FOUNDATIONS IN MEDIA AND DIGITAL DESIGN: AUDIO & VIDEO

TEACHER GUIDE

USING SOUND TO TELL STORIES

DIGITALMEDIA**ARTS**

UNIT 1
AUDIO

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Unit Overview

Storytellers from ancient to contemporary times have used sound to engage and teach. Sound can evoke emotion, establish a setting, help to develop characters, and advance a story's plot. Sound is also an important element in other media, including video, animation, and video games. This unit introduces students to principles of sound design and techniques of audio production that they can use during the course, in the related Animation & Game Design *course, and in other media projects they undertake.*

Students work in teams on a unit project in which they create an audio story to air on a radio show or podcast targeted to teenagers. They learn pre-production, production, and post-production skills, including research, story development, interviewing, audio recording, script writing, and digital editing, to produce their story from conception to completion.

Students are also introduced to the AME Career Profile project, in which they choose a professional working in an AME field that they are interested in, find out how this person began working in the industry, and critique one of this person's projects.

Unit Length
35 50-minute sessions

Unit Project Description

Students work in teams to create a short audio story to air on a school or local radio show or to post as a podcast targeted to teenagers. Their story can be a personal anecdote, an exploration of a theme or issue, or a profile of a person or place in their community. Students tell their story through sounds that they record, including interviews, ambient sound, and narration.

The project is organized into three phases: pre-production, production, and post-production. In pre-production, students choose stories that they think other teenagers would find compelling, informative, provocative, or entertaining. They identify the types of sounds they need to record for their story and plan interviews and other recordings.

During production, students take on various production roles (such as sound engineer and production manager) to record interviews and other sounds for their audio stories.

In post-production, students organize and log sounds, choose clips from interviews and ambient sound recordings, and identify music or sound effects to include in their stories. They learn and apply basic editing skills to mix clips of interviews, ambient sounds, narration, music, and sound effects to produce a compelling audio story.

Assessment

Unit activities can serve as formative assessment tools. Observe students' developing techniques to gather information about students' progress and to identify concepts or skills to reinforce within your instructional practice. The following activities are particularly useful for formative assessment:

- Sound Scavenger Hunt (Activity 1A.2)
- Recording sounds for the audio story (Activity 1C.1)
- Conducting, recording, and logging practice interviews (Activities 1D.1 and 1D.2)
- Creating a music soundtrack for a fictional story (Activities 3C.1 and 3C.2)

The project-based nature of this unit allows students to demonstrate their learning through authentic and relevant applications. For this unit, the summative assessment consists of the following items:

- Audio story planning document
- Audio story script
- Completed audio story
- Journal assignments
- Written weekly critiques of audio stories

The unit's Assessment Checklists list requirements that students must meet in order to successfully complete each project. The checklists also suggest a weight for each requirement. You will need to determine which specific technical skills you will teach in the unit and the criteria you will use to assess students' work. If you wish to use a rubric, you can develop a tool that is consistent with your school's assessment system.

Framing Questions

- How can voice, music, sound effects, and other sounds be used to evoke emotion and tell a story?
- What story do you want to tell? How can you tell your story using only sound?
- What are the different tasks involved in developing a media product from idea to completion?

Understandings

- Voice, music, and ambient sounds can be used to evoke emotion, establish a setting, and tell a story.
- The process of developing an audio story from idea to completion encompasses three phases: pre-production, production, and post-production.
- A successful media production requires a mix of creative, technical, and organization skills.

Technical Skills Taught and Practiced

- Setting up and operating audio recording equipment
- Manipulating audio equipment to maximize sound quality (such as placement—distance and angles—of microphones, and setting input levels)
- Choosing, using, and creating an acoustic environment for recording quality sound
- Assigning and managing audio production roles
- Conducting and recording interviews
- Organizing, labeling, and logging audio recordings
- Editing and mixing audio tracks
- Sound design—choosing sound effects and music to establish or enhance a story's mood, setting, or character development

Where the Unit Fits In

This unit lays the foundation for the storytelling and media production students will do in subsequent units. It introduces the concepts of *pre-production*, *production*, and *post-production* and the tasks associated with these stages, which apply to all media production. The specific audio production skills that students learn prepare them for using sound effectively in the video, animation, and video game projects they'll complete in later units.

The unit also helps students strengthen their reading and writing skills by having them communicate stories and ideas.

Student Prerequisites

Students should have completed ninth grade English and *D/M/A Foundations in Visual Arts* or an equivalent year-long introductory visual arts course.

Students should have some experience with working in teams and giving and receiving feedback on creative work.

Adapting the Unit

Given the variety of classroom setups and student experience levels, the unit project is designed to be flexible enough to meet the needs of different classroom situations.

Each project team of three or four students needs portable audio recording equipment and audio editing software. If equipment is limited, plan a schedule for sharing equipment and computers. If students will share equipment for capturing or digitizing their audio files, you may have to stagger some activities or have some students work on certain activities while other students are, for example, capturing their audio.

You may want to use journal writing activities as fillers in those situations. You might also have students do additional projects, such as developing a press release or a poster for their audio story, while they wait to use equipment. In addition, some of the activities in the unit, including **Activity 2B: Production Ethics** and **Activity 2C: AME Career Profile Project**, are flexible and can be conducted at any point in the unit.

Several activities require students to record sound outside of class. In Part 2, for example, students record interviews. If your students are not able to check out audio equipment and conduct interviews outside of class, adapt the activities and the project requirements accordingly. For example, you may require students to create stories in which their classmates are the subjects so that they can conduct interviews during class time.

In Part 3, students find and download music to create a soundtrack for their audio story. If your students are interested and you have the appropriate software, you may want to have them record their own music or create music electronically. You'll need to build extra time into the unit for either option.

Students complete a written critique for a different audio story each week. You may want to build in periodic check-ins for students to share or discuss their critiques.

You will also need to determine how you will have students complete the AME Career Profile project. Students work on the project independently, primarily outside of class time. However, you may choose to have students work on the project in a more structured way during class. Please note that this approach will take additional time.

Pacing and Sequencing

You may need to build additional time into the unit for teaching the skills specific to your recording and editing equipment. For example, if students are using external microphones or an audio mixer, you'll need to build in time to teach students how to attach and use microphones and how to adjust input levels.

In Part 3, students need to know how to perform the following post-production tasks:

- Importing sound files
- Sequencing clips, and trimming and editing an existing clip
- Using transitions
- Layering additional tracks, such as music and sound effects
- Recording narration directly into the computer
- Adjusting audio levels
- Exporting a clip to a .wav or MP3 file

You may need to build in additional time to direct students to tutorials specific to your particular editing software and/or prepare instructions for the specific tasks listed above.

Connections to Integrated Academic Units

Two- to three-week units, taught by teachers in the academic disciplines, help students integrate what they are learning in *Using Sound to Tell Stories* with core academic classes.

In *Acoustics: The Science of Sound* (Physics), students learn about the properties of waves in general and sound waves in particular through laboratory activities and computer simulations. They use sound editing software to manipulate sound waves, and apply what they have learned to understanding some of the challenges of audio production.

In *Everyone Has a Story* (English Language Arts), students learn to write about themselves by first analyzing audio stories and excerpts from published memoirs and then developing their own short memoirs about an incident they have never forgotten. Students examine how writers apply literary techniques, such as narrative arc, point of view, characterization, and figurative and sensory language, to narrate true stories that enlighten, amuse, and emotionally move their readers.

In *Podcasting the Past* (U.S. History), students conduct independent research to uncover the history of their communities. They create podcasts for walking tours, with interviews and narration to explain the historical significance of each stop on the way.

In *Functions and Sound* (Algebra II, Trigonometry, Pre-Calculus), students investigate and compare functions and the equations and graphs that represent them, including trigonometric functions that model sound. By experimenting with quadratic, exponential, logarithmic, and sinusoidal equations, students understand how variables and constants affect the shapes of their graphs.

Other Opportunities for Integration

Work with an English teacher to help students write their audio story scripts and to make sure that they understand such concepts as story arcs, point of view, and characterization.

Work with a social studies teacher to heighten students' awareness of cultural differences, point of view, and historical perspective in audio stories. Consider having the social studies teacher participate in class check-ins throughout the semester in which students discuss critiques of audio stories they've listened to on their own.

Work with an English teacher to structure students' Career Profile research and to review expectations for formal writing, including style and mechanics.

In Part 3, students analyze characteristics of musical compositions to choose pieces that enhance the mood of their audio story. Work with a music teacher to help students analyze the specific musical characteristics that create a mood or evoke emotion, such as tonal pattern, rhythm, and harmonics.

Career Connections

Students develop pre-production, production, and post-production skills, including research, story development, interviewing, audio recording, script writing, and digital editing. These are essential skills for success in many AME careers—including in the fields of film, animation, and video game design.

Ideas for Involvement with Professionals

- Have students listen to podcasts of interviews or read Web sites or blogs to learn interviewing techniques and strategies used by documentary producers. See *Media & Resources* for examples.
- Bring students to visit a radio station or a music recording studio to see audio production in action.
- Invite a sound engineer to discuss with students the acoustics of different physical spaces and how acoustics are taken into account when making a sound recording.
- Invite a sound designer for a video game, animation, film, or television program to describe for students how he or she collaborates with producers, writers, and art directors to enhance a story with sound.
- Invite an audio documentary producer (or a film documentarian) to discuss with students the process of finding stories to tell and the techniques he or she uses for interviewing subjects. This person might also speak about ethical guidelines he or she follows when creating a documentary.

Key Careers in Unit 1

- Sound assistant
- Sound engineering technician
- Sound designer

Table of Activities

Part 1: Pre-Production: Introduction to Audio Stories (12 50-minute sessions)

Students are introduced to the principles of sound design and audio production. Students listen and respond to recorded sounds, exploring the different associations they have with various sounds. They practice recording techniques during a Sound Scavenger Hunt and learn how to convey an action, setting, or emotion through sound.

Students are introduced to the unit project, in which they create an audio story for a radio show or podcast. They analyze audio stories created by others and discuss elements of storytelling, paying attention to the techniques used to bring a story to life with sound. Teams choose a story for their unit project, plan how to use sounds to tell the story, and outline the sound recordings they need to produce.

Activity 1A: The Power of Sound (3 sessions)

1A.1: *What Do You Hear?*	Students listen and respond to recorded sounds and are introduced to the unit.
1A.2: *Sound Scavenger Hunt*	Students work in teams to find and record different types of sounds.
1A.3: *Share Recording Strategies and Challenges*	Students share their recordings from the Sound Scavenger Hunt and discuss the recording challenges they faced and the techniques they used.

Activity 1B: Introduction to Audio Stories (3 sessions)

1B.1: *What's an Audio Story?*	Students listen to a sample audio story and discuss the techniques and types of sounds used to tell the story. Students learn about the unit project and brainstorm story ideas.
1B.2: *Elements of Good Stories*	Teams listen to different audio stories and develop a list of "ingredients" for a good audio story. Students are introduced to the weekly critique assignment, in which they listen to and critique an audio story.
1B.3: *Choose a Story*	Teams choose an idea to use for their audio story. Students assess their teams' skill at making decisions as a team.

Activity 1C: Developing a Story Concept (4 sessions)

1C.1: **Getting Started**	Teams choose and record two sounds related to their audio story.
1C.2: **Sharing Story Sounds**	Teams share their recorded sounds with another team. Students add to their lists of recording challenges and techniques.
1C.3: **Using Anecdotes as Story Building Blocks**	Students watch and discuss a video clip about how to use anecdotes and reflection as building blocks for stories. Teams complete a planning document for their audio story.

Activity 1D: The Art of Interviewing (2 sessions)

1D.1: **Record Practice Interviews**	Students take turns conducting, recording, and logging practice interviews with one another. They generate a list of strategies for conducting good interviews.
1D.2: **Plan Project Interviews**	Students develop questions for the interviews they plan to conduct for their audio story, and make arrangements for scheduling interviews.

Part 2: Production Time! (6 50-minute sessions)

Teams finalize their production plans and record interviews and other sounds for their audio story. Students practice production and recording skills, including conducting, recording, and logging interviews, assuming different production roles, and maximizing sound quality in various recording settings.

