

RUTGERS FILMMAKING CENTER

BFA, FILMMAKING

COMMUNITY ENGAGED FILMMAKING

SPRING 2026

07:211:295:03, 3 CREDITS

Course Information

Instructor | email: Jen Heuson, PhD | jen.heuson@rutgers.edu

Time | location: **Thursdays 10:20a-1:20p | CSB room 327**

Office hours: **by appointment only**

COURSE DESCRIPTION

What does a filmmaking practice rooted in ethical and caring community engagement look like? What tools and techniques are needed to create compelling films with community partners? What is the metric of a successful community film collaboration? In this rigorous introduction to community engaged filmmaking, students will learn to identify and collaborate with community partners to create captivating and impactful films. Through readings, film screenings, classroom discussions, production workshops, and community endeavors, students will explore crucial stylistic and social characteristics of community film and will learn strategies for sharing authorship and engaging community members. Students will be exposed to a wide range of ethical considerations and fiction and non-fiction approaches.

Communities can be thought of as collectives linked by a common thread, such as a location, hobby, or value. Students in this course will explore varied definitions of community while interrogating how ideals, stories, and identities are engaged and shared through filmmaking.

Students will develop community partnerships through the completion of three production assignments: an audio-only portrait; a public service announcement; and a short collaborative film. Students will keep a detailed journal of their experiences to include artist statements, ethical codes, collaboration plans, impact goals, project sketches, community research, and informed consent forms. Students will be expected to screen their final films for community partners and to write a final reflection essay discussing reactions and impacts.

Learning Outcomes

Upon the successful completion of this course, students will be able to:

- Identify and discuss the political, social, and ethical implications of making community films.
- Learn tools for collaborating with community partners to create engaging and impactful films.
- Grasp distinctions between the various styles and genres of community filmmaking.
- Execute and master technical, stylistic, and social strategies key to producing community films.

Criteria & Procedures for Assessing Learning Outcomes

1. Students will complete three production assignments, one project proposal, and a detailed community journal. Students will also complete a reflection essay discussing the outcomes of their community collaborations. Students' level of engagement with their projects, as well as their commitment to ethical collaboration and shared creative inventiveness, will be considered. Student work will also be assessed based on whether it demonstrates a sophisticated, good, satisfactory, or unsatisfactory understanding of community engagement as a method and its ethical underpinnings as a practice. Competency regarding the technical, stylistic, and social engagement principles taught in class will also be appraised.

2. The instructor will evaluate the student's ability to respond effectively to editorial feedback from the instructor and peers through project phases and revisions. The instructor will appraise technical, artistic, and theoretical progress by comparing the developments between presentations and through student reflections on community collaborations and feedback.

A detailed Rubric for Assessing Learning Outcomes is included at the end of this syllabus.

Final Grade Calculation

	ASSIGNMENT	% GRADE	DEADLINE
1	Community journal	25%	Week 14
2	Audio-only portrait	10%	Week 8
3	Public service announcement	10%	Week 8
4	Community film proposal	10%	Week 9
5	Community engaged film	25%	Week 15
6	Reflection essay	10%	Week 14
	Participation	10%	Weekly
	Attendance - Carefully review course policies below for grade impact.		

Rutgers Grading Scale

% POINTS	GRADE	DESCRIPTION
90-100	A	Outstanding, superior achievement of all requirements
86-89.9	B+	Very good achievement of all requirements
80-85.9	B	Good, exceeding all requirements
76-79.9	C+	Above average achievement of requirements
70-75.9	C	Average, satisfactorily meeting all requirements
60-69.9	D	Unsatisfactory, unable to fulfill minimum requirements
59.9 or lower	F	Failing or withdrawal while doing failing work

Description of Assignments

1. Community journal: Students will collect community observations, notes, sketches, and research for short and final projects into a single journal. The journal should demonstrate the time spent working with community partners, the collaborative methods employed (including ethical codes and informed consent forms), and the evolution of project ideas.

Weekly prompts will be given to guide regular journal use throughout the semester.

2. Audio-only portrait: Students will create a 1-minute audio-only portrait of their selected community. Community portraits must engage multiple subjects to create a shared representation of one defining feature of the community (a space or event; a key folk tale; etc.).

3. Public service announcement: Students will create a 1-minute public service announcement sharing an important value, story, or idea from their selected community. PSA's will use sounds and images to articulate a critical goal of the community (e.g., awareness of a social issue).

4. Community film proposal: Students will draft a 2-page written proposal for the final film to include details about the collaborative methods, production techniques, aesthetic and storytelling influences, and desired impacts. Community members must agree to the proposal.

