

UM PRINTABLES PRESENTS

VIDEO PRODUCTION & DOCUMENTARY FILMMAKING

A 3-Week Unit for Grades 7 – 12

15 Detailed Lesson Plans • Storyboard Template • Shot Composition Guide

Documentary Planning Worksheet • Filming Checklist • Film Festival Showcase Guide

26-Slide Visual Aid Slideshow (with all examples & diagrams)

Audience Feedback Cards • Self-Assessment Rubric

Works with any recording device — smartphone, tablet, or camera

TABLE OF CONTENTS

Unit Overview

Week 1: Foundations of Video Production

- Lesson 1: Introduction to Video Production & Visual Storytelling
- Lesson 2: Shot Composition — The Rule of Thirds
- Lesson 3: Shot Types & Camera Movement
- Lesson 4: Introduction to Storyboarding
- Lesson 5: Storyboarding Workshop

Week 2: Documentary & Narrative Film

- Lesson 6: Documentary vs. Narrative Film
- Lesson 7: Documentary Planning & Research
- Lesson 8: Interviewing on Camera
- Lesson 9: Interview Workshop & Practice
- Lesson 10: Field Filming Techniques

Week 3: Post-Production & Showcase

- Lesson 11: Introduction to Editing
- Lesson 12: Editing Workshop
- Lesson 13: Final Edit & Polishing
- Lesson 14: Film Festival Preparation
- Lesson 15: Film Festival Showcase & Reflection

Supplementary Resources

- Storyboard Template
- Shot Composition Guide (10 Shot Types)
- Documentary Planning Worksheet
- Filming Checklist
- Film Festival Showcase Guide
- Audience Feedback Card
- Self-Assessment Rubric

UNIT OVERVIEW

This comprehensive three-week unit introduces students in Grades 7–12 to the fundamentals of video production and documentary filmmaking. From understanding shot composition and crafting storyboards to conducting on-camera interviews and editing footage, students will experience every phase of the filmmaking process. The unit culminates in a student Film Festival Showcase where projects are screened for an audience and peer-reviewed using structured feedback cards.

Grade Level	7 – 12
Duration	3 Weeks (15 Lessons)
Class Period	45–60 minutes per lesson
Equipment Needed	Any recording device (smartphone, tablet, or camera); free editing software (CapCut, DaVinci Resolve, or iMovie)
Grouping	Small production teams of 3–4 students
Final Product	A 60–90 second documentary or narrative short film

WEEKLY BREAKDOWN

Week	Theme	Focus
1	Foundations of Video Production	Shot composition, shot types, camera movement, storyboarding
2	Documentary & Narrative Film	Documentary vs. narrative, planning, interviewing, field filming
3	Post-Production & Showcase	Editing basics, editing workshop, final polish, film festival

ESSENTIAL QUESTIONS

- How do visual choices (framing, angles, movement) shape the story a video tells?
- What distinguishes a documentary from a narrative film, and how does purpose influence production decisions?
- How does the editing process transform raw footage into a coherent, compelling story?
- What collaborative skills are essential for successful video production?
- How can film be used as a tool to inform, persuade, or inspire an audience?

STANDARDS ALIGNMENT

This unit aligns with Common Core ELA Anchor Standards for Speaking & Listening (CCSS.ELA-LITERACY.SL.6-12.1-5), ISTE Standards for Students (1.4 Creative Communicator, 1.6 Creative Communicator), and National Core Arts Standards for Media Arts (MA:Cr1-3, MA:Pr4-6).

PREVIEW

WEEK 1: FOUNDATIONS OF VIDEO PRODUCTION



Students learn the essential building blocks of visual storytelling: how to compose a shot, identify shot types, understand camera movement, and translate ideas into storyboards. By the end of this week, every student will have created a complete storyboard for a short video concept.

LESSON 1

Introduction to Video Production & Visual Storytelling

Week 1 — Foundations | 45–60 minutes

LEARNING OBJECTIVES

- Define the three phases of video production (pre-production, production, post-production) and identify key tasks within each.
- Explain how visual images communicate ideas, emotions, and narratives without relying on dialogue.
- Identify at least four roles within a video production team and describe their responsibilities.

Duration	Materials
45–60 minutes	Projector/screen, short video clip (2–3 min, teacher-selected), student notebooks, "Production Team Roles" handout (printed or displayed)

KEY VOCABULARY

Visual Storytelling: The art of conveying a narrative or message through visual images, sequence, and composition rather than words alone.