Students also discuss ethical issues related to documentary production, learn about real-world careers in sound production, and are introduced to the AME Career Profile project.

Activity 2A: Recording in the Field (3 sessions)

2A.1: *Production Planning*	Students complete a production planning sheet and make arrangements for recording sounds for their audio story.
2A.2: *Action!*	Students record interviews and other sounds for their audio story.

Activity 2B: Production Ethics (2 sessions)

2B.1: *Take a Stand*	Students take and defend a stand regarding a number of ethical issues in audio production.
2B.2: *Rights and Responsibilities*	Students discuss their rights and responsibilities as audio story producers, and develop a list of ethical guidelines.

Activity 2C: AME Career Profile Project (1 session)

Students learn about careers related to their work in the unit and are introduced to the AME Career Profile project. Students conduct research on an AME professional of their choice.

Part 3: Post-Production: Mixing Sounds to Tell a Story (14 50-minute sessions)

Students learn and apply organizational, creative, and technical skills to edit and produce their audio story.

Activity 3A: Organizing Your Sound (3 sessions)

3A.1: *Getting Organized*	Students reflect on their teamwork skills and discuss ways to improve them during the post-production stage. Teams load their sound recordings onto computers and organize a sound library.
3A.2: Clean up Log Sheets	Students clean up their log sheets and identify sound clips to use in their audio story.

Activity 3B: Shaping Your Story (4 sessions)

3B.1: *What's in an Audio Story Script?*	Students learn about the components of an audio story script. They analyze openings of various audio stories and discuss how to begin their own audio story in a way that draws in listeners.
3B.2: *Practice Editing*	Students identify clips to include in their audio story. They practice using editing software by trimming the dead space from one or more of their chosen clips to create a clean cut.
3B.3: *Choosing the Words*	Students piece together their script and write narration for their audio story.

Activity 3C: The Sound of Music (4 sessions)

3C.1: *Analyzing Music*	Students listen to music samples and analyze characteristics that affect mood and emotion. Students work in teams to create a music soundtrack for a short fictional story.
3C.2: *Creating a Soundtrack*	Students record narration for the fictional story, and layer in their music soundtrack.
3C.3: *Sharing Soundtracks*	Students use the Critical Response Process to give one another feedback on their fictional story soundtracks.
3C.4: *Scripting Music for the Audio Story*	Teams add music and sound effects to their own audio story scripts.

3D.1: ***The Mix***	Students use an audio editing program to record voice-over and to edit and mix their sounds.
3D.2: ***Fine-Tuning the Story***	Teams share a rough cut of their story with another team and give each other feedback on ways to strengthen the story.

Part 4: Getting It Heard (3 50-minute sessions)

Teams present their audio stories and reflect on their work in the unit.

Advance Preparation

- Internet resources, provided as links in *Media & Resources*, are recommended throughout the unit for student or in-class use. These Web sites have been checked for their availability and for advertising and other inappropriate content. However, because Web sites' policies and content change frequently, we suggest that you preview the sites shortly before using them.

- Address any issues, such as firewalls, related to accessing Web sites or other Internet links at your school.

- Look at **Materials Needed** at the end of the unit and order any needed equipment or supplies. **Appendix A: Recording Equipment Suggestions** provides suggestions for portable recording devices and sound editing equipment.

- Read **Student Prerequisites**, **Adapting the Unit**, and **Pacing and Sequencing** and plan for any additional activities or support that students will need to successfully complete the unit.

- Set parameters for the unit project based on equipment availability and other classroom needs:
  - Plan a schedule for sharing equipment and computer time if you do not have enough portable recording equipment and audio editing software for each team of three or four students.
  - If your students won't be able to record sound outside of class, have students choose story ideas that will allow them to record interviews and other sounds for the story during class time.

- In **Part 4: Getting It Heard**, students share their completed audio stories with the class. Decide whether to invite community members, especially those who were interviewed as part of students' audio stories, and professionals, such as radio producers or radio station personnel, to observe students' presentations.

- Read **Career Connections**, determine how you will engage students with AME professionals during this unit, and either invite AME professionals to visit the classroom or arrange for a class visit to a related business.

- If possible, arrange to work with an English teacher to help support students during the research and writing components of the Career Profile project.

- Before the end of the unit, research—or have students research—appropriate Web sites or school or local radio stations that might post or broadcast the students' work, and/or audio story competitions and festivals.

Part 1: Pre-Production: Introduction to Audio Stories

Students are introduced to the ways in which recorded sound can be used to establish a setting, evoke emotion, and tell a story.

Students listen and respond to recorded sounds, exploring the different associations they have with various sounds. They practice recording techniques during a Sound Scavenger Hunt and learn how to convey an action, setting, or emotion through sound.

Students are introduced to the unit project, in which they create an audio story for a radio show or podcast. They analyze audio stories created by others and discuss elements of storytelling, paying attention to the techniques used to bring a story to life with sound. Teams choose a story for their project, plan how to use sounds to tell the story, and outline the sound recordings they need to produce.

Length
12 50-minute sessions

Activity 1A: The Power of Sound

Students listen to recorded sounds and discuss how sounds can evoke particular images and feelings and how they can help tell a story. Students complete a "Sound Scavenger Hunt," in which they make recordings of different types of sounds. They identify the challenges in trying to convey an action, setting, or emotion through recorded sound and begin a list of techniques to address those recording challenges.

Sequence

1A.1: *What Do You Hear?*	Students listen and respond to recorded sounds and are introduced to the unit.
1A.2: *Sound Scavenger Hunt*	Students work in teams to find and record different types of sounds.
1A.3: *Share Recording Strategies and Challenges*	Students share their recordings from the Sound Scavenger Hunt and discuss the recording challenges they faced and the techniques they used.

Materials Needed

- **Handout 1: What Do You Hear?** (2 copies per student)
- Recorded sounds (see *Advance Preparation*)
- Optional: Audio clip, *Sound as Touch*, from 4:39 to 6:53
- **Handout 2: Unit 1 Overview**
- **Handout 3: Sound Scavenger Hunt**
- **Handout 4: Recording Techniques and Tips**
- **Handout 5: Unit 1 Journal Assignments**

Advance Preparation

- Before Activity 1A.1, compile five or six brief sound recordings to play in class. Choose different types of sounds—such as nature sounds, narrative voices, music, and sound effects. Ideally, pick sounds that elicit different reactions or strong emotional associations—for example, a carnival ride, cheering in a sports arena, an ambulance siren, crashing waves, a screaming person, a babbling brook, or a crying baby. See *Media & Resources* for links to sound recordings.

- Before Activity 1A.1, preview the portion of the audio clip *Sound as Touch* from 4:39 until 6:53. Decide whether to play the clip during the discussion of how sounds can evoke particular emotions. The clip describes how sound vibrations reach through the ear and into the brain, setting off a series of electrochemical reactions that stimulate neural pathways linked to emotion and memory. See *Media & Resources* for a link to the clip.

RESOURCES

1A.1: What Do You Hear?

1. Describe the listening activity.

Distribute the first copy of **Handout 1: What Do You Hear?** Tell students that you will play a series of recorded sounds and they will write their reactions to each sound, responding to the questions on Handout 1.

2. Play sound recordings.

Play each recorded sounds you've chosen. Allow one minute for students to respond to each sound.

Teacher's Notes: Conducting the "What Do You Hear?" Activity

Tell students to write their initial reactions and associations to the sounds and not spend too much time thinking. Encourage them to quickly associate an image or feeling with each sound.

You may want to model an example for students. Here are some possible responses to the questions on Handout 1 for the recorded sound of a siren.

What sound do you hear?
A police or ambulance siren. It starts out soft, gets louder, then fades away. We can also hear street noises in the background.

What words or images come to mind when you hear this sound?
An ambulance, a police car, a crowded city street in the summer, a car chase, emergency, danger.

What feelings or emotions (if any) come to mind when you hear this sound?
Anxious or scared that something bad has happened; excited to see a car chase; annoyed or frustrated that traffic may be backed up.

Describe a story that this sound could be a part of.
A story about crime or a hospital drama.

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3. Discuss students' reactions to the sounds.

Have a few students share the words, images, and feelings they wrote as they responded to the sounds.

Discuss how a recorded sound can evoke memories, ideas, and emotions. Ask:

- Why do certain sounds make you feel certain emotions?

4. Optional: Discuss the scientific link between sound and emotion.
Play the audio clip from *Sound as Touch*, which describes how sound vibrations reach through the ear and into the brain, setting off a series of electrochemical reactions that stimulate neural pathways linked to emotion and memory. We react the same way whether the sound is made by an *actual* siren or a *recording* of a siren. Ask:

- What does this clip tell you about how sound reaches the brain?
- What does it tell you about how sound might stimulate memories or influence feelings?

5. Discuss how sounds tell stories.
Ask a few students to share the stories they associated with the recorded sounds.

Tell students that during this unit, they'll learn how to record sound and how to use sound to tell or enhance a story, as well as to evoke a powerful emotional reaction from an audience.

6. Introduce the unit.
Distribute **Handout 2: Unit 1 Overview**. Explain that students will learn the principles of audio production and produce an audio story for their unit project.

Point out that students will learn about the three phases of creating a media work: pre-production, production, and post-production. Explain that these phases apply to all media production, including videos, animations, and video games.

Draw attention to the vocabulary list on the handout. Tell students that they can refer to this list when they encounter unfamiliar terms.

Handout 1:
What Do You Hear?

Your teacher will play a series of recorded sounds. Listen to each sound and note your reactions.

What sound do you hear?	What words or images come to mind when you hear this sound?	What feelings or emotions (if any) come to mind when you hear this sound?	Describe a story that this sound could be a part of.

Handout 2:
Unit 1 Overview

Telling stories is what humans do. We tell stories to our friends, write stories in our journals, watch stories on TV and in the movies, and hear stories on the radio. Stories are told in different ways. A writer tells stories through words. An animator uses visual images and, perhaps, words, sounds, and music. A mime uses facial expressions, movement, and props without any words at all. In this unit, you will tell a story through sound you record. You'll use voice, music, and other kinds of sounds to establish your story's setting, to convey events or ideas, and to evoke emotion in your listeners.

Your work in this unit will revolve around the following questions:

- *How can voice, music, sound effects, and other sounds be used to evoke emotion and tell a story?*
- *What story do you want to tell? How can you tell your story using only sound?*
- *What are the different tasks involved in developing a media product from idea to completion?*

Unit Project

You will create a short audio story. Your story might be based on a team member's personal experience. It might be an exploration of a theme or issue or a profile of a person or place in your community. You'll choose a story idea that you think other teens would find interesting, provocative, or entertaining.

You'll take your audio story from conception to completion, going through the same production stages and using the same skills that professionals use. In the *pre-production* stage, you'll choose ideas, do research, develop the story, and plan your recordings. During *production*, you'll record and log interviews and other sounds. Finally, in *post-production*, you'll choose audio clips to include in your story, write a script, and edit your recording to create the finished piece.

What You Will Do in This Unit

Identify the qualities and effects of recorded sounds. Listen to different sounds and identify the images or emotions they evoke. Discuss how sound can be used to enhance or tell a story.

Identify compelling storytelling elements. Listen to and analyze audio documentaries to learn effective storytelling techniques.

Develop a story concept. With your team, choose a story to tell through sound. Describe the sounds you will use to tell your story and the reactions you want to evoke in your listening audience.

Critique audio stories. Listen to, describe, analyze, and critique an audio story on your own each week.

Conduct interviews. Learn interview strategies, practice interviewing techniques, and plan and conduct interviews.

Record sound. Learn and apply creative and technical skills to record sound and to solve challenges in recording sound.

Use basic sound editing skills. Apply editing skills to mix clips of interviews, ambient sounds, narration, music, and sound effects to produce a documentary audio story.

Profile an AME professional. Begin research on a project in which you'll choose an AME professional you admire, research his or her education and career path, and critique one of his or her projects.

Keep a journal. Keep a journal with your assignments, notes, and sketches on the development of your ideas, research, and reflections.

Vocabulary Used in This Unit

Acoustics: The characteristics of a physical space that determine the effect of sound transmitted there, such as clarity or volume. (Also, the branch of physics dealing with sound.)