5. Community engaged film: Students will craft a final 5-minute community engaged film. The film may be in any style or genre. It must be student produced (all shooting and final edits should be done by the student), but should include community collaboration in idea, writing, and other aspects of production design, execution, and editing.

6. Reflection essay: Students will share the final film with community members to collect feedback. Students will then write a 3-page essay reflecting on their experiences collaborating and discussing community responses and potential impacts.

COURSE REQUIREMENTS

Required Technology

Students must have regular access to a computer with high-speed internet. Students must be able to access course readings and supplemental resources, stream assigned films and tech tutorials, and respond to discussions and class communications via CANVAS. All written and media work must be submitted through CANVAS.

Students must have access to a video camera, sound recording device, and video and audio editing software to complete the required assignments and the final film for this course.

Equipment Check Out

Students should familiarize themselves with current equipment and facility reservation protocols by visiting the **Rutgers Filmmaking Equipment** website at <http://film.rutgers.edu>.

Be sure to plan and reserve needed equipment well in advance of project deadlines.

Required Reading

Required readings will be available as PDF files on our CANVAS site under weekly modules. Supplemental articles and videos about the films, techniques, and topics will also be shared.

Required Films

Students will be required to regularly view short and feature-length films outside of class. All film viewing assignments are listed in the course outline. Assigned films will be made available on CANVAS whenever possible. However, there may be instances when an assigned film must be rented from a streaming service or directly from the artist. Additional film clips will be integrated into weekly lectures.

A complete list of required readings and films can be found under Course Resources.

Participation

Community engaged filmmaking requires a significant commitment to developing ethical and impactful projects. Students will be expected to dedicate consistent time and care (outside of class!) to cultivating community relationships and to creative collaboration. Mutual respect, informed consent, and accountability should guide all community and classroom interactions.

This is a rigorous course. Students will be expected to attend regular off-campus meetings with their community partners in addition to our weekly on-campus class sessions. Coursework will consist of journal prompts, readings, film viewings, and production assignments to be completed BEFORE our class time.

Mute phones and other devices during our in-person class time. I also encourage you to use a paper notebook rather than a laptop. This will enable you to be fully present during class discussions, screenings, and critiques. Paper notebooks also make fantastic community journals!

I am here to help you succeed in this course. If you require accommodations, please submit a Letter of Accommodation (LOA) from the Office of Disability Studies in the initial weeks of class.

IMPORTANT NOTE ABOUT MEANINGFUL PARTICIPATION

A portion of your grade will be determined by showing up and meaningfully participating in class and community discussions. You can do this best by coming to each class session or community meeting prepared to engage. Be ready to share your ideas and to listen to those of others. Be prepared by completing research and assignments in advance. Commit to learning about, understanding, and supporting your peers and community partners. Recognize and value the diverse experiences, practices, and creative approaches each person brings to the project.

The best environment in which to produce meaningful, thoughtful, and emotionally risky work is an environment that is positive and supportive. Our classroom (and by extension our community endeavors) will maintain a protocol of giving productive feedback to all ideas and works shared. The content of the work produced in this course cannot be sexist, racist, ethnocentric, classist, heterosexist, ageist, ableist, or disparaging of any religion.

COURSE OUTLINE

PART I: FOUNDATIONS IN COMMUNITY FILM		IN-CLASS WORKSHOP	ASSIGNMENT
Jan 22	Week 1 Understanding community engaged filmmaking	Draft artist statements	Begin journal
Jan 29	Week 2 Building community relationships	Draft ethical codes	Select community Begin collab plans
Date Tbd	Week 3 WORK WEEK #1 Confirm community, develop project plans	Makeup class tbd: Group media project	
PART II: COMMUNITY DEVELOPMENT			
Date Tbd	Week 4 GUEST ARTIST	Make-up class tbd: Guest filmmaker	
Feb 19	Week 5 Using film to engage community	Wrap collab plans Sketch projects	Share contact sheet
Feb 26	Week 6 The audio-only portrait	Audio portrait fieldwork	Record + edit projects
Mar 5	Week 7 The public service announcement	PSA fieldwork	Record + edit projects
Mar 12	Week 8 CRIT/SHARE ASSIGN 2 AND 3		Audio + PSA due Begin final proposal
	SPRING BREAK		
PART III: CREATING A COMMUNITY ENGAGED FILM			
Mar 26	Week 9 The collaboration process	Share + revise proposals	Community film proposal due
Apr 2	Week 10 Sharing voice and style	Draft consent forms	Record + edit film
Apr 9	Week 11 CRIT/SHARE ROUGH CUT	Develop feedback Qs	Community engaged film rough cut due
Apr 16	Week 12 Exploring impact + engagement	Draft impact statements	Prep for community screening
Apr 23	Week 13 WORK WEEK #2 Conduct community screening	Open lab, <i>required</i>	Collect community feedback
Apr 30	Week 14 CRIT/SHARE JOURNAL	Final share + celebration	Community journal + Reflection essay due
May 7			Community engaged film fine cut due

A detailed course schedule can be found under **Course Schedule** in the "Course Introduction" module on our CANVAS site.