Pre-Production: The planning phase of filmmaking, which includes scripting, storyboarding, casting, and scheduling.

Production: The filming phase when footage is recorded on set or on location.

Post-Production: The editing phase where footage is cut, color-corrected, and sound is added to create the final product.

Frame: A single still image within a video; the boundary of what the camera captures in one moment.

WARM-UP

1 View & Respond

Display two contrasting images (e.g., a crowded city street vs. a quiet forest). Ask students to write for 2 minutes: "What story does each image tell? What emotions does it evoke?"

2 Share Out

Invite 3–4 volunteers to share their responses. Highlight how different viewers may interpret the same image differently — this is the power of visual storytelling.

MAIN ACTIVITY

1 The Three Phases

Present the three phases of production using a simple visual diagram. Explain that pre-production is like creating a blueprint, production is the construction, and post-production is the interior design and finishing.

2 Phase Deep-Dive

For each phase, provide 2–3 concrete examples of tasks: Pre-Production (write script, create storyboard, plan schedule), Production (set up camera, record footage, direct actors), Post-Production (edit clips, add music, create titles).

3 Production Team Roles

Introduce key roles: Director (creative vision), Camera Operator (captures footage), Sound Recordist (manages audio), Editor (assembles the final cut), Producer (manages logistics). Use relatable analogies — the director is like a team captain.

4 Real-World Connection

Show a brief behind-the-scenes clip from a well-known film or documentary. Ask students to identify which phase and which roles are visible in the clip.

PRACTICE / APPLICATION

1 Team Formation

Divide students into production teams of 3–4. Assign or have teams choose initial roles (roles will rotate throughout the unit so every student experiences multiple positions).

2 Quick Concept Brainstorm

Each team brainstorms a 30-second video concept using a simple prompt: "A character discovers something unexpected." Teams write a 2-sentence pitch summarizing their idea.

3 Pitch Practice

Each team shares their one-sentence pitch with the class. Classmates offer one compliment and one suggestion per pitch.

CLOSURE

1 Review Phases

Ask the class to chorally name the three phases of production in order. Reinforce with a quick hand gesture: point to head (pre-production = think), point to eyes (production = see/capture), point to hands (post-production = craft/edit).

2 Preview

Inform students that Lesson 2 will explore how to compose powerful shots using the Rule of Thirds.

ASSESSMENT / EXIT TICKET

On an exit ticket (or in notebooks), students write: (1) The three phases of production in order, (2) One production team role and its responsibility, (3) One question they still have about filmmaking.

TEACHER TIP

If students are using smartphones, establish device rules now: cameras are only used during designated filming activities, and all footage must be school-appropriate. Consider having students turn off notifications and use airplane mode while filming.

DIFFERENTIATION & EXTENSIONS

WEEK 2: DOCUMENTARY & NARRATIVE FILM



Students explore the two primary genres of filmmaking—documentary and narrative—learning their distinct techniques and purposes. They will plan their projects, develop research questions, and master the art of the on-camera interview. By the end of this week, teams will have shot their raw footage.

PREVIEW

LESSON 6

Documentary vs. Narrative Film

Week 2 — Documentary & Narrative | 45–60 minutes

LEARNING OBJECTIVES

- Define documentary and narrative film, identifying their key structural and stylistic differences.
- Analyze film clips to identify filmmaking techniques specific to each genre.
- Select a genre for their team's project and justify their choice based on their concept and resources.

Duration	Materials
45–60 minutes	Projector/screen, 2 short film clips (1 documentary excerpt, 1 narrative excerpt), Venn diagram handout or whiteboard space

KEY VOCABULARY

Documentary: A non-fiction film that documents reality for the purposes of instruction, education, or maintaining a historical record.

Narrative Film: A fiction film that tells a scripted, invented story, typically with actors playing characters in constructed scenarios.

Subject: The person, topic, or issue that a documentary focuses on.

Scripted: Written in advance; narrative films use scripts, while documentaries may use outlines but often adapt to unscripted reality.

Docudrama: A genre that dramatizes real events using actors, blending elements of documentary and narrative film.

WARM-UP

1 Genre Vote

Display the titles of 4 well-known films (2 documentaries, 2 narratives). Students vote on which they believe are documentaries.