Ambient sound: Background sounds in a scene or location, such as wind, water, office noises, traffic, birds, and crowds.

Anecdote: A short narrative of an interesting, amusing, or biographical incident.

Audio slate: Identifying information at the start of a recording. It can include the date, series title, episode number, director, planned air date, subject, and take.

Found sound: Sound that would occur regardless of whether it's being recorded, as opposed to sound that is created or manufactured. (*Ambient* sound is a type of found sound.)

Log: A list of all the contents of a recording, including subjects, shots, scenes, time code, time of day, takes, and notes of particularly good takes or sound bites ("gem" moments).

Post-production: The stage after all recording is done. Post-production tasks include logging recorded material, choosing clips, and *mixing*—arranging and layering the audio clips.

Pre-production: The stage in which a program is conceived, developed, and planned before recording begins. Pre-production tasks include story development and logistics, such as budgeting, scheduling, and selecting locations and sounds.

Production: The stage in which all scenes, interviews, sounds, and events are recorded.

Room tone: The sound present in a room when nothing identifiable is happening. Every location has a distinct mix of subtle sounds and reverberations, so a microphone placed in two different empty rooms will produce different room tones. Room tone is recorded to provide a consistent sound background, smooth out edit points, and bring a feeling of life to a story.

Transcribe: To put spoken words and sounds into written or printed form.

Transcript: A written account of spoken or recorded material, such as an interview.

1A.2: Sound Scavenger Hunt

1. Describe the activity.

Tell students that they're going to record sounds of their own choosing and learn the creative and the technical skills required to convey an idea or feeling through sound.

Divide the class into teams and distribute **Handout 3: Sound Scavenger Hunt**. Tell students that they are going to work in teams to record four different sounds that convey information, without using any narration or explanation in their recording.

Explain that teams will choose their sounds to record after learning about recording techniques.

Teacher's Notes: Recording Logistics

Recording all the sounds will likely take an entire class period. Ideally, students should be able to leave the classroom and record in different parts of the school. If you are running short on time, you may want to have each team choose only one sound to record.

If equipment is limited, plan a schedule that allows teams to share. You may also want to give teams the option of completing their recordings after school.

---

2. Model how to operate sound equipment.

Distribute a portable recording device to each team.

Have one team put together and operate its device for the class. Walk through the process with the class, making sure that students understand how to put in batteries, turn on the device, attach the microphone, adjust input levels, record sound, and play back sound.

3. Discuss the importance of labeling recordings.

Show students how to label their tape or audio source so that they can keep track of their recordings after production.

> **Note:** If the recording devices record directly to a memory card or disk, have students check that the correct date and time are set. Later in the unit, when students import their recordings into a computer, the exact date and time of each recording will be associated with each file.

4. Discuss recording techniques and tips.
Distribute **Handout 4: Recording Techniques and Tips** and go over it with students. Point out the blank chart on the last page of the handout. Tell students that they'll use this handout throughout the unit, adding to the list of tips and techniques as they make their sound recordings.

5. Have students choose sounds and assign production roles.
Have team members look over the roles on Handout 4 and assign a production manager for the activity.

Have teams decide what sounds they're going to record and list them on **Handout 3: Sound Scavenger Hunt**. Tell teams to assign a sound engineer for each of the four recordings.

> **Note:** Make sure that each student takes on the role of sound engineer for at least one recording.

6. Have students create an equipment list.
Have teams list their equipment—such as the recorder, batteries, microphone, tapes, and any labels and markers they use to identify recordings. Each team should test each piece of equipment before using it. Tell students to use this list to make sure that they return all the equipment after they finish recording.

7. Have students record sounds.

> **Note:** This activity provides a good opportunity for formative assessment.

Teacher's Notes: Ethical Considerations in Recordings

Before students begin, you may want to discuss appropriate and inappropriate sound recordings. Consider setting ground rules about types of sounds that are inappropriate to record (for example, recording people's voices without their permission or recording sounds in a locker room or bathroom).

There will be a fuller discussion about legal and ethical considerations during Activity 2B.

Handout 3:
Sound Scavenger Hunt

Work with your team to come up with ideas for different kinds of sounds. Think of a specific sound for each item in the list below:

- The sound of an *activity* that students do in school (for example, students going from one class to another or eating lunch)
- A sound related to a *place* that is familiar to students
- The sound of an *object* that you use in school
- A sound that captures an *emotion* or *mood* (for example, the excitement of a sports team winning a game, the nervousness of preparing for exams, or the calmness of the school yard before the day begins)

Write your sounds in the chart below. Be specific. (For example, "A basketball being dribbled.")

Go on a scavenger hunt to find the sounds you identified. Record each sound. Each recording should be no longer than 60 seconds.

Each sound recording should convey information without using any explanation or narration. Your recordings might include people's voices in the background, but you should not interview anyone or record narration.

Kind of Sound	Specific Sound
Sound of an activity	
Sound related to a place	
Sound of an object	
Sound that captures a mood or emotion	

Handout 4:
Recording Techniques and Tips

Sound is an essential component of radio, TV, film, animations, and video games. Whatever media you create, you want to capture sound that is clear, audible, and realistic. This handout describes principles of audio recording and techniques for recording good sound.

Pre-Production: What to Do Before You Record

Familiarize Yourself with Your Equipment

Microphones

Microphones are a key component of sound recording. An external microphone helps you isolate the sound that you want to record. The list below explains the types of microphones that are commonly used for documentary production similar to what you will do for your audio story.

Boom mics
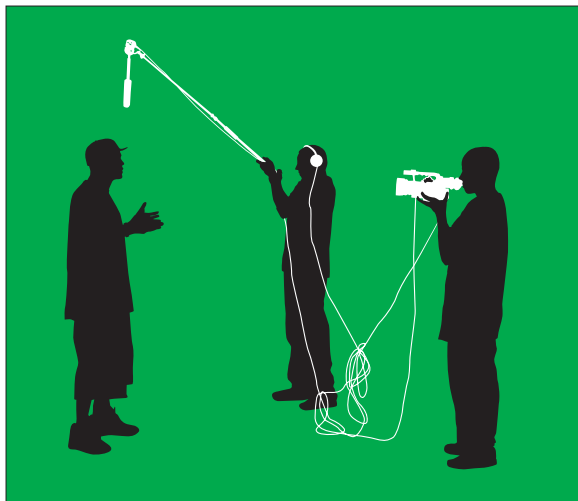
These microphones are mounted on a pole. They are designed to pick up sound only in the direction in which they are pointed and to minimize sounds at the sides and rear of the mic. Boom mics are ideal for isolating a subject's voice in a noisy or crowded environment.

Lavalier mics

Lavalier mics are tiny mics that can be attached to a person's shirt. They are often used in documentary film because they are easily hidden from the camera and they do an excellent job of picking up the speaker's voice. This is because the mic is worn near the throat and chest (where sound is generated).

Handheld mics

These mics are passed around the audience on TV talk shows and are also used for person-on-the-street interviews.

Windscreens

These coverings slip over any type of mic and reduce the sound of moving air, whether from the wind or particularly breathy voices. Some camcorders have an electronic windscreen that automatically removes certain sound frequencies.

Headphones

Headphones help you focus on the sound you're recording without being distracted by background sounds. If you use headphones with volume control, you might want to adjust the volume slightly higher than you normally would so that you can hear everything that you record.

Make an Equipment List

List all your equipment—such as the recorder, batteries, microphone, tapes (if any), labels, and markers.

Check Your Equipment

Check that your equipment is operating correctly. Do a 30-second test recording and play back the sound while you listen with headphones.

Label Your Recordings

If your recording device uses tapes, label the tapes before you start. This will help you keep track of where and when you made your recordings. It also helps to prevent accidental re-recording over an existing recording.

Assign Roles

Your team members will take turns assuming four different roles:

- **Production manager:** Oversees the logistics of production and acts as the main contact person for interviewees and others involved with the recording (for example, if you need to make arrangements with the owner of a building where you're recording).
- **Sound engineer:** Is in charge of operating the recording equipment, including setting up the space and equipment to maximize sound quality and listening with headphones during interviews to ensure high-quality sound.
- **Logger:** Keeps track of sound while it is recorded. During interviews, the logger lists the topics discussed and the approximate time span of each topic.
- **Interviewer:** Conducts an in-person interview.

Decide as a team which role each member will play for each recording session. For some sessions, you may not need the role of interviewer—for example, when you are recording background sounds.

Production: What to Do During a Recording Session

Be Aware of Your Environment

Listen for any extra sounds that drown out the main sound you want to record. Microphones pick up all sorts of extra noises. If possible, record in quiet locations, especially if you're recording a person's voice.

Experiment with Different Microphone Positions

Keep the microphone pointed toward and close to the sound you're recording, especially when you're recording a person's voice.

If the microphone is too close to the speaker's mouth, you may hear a popping sound when the person speaks words that start with "p" or "b." To prevent this, hold the microphone at a slight angle and position it near one side of the speaker's mouth.

Listen with headphones throughout the recording. If the sound doesn't come through well, try a different microphone position and re-record.

Stay Still

Maintain your chosen microphone distance and position for the entire recording so that the sound quality is consistent throughout. Moving the microphone creates noise that is difficult to remove in editing.

If your mic is connected to your recording device with a cable, make sure that there isn't too much slack in the cable. A moving cable can create extra noise as well.

Adjust Audio Input Levels

Some recording devices allow you to manually adjust the sound level for your microphone. Look at the meter that shows the volume level. Be careful about setting the level too high or too low. Set it high enough to get a good recording, but not so high that the sound gets distorted.

It's important to achieve good sound levels while you're recording because it's difficult to fix low-level sounds later when you edit the recording. Editing to make the sound louder distorts the dialogue and increases the volume of the background noise.

Recording Challenges and Techniques

Keep track of the challenges you face in making sound recordings and the strategies you use to meet those challenges. Make a chart like the one below. Keep it in a notebook so that you can take it with you when you record. Add to the chart as you make recordings throughout the unit.

Recording Challenges	Recording Tips and Techniques

1A.3: Share Recording Strategies and Challenges

1. Have students upload their recordings.

Show students how to use sound editing software to upload their recordings onto a computer and to create digital audio files.

> **Note:** During Part 3, students will spend more time using sound editing software and digitizing, uploading, and organizing their recordings.

2. Have students respond to the recordings.

> **Teacher's Notes: Technology Adaptation**
>
> If access to computer equipment is limited, you can have teams play back their sound recordings on the recording device itself. If necessary, have teams share their recordings with one other team, instead of the whole class.

Give students the second copy of **Handout 1: What Do You Hear?** Have each team play one or two of its recordings, without telling the class what the sound is. As each recording is played, have listeners note on Handout 1 on what they think the sound is; the words, images, and emotions the sound evokes in them; and a story that the sound might be part of.

Have volunteers share their responses.

3. Discuss recording challenges.

Ask students:

- What challenges did you encounter in getting listeners to hear what you intended them to hear in your sound recordings?

  Possible answers: Students may note various practical, technical, logistical, and creative challenges they faced, for example:

  - The acoustics in different locations may have affected how well students were able to capture their intended sound.
  - Background noise that they were unaware of may have shown up in their recording.
  - Input sensitivity on the recording device may have been set too low, adding excessive "hiss," or it may have been set too high, causing sound distortion.
  - Teams may have had difficulty deciding what sounds to record— particularly to capture an emotion or mood.

4. Discuss techniques and strategies to overcome recording challenges.
Ask students how they addressed their recording challenges and what they
might do differently the next time they record.

Create a class list of recording challenges, tips, and techniques on chart paper.
Post it in the classroom so that students can add to it throughout the unit. Have
students add the tips to their own charts on Handout 4.

5. Have students complete Journal 1.
Distribute **Handout 5: Unit 1 Journal Assignments** and have students complete
Journal 1 in class or as a homework assignment.

Journal 1

Choose a location that you go to regularly. Sit there and just listen for
five minutes. Write down all the sounds that you hear.

What, if anything, surprises you about the sounds? For example, did you
hear sounds that you never noticed before?