COURSE RESOURCES

Course Bibliography (selections, in alphabetical order)

1. "Beyond Empathy." Sonja Childress. In: Medium. <https://firelightmedia.medium.com/beyond-empathy-ad6b5ad8a1d8>, Mar 20, 2017.
2. Community Engagement Through Collaborative Writing. Lisa J. Hardy. 2023. Excerpts.
3. "The Indigenous People's project." In: Decolonizing Methodologies. Linda Tuhiwai Smith. 1999, pp. 58-77 + 107-122.
4. "Introduction: Distilling an interdisciplinary approach." Sarah Woodland + Wolfgang Vachon. In: Sonic Engagement: The ethics and aesthetics of community engaged audio practice. 2023, pp. 1- 16.
5. "Exploring participant-led film-making as a community-engaged method." Nick Malherbe + Brittany Everitt-Penhale. In: Emancipatory and Participatory Methodologies in Peace, Critical, and Community Psychology. October 2017, pp. 133-146.
6. "Honest truths: Documentary filmmakers on ethical challenges in their work." Center for Media and Social Impact. <https://cmsimpact.org/resource/honest-truths-documentary-filmmakers-on-ethical-challenges-in-their-work/>. 2021.
7. The Qualitative Manifesto. Norma K. Denzin. 2010. Excerpts.
8. Media and Morality: On the rise of the mediapolis. Roger Silverstone. 2006. Excerpts.
9. "A reckoning: The documentary film industry must chart a new path forward." Sonya Childress. In Medium: <https://medium.com/@sonya.childress/a-reckoning-526bb97ca60b>, June 15, 2020.
10. "The secret to better storytelling for social change: Better partnerships." Samantha Wright + Annie Niemand. In: Stanford Social Innovation Review: https://ssir.org/articles/entry/the_secret_to_better_storytelling_for_social_change_better_partnerships, Nov. 9, 2018.
11. The Sociological Imagination. CW Mills. 1958. Excerpts.
12. "Visual sovereignty: Native created public media." Sally Smith + Alan Gevinson. In: American Archive of Public Broadcasting: <https://americanarchive.org/exhibits/native-narratives/visual-sovereignty>, n.d.
13. "Writing as an engaged mode of resistance." David Fryer. In: Emancipatory and Participatory Methodologies in Peace, Critical, + Community Psychology. 2017, pp. 19 - 32.
14. "What makes documentaries engaging and persuasive?" Bill Nichols. In: Introduction to Documentary. 2017, pp. 69-88.

Course Filmography (selections, in chronological order)

Night Mail. Basil Wright. UK, 1936, 25m.

Navajo Film Themselves. Sol Worth + John Adair. USA, 1966, series.

Battle of Algiers. Gillo Pontecorvo. Italy | Algeria, 1966, 121m.

In the Land of the War Canoes. Edward S. Curtis + George Quimby. USA, 1967, 65m.

Los Sures. Diego Echeverria. USA, 1984, 57m.

One Hundred Children Waiting for a Train. Ignacio Aguero. Chile, 1988, 56m.

I'm Bobby. Xav Leplae. USA | India, 2004, 32m.

The Journals of Knud Rasmussen. Norman Cohn + Zachariah Kunuk. Denmark, 2006, 112m.

Immokalee, My Home. Kevin T. Allen + Jen Heuson. USA, 2009, 16m.

Our Days, Absolutely, Have To Be Enlightened. Jean-Gabriel Périot. France, 2012, 22m.

Notes on Blindness. Peter Middleton + James Spinney. USA, 2014, 12m.

Living Los Sures. Christopher Allen | UnionDocs. USA, 2014, series.

The Stories of Our Elders | Time Machine. Isuma Productions. Nunavut, 2015-18, series.

The Maribor Uprisings. Maple Razsa + Milton Guillén. USA | Slovenia, 2017, 90m.

Tip of My Tongue. Lynne Sachs. USA, 2017, 80m.

Into My Life. I. Hucíková + S. Keeling + G. Remington. USA, 2017, 9m.

The Cancer Journals Revisited. Lana Lin. USA, 2018, 98m.

My Skin, Luminous. Nicolás Pereda + Gabino Rodríguez. Mexico | Canada, 2019, 40m.

Save Ralph with Taika Waititi. The Humane Society of the US. USA, 2021, 4m.

