberate, smooth and professional.		
Length	Film meets the 2+ minute requirement for full points		
File Submission	Follows naming convention set out in the assignment (“lastname, Here to There”) Handbraked to 720p 30 for file size Submitted on time through Dropbox		
Notes			
		0	/100
je’ne sais quoi	Ambition or artistic element above and beyond the baseline requirements of the assignment. Film is approaching the idea of Scorsese’s <i>cinema</i> .		