Choose one sound that you hear. Describe how you would make a
recording of this sound. What recording techniques would you use?
What challenges might you face in trying to capture this sound?

Handout 5:
Unit 1 Journal Assignments

Complete the following journal assignments when you are instructed to do so by your teacher.

Journal 1

Choose a location that you go to regularly. Sit there and just listen for five minutes. Write down all the sounds that you hear.

What, if anything, surprises you about the sounds? For example, did you hear sounds that you never noticed before?

Choose one sound that you hear. Describe how you would make a recording of this sound. What recording techniques would you use? What challenges might you face in trying to capture this sound?

Journal 2

Choose an audio story that you listened to in class and liked. Answer the questions below:
- What did you find compelling about this story?
- What techniques did the producer use to tell the story or to make the story interesting?

Now think of a story that you want to tell for your team's audio story. (You can refer to the ideas on **Handout 9: Story Ideas** for inspiration, if you like.) Write a paragraph about the story you want to tell. Describe what your story is about and who the people in the story are. Describe at least three different sounds that you could use to help tell or enhance your story. You'll share this paragraph with your team members later.

Journal 3

- How well did your team members do in listening to everyone's ideas before making a decision about what story idea to choose?
- What aspects of teamwork will your team need to work on throughout this project?
- What specific actions can you take to help your team members work together during this project?

Journal 4

- Which production roles did you play on your team? Which production role are you most interested in learning more about? Why?
- What was most challenging about recording interviews?
- What recording tips and techniques would you add to the list that you came up with earlier?

Journal 5

Write a list of three to five rules that you try to live by. For example, do you try to be honest? Do you try to be loyal?

Choose one of your rules and answer the following questions:

- What benefits do you and those around you gain when you live by this rule?
- What sacrifices have you made in order to live by this rule? Is it ever a difficult rule to live by?
- How does or could this rule relate to your work as a media producer? For example, if your rule is to always be honest, how would you follow that rule when producing your audio story?
- Do you think that all people should try to live by your rule? Why or why not?

Journal 6

- Think of one example where your teammates worked well together to meet a challenge or resolve a conflict during pre-production or production. Describe the situation and the strategies used by your team.
- Think of one example where your teammates could have worked better together. Describe what happened. What could you personally have done differently? What could the whole team have done differently?

Journal 7

Look through the cleaned-up log sheet for the interview or the portion of an interview that you were responsible for. Choose one clip to include in your audio story. Describe why you want to include this clip. For example, does it contain emotion? Does it tell about a particularly funny or poignant moment? Does it provide an opinion? A first-hand account of something that happened? A vivid description?

Write a paragraph explaining why you want to include this clip. You'll share this paragraph with your team.

Journal 8

Imagine that you want to tell a story about what you did yesterday. Describe what your day was like. What did you do? How did you feel?

What would the music soundtrack for your story sound like? Describe the kind of music you would use to enhance the story and why you would choose it.

Now think about your team's audio story. What is this story's mood, or moods? How can music enhance this story? Write a paragraph telling what kind of music you want to use and where in the story to place the music. You'll share this paragraph with your team.

Journal 9

- What did you learn about the power of sound as a medium for evoking emotion and telling a story?
- How did your team's story idea change or evolve throughout the production process?
- What do you think are the most important "ingredients" of a powerful audio story?
- What did you learn about the importance of distinguishing between the pre-production, production, and post-production phases?
- What else did you learn while doing the unit project?
- What would you do differently if you were to do this project again?

Activity 1B: Introduction to Audio Stories

Students learn about the unit project, in which teams create an audio story for a radio show or podcast. Students analyze different kinds of audio stories and think about story choice, elements of good audio stories, and storytelling techniques.

Sequence

1B.1: *What's an Audio Story?*	Students listen to a sample audio story and discuss the techniques and types of sounds used to tell the story. Students learn about the unit project and brainstorm story ideas.
1B.2: *Elements of Good Stories*	Teams listen to different audio stories and develop a list of "ingredients" for a good audio story. Students are introduced to the weekly critique assignment, in which they listen to and critique an audio story.
1B.3: *Choose a Story*	Teams choose an idea to use for their audio story. Students assess their teams' skill at making decisions as a team.

Materials Needed

- Audio story for the class to analyze (see *Advance Preparation*)
- Optional: An additional audio story for the class to analyze (see *Advance Preparation*)
- **Handout 6: Unit Project Description**
- **Assessment Checklist 1: Unit 1 Project—Audio Story**
- **Assessment Checklist 2: Teamwork Self-Assessment**
- Short audio stories for teams to critique (3 per team—see *Advance Preparation*)
- **Handout 7: What Makes a Good Audio Story?**
- **Handout 8: Weekly Critique**
- **Assessment Checklist 3: Weekly Critique**
- List of links to online audio stories (1 per student—see *Advance Preparation*)
- Optional: Public radio station schedule and/or CDs of collected audio stories
- Optional: Audio story to play and do a model critique of for the class
- **Handout 9: Story Ideas**

Advance Preparation

- Before Activities 1B.1 and 1B.2, choose several audio stories that display a variety of narrative styles—for example, a first-person narrative that relates an anecdote and a collage of voices that explore a theme. In Activity 1B.1, the class listens to one or two stories to identify storytelling techniques and discuss the types of sounds used. In Activity 1B.2, student teams critique three audio stories. A number of suggested audio stories and links are provided in *Media & Resources*.

- In Activity 1B.2, students are introduced to the weekly critique assignment, in which they listen to and analyze an audio story of their choice on their own each week. Provide students with a list of links to audio stories. See *Media & Resources* for suggestions. If students do not have Internet access outside of school, provide them with a schedule from your local public radio station that tells when such shows as *This American Life* and *Hearing Voices* air in their area.

RESOURCES

1B.1: What's an Audio Story?

1. Introduce and play the selected audio story.

Explain to students that they're going to listen to an audio story. Tell them to listen for the types of sounds used to tell the story and to think about how the producer may have acquired those sounds.

Play the audio story that you've selected.

2. Discuss the types of sounds used to tell the story.

Ask students:

- What story was told?
- What different types of sounds were used to tell the story?

Teacher's Notes: Story Sounds

Point out the types of recorded sounds used in the story, for example:

- Clips from interviews
- Narration
- *Found sound*, meaning, sound that occurs regardless of whether it's being deliberately recorded, such as background conversations, and ambient noise from traffic or crowds
- Sound effects—artificially created sounds that emphasize something in the story or enhance the mood (such as the sound of thunder in a story about a storm)
- Music, including background music used to set a tone

Note: If you chose a second audio story to play for the class, play it and repeat the activity. Discuss with students any differences in story styles and formats.

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3. Discuss the unit project.

Tell students that they are going to work in teams to create their own audio story. Distribute **Handout 6: Unit Project Description** and **Assessment Checklist 1: Unit 1 Project—Audio Story**, which describes the requirements for the completed audio story. Answer any questions students may have about the project.

Spend a few minutes brainstorming topics and issues for audio stories with the class.

Distribute **Assessment Checklist 2: Teamwork Self-Assessment**. Tell students that they will use this assessment to evaluate how well their teammates work together as a team.

Handout 6:
Unit Project Description

How do you turn a story idea into an engaging audio story that holds listeners' interest? You begin by thinking about voices and other sounds that you can use to tell your story. Then you record words and sounds and weave them together to create your story.

For the unit project, you'll work in a team to create an audio story targeted at a teenage audience. At the end of the unit, you'll play your audio story for your classmates and consider ways that your story might be broadcast on a radio show or as a podcast.

Audio Story Requirements

Your audio story should:

- be less than 10 minutes long
- concern something real (avoid telling a fictional story)
- focus on a topic or issue that is relevant to teenagers
- have a beginning, middle, and end
- include the following kinds of recorded sounds:
  - interview clips
  - "found sound"
  - narration
  - music and/or sound effects

Story Topic, Format, and Style

You and your team choose the topic, style, and format of your audio story. Your story might be:

- a personal anecdote
- an exploration of a theme or issue (for example, the college application process or the loss of jobs in your community)
- a profile of a person or place in your community

Whatever topic and format you choose, make sure that your story has a "takeaway"—a message or conclusion that you want listeners to take from the story.

Developing the Project

You will complete your project in three stages: pre-production, production, and post-production.

Pre-Production

In the *pre-production* stage, you prepare all the elements needed to create your audio story, choose and research your story idea, and plan and schedule your recordings.

Step 1: Choose a Story Idea

Brainstorm a list of story ideas. Start with what's familiar to you. Is your sister running for class president? Is your mom changing careers and going on her first job interview in 20 years? Has the prom gotten so expensive that students aren't going anymore?

A story idea may seem simple at first, but you can often find something in the story that other people will find interesting, relevant, funny, uplifting, informative, or touching.

Write a paragraph describing one story you want to tell.

With your team members, read one another's paragraphs and choose one idea to use as your audio story. Keep in mind the following questions when choosing your story:

- Will other teenagers care about this story? The story doesn't have to be about a teenager, but it should be something that teenagers can relate to.
- Will you be able to record interviews and other sounds relevant to this story? Stick to ideas for which you can easily find and record sounds.

Step 2: Develop Your Story Idea

With your team, add details to your story idea and plan how to tell the story with sound. Ask yourselves:

- What is your story about?
- Who are the characters?
- What do you want the listener to come away from this story knowing, thinking, or feeling?
- Whom do you want to interview for the story?
- What sounds might you use to tell the story?
- What recordings do you need to make in order to acquire those sounds?
- What will happen in the beginning, middle, and end of your audio story? Map out a rough arc.

Step 3: Plan Production

Before you start recording, make sure that you are organized and prepared. Plan and schedule each recording and prepare interview questions in advance.

For each recording session, assign a production manager, a sound engineer, a logger, and an interviewer. Use a production planning sheet to keep track of the logistical needs for each recording session. List all your equipment and check to make sure that everything works properly.

Production

In the *production* phase, you record all the material to use for your audio story.

Step 4: Record Sound

Complete the interviews and other recordings you planned. While you're recording interviews, keep a log sheet of what's being recorded. Put stars next to really great moments ("gem" moments) as they happen so your team can easily remember and find them during post-production.

Post-Production

In the *post-production* stage, you put your sound recordings together to make a complete audio story, choose and edit your sound clips, and layer in sound effects, music, and narration.

Step 5: Organize Your Sound Recordings

Arrange your sound recordings so that you can choose specific clips to include in your story. Create a master folder on the computer for your original audio files and make sub-folders to organize them as you wish—by date, topic, or a combination of the two.

Listen to your recorded interviews and clean up the log sheets by fixing or adding anything that the logger missed. You want to have a rough transcription of each interview. You don't need to transcribe every single word, but you do need enough information to capture the ideas stated. You'll refer to this log sheet when you choose clips to include in your story.

Step 6: Create a Script

You know what your story is—now it's time to figure out *how* you are going to tell it. Go through your interview log sheets and your other recordings and choose the clips you like best. These clips might contain emotion, vivid descriptions, or dramatic accounts. Or maybe the clips show different people's opinions or first-hand experiences. What makes a clip great depends on what your story is and how you want to tell it.

Create a script for your audio story that includes the following:

- Sound clips you've selected in the order in which you want them to appear in the story
- Narration, or recorded speech that you write from scratch that connects the interview clips and found sounds into an engaging story for listeners
- Music and/or sound effects you want to incorporate

Step 7: Edit Your Story

Once your script is final, record the narration and record (or find pre-recorded) music and/or sound effects. Then use sound editing software to mix your clips and create your audio story.

Step 8: Share Your Finished Story

Play your audio story for your classmates. Think about how the class might share all the audio stories with a wider audience—either by posting them to a Web site or submitting them to a radio station or competition.

Assessment Checklist 1:
Unit Project—Audio Story

Use this checklist to help you plan and assess your project. Make sure that you include all the requirements for the different components of the project. Your teacher will use this checklist to help evaluate your work.