Swerve. Lynne Sachs with Paolo Javier. USA, 2022, 7m.

COURSE POLICIES

Attendance

Attendance is very important for success in this class. **Students are expected to attend all classes and be on time.** Students are also expected to give prior notice (when possible) and to make up any missed work in a timely manner. Missed material can be reviewed on CANVAS. If you must miss class, please send an email or CANVAS note and use the University absence reporting website (<https://sims.rutgers.edu/ssra/>) to indicate the date and reason.

Absences beyond one class session incur the following penalties:

- **2** absences = half letter deduction (A > B+)
- **3** absences = full letter deduction (B+ > B-)
- **4** absences = automatic F

Class will start promptly. Anyone arriving more than 10 minutes after the class has begun will be marked late. More than two instances of lateness will be marked as an absence.

- **2** late arrivals will count as **1 absence.**
- **1** very late arrival (**exceeding 30 minutes**) will be counted as an absence.
- **1** very early departure (**exceeding 30 minutes**) will be counted as an absence.

Please reach out to discuss attendance concerns with me BEFORE the end of the semester.

IMPORTANT NOTE ABOUT ATTENDANCE

If you have extenuating circumstances that consistently impact your ability to attend class, you will need to obtain *either* a Letter of Accommodation (LOA) from the **Office of Disability Studies** or an Absence and Verification Notice (AVN) from the **Dean of Student Support**.

<https://ods.rutgers.edu/letter-accommodation>

<https://studentsupport.rutgers.edu/services/absence-and-verification-notice>

Late Assignments

Because of the quick pace of this class, and the fact that everything builds upon the assignment before it, it is to your advantage to turn in all work on time, or risk falling uncomfortably behind. It is your responsibility to follow the deadlines specified on the syllabus. Late work will only be accepted if arrangements are made in advance. **Late assignments are automatically reduced by one letter grade and will not be critiqued in class.**

Incomplete or temporary grades

It is every student's right to fail. There are circumstances where students cannot, for some external reason, fulfill the attendance or assignment requirements of the class. While these are often personal and difficult circumstances, I do not make judgments about them. The class requirements remain the same for everyone. Incomplete or temporary grades will only be given in rare instances and only if arranged in advance and after a Letter of Accommodation (LOA) or Absence Verification Notice (AVN) has been forwarded to me.

This course follows all Rutgers grade regulations, policies, and standards as stated in the student handbook. Review the catalog for conditions under which a temporary grade may be granted.

<https://scarlethub.rutgers.edu/registrar/faculty-staff/regis-login/>

<https://www.rutgers.edu/academics/catalogs>

Ethical Statement

Students will be expected to follow the highest ethical standards during their collaborative endeavors. Community engaged film practice depends upon developing caring, respectful, and accountable relationships with subjects, crew, and collaborators. To do this, students will be expected to create their own codes of filmmaking conduct and to obtain informed consent.

Diversity Statement

Community engaged film practice is deeply entangled in a darker history of conquest, colonization, exploitation, and oppression. It has been a tool to control and manipulate. But it has also been a tool to resist and re-imagine. In this course, we will explore sensory ethnographic film artists from a range of backgrounds, styles, and perspectives, including Indigenous, Feminist, Black, Latin, Crip, and Queer Cinema.

I understand that the history of filmmaking, like most histories, is a history of exclusion written by those with privilege. I have done my best to make this course inclusive of filmmakers of all colors, genders, orientations, and abilities. If you think I can do better, please do not hesitate to let me know. Together, I hope we can reshape the past, present, and future of film art.

Filmmaking Safety Protocols

Rutgers Filmmaking cares about your safety and the safety of others. While the use of Rutgers Filmmaking equipment and facilities is voluntary, all students are expected to adhere to important safety protocols (whether recording on campus or at another location).

- Be mindful of any environmental safety hazards (such as weather or crime).
- Follow all legal and ethical guidelines for obtaining permission and consent.
- Stay up to date on current COVID or other illness precautions.
- Develop a safety plan of what to do in case of challenges or emergencies.

Be sure to review the **RFC safety manual** here: <http://film.rutgers.edu/data/files/safety.pdf>

Rutgers Filmmaking recommends that students, especially those checking out advanced equipment, purchase insurance to offset any personal costs incurred due to equipment damage, theft, or loss. Gallagher Insurance has created personal property policies catered specifically to Rutgers Filmmaking that automatically include \$25,000 in coverage for film equipment for as little as \$138 per year. For more info visit: www.collegestudentinsurance.com and use the drop-down menu to select "Rutgers University - Filmmaking BFA."