2 Quick Definition

Ask students to brainstorm a 1-sentence definition for "documentary" and "narrative film" based on their prior knowledge. Record responses on the board.

MAIN ACTIVITY

1 Defining the Genres

Present clear definitions. Emphasize the core difference: documentaries deal with real people and real events (truth/reality), while narratives are fictional stories (invention/imagination).

2 The Genre Spectrum

Briefly explain that genres exist on a spectrum—docudramas and mockumentaries exist—but for this unit, we are focusing on distinct documentary or narrative projects.

LESSON 13

Final Edit & Polishing

Week 3 — Post-Production & Showcase | 45–60 minutes

LEARNING OBJECTIVES

- Apply finishing touches to a video project, including color correction, adding titles, and end credits.
- Export the final edited video in a standard, playable format (e.g., MP4).
- Evaluate the final product against the project rubric to ensure it meets all requirements.

Duration	Materials
45–60 minutes	Computers/tablets with editing software, student project files, royalty-free music, Self-Assessment Rubric handout, projector for demo

KEY VOCABULARY

Color Correction: The process of adjusting the color, brightness, and contrast of video footage to ensure consistency across different shots and to create a specific mood.

Title Card: A graphic at the beginning of the video displaying the film's title and the production team's name.

Lower Third: Text placed in the lower area of the screen, typically used to identify an interview subject (Name, Title/Affiliation).

Export / Render: The process of combining all video, audio, and effects on the timeline into a single, standalone video file (usually MP4).

Royalty-Free: Media (music, images, video clips) that can be used without paying ongoing fees, provided the user follows the license terms (often just giving credit).

WARM-UP

1

Professional Polish

Show two versions of the same video: one without titles/color (raw), one with titles, color correction, and music (polished). Ask: "What makes the second version look professional?"

2

Checklist Review

Review the project requirements: 60-90 seconds, clear audio, multiple shot types, a title, and credits.

MAIN ACTIVITY

1

Adding Text

Demo how to add a Title Card at the beginning (Title of Film, Team Name) and a Lower Third for interview subjects (Name, Role). Emphasize readability: use large, simple fonts with high contrast against the background.

2

End Credits

Demo how to add a scrolling or static credits screen at the end (Director, Camera Operator, Editor, Interview Subjects, Music Credits). Giving credit is both professional and ethical.

3 Color & Export

Show basic color correction (adjusting brightness/contrast to make footage pop). Finally, demonstrate the export process: select MP4 format, 1080p resolution, and save to the designated class folder.

PRACTICE / APPLICATION

1 Polish & Export

Teams have the majority of the period to add titles, credits, adjust color, and finalize audio. Once complete, they initiate the export process (which can take several minutes depending on file size).

2 Quality Control

Once exported, teams watch the final MP4 file from start to finish to ensure there are no glitches, missing audio, or rendering errors. If errors are found, they go back to the project file, fix, and re-export.

CLOSURE

1 Submit Final Film

All final exported MP4 files are submitted to the teacher (via USB, shared drive, or upload portal).

2 Self-Assessment

Students complete the Self-Assessment Rubric, honestly evaluating their effort, collaboration, and final product against the criteria.

ASSESSMENT / EXIT TICKET

Final exported MP4 is evaluated using the Self-Assessment Rubric criteria (expanded in the Teacher Rubric): Story/Pacing, Shot Composition, Audio Quality, Editing/Transitions, and Professionalism. Self-Assessment Rubrics are collected and compared with teacher evaluation.

TEACHER TIP

Exporting can cause panic if errors occur. Remind students that rendering takes time and to be patient. Also, stress the importance of giving credit for music. Use the YouTube Audio Library, Bensound, or Incompetech for safe, royalty-free options. Not crediting music is a copyright violation, even for student projects.

DIFFERENTIATION & EXTENSIONS

For advanced students: challenge them to use keyframes to fade their music in at the beginning and out at the end, rather than having it cut abruptly. For struggling learners: provide a pre-made title and credits template (a short video file or project file) that they can easily drag their footage between, removing the technical barrier of creating text from scratch.