Requirements	Percentage of Total Grade	Comments	
Technical Knowledge and Skills		**Student Comments**	**Teacher Comments**
All recorded sound is audible.	**5%**		
There are no extraneous sounds, such as hisses or distracting background noise.	**5%**		
There are no extraneous pauses.	**5%**		
Transitions between clips are smooth.	**5%**		
Audio levels of different tracks are effectively balanced—for example, background music is audible but does not drown out dialogue.	**5%**		

Content

Story has a clear beginning, middle, and end.	**5%**		
Story has a clear message or "take away" for the listener.	**10%**		
Completed work includes a balance of interview clips, narration, found sound, and music to tell the story; it does not rely on narration alone to explain what's going on.	**10%**		
Narration is written clearly and simply and uses natural-sounding language and phrasing.	**5%**		

Creative Expression

Sound is used effectively to draw in the listener at the beginning of the story.	**5%**		
A variety of clips are used to help pace the story—for example, the story neither drags nor is rushed.	**5%**		
Ambient and other found sounds are used in an interesting way to bring the story to life.	**10%**		
Music is used effectively to establish a setting, enhance a mood, or evoke emotion, without being overpowering.	**5%**		

Project Management and Organization

Production planning sheets are complete for each recording session.	5%		
Recording equipment was used properly and returned in the condition in which it was found.	5%		
All recorded audio files are digitized, labeled, and loaded onto the team's Master Source Audio folder.	5%		
The Master Source Audio folder is clearly organized into sub-folders; all original files are copied into the team's Edit Project folder.	5%		
Total	**100%**		

Assessment Checklist 2:
Teamwork Self-Assessment

Use this checklist to help you assess and improve your teamwork skills.

Criteria	Comments
My Individual Teamwork Skills: As a team member, I . . .	
Listen to my teammates' ideas	
Ask questions of my teammates, in order to help them clarify their ideas	
Actively participate in team discussions	
Contribute my own ideas and/or piggyback or build on my teammates' ideas	
Help my team evaluate information, and propose creative solutions	
Communicate my thoughts clearly and use specific evidence to back up my ideas and opinions	
Respect my teammates and their opinions	
Compromise, when necessary, in order to resolve any conflicts	
Help and offer assistance to other team members	
Do my share of the work	

Criteria	Comments
Our Team's Teamwork Skills: As a team, we . . .	
Understood our team's goal	
Identified the tasks that we needed to accomplish	
Assigned tasks to different team members	
Were all clear about what each person's role and tasks were	
Communicated clearly, listened to one another, and resolved disagreements in a non-confrontational manner	
Planned, scheduled, and set deadlines for our tasks	
Met our deadlines	

1B.2: Elements of Good Stories

1. Introduce the activity.

Explain that in preparation for creating their own audio stories, students will analyze audio stories and discuss the elements that make a story compelling.

Ask students to imagine that they are producers for a radio show that broadcasts stories about topics and issues relevant to teenagers. In teams, they will listen to three different audio stories and decide which one to include on their show.

2. Have teams listen to and critique audio stories.

Divide the class into teams and assign each team three different audio stories.

> **Note:** You may want to have students work in teams that are different from their project teams.

Distribute **Handout 7: What Makes a Good Audio Story?** Tell students to answer the questions in the chart as they listen to each story.

Have teams discuss their stories and choose one story that they would broadcast.

3. Have each team present its chosen story.

Have teams play their audio stories for the class and explain why they chose these stories.

4. Discuss the elements of a good audio story.

Ask students to brainstorm ways to complete the sentence, "A good audio story . . ." Record their responses on chart paper. Tell students that they can use this list to think about elements to include in their own audio stories.

> *Possible answers: A good audio story . . .*
>
> - *Is about a subject relevant to teenagers (or to the target audience)*
> - *Allows you to get to know someone*
> - *Is not just a reciting of facts*
> - *Doesn't drag*
> - *Is easy to listen to—it isn't hard to follow or overly complex*
> - *Allows the story to evolve from the real people involved, rather than having a narrator tell the whole story*
> - *Evokes emotion, but not necessarily the same emotion throughout—for example, a sad story may have moments of levity, and a funny story may have poignant moments*
> - *Draws in listeners at the beginning*
> - *Includes a conflict*
> - *Has some surprises in it—is unpredictable*
> - *Has some "takeaway"—a message that listeners take away from the story*

5. Introduce the weekly critique assignment.
Distribute **Handout 8: Weekly Critique** and **Assessment Checklist 3: Weekly Critique**. Explain that students will listen to an audio story on their own each week and write a critique, using the questions on Handout 8. Explain that after each critique, students should fill out the Student Comments portion of Assessment Checklist 3.

Tell students that the critiques will help them develop ideas for ways to tell their own audio stories. Go over the handout and assessment checklist with students and answer any questions they may have.

> **Note:** The critique on Handout 8 is loosely based on the Feldman method of art criticism. For more information about the Feldman method, see *D/M/A Foundations in Visual Arts, Unit 1*.

6. Direct students to resources for audio stories.
Give students the list of links to online audio stories. Tell them that they can also listen to stories on the radio or on CDs that they borrow from the library.

> **Note:** If students do not have Internet access, provide them with a schedule from your local public radio station. Point out when shows such as *This American Life* or *Hearing Voices* air. Your school or local library may also have CDs with collections of audio stories from these radio shows.

Tell students that at least one of the stories they critique should be fictional, one should be historical, and one should present the perspective of a culture different from their own. Encourage students to listen to an assortment of stories so that they are exposed to a wide variety of perspectives, techniques, and approaches to storytelling.

Teacher's Notes: Weekly Critiques

Logistics

If you plan to have students do some of their weekly critique assignments in class, note that it will add additional time to the unit.

You can have small groups of students listen to stories together and work on their critiques during class while they wait their turn to use equipment.

Critique Check-Ins

Schedule one or two check-ins during the unit in which students can discuss their weekly critiques. Consider using the check-ins to discuss differences in cultural representations and viewpoints. For example, you might ask:

- Who created the story?
- How might different people understand the story differently?
- What values, lifestyles, and points of view are represented in, or omitted from, the story?

You might also consider inviting a social studies teacher to discuss historical aspects of certain audio stories.

7. Optional: Model a critique of a story.

Play an audio story for the class and model how to complete **Handout 8: Weekly Critique**.

Note: The teacher version of Handout 8 includes a sample critique of the story *First U.S. Christmas*.

8. Have students reflect on the stories they've heard.
Distribute **Handout 9: Story Ideas** and have students read it. Assign Journal 2 for students to complete in class or as a homework assignment.

Journal 2

Choose an audio story that you listened to in class and liked. Answer the questions below:

- What did you find compelling about this story?
- What techniques did the producer use to tell the story or to make the story interesting?

Now think of a story that you want to tell for your team's audio story. (You can refer to the ideas on **Handout 9: Story Ideas** for inspiration, if you like.) Write a paragraph about the story you want to tell. Describe what your story is about and who the people in the story are. Describe at least three different sounds that you could use to help tell or enhance your story. You'll share this paragraph with your team members later.

Handout 7:
What Makes a Good Audio Story?

Imagine that you are a radio show producer. You broadcast shows about topics and issues that are of interest to teenagers.

With your team, listen to the three audio stories that your teacher assigns. Answer the questions in the table below for each story.

After your team has listened to all three stories, discuss the following questions:
- Which story would other teenagers be most interested in listening to? Why?
- What aspects of the story topic make the story compelling?
- What aspects of how the story is told make the story compelling?
- If you could broadcast only one of these stories on your show, which story would you broadcast? Why?

Be prepared to explain your choice to your classmates.

	Story 1	Story 2	Story 3
What is the story about?			
What types of sounds are used to tell the story?			
What do you like about this piece?			
What do you dislike about this piece?			

Handout 8:
Weekly Critique

Choose one audio story each week to listen to, analyze, and critique on your own.

Choose a Story

Your teacher will give you suggestions on where you can find stories. Make sure that by the end of the unit you have chosen at least one of each of the following types of stories:

- A fictional story, such as a radio drama
- A story produced before 1970
- A story told from the perspective of a culture different from your own

Describe, Analyze, Critique

Fill out the charts below for each audio story you choose.

THE STORY	
Story title	*First U.S. Christmas*
Source (Web site address, radio station call letters, or CD title)	*www.prx.org/pieces/7953-first-us-christmas#description*
Date and time you listened to the story	*June 15, 10 A.M.*
Date the story was produced	*December 10, 2005*
Producer of the story	*Youth Radio*
Duration of the story (length in minutes and seconds)	*3:22*

DESCRIPTION	
What is the story about?	*The story is about Juliana, a 21 year old who left Mexico with her young son a few months earlier and is spending her first Christmas in the United States.*
What type of story is it (e.g., fiction, news analysis, personal essay)?	*It is a personal essay narrated by Cassandra, a friend of Juliana's, who reflects on the similarities and differences of the two women's lives and Christmas celebrations.*
What feelings did the story initially evoke as you listened to it?	*When I first listened to the story, I felt sad that Juliana was so far away from her home and that her son doesn't have his father nearby. I thought about how hard it must be for Juliana to start a new life in a new country as a young mom and to share a one-bedroom apartment with her son and three cousins! It also made me think about holidays with my own family and I felt grateful for having my family nearby.*

ANALYSIS AND INTERPRETATION	
What types of sounds are used to tell the story?	*Sounds include narration, clips from interviews with Juliana and her young son (both conducted in Spanish), and ambient sounds from her house, which include her son playing and laughing.*
What is the tone or mood of the story?	*The tone of the story is slightly melancholic, but also optimistic about the future.*
What is the "take away" or message of the story, if any?	*One of the messages of the story is to cherish and appreciate what you have; another is that family is more important than material possessions.*

How does the story reflect the time period and/or culture in which the story is told?	*The story reflects an immigrant culture. Both Spanish and English are spoken in the story. The listener learns about the challenges of starting a new life in a new country. The story also describes how Christmas is celebrated differently in Mexico and the United States.*
CRITIQUE	
Was the story engaging? Why or why not?	*The use of different voices, including clips in Spanish, kept my attention and made the story engaging.*
Describe one thing you liked about the story.	*The ambient sounds of Juliana's child playing and laughing made the story come alive and made me feel like I was getting to know the family.*
Describe one thing you would change about the story and why.	*I would have liked to have learned more about some of the traditions in Mexico. Music would have helped to engage the listener and provide a richer background for Juliana's story.*

Assessment Checklist 3:
Weekly Critique

Use this checklist to help you plan and assess each of your written audio story critiques. Your teacher will use this checklist to help evaluate your work.

Requirements	Percentage of Total Grade	Comments	
Description		**Student Comments**	**Teacher Comments**
Clearly and thoughtfully describes the story and the initial feelings and thoughts evoked by the story.	**15%**		
Analysis and Interpretation			
Identifies different types of sounds used to tell the story.	**10%**		
Identifies a message or "takeaway" of the story, as well as the story's mood and pace.	**15%**		
Describes how the story reflects the time or culture in which it takes place.	**20%**		
Demonstrates an understanding of the elements of an audio story.	**20%**		
Critique			
Identifies specific elements and techniques that make the story engaging.	**10%**		
Describes how different types of sounds are used to draw in the listener and establish the setting, mood, and point of view.	**10%**		
Total	**100%**		

Handout 9:
Story Ideas

Below are some different approaches that you can use to create your audio story.

Tell an anecdote.

Have someone you know or someone in your community complete one of these starters:

- The most embarrassing moment of my life was . . .
- The hardest thing I ever did was . . .
- I laughed so hard when . . .
- I was very sad when . . .
- The scariest thing that ever happened to me was . . .
- I was so proud of myself when I . . .
- Something that I hope never happens to me again is . . .

Make sure that you find out the whole story, so you can tell the beginning, middle, and end. Think about what would make the story appeal to other people. What message or lesson learned in the story might benefit others?

Explore a theme or an issue.

Create an audio montage of people's ideas on the same topic or question, for example:

- What's the best and worst thing about having a dress code at school?
- How have social networking Web sites affected the way that teenagers socialize?
- What are the qualities of a good friend?
- What is one issue that you are passionate about?
- What are the high points and low points of applying to college?
- What do we need to improve in our community?
- If you could change five things about the world, what would they be?
- What are your pet peeves?

Make sure to have a conclusion or analysis of the responses, so that your final story has a message or "takeaway."

"Paint a picture" of a place.