Use of Generative Artificial Intelligence (AI) Tools

Original, creative work is an expectation of this course. AI tools may not be used to generate images, sound designs, or voiceovers for film assignments. Using AI tools to generate sample images for the pitch deck or storyboard is acceptable so long as the AI source is clearly cited. Work relying on AI to create original material will receive a failing grade. If you are unsure, please ask.

UNIVERSITY POLICIES & RESOURCES

Academic Integrity

It is your responsibility to adhere to the principles of academic integrity requirements for all Rutgers University students located here: <http://academicintegrity.rutgers.edu/academic-integrity-at-rutgers/>

If you have any questions regarding plagiarism or related topics, please ask. Cheating, fabrication, facilitating academic dishonesty or plagiarism will be reported. Depending on the individual case, you might fail the assignment or the class, be required to take an ethics seminar, be placed on disciplinary probation, or be suspended from Rutgers for a semester or more. It is essential that we cite all sources; resources to learn this skill are available through the [Purdue OWL website](http://www.purdue.edu/owl), among many others. If you have questions about when to cite, please ask.

Office of Disability Services

Rutgers University welcomes students with disabilities into all the University's educational programs. To receive consideration for reasonable accommodations, a student with a disability must contact the appropriate disability services office at the campus where you are officially enrolled, participate in an intake interview, and provide documentation. Below are detailed guidelines.

<https://ods.rutgers.edu/students/documentation-guidelines>

If the documentation supports your request for reasonable accommodations, your campus's disability services office will provide you with a Letter of Accommodations. Please share this letter with your instructors and discuss the accommodations with them as early in your courses as possible. To begin this process, please complete the Registration form on the ODS web site at:

<https://ods.rutgers.edu/students/registration-form>

Self-Reporting Absence Application

Students are responsible for knowing and adhering to all university and college dates and deadlines. Such dates and deadlines include those for enrollment (registration), adding and dropping of courses, academic holidays, payment and refunds, and applying for graduation.

Visit this website for specific dates: <https://scheduling.rutgers.edu/scheduling/academic-calendar>

In a case of emergency, it is the student's responsibility to keep posted on all official University alerts or closures by visiting: <https://newbrunswick.rutgers.edu/operating-status>

Students are expected to attend all classes; if you expect to miss one or two classes, please use the University absence reporting website <https://sims.rutgers.edu/ssra/> to indicate the date and reason for your absence. An email is automatically sent to the instructor.

Self-reporting will not be accepted as an excuse in the case of missed submission deadlines for assignments. In this case, you must contact the instructor.

Do Something

Rutgers is a community that cares. We do something when we are concerned about one of our community members. We understand that there are times when a student's journey of learning and growth may have some rough points along the way. These rough points may be personal, emotional, psychological, academic, substance use or other challenges that may interfere with the ability to succeed and thrive at the university. There are times when people may observe a behavior and feel concerned. These concerns may be part of a larger story for a student facing challenges.

Please visit this website to share a concern: <http://health.rutgers.edu/do-something-to-help/>

MGSA Office of Advising and Student Success

Contact Assistant Dean of Advising and Student Success Lisa Sanon-Jules. Dean Sanon-Jules is dedicated to supporting all students at Mason Gross through advising, mentorship, and connections to resources throughout the university.

Below are the Advisors/Student Success Counselors for each Mason Gross department:

- Art & Design: Sabrina Gattuso sig36@mgsa.rutgers.edu
- Dance: Christine Whalen (cwhalen@mgsa.rutgers.edu)
- Filmmaking: Sabrina Gattuso sig36@mgsa.rutgers.edu
- Music undergraduate: Ellen Leibowitz (ellenlei@mgsa.rutgers.edu)
- Music graduate: Dr. Robert Grohman (rgrohman@mgsa.rutgers.edu)
- Theater: Christine Whalen (cwhalen@mgsa.rutgers.edu)

Additional Rutgers University Resources

Office of the Dean of Students: <https://deanofstudents.rutgers.edu/>

Counseling, ADAP & Psychiatric Services (CAPS): <http://rhscaps.rutgers.edu>

Office of Violence Prevention & Victim Assistance: <http://vpva.rutgers.edu/>

Center for Social Justice Education & LGBTQ Communities: <http://socialjustice.rutgers.edu/>

The Scarlet Listener: <https://rutgers.campuslabs.com/engage/organization/scarletlisteners>

Health Outreach, Promotion & Education (H.O.P.E.) <http://rhshope.rutgers.edu>

Basic Needs Security: <https://ruoffcampus.rutgers.edu/basic-needs>

Rutgers Health Services: <http://health.rutgers.edu>

Medical <http://rhsmedical.rutgers.edu>

Pharmacy <http://rhspharmacy.rutgers.edu>

Rutgers Learning Centers: <http://lrc.rutgers.edu/>

Rutgers IT Support: <https://it.rutgers.edu/help-support/>

Public Safety: RUPD <http://publicsafety.rutgers.edu/rupd/>

Department of Transportation Services <http://rudots.rutgers.edu/>

ASSESSMENT OF LEARNING OUTCOMES RUBRIC

Learning outcome: Identify and discuss the political, social, and ethical implications of making community films.