SHOT COMPOSITION GUIDE — 10 ESSENTIAL SHOT TYPES

Visual Framing	Shot Type	When to Use & Narrative Purpose
[Landscape / Vast Setting]	Extreme Wide Shot (EWS)	Subject is very far away or not visible. Used to establish the vastness of a setting or location. Tells the audience "where are we?"
[Full Body + Environment]	Wide Shot (WS)	Subject is visible from head to toe with space around them. Shows the subject in relation to their environment. Establishes physical context.
[Full Body Filling Frame]	Full Shot (FS)	Frames the subject from head to toe, filling the frame more than a WS. Used to showcase action, body language, or movement.
[Knees Up]	Medium Wide Shot (MWS)	Frames the subject from approximately the knees up. Also called a "Cowboy Shot." Balances facial expressions with body language.
[Waist Up]	Medium Shot (MS)	Frames the subject from the waist up. The standard shot for dialogue and conversation scenes. Feels natural and personal.
[Chest/Shoulders Up]	Medium Close-Up (MCU)	Frames the subject from the chest/shoulders up. Bridges the gap between MS and CU. Great for emotional moments with some context.
[Face / Specific Detail]	Close-Up (CU)	Fills the frame with the subject's face or a specific object. Isolates the subject to convey deep emotion or high importance.
[Micro Detail]	Extreme Close-Up (ECU)	Focuses on a very small, specific detail—an eye, lips, a key turning. Creates intense intimacy or highlights a crucial clue.
[Shoulder in FG / Subject in BG]	Over-the-Shoulder (OTS)	Shot taken from behind one subject, looking toward another. Common in conversations to show the spatial relationship between speakers.
[Character's Perspective]	Point of View (POV)	Shows what a character sees, as if looking through their eyes. Creates strong audience immersion and empathy with the character.

ESSENTIAL CAMERA MOVEMENTS

Movement	How It's Done	Narrative Effect
Pan	Camera swivels horizontally left or right from a fixed position.	Reveals information, follows action, or scans a scene.
Tilt	Camera swivels vertically up or down from a fixed position.	Reveals height, shows a character's gaze, or establishes power.
Tracking / Truck	Camera physically moves through space (walking, dolly, gimbal).	Follows a subject, creates energy, or immerses the viewer in the scene.

DOCUMENTARY PLANNING WORKSHEET

Project Title: _____

Team: _____

TOPIC

What is the broad subject of your documentary? (e.g., School Lunch Programs, Local Wildlife, The History of Our Town)

ANGLE / PURPOSE

What is your specific perspective or argument? Why are you making this film? What do you want the audience to learn or feel?

KEY QUESTIONS (3–5)

List the open-ended questions your documentary will answer. (Avoid yes/no questions.)

INTERVIEW SUBJECTS

Who will you interview? List their names, titles/roles, and how they connect to your topic.

B-ROLL IDEAS

What visual footage do you need to "show, don't tell"? List specific shots that will illustrate your subject's words.

PLANNING TIP

Remember: A documentary with just a talking head is a lecture, not a film. Your B-Roll Ideas are just as important as your interview questions. Every time your subject mentions a specific action, object, or location, write it down in the B-Roll section—you need to film it!



Cover

Unit title, grade band, and 3-week overview



Week 1: Foundations

Section divider for shot composition & storyboarding



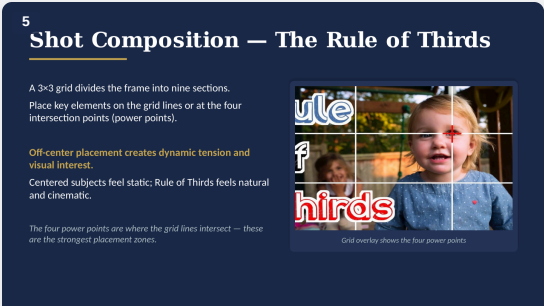
Three Phases of Production

Pre-production, production, and post-production cycle



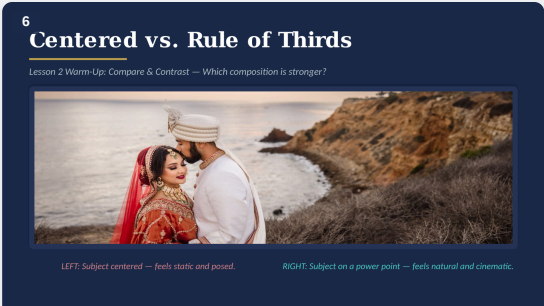
Production Team Roles

Director, camera op, sound recordist, editor duties



Rule of Thirds

Grid overlay with composition technique breakdown



Composition Techniques

Leading lines, framing, and negative space examples

7 Leading Lines, Framing & Negative Space



Leading Lines

Roads, fences, and hallways guide the viewer's eye toward the subject. Creates depth and draws attention.