- Use sounds to tell the story of an interesting place in your community.
- _____ has become *the* place to be on Saturday nights—want to know why?
- What does "a day in the life" of a local skateboard park sound like?
- A place that many people don't know about in our community is _____.
- My favorite place to go to relax is _____.

Create a profile of a person or a relationship.

Use sounds to tell a story about someone you know who:

- has a unique talent, hobby, or interest
- faces a particular challenge, such as adjusting to a new school or having a chronic illness
- has an interesting relationship with someone or something (e.g., has a twin sister or owns a pet bat)

1B.3: Choose a Story

1. Have team members share individual story ideas.
Have students meet in their project teams and share the story ideas they wrote about in **Journal 2**.

2. Have teams make a story decision.
Remind students that every team member's story has value. Tell students to use the criteria in Step 1 of **Handout 6: Unit Project Description** to evaluate the ideas and choose a story for their unit project.

Have teams briefly share their story ideas and the reasons for choosing them with the class.

3. Assess teamwork skills.
Have students use Assessment Checklist 2 to assess their teamwork skills and their team's decision-making process for choosing a story.

Have students complete Journal 3.

Journal 3

- How well did your team members do in listening to everyone's ideas before making a decision about what story idea to choose?
- What aspects of teamwork will your team need to work on throughout this project?
- What specific actions can you take to help your team members work together during this project?

Activity 1C: Developing a Story Concept
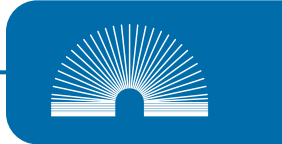
Teams develop their story concept and plan how they will use interviews, narration, and other sounds to tell their audio story.

Sequence

1C.1: *Getting Started*	Teams choose and record two sounds related to their audio story.
1C.2: *Sharing Story Sounds*	Teams share their recorded sounds with another team. Students add to their lists of recording challenges and techniques.
1C.3: *Using Anecdotes as Story Building Blocks*	Students watch and discuss a video clip about how to use anecdotes and reflection as a building block for stories. Teams complete a planning document for their audio story.

Materials Needed

RESOURCES

- **Handout 10: Audio Story Planning Document**
- **Assessment Checklist 4: Unit Project—Planning Document**
- Audio story that the class previously listened to

  Note: A sample analysis of *Liverpool Rummy* is included on the Teacher Version of Handout 10. See *Media & Resources* for a link to this story.

- Students' copies of **Handout 4: Recording Techniques and Tips**
- Class list of recording strategies, tips, and techniques from Activity 1A.3
- Video clip *Ira Glass on Storytelling #1* (see *Media & Resources*)

Advance Preparation

RESOURCES

- Before Activity 1C.1, select an audio story that students have already listened to. You will use the questions on Part 1 of **Handout 10: Audio Story Planning Document** to deconstruct this audio story.
- Before Activity 1C.3, preview the video clip *Ira Glass on Storytelling #1*. See *Media & Resources* for a link to the clip.

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1C.1: Getting Started

1. Introduce the story planning process.
Distribute **Handout 10: Audio Story Planning Document** and **Assessment Checklist 4: Unit Project—Planning Document** go over them with the class. Explain that these are working documents that they will use and revise throughout the unit.

2. Deconstruct an existing audio story.
Play an audio story that the class has previously listened to. Use the questions on Part 1 of Handout 10 to deconstruct the story with the class. Tell students that deconstructing an existing story will help them think about how to map out and plan recordings for their own story.

> **Note:** A sample analysis of *Grad Student Discos for Dollars* is on the Teacher Version of Handout 10. A link to this story and the transcript is in *Media & Resources*.

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3. Have students identify sounds associated with their story's setting and characters.
Have teams complete Parts 1 and 2 of Handout 10.

As they map out their story, ask them to think about recorded sounds that will help them tell their story.

Have teams choose two sounds to record:

- A specific sound related to their story's setting
- A specific sound related to its characters

Tell students that these recordings will help them develop their story concept and do not necessarily need to be recordings they'll use in their final audio story.

Teacher's Notes: Sample Sounds for a Story's Setting and Characters

Story Idea
A student opens a juice bar in school as part of a business class.

Sounds Related to the Setting
- School bell ringing
- Students talking in the hallway
- Whirling blender
- Voice ordering a drink
- Cash register

Sounds Related to the Characters
- Business class teacher introducing a lesson
- Student talking to friends or family members about the business

Note: Some teams' stories may not have any characters. In that case, have teams record a sound related to an object in the story or have them record two sounds related to the setting.

4. Have teams plan and record their sounds.
Have teams assign a production manager, sound engineer, and logger for each recording.

Before students start recording, remind them to do the following:

- Look over **Handout 4: Recording Techniques and Tips,** as well as any additional tips they listed in their notebooks.
- Make an equipment list and check their equipment.

Allow time for teams to record their sounds.

Note: Students' recordings are a good opportunity for formative assessment.

Handout 10:
Audio Story Planning Document

Use this document to develop your team's audio story and to plan production for the story. It's okay if you can't answer all of the questions right now. Your story is likely to change as you work on it. You can return to and revise this document as you continue to work on your story throughout the unit.

Sample Analysis of Audio Story "Grad Student Discos for Dollars"

Part 1: Overview of Your Story

What is your story about?

Jason Hopkins, a graduate student in animation who disco dances on the street in Chicago to earn money.

What is the setting of your story?

Chicago's Magnificent Mile on weekends; sometime after the 1970s (since Jason dresses in vintage clothing and performs particular dance moves from the 1970s era).

Who are the characters?

Jason Hopkins, the dancing graduate student, and the various people who watch him.

Describe the mood, or moods, of your story.

Lighthearted and upbeat.

Why will other teenagers care about this story?

It's entertaining and provides inspiration for those looking for creative ways to use their talents to make some extra money.

What messages, thoughts, or feelings do you want listeners to take away from the story?

- *There are creative ways to be an entrepreneur and earn money*
- *Don't be afraid to take a risk and share your talents with people*
- *Dancing is fun and can be used to entertain people and make them happy*

What aspects of *how* this story is told make it exciting, interesting, or compelling?

The excitement in the voices of Jason's fans, the energy in the music, and the humor used to tell anecdotes about Jason's dancing. The story is tightly edited and cuts back and forth at a quick pace between narration, interview clips, and music, which keeps the attention of listeners.

Part 2: Map Out the Story

Describe the arc of your story. What information or feelings will you convey in the beginning, in the middle, and at the end of your story? Include sounds you'll use to tell each part of the story.

Beginning	*Introduce the story: how one graduate student (Jason) invented a job for himself. Establish the humorous and upbeat tone of the story and present the main character.* *Sounds:* • *Street noise and disco music* • *Narrator gives an overview of the story* • *Interview clips with Jason and a fan provide a personal introduction to the story*
Middle	*Establish the background narrative and provide details of the story. Tell how Jason first learned to dance, how much money he earns dancing, what he does with the money, and who his fans are. Tell an in-depth anecdote about a time he danced for a newborn baby boy and his mother.* *Sounds:* • *Interview clips of Jason talking about his dancing* • *Interview clips of observers telling about watching Jason dance* • *Street noise and dance music in the background* • *Narration to tie the different parts of the story together*
End	*Provide the takeaway of the story—that it's rewarding to discover your talents and put yourself "out there" for an audience.* *Sounds:* • *Short interview clips of fans telling how Jason inspired them* • *Interview clip of Jason giving advice to other people* • *A long cut of music fading out at the end of the story*

Part 3: Create an Asset List

Use your story arc to make a list of specific sounds you need to record—people you will interview and ambient and other found sounds. Don't include music, narration, or sound effects—you will describe those elements later in the unit.

Type of Sound	Specific Sounds
Interview (People's names, along with key questions to ask them)	*Jason Hopkins:* *How did you get started dancing for dollars?* *How much money do you make on an average day?* *How would you describe your average fan?* *Have you ever had any special requests? What were they?* *What have you learned from this experience?* *What advice would you give other aspiring entertainers?* *Observers of Jason's performance:* *Have you ever paid Jason for his dance performances? Why or why not?* *How would you describe Jason's dance moves?* *How has Jason inspired you?*
Found sounds	*Sounds on a busy city street* *Live performance sounds: Jason dancing to disco music and audience members responding*

Assessment Checklist 4:
Unit Project—Planning Document

Use this checklist to help you plan and assess your project. Make sure that you include all the requirements for the different components of the project. Your teacher will use this checklist to help evaluate your work.

Requirements	Percentage of Total Grade	Comments	
Content		Student Comments	Teacher Comments
Clearly describes the audio story idea, setting, mood, and characters.	**20%**		
Describes what will happen in the beginning, middle, and end of the story.	**20%**		
Identifies the sounds that will be recorded to tell the story.	**20%**		
Creative Expression			
Presents a compelling argument for why this story will interest and engage teenagers.	**20%**		
Proposes an interesting use of sound to engage listeners.	**20%**		
Total	**100%**		

1C.2: Sharing Story Sounds

1. Have teams pair up and share their recorded sounds.
After each sound is played, have the listening team members share what they thought the sound was, as well as any words, images, or emotions evoked by the sound.

> **Note:** Alternatively, if you have the time and equipment available, have each team play its recorded sounds for the whole class.

2. Have students discuss listeners' responses.
Have a class discussion about the responses. Ask:

- How did the reactions to your sound recordings match your team's idea about your story?
- How might these reactions affect how you develop your story?

Teacher's Notes: Reactions to Sound Recordings

Listeners may not hear what the recording team intended. Tell students that unanticipated reactions can be a good source of feedback about their story.

For example, listeners might find something funny in a sound that a team did not intend to be funny. The team realizes that there's an aspect of humor to the story that they hadn't noticed before. The team can then decide to build humor into the story.

On the other hand, the team might decide that it doesn't want the story to be funny. The team can decide to record different types of sounds in order to establish a serious mood.

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3. Add to the class list of recording strategies, tips, and techniques.
Discuss any recording challenges students came upon and how they handled them. Add these to the class list on chart paper and have students record them on their copies of Handout 4.

1C.3: Using Anecdotes as Story Building Blocks

1. Introduce the video clip on storytelling building blocks.
Tell students that they are going to watch a video clip about storytelling and that they should take notes on the components of good audio stories.

Play the video clip *Ira Glass on Storytelling #1* for the class.

> **Note:** Ira Glass is the host and producer of *This American Life*, a weekly radio program that features nonfiction audio stories, essays, and memoirs.

2. Discuss how anecdotes are used in audio stories.
Ask students:

- What are anecdotes?

   Possible answers: Brief, personal stories; accounts of something that happened

- What are aspects of anecdotes?

   Possible answers: Specific details, a sequence of events, actions taken

Record students' responses on chart paper.
Ask:

- According to Ira Glass, how are anecdotes effective building blocks of audio stories?

   Possible answers: Anecdotes bring listeners into the story, allow listeners to experience an event moment by moment, make even a seemingly boring story suspenseful or action-filled because it unfolds moment by moment, make the story personal.

3. Discuss "a moment of reflection."
Ask students what they think Ira Glass means by referring to the other building block as *a moment of reflection.*

> *Possible answers: The moment of reflection is the point of the story— what the audience takes away from it. It allows a specific or even trivial story to become meaningful to a wide audience. It could also be a key question raised by the story. It is the answer to, "Why have I asked you to sit and listen to this story?"*

4. Have students come up with an anecdote from their own lives.
Tell students that they do not need to think about the most interesting or exciting story in their lives; rather, they should think about how they might answer such basic questions as, What did you do at school today? How was the party? Did I miss anything at lunch? Why were you late to school today?

Give students five minutes to write their anecdotes in their journals.

5. Have students analyze an anecdote.
Explain that the class is going to think of ways to make an anecdote meaningful to a larger audience. Ask a volunteer to share his or her anecdote with the class.

Ask students:

- What might listeners find interesting about this anecdote?
- How would you use this anecdote in an audio story? What key ideas or questions does the story address that might make the story meaningful to a wide audience?

Teacher's Notes: Expanding the Meaning of Anecdotes

Example 1: A student is accidentally locked out of her house, and it starts raining. The *moment of reflection* in the story might be that we often take simple things for granted, such as having shelter, and that it's not until our routine is disrupted that we appreciate the ordinary things in our lives.