Assessment method: Students will complete 1) a community journal and 2) a reflection essay integrating key political, social, and ethical ideas from assigned readings, films, lectures, and classroom discussions, and from experience collaborating with their selected communities.

CRITERIA	OUTSTANDING (A)	VERY GOOD/GOOD (B+/B)	ABOVE AVERAGE/AVERAGE (C+/C)	UNSATISFACTORY/FAILING (D/F)
1) Log regular community journal responses incorporating political, social, and ethical ideas from readings, films, lectures, classroom discussions, and collaboration experiences.	Exceptionally identifies key political, social, and ethical implications in the practice of community filmmaking, and demonstrates an ability to creatively apply this knowledge to evaluate films and readings, engage key debates, collaborate with community partners, and design compelling projects. Very detailed and well organized. Demonstrates a passion for and understanding of crucial debates and their application to community partnerships and project design.	Successfully identifies key political, social, and ethical debates, but demonstrates a limited ability to note their importance in evaluating film and reading examples, engaging key debates, collaborating with community partners, and designing compelling projects. Demonstrates creativity in expanding course ideas to apply to contemporary use. Organized, detailed, and illustrates a good understanding of the crucial issues and their applications.	Identifies key political, social, and ethical debates in the practice of community filmmaking, but fails to connect this knowledge to assigned films and readings. Limited engagement of key ideas in community partnerships and project designs. Demonstrates little creativity in expanding course ideas to apply to contemporary use. Poorly organized with few details. Illustrates a limited understanding of crucial issues and their application.	Fails to identify key political, social, and ethical debates in the practice of community filmmaking. Fails to engage community partnerships and is unable to adequately develop project designs. Demonstrates no creativity or understanding of the key ideas or their application to contemporary use. Disorganized with no evidence of engagement with crucial issues or debates.
2) Craft a reflection essay discussing the political and social impacts and ethical approaches used to frame the final project.	Excellent discussion of the political, social, and ethical impacts of the final project. Includes detailed examples from class materials and community experiences and demonstrates clear connections between crucial	Good discussion and evaluation of the political, social, and ethical impacts of the final project with some well-chosen examples from class materials and community experiences. Some connections between crucial issues and their	Some discussion of the political, social, and ethical impacts of the final project, but limited use of examples from class and community experiences used for analysis. Limited evaluation of crucial issues and their application to the final project.	Fails to adequately discuss the political, social, and ethical impacts of the final project. Does not include examples. Does not evaluate crucial issues and their application to the final project. Fails to evaluate community experiences. Does not

	issues and their application to the final project. Offers a sophisticated evaluation of community experiences and creative observations for the future of community film. Very well-written with detailed organization. Free of punctuation, grammar, and spelling errors. All sources are accurate, supported and cited. Shows sophisticated distinction between independent ideas and those of others.	application to the final project. Good evaluation of community experiences, but limited creativity in considering the future of community film. Well written with good organization. Mostly free of punctuation, grammar, and spelling errors. Most sources are properly cited. Good evidence of independent ideas and those of others.	Limited evaluation of community experiences. Little to no consideration of the future of community film. Disorganized with multiple punctuation, grammar, and spelling errors. Multiple citation errors evident. Shows lack of independent ideas and clarity between independent ideas and those of others.	discuss the future of community film. Poorly written and disorganized. Unacceptable number of punctuation, grammar, and spelling errors. Incomplete or inadequate citation or evidence of plagiarism.
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Learning outcome: Learn tools for collaborating with community partners to create engaging and impactful films.

Assessment method: Students will 1) document collaborations in a community journal; 2) draft a proposal for a collaborative final film; and 3) reflect on feedback from a community screening. Writings and completed production work should demonstrate the ethical development of a community partner and should discuss collaboration methods and the impacts of the completed works.