Framing

Use doorways, windows, or natural elements to create a border around your subject. Adds depth and focus.



Negative Space

Empty area around the subject communicates isolation, freedom, or emphasis. Less is more.

10 Essential Shot Types

EWS through ECU with narrative purpose for each

8 10 Essential Shot Types

From Widest to Tightest — Each Shot Tells a Different Story

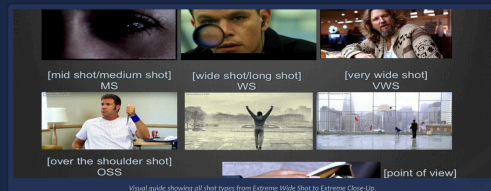
EWS	Extreme Wide Shot	Widest landscape; establishes location, "Where are we?"	MCU	Medium Close-Up	Close-up; emotional moments with some context.
WS	Wide Shot	Full body plus environment; shows context.	CU	Close-Up	Face fills frame; conveys emotion and importance.
FS	Full Shot	Head-to-toe filling frame; showcases action.	ECU	Extreme Close-Up	Micro detail (eye, hand); reveals critical info.
MWS	Medium Wide Shot	Knees up; "Cowboy Shot." Balances face and body.	OTS	Over-the-Shoulder	Behind one subject toward another; spatial relationship.
MS	Medium Shot	Waist up; standard for dialogue scenes.	POV	Point of View	Through character's eyes; creates immersion and empathy.

Shot Type Visual Examples

Infographic with real framing reference images

9 Shot Types — Visual Examples

Lesson 3 Main Activity: See each shot type in action.



Visual guide showing all shot types from Extreme Wide Shot to Extreme Close-Up.

Camera Movements

Pan, tilt, zoom, dolly, and tracking diagrams

10 Camera Movements — Pan, Tilt, Track



PAN

Camera swivels horizontally from a fixed position. Use it to reveal information, follow action, or scan a scene.

TILT

Camera swivels vertically from a fixed position. Use it to reveal height, show a character's gaze, or suggest power.

TRACKING / TRACK

Camera physically moves through space. Use it to follow a subject, create energy, or immerse the viewer.

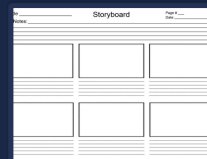
Pro Tip: Slow pan = suspense. Quick pan = surprise. Tilt up = power.

Storyboarding Introduction

Panel anatomy: action, dialogue, transition labels

11 Introduction to Storyboarding

Your Video Blueprint



A storyboard is a comic-book version of your video — a shot-by-shot plan created before filming.

Anatomy of a Panel

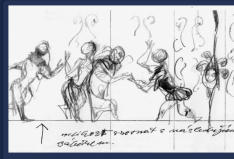
- 1 Visual Frame — Draw what the camera will see (stick figures OK)
- 2 Shot Type Label — WS, CU, OTS, etc. written below each panel
- 3 Action Notes — Brief description of movement or events
- 4 Dialogue / Audio — What the audience hears in this shot

Storyboard to Screen

Side-by-side storyboard panel vs. filmed scene

12 From Storyboard to Screen

Lesson 4 Main Activity 3: See how a storyboard becomes the final scene.



Why This Matters

- 1 Storyboards are a blueprint — the final film follows the plan but improves on it.
- 2 Each panel translates to one camera shot. The sketch guides framing and movement.
- 3 Professional films spend weeks on storyboards before a single camera roll.
- 4 Your storyboards do not need to be artistic — stick figures work perfectly!