Example 2: A student burns the family dinner as he cooks it, so his parents bring in take-out pizza. You might build an audio story around the question, "How do teenagers find a balance between the independence they want from their parents and the support they still need from them?"

Note: If students are not comfortable sharing an anecdote from their lives, you can use an example from your own life or a hypothetical example.

6. Have students return to their planning document.
Tell teams to think about how they can apply the idea of using anecdotes to their audio stories. Give them time to make any needed revisions to Parts 1 and 2 on **Handout 10: Audio Story Planning Document**.

Have students begin work on Part 3 of the handout, creating a list of sounds to record for their stories. Tell students that they will write narration and plan music and sound effects later in the unit.
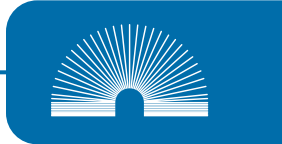
Note: You may need to set aside time to individually discuss each team's story idea and help team members with their planning document.

Activity 1D: The Art of Interviewing

Students learn how to conduct interviews. They practice interviewing techniques and plan interviews for their unit project.

Sequence

1D.1: *Record Practice Interviews*	Students take turns conducting, recording, and logging practice interviews with one another. They generate a list of strategies for conducting good interviews.
1D.2: *Plan Project Interviews*	Students develop questions for the interviews they plan to conduct for their audio story, and make arrangements for scheduling interviews.

Materials Needed

- **Handout 11: Recording Interviews**
- **Handout 12: Interview Log Sheet**
- Optional: Blank log sheet on chart paper (see *Advance Preparation*)
- Optional: Interview clip (audio or video—see *Advance Preparation*)
- Students' copies of **Handout 4: Recording Techniques and Tips**
- Optional: List of links to interviews and interviewing tips and strategies (see *Advance Preparation*)

RESOURCES

Advance Preparation

- Optional: For Activity 1D.1, if you plan to model how to log an interview, create a blank log sheet on chart paper and choose the audio or video interview clip you will use for this demonstration. (See *Media & Resources* for links to sample interviews.)
- Optional: For Activity 1D.2, if you are having students view information on interviewing strategies, provide students with a list of links to interviews and interviewing tips and strategies. (See *Media & Resources* for suggestions.)

RESOURCES

1D.1: Record Practice Interviews

1. Discuss the challenges of conducting and recording interviews.
Tell students that conducting successful interviews is key to getting good material for their audio stories. Ask:

- What are the challenges of conducting and recording a successful interview?

  Possible answers: Finding and contacting the interview subject and setting up the logistics of an interview; making people feel comfortable enough to share personal stories; asking the right questions; addressing technical challenges, such as recording good sound

2. Introduce the practice interview activity.
Ask students to each think of a topic that they would feel comfortable talking about in an interview—for example, a hobby or a personal anecdote.

Teacher's Notes: Practice Interview Topics

Some possible topics for students' practice interviews:

- Activities they do on the weekend
- Favorite movies or TV shows
- Something embarrassing or funny that happened to them
- A career they are interested in

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3. Have students prepare for their interviews.
Pair students. Have partners tell one another the topic they have chosen to be interviewed about.

Allow students to come up with four or five interview questions for their partners.

> **Note:** If students have little knowledge of their partner's topic, tell them to ask general questions at first and then follow up with more detailed questions as the interview progresses. General questions include "How did you get interested in doing _____?" and "I'm not familiar with _____—can you tell me more about it?"

4. Introduce recording procedures.
Have each pair join another to form teams of four. Tell students that one pair will conduct the interview while the other pair records it.

Distribute **Handout 11: Recording Interviews** and **Handout 12: Interview Log Sheet** and go over them with students. Tell students that the logger should use Handout 12 to take notes on the topics discussed during the interview, as well as the approximate length of time that each topic is discussed.

> **Teacher's Notes: Optional: Model Logging an Interview**
>
> If time permits, you may want to model how to log an interview. Create an interview log sheet on chart paper and demonstrate how to fill it in as you play the first few minutes of an audio or video interview clip.

5. Have students record their interviews.
Have teams choose a sound engineer and a logger for each interview. Remind students that they can refer to **Handout 4: Recording Techniques and Tips** to review recording strategies and production roles.

Have students conduct, record, and log their interviews.

> **Teacher's Notes: Adapting the Activity**
>
> If you do not have recording equipment or space available for teams to conduct interviews simultaneously, consider the following options:
>
> - Use a "fishbowl" technique, in which one pair conducts an interview while the rest of the class observes
> - Have students conduct their practice interviews without recording them

Note: Students' interviews provide a good opportunity for formative assessment.

6. Have students reflect on interview challenges and the strategies they used.
In their teams, have students play back and listen to their interview recordings. Have interviewers discuss the challenges they faced and the techniques they used in their interviews. Have teams then discuss each interview, using the questions below to guide their discussion:

- In the recording, could you hear everything that was said by the interviewee? Were the voices clear? If not, why not? What could you do differently to get better sound quality?
- As the interviewee, what did the interviewer do to make you feel comfortable? What could he or she have done to make you feel more comfortable?
- What questions helped the interviewee tell his or her story? What questions were not helpful? Why? Can you identify places where the interviewer might have asked the interviewee to rephrase the answer in order to get a more useful sound clip?

7. Discuss interview strategies as a class.

Ask students:

- If you were to conduct your interview again, what would you do differently as an interviewer? Why?

Ask students which guidelines on Handout 4 worked well for them and what other strategies they discovered.

Record students' responses on chart paper and post it in the classroom.

Handout 11:
Recording Interviews

Use the following guidelines to help your team conduct successful interviews.

Before the Interview

Schedule the Interview

Set a time and place with your interview subject. Allow enough time to set up your recording equipment and to conduct the interview.

Write Questions

Make a short list of questions. Be mindful of your subject's available time. Some tips:

- Avoid "yes or no" questions.
- Begin with simple questions to make your subject feel comfortable.
- Ask opinion questions, such as "What do you like or dislike about . . . ?" or "How do you feel about . . . ?"
- End with an open-ended question.

During the Interview

Brief Your Subject

- Describe your project, the goal of the interview, and the duration of the interview.
- Ask your subject to wait until a question is completely asked before answering.
- Ask your subject to answer in complete sentences.
- Tell your subject not to worry about mistakes—the interview will be edited.
- Offer to give your subject a copy of the recorded interview, as well as a copy of the finished audio story.

Get Permission

At the beginning of the recording session, ask your subject to state his or her full name, along with the statement "I give permission to [your names or your school's name] to use this interview for [working title of your audio story]."

Be a Good Listener

- Be polite and friendly. Put your subject at ease.
- Keep as much eye contact as possible with your subject.
- Be prepared to go off script when necessary.
- Wait quietly during pauses and silences. Allow your subject time to think.

Log the Interview

Have your team's logger use **Handout 12: Interview Log Sheet** during the interview. The logger should do the following:

- Listen carefully.
- Write the topics or major points in the order that they are discussed.
- Watch the time code on the recorder and write the approximate time that each topic or point is introduced.
- Put stars next to any "gem" moments to remember.

Sample Log Sheet

Date and time of recording: _____November 7_____

Location of recording: _Jefferson High School cafeteria_

Name of interview subject: _____Michael_____

Production manager: _____Sarah_____

Interviewer: _____Jason_____

Sound engineer: _____Maria_____

Logger: _____Nick_____

Name of audio file: _____ (you'll fill this in during post-production)

Time Code	Topic
00:00	*Intro*
00:20	*Still chit-chatting*
00:45	*Getting started in music*
01:10	*Parents played a lot of music* ***Funny anecdote about kind of music listened to as a kid*
01:45	*How the band started*
02:00	*Why the drummer quit*

After the Interview

Say "Thank You!"

Make sure to thank your subject for his or her participation in your audio story. Let your subject know how to contact you and when you'll send a copy of the finished audio story.

Handout 12:
Interview Log Sheet

Date and time of recording: _____

Location of recording: _____

Name of interview subject: _____

Production manager: _____

Interviewer: _____

Sound engineer: _____

Logger: _____

Name of audio file: _____

Time Code	Topic

1D.2: Plan Project Interviews

Give teams time to schedule and plan their audio story interviews.

> **Note:** Students' interview plans provide a good opportunity for formative assessment.

Review with students what they will have accomplished by the end of Part 1:

- Completed the planning document, including a list of sounds they want to record
- Scheduled their interviews
- Developed a list of questions for each interview

Teacher's Notes: Optional: Interview Resources

If time is available, you can have students learn more about interviewing by directing them to video and audio clips of interviews and interviewing tips and strategies. (See *Media & Resources* for links.)

Part 2: Production Time!

Teams finalize their production plans and record interviews and other sounds for their audio story. Students practice production and recording skills, including conducting, recording, and logging interviews, assuming different production roles, and maximizing sound quality in various recording settings.

Students also discuss ethical issues related to documentary production, learn about real-world careers in sound production, and are introduced to the AME Career Profile Project.

Activity 2A: Recording in the Field

Students complete their sound recordings.

Sequence

2A.1: **Production Planning**	Students complete a production planning sheet and make arrangements for recording sounds for their audio story.
2A.2: **Action!**	Students record interviews and other sounds for their audio story.

Materials Needed

- **Handout 13: Production Planning Sheet**
- Extra copies of Handout 12 (A few copies per team)

2A.1: Production Planning

1. Review production roles.

Distribute **Handout 13: Production Planning Sheet**. Remind students to assign roles for each recording session and to rotate roles in subsequent sessions.

> **Note:** Depending on the style of their team's audio story, students may want to include the interviewer's voice in the final cut of their story. In that case, they may choose to have the same interviewer for each recording session.

Teacher's Notes: Role of the Production Manager

Stress the importance of the production manager's role, particularly if students are recording interviews outside of school.

Make sure that teams who are planning to conduct interviews with people they don't know well understand that the interviews need to be scheduled at a public place, such as a coffee shop, for safety reasons.

2. Discuss the role of room tone.

Explain that *room tone* consists of the natural sounds of a room that are heard when no one is talking (such as the buzzing of lights or the hiss of a computer).

Tell students to record at least 60 seconds of room tone at each recording location. Explain that they can use room tone to smooth out audio inconsistencies during editing.

> **Note:** If time permits, you may want to have students practice recording room tone in different locations around the school. Have students play their recordings and compare the "sounds of silence" in different locations.

3. Have students complete logistical planning.

Have teams finalize arrangements for all their recording sessions, completing Handout 13 for each planned session. Point out that teams may be recording in more than one location during each session.

Remind students to include a copy of their interview questions and copies of **Handout 12: Interview Log Sheet** in their equipment list on Handout 13.

Handout 13:
Production Planning Sheet

Complete this sheet for each recording session.

Date and time of recording: _____

Location of recording: _____

Name of interview subject: _____

Production Team

Production manager: _____

Interviewer: _____

Sound engineer: _____

Logger: _____

Equipment List	Equipment Check (test that each component works)	Equipment Return (check off each piece of equipment after you return it)

Additional sounds: List any other sounds that you plan to record during this session:

_____

_____

Room tone: Record at least 60 seconds of room tone at each location.

☐ Location 1 room tone   ☐ Location 3 room tone
☐ Location 2 room tone   ☐ Location 4 room tone

2A.2: Action!

1. Have students complete their recordings.
Give students time to complete their recording of interviews and other sounds
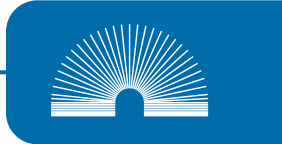for their audio stories.

2. Have students reflect on the production process.
Have students complete Journal 4 either in class or as a homework assignment.

Journal 4

- Which production roles did you play on your team? Which
  production role are you most interested in learning more about?
  Why?
- What was most challenging about recording interviews?
- What recording tips and techniques would you add to the list that
  you came up with earlier?

Activity 2B: Production Ethics

Students analyze the conflicting rights and responsibilities of media producers, story subjects, and audience/listeners and discuss the ethical guidelines to use when producing their own audio stories.