CRITERIA	OUTSTANDING (A)	VERY GOOD/GOOD (B+/B)	ABOVE AVERAGE/AVERAGE (C+/C)	UNSATISFACTORY/FAILING (D/F)
1) Uses appropriate collaboration tools to build community partnerships and create shared projects; documents these in a community journal.	Excellent. Demonstrates an outstanding understanding of collaboration tools and exceptional creativity in working with community partners. Work demonstrates superior command of methods and shows a	Good. Illustrates a strong understanding of collaboration tools and strategies, and good creativity in working with community partners. Work demonstrates a good command of methods and shows a competent ability to communicate and employ tools successfully.	Average work illustrating little understanding of tools and strategies. Limited creativity in working with community partners. Work demonstrates a basic command of methods and shows an acceptable, but limited, ability to communicate and employ tools successfully.	Seriously inadequate work illustrating no understanding of collaboration tools and strategies. No creative elements or analytical skills. Work fails to demonstrate adequate knowledge of methods and is unable to effectively communicate and employ course concepts and techniques to build community partnerships. Demonstrates little to no evidence of collaboration.

	sophisticated ability to communicate and employ tools successfully.			
2) Works with community partners to draft a compelling final project proposal with identified impacts.	Excellent execution of final project proposal joined with a sophisticated discussion of the collaboration tools used and the desired outcomes. Exceptional creativity in the application of approaches to achieve articulated outcomes. Evidence of meticulous planning. Shows a superior ability to use the principles and techniques studied in the course. Meets time requirements.	Good execution of final project proposal joined with a solid discussion of the collaboration methods used and their impacts. Demonstrates creativity in applying shared techniques and styles to design projects. Evidence of solid planning. Shows a competent ability to use the principles and techniques studied in the course. Meets time requirements.	Fair execution of final project proposal but limited ability to discuss the collaboration tools used and their impacts. Demonstrates limited creativity in applying shared techniques and styles to design projects. Shows some accurate ability to use the principles and techniques studied in the course. Some evidence of planning but disorganized and may not meet time requirements.	Fails to adequately complete final project proposal and is unable to discuss the collaboration methods used and their impacts. Demonstrates little to no creativity in applying shared techniques and styles to design projects. Shows an inadequate understanding of principles and techniques related to the course. Projects are incomplete, disorganized, and fail to meet time requirements.
3) Evaluates feedback from community screening and discusses in reflection essay.	Excellent engagement with community partners evidenced through a sophisticated analysis of feedback from a community screening. Demonstrates a superior understanding of collaboration tools and their use to build community partnerships. Sophisticated evaluation of the topic with excellent examples; clear connection between ideas and significance of those ideas; creative observations reflected in analysis. Free of punctuation, grammar, and spelling errors. All sources are accurate, supported	Engages community partners in a community screening. Offers an adequate evaluation of community feedback in the reflection essay. Demonstrates a good understanding of collaboration tools and their use to build partnerships but with limited creativity. Mostly good discussion and evaluation of the topic with some well-chosen examples and some discussion of the significance of those ideas and examples; some creative observations reflected in analysis. Mostly free of punctuation, grammar, and spelling errors. Most sources are properly cited; good evidence of independent ideas and those of others.	Engages community partners in a community screening but does not adequately evaluate community feedback in the reflection essay. Demonstrates an adequate understanding of collaboration tools and their use to build partnerships. Some evaluation evident but lacks developed analysis of topic and creative analysis. Multiple punctuation, grammar, and spelling errors. Multiple citation errors evident. Shows lack of independent ideas and clarity between independent ideas and those of others.	Fails to engage community partners in a community screening. Does not evaluate community feedback in the reflection essay. Demonstrates little to no understanding of collaboration tools. Disorganized, incomplete, or inadequate understanding of critical ideas. Unacceptable number of punctuation, grammar, and spelling errors. Incomplete or inadequate citation; evidence of plagiarism.

	and cited. Shows sophisticated distinction between independent ideas and those of others.			
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Learning outcome: Grasp distinctions between the various styles and genres of community filmmaking.

Assessment method: Students will 1) complete three community projects using distinct styles and genres and 2) discuss the impacts of each approach in a community journal and reflection essay.