Week 2: Documentary

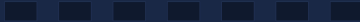
Section divider for documentary & narrative film

13

WEEK 2

Documentary & Narrative Film

Interviews | B-Roll | Field Filming



Documentary vs. Narrative

Structural and stylistic genre differences

14

Documentary vs. Narrative Film

Two Approaches to Visual Storytelling

DOCUMENTARY

- Explores real people, places, and events
- Uses natural lighting and real interviews
- Often unscripted or loosely outlined
- Goal: inform, reveal, or persuade

SHARED

Shot types,
compositional editing,
and sound design

NARRATIVE FILM

- Tells constructed stories through characters
- Uses controlled lighting and scripted dialogue
- Actors perform written roles
- Goal: entertain, move, or inspire

Documentary Planning & B-Roll

Research questions, subjects, and B-Roll strategy

15

Documentary Planning & B-Roll

Your Documentary Planning Worksheet

- Topic
- Angle / Purpose
- Key Questions (3-5 open-ended)
- Interview Subjects
- B-Roll Ideas

Closed vs. Open-Ended Questions

- Closed: "Do you like your job?" → Yes/No answer
- Open-Ended: "What is the most challenging part of your day?" → Detailed response

What is B-Roll?

Supplemental footage intercut with your main interview or narration. It shows what the subject is talking about rather than just telling the audience.

Show, Don't Tell

If your interviewee mentions the busy cafeteria, cut to B-roll of the busy cafeteria.

Interview Framing & Look Room

Proper composition with look room guide

16

Interview Framing & Look Room



Position your subject at the one-third mark of the frame, looking slightly off-camera toward the interviewer.

✓ Subject at 1/3 position with look room in front

✗ Subject centered with no look room — feels cramped

Technical Tips:

- Camera stable on tripod
- Quiet location with clean background
- Subject faces a window for soft light (avoid backlighting)

Interview Dos and Don'ts

Best practices and common on-camera mistakes

17

Interview Do's and Don'ts

DO's

- Subject looks at interviewer, NOT the camera lens
- Not silently during responses — never say "uh-huh" or "yeah" out loud
- Use open-ended questions: "Tell me more about that"
- Start with casual chat before rolling
- End with "Is there anything else you'd like to add?"

DON'Ts

- Do not interrupt the subject
- Do not ask yes/no questions
- Do not film with a messy or distracting background
- Do not forget to record 30 seconds of room tone
- Do not use digital zoom

The final question often produces the best soundbite!

Field Filming

On-location recording protocols and tips

18

Field Filming — On Set Protocol



Set Communication Protocol



The Slate System

Hand in front of lens showing take number, or clap on camera. Saves hours of searching for clips later.

Room Tone

Record 30 seconds of silence at every location. Editors use this to fill gaps and make audio cuts natural.

File Naming

Use consistent convention: TeamName_ShotType_Take1 (e.g., Team1_Interview_Take2.mp4).

Week 3: Post-Production

Section divider for editing and showcase

19

WEEK 3

Post-Production & Showcase

Editing | Polish | Film Festival

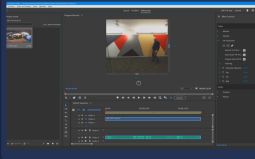
Editing Software Interface

Annotated tour of the editing workspace

20

Editing Software Interface

Whether you use CapCut, iMovie, or DaVinci Resolve, the layout is the same.



Three Main Areas

1 MEDIA BIN

Where imported video files live. Organize into folders for interviews, B-Roll, etc.

2 PREVIEW WINDOW

Watch your footage and review edits in real time.

3 TIMELINE

Primary workspace where you arrange clips horizontally to build your video.

Project File = Recipe | Final MP4 = The Meal

First 3 Editing Steps

Import, rough assembly, and basic trimming

21

your First 3 Editing Steps

Lesson 11 Differentiation: A visual guide for beginners.

1

IMPORT YOUR FOOTAGE

Click Import (or File > Import). Select your video files. They appear in the Media Bin. Organize into folders: Interviews, B-Roll, Audio.

2

PREVIEW & SELECT CLIPS

Double-click a clip in the Media Bin to preview it in the Preview Window. Find the best takes and drag them to the Timeline.

3

ARRANGE ON THE TIMELINE

Drag clips from the Media Bin onto the Timeline. Reorder by dragging left or right. This is where your story comes together.

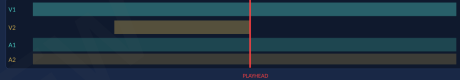
Timeline Anatomy

Video/audio tracks, playhead, and clip layout

22

Timeline Anatomy — Trim & Split

The Two Fundamental Editing Operations



TRIM

Shorten a clip by removing frames from the beginning or end. Use it to cut out mistakes or dead air at the edges of a clip.

SPLIT / RAZOR

Cut a single clip into two pieces at the playhead position. Remove the middle section to tighten your video. Clips snap together after deletion.

L-Cuts & J-Cuts

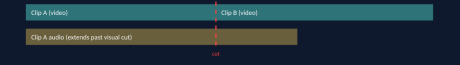
Audio-led and video-led transition techniques

23

L-Cuts & J-Cuts

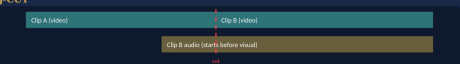
Professional Audio Transitions

L-CUT



Audio from Clip A continues playing while the viewer sees Clip B. Perfect for showing B-roll while the interview subject keeps talking.

J-CUT



Clip B audio (starts before visual cut)

L-Cut Step-by-Step

Numbered checklist for executing a clean L-cut

24

L-Cut — Step-by-Step Checklist

Lesson 12 Differentiation: Follow these steps to create a professional L-Cut.

1

Lock the Audio Track

Select your interview clip on the Timeline. Right-click and choose "Lock" or "Detach Audio" so the audio stays in place when you edit video.

2

Place B-Roll on Video Track 2

Drag your B-Roll clip from the Media Bin to V2 (the video track above your interview). Position it over the section you want to cover.

3

Trim B-Roll to Match Audio

Drag the edges of the B-Roll clip so it starts and ends where you want. The interview audio on V1 keeps playing underneath.

4

Preview and Fine-Tune

Play back the sequence. Does the B-Roll match what the interviewee is saying? Adjust timing if needed. The edit should feel natural.

B-Roll & Audio Ducking

Overlay technique and volume control

25
B-Roll Layering & Audio Ducking

Multi-Track B-Roll Layering



Place B-roll on Video Track 2 above the interview. The interview audio on Track 1 keeps playing while the viewer sees the B-roll footage.

Audio Ducking

When adding background music, lower the music volume when dialogue plays, then raise it when dialogue ends. This keeps dialogue clear and audible. Use audio meters and headphones to monitor levels.

Pro Tip: The best pacing is invisible — if a beat feels too long, the video drags; if cuts feel too fast, it feels jarring.

Final Polish

Color correction, titles, credits, and export

26
Final Polish — Titles, Lower Thirds & Color

TITLE CARD

- Appears at the beginning of your film
- Includes: Film title (large, bold) and Team name
- Use high-contrast, simple fonts

LOWER THIRD

- Text in the lower area of the screen
- Identifies interview subject
- Format: Name | Title or Affiliation
- Keep it brief — 2-3 seconds on screen

COLOR CORRECTION

- Adjust brightness and contrast for consistency
- Even basic adjustments look professional
- Export as MP4 at 1080p resolution

Don't forget scrolling end credits: Director, Camera Operator, Editor, Interview Subjects, and Music Credits.

Film Festival Showcase

Screening event flow and audience feedback

27
Film Festival Showcase



Your classroom becomes a theater!

Screening Flow

- 1 Team comes to the front
- 2 Director gives 30-second intro
- 3 Play the film
- 4 Applause!
- 5 Audience writes feedback

Director Intro Formula:

Name + Title → Fun fact → "Enjoy the film!"

Closing

Unit reflection and key filmmaking takeaways

28

"The best way to learn filmmaking is to make films."

You now have the tools to tell stories that matter.

What was your biggest accomplishment?

What would you do differently?

What media skill do you want to learn next?

Video Production & Documentary Filmmaking Unit — Grades 7-12

Credits

Additional resources and next steps for students

WHAT THIS RESOURCE CONTAINS

Everything you need to teach Video Production & Documentary Filmmaking

- **15 Detailed Lesson Plans**

Warm-ups, activities, closures & extensions

- **Storyboard Templates**

With panel anatomy guide

- **Documentary Planning Worksheet**

Topic, angle, interviews, B-Roll

- **Film Festival Showcase Guide**

Screening flow & audience feedback

- **Self-Assessment Rubric**

Student reflection & skill evaluation

- **28-Slide Visual Aid Slideshow**

Every visual example, ready to display

- **Shot Composition Guide**

10 shot types with visual framing

- **Filming Checklist**

Slate system, room tone, file naming

- **Audience Feedback Cards**

Structured peer review

- **Common Core & ISTE Aligned**

ELA & technology standards mapping

Thank you for choosing UM Printables.