CRITERIA	OUTSTANDING (A)	VERY GOOD/GOOD (B+/B)	ABOVE AVERAGE/AVERAGE (C+/C)	UNSATISFACTORY/FAILING (D/F)
1) Completes three community projects using distinct styles and genres of community film.	Excellent execution of projects joined with a sophisticated discussion of the distinct styles and genres of community film used and why. Exceptional creativity in the application of approaches to achieve articulated outcomes. Evidence of meticulous planning. Shows a superior ability to use the principles and techniques studied in the course. Meets the time requirement.	Good execution of projects joined with discussion of the distinct styles and genres of community film used and their impacts. Demonstrates creativity in applying techniques and styles to design projects. Evidence of solid planning. Shows a competent ability to use the principles and techniques studied in the course. Meets the time requirement.	Fair execution of projects but limited ability to discuss the distinct styles and genres of community film used and their impacts. Demonstrates limited creativity in applying techniques and styles to design projects. Shows some accurate ability to use the principles and techniques studied in the course. Some evidence of planning but disorganized and may not meet time requirements.	Fails to adequately complete projects and is unable to discuss the distinct styles and genres of community film used and their impacts. Demonstrates little to no creativity in applying techniques and styles to design projects. Shows an inadequate understanding of principles and techniques related to the course. Projects are incomplete, disorganized, and fail to meet time requirements.
2) Discusses the impacts of selected styles and genre approaches in community journal and reflection essay.	Exceptionally grasps distinctions between styles and genres of community film and uses these to evaluate the impacts of completed projects. Sophisticated evaluation of the topic with excellent examples; clear connection between ideas and significance of those ideas; creative observations reflected in analysis.	Successfully identifies distinctions between styles and genres of community film but demonstrates a limited ability to note their importance in evaluating the impacts of completed projects. Mostly good discussion and evaluation of the topic with some well-chosen examples and some discussion of the significance of those ideas and examples; some creative observations reflected in	Addresses distinctions but fails to identify their use in the completed projects. Some evaluation evident but lacks developed analysis of topic and creative analysis. Multiple punctuation, grammar, and spelling errors. Multiple citation errors evident. Shows lack of independent ideas and clarity between independent ideas and those of others.	Fails to identify distinctions between various styles and genres of community film and their use in completed projects. Disorganized, incomplete, or inadequate understanding of points; lacks or misses critical ideas. Unacceptable number of punctuation, grammar, and spelling errors. Incomplete or inadequate citation; evidence of plagiarism.

	Free of punctuation, grammar, and spelling errors. All sources are accurate, supported and cited. Shows sophisticated distinction between independent ideas and those of others.	analysis. Mostly free of punctuation, grammar, and spelling errors. Most sources are properly cited; good evidence of independent ideas and those of others.		
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Learning outcome: Execute and master technical, stylistic, and social strategies key to producing community films.

Assessment method: Students will create three community-engaged production assignments:

1) an audio-only portrait (1 minute); 2) a public service announcement (1 minute); and 3) a final community engaged film (5 minutes).

CRITERIA	OUTSTANDING (A)	VERY GOOD/GOOD (B+/B)	ABOVE AVERAGE/AVERAGE (C+/C)	UNSATISFACTORY/FAILING (D/F)
1) and 2) Complete two short projects demonstrating technical, stylistic, and social mastery of basic community filmmaking skills.	Exceptional technical execution of projects, and creative integration of stylistic strategies from assigned films and readings. Demonstrates an excellent ability to collaborate with community partners. Work is always on time.	Successfully completes projects, demonstrating technical competency, but shows a limited ability to creatively integrate stylistic strategies from assigned films and readings. Collaborates well with community partners. Work is consistently on time.	Successfully completes projects but demonstrates inconsistent technical competency and a limited ability to integrate stylistic strategies from assigned films and readings. Demonstrates an inconsistent ability to collaborate with community partners. On time submission of work is inconsistent.	Fails to complete projects and/or shows an inadequate understanding of the technical skills required. Fails to engage stylistic strategies from course materials. Does not collaborate with community partners. Consistently fails to finish work within time requirements.
3) Complete a final short community film demonstrating technical and stylistic mastery of film production skills and the ability to collaborate with community partners.	Exceptional execution of all phases of producing a short film with community partners, and creative integration of stylistic and technical strategies from assigned films and readings to the development of the final project. Work shows complete understanding and technical competency. Student	Successfully completes the final project but does not creatively integrate technical and stylistic strategies from the course in all phases of the final project development. Work shows a good understanding of the technical skills presented in the course. Student is prepared and shows evidence of planning and community engagement. Student has developed solid	Successfully completes the final project but demonstrates a limited ability to execute some phases of the production process. Work shows a basic understanding of the technical skills presented in the course. Student is mostly prepared but shows evidence of limited planning and community engagement. Community collaboration is inconsistent. Organization and delivery is also inconsistent. Shows some	Fails to complete all phases of the final project production process. Work shows an inadequate understanding of the technical skills presented in the course. Student is unprepared and shows little or no evidence of planning and community engagement. Student fails to develop community partnership. Work is disorganized, and/or is delivered in an unclear and confusing manner. Shows an inadequate understanding of principles and techniques related to the course. Work

	is fully prepared and shows evidence of meticulous planning and community engagement. Student has developed deep community partnership. Work is well organized and is delivered in a clear manner. Shows a superior ability to use the principles and techniques studied in the course. Meets the time requirement.	community partnership. Work is organized and is delivered in a clear manner. Shows a competent ability to use the principles and techniques studied in the course. Meets the time requirement.	accurate ability to use the principles and techniques studied in the course. May be unable to complete the work within the time requirement.	does not meet the time requirement.
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