Sequence

2B.1: **Take a Stand**	Students take and defend a stand regarding a number of ethical issues in audio production.
2B.2: **Rights and Responsibilities**	Students discuss their rights and responsibilities as audio story producers, and develop a list of ethical guidelines.

Materials Needed

- **Handout 14: Where Do You Stand?**
- **Handout 15: Copyright and Fair Use Guidelines**

2B.1: Take a Stand

1. Have students respond individually to ethical issues in audio production.
Distribute **Handout 14: Where Do You Stand?** and allow students five minutes to complete it. Tell students to record their first reaction to each statement.

2. Have students "take a stand."
Label one sheet of chart paper "Agree" and another sheet "Disagree." Post the signs on opposite sides of the room.

Read aloud the first scenario on Handout 14 and have students stand beside the sign that corresponds to their opinion. Tell students to stand close to the sign if they strongly agree or disagree and to move farther away in relation to the strength of their opinion.

3. Have students try to persuade others.
Ask students to share their reasons and try to persuade others to change their mind. Tell students to move if they change their opinion during the discussion.

Repeat these steps for each scenario on Handout 14.

4. Discuss students' code of ethics.
Ask students which statements were difficult to come to a decision about and why. Discuss how they made their decisions and what personal values they used as a guide.

Handout 14:
Where Do You Stand?

Imagine that you are the producer for each audio story in the scenarios given below. Choose the response that most closely matches your initial reaction to each statement.

1. I'm having trouble getting my interview subjects to feel comfortable talking. It's okay to tell them that I've turned off the recorder but to then keep recording them anyway.

    Strongly Agree   Agree   Disagree   Strongly Disagree

2. I'm doing a story about the job of a bike messenger. I interviewed a bike messenger, and he talked about getting hit by a car. It's okay for me to add sound effects to make the crash sound dramatic.

    Strongly Agree   Agree   Disagree   Strongly Disagree

3. I'm doing a story about how teenagers are discriminated against in high-end retail stores. I interviewed someone who was accused of shoplifting. It seems clear to me that he was falsely accused, so I don't think I need to interview the store owner to get her side of the story.

    Strongly Agree   Agree   Disagree   Strongly Disagree

4. It's okay to record my phone conversations with friends without telling them, as long as I ask permission afterward about whether I can use the recording in my audio story.

    Strongly Agree   Agree   Disagree   Strongly Disagree

5. I should have the creative freedom to create the best possible soundtrack for my audio story, even if it means using copyrighted music. Strict copyright laws stifle creativity and prevent ordinary people like me from expressing themselves.

    Strongly Agree   Agree   Disagree   Strongly Disagree

6. I'm doing a story about our letter carrier. In the interview, he stated, "I hate dogs," and then he laughed. I edited the story so it repeats the clip of him saying "I hate dogs" several times, even though he only said it once. Since he gave me permission to record, I think it's okay for me to use the clip in any way I want.

    Strongly Agree   Agree   Disagree   Strongly Disagree

7. I'm working on a story about a woman's experience while being treated for cancer. A week after recording an interview with her, she left me a message saying that she had changed her mind and didn't want to be in the story at all. I have already started editing the piece, so I'm planning on telling her that I'm sorry but it's too late to change her mind, since she has already given me permission.

    Strongly Agree   Agree   Disagree   Strongly Disagree

2B.2: Rights and Responsibilities

1. Discuss the rights of media producers.

Ask students:

- As a producer of media (i.e., an audio story producer), what rights do you have?

Record their responses on chart paper.

> *Possible answers:*
>
> - *Express myself freely and creatively*
> - *Tell a story from my own point of view*
> - *Receive credit for ideas and work that I created myself*
> - *Have my work treated with respect (e.g., not destroyed or ridiculed)*

2. Have students identify some responsibilities of media producers.

Ask students:

- Whose rights, besides your own, do you need to keep in mind when you produce an audio story?

  Possible answers: The people/subjects in the story, other producers whose work you use (such as musicians, if you include music), listeners

- What are some of the responsibilities you have to these stakeholders?

  Possible answers:

  - *Avoid defaming or disrespecting them*
  - *Represent your subject accurately—don't use editing techniques to change the meaning of something that was said*
  - *Get permission to include people's voices in your story*
  - *Avoid creating a piece that will knowingly hurt or offend someone*
  - *Observe copyright laws (particularly when music is used in a story)*
  - *Request the right to use any ideas or work of another artist or producer*
  - *Give credit to the work of other artists who have been influences*

  Note: Share the responsibilities listed above if students don't come up with them on their own. Point out that these are ethical guidelines generally followed by people in the fields of journalism and documentary production.

3. Go over students' legal responsibilities.

Make sure that students understand that they need to get permission from people whose voices they record for their story.

> **Note:** Sample consent and release forms are provided in Appendix B and Appendix C.

They should explain to their subjects what their audio story is about and how they intend to use the interview or recording in the story. As a courtesy, they should offer to share their rough cut and finished story with each person whose voice is being used.

Distribute **Handout 15: Copyright and Fair Use Guidelines** and review it with students.

Teacher's Notes: Copyright and Fair Use Guidelines

Copyright laws will come into play when students edit their story and add music in Part 3. Keep the following guidelines in mind when advising your students:

- The "fair use" doctrine or the Education Exemption (Sec. 110) of U.S. copyright laws allows the use of small portions of copyrighted material for educational purposes.
- One aspect of fair use that judges consider is the portion of the work used. Some authorities suggest that students may legally use up to 10 percent of a musical composition in their projects; others suggest that clips should be a maximum of 30 seconds long in order to meet the fair use guidelines.

Both the fair use doctrine and the Education Exemption are complex and open to debate. (To learn more, see *Media & Resources* for links to copyright laws.)

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4. Have students think about their own codes of ethics.
Have students complete Journal 5.

Journal 5

Write a list of three to five rules that you try to live by. For example, do you try to be honest? Do you try to be loyal?
Choose one of your rules and answer the following questions:

- What benefits do you and those around you gain when you live by this rule?
- What sacrifices have you made in order to live by this rule? Is it ever a difficult rule to live by?
- How does or could this rule relate to your work as a media producer? For example, if your rule is to always be honest, how would you follow that rule when producing your audio story?
- Do you think that all people should try to live by your rule? Why or why not?

Handout 15:
Copyright and Fair Use Guidelines

What Is Copyright?

Copyright is the legal right of creative artists or publishers to control the use and reproduction of their original works. Copyright law prohibits the unauthorized duplication, adaptation, or distribution of a creative work.

For your audio story project, copyright laws will come into play when you add music created by others to your story. If you plan on broadcasting your audio story publicly, you need to get permission from and pay royalties to the copyright owner of any copyrighted music you use.

What Is Fair Use?

The "fair use" doctrine of U.S. copyright laws allows for some exceptions in which it is considered legally acceptable to use other authors' or artists' works or ideas.

Ultimately, whether a use is legally considered "fair" is up to the courts. By law, the courts consider the following factors when deciding whether a particular use is fair:

- **The intentions of the use of the new work.** This includes looking at whether the use will be for profit. If the use is for nonprofit or educational purposes, it is more likely to be seen as "fair use." However, nonprofit uses are by no means always considered fair use.

- **The character of the original copyrighted work.** Borrowing from a creative work, such as a fictional play or a musical composition, is less likely to be considered fair use than using or adapting a factual work.

- **How much of the original work is involved in the use.** Judges might not only look at the total amount of the original work used, but may also consider whether the portion used is particularly significant. The use will more likely be considered fair if it involves reproducing only smaller or non-essential portions of a work.

- **The degree to which the economic or commercial value of the original is harmed.** A court might consider whether the use causes significant economic harm to the original owner. If the use will have little impact on the market value of the original work, it is more likely to be considered fair use.

These guidelines, however, leave a lot of interpretation up to the judges. When in doubt, err on the conservative side and do not use copyrighted material in your projects.

Activity 2C: AME Career Profile Project

Students learn about careers related to their work in the unit and are introduced to the AME Career Profile project. Students conduct research on an AME professional of their choice.

Materials Needed

- **Handout 16: Unit 1 Career Information**
- **Handout 17: Career Profile Project**
- **Assessment Checklist 5: Career Profile Project**

1. Discuss audio careers.
Distribute **Handout 16: Unit 1 Career Information** and give students time to read it.

Ask:

- How is the work that you have engaged in so far during Unit 1 similar to the kinds of work done in the careers mentioned in the handout?
- Which of these three careers is most interesting to you? Why?

2. Introduce the Career Profile project.
Distribute **Handout 17: Career Profile Project** and **Assessment Checklist 5: Career Profile Project**. Go over the handouts and answer any questions students may have. Explain that students will begin their research now and complete it during *Unit 2: Telling Stories with Moving Images*, when they share their findings with the class.

> **Teacher's Notes: Managing the Career Profile Project**
>
> Consider your students' work habits and decide whether to break down the project into parts and provide a schedule for completing each part. Plan to check in with students and help them with any difficulties they may encounter.

Note: See *Foundations in Media and Digital Design: Audio & Video, Unit 2: Telling Stories with Moving Images* for more information about students' presentations of their career profiles.

3. Have students research AME professionals.

Have students conduct Internet research on the AME professionals they are considering profiling, using Step 1 of Handout 17 as a guide.

Talk with each student about the professional whose career they plan to profile and make sure that students will be able to locate enough information to complete the project successfully.

> **Note:** Students can complete parts of their independent Career Profile project between production tasks or while waiting for their turn with the equipment.

Teacher's Notes: Interviewing AME Professionals

Encourage students to contact and interview their chosen professionals as part of their project. This approach is more likely to be successful for professionals that students know personally or for less well-known professionals who are more likely to participate.

Students can use the interviewing skills they learned in *Activity 1D: The Art of Interviewing*.

Handout 16:
Unit 1 Career Information

Range of Careers Related to Unit 1

Below are some of the AME careers that make use of the skills you're learning in Unit 1:

- Audio equipment technician
- Audio field technician or production sound mixer
- Audio production supervisor or post-production supervisor
- Broadcast technician
- Music mixer
- **Sound assistant**
- **Sound designer**
- Sound editor
- **Sound engineering technician**
- Sound mixer or re-recording mixer

Key Careers

Three key AME careers that make use of the skills that you are learning in Unit 1 are *sound assistant*, *sound engineering technician*, and *sound designer*.

Sound Assistant

Sound assistants support audio teams by keeping track of microphones, batteries, headphones, and cables. They unpack, set up, break down, and clean equipment. They also help to create digital and manual sound effects. Sound assistants do a lot of physical work. They need to have excellent hearing. Musical knowledge is helpful, too.

Although sound assistants perform some menial tasks, their jobs are highly sought after. Sound assistants shadow members of the audio team and learn valuable skills. They work with production mixers to mix audio, with boom operators to operate boom microphones, and with sound supervisors to set up systems and prepare for recordings. Sound assistants may be given opportunities to record and mix audio independently.

Pathway: Sound assistants typically require little education or experience, though they are expected to have shown interest in the field by participating in electronics classes and audio activities, such as community radio programs or high school audio clubs.

Many organizations offer part-time sound assistant internships for students who attend two- or four-year college audio programs. Sound assistants often move on to become boom operators, audio equipment technicians, or sound mixers in television and recording studios.

Sound Engineering Technician

Sound engineering technicians mix, synchronize, record, reproduce, and edit audio. Traditionally, sound engineering technicians have been responsible for operating and maintaining recording and mixing equipment.

Sound engineering technicians today must understand digital technology and computer recording software. They work in movies, television shows, music or voice recordings, radio programs, and live events, such as musical concerts and theater productions.

Sound engineering technicians have specialized tasks in different AME industries:

- For films, motion pictures, and television shows, they operate recording and sound processing equipment, mix and edit dialogue and sound effects, and add voice-overs and soundtracks.
- At live events, they set up and operate audio consoles (mixing boards), and record sounds and music.
- In recording studios, they mix and edit music tracks to create audio files.

Pathway: Sound engineering technicians may attend a vocational or community college, taking classes in math, physics, and/or electronics. Some technicians may attend four-year college programs in audio engineering, recording, or production.

Sound engineering technicians can gain experience by participating in high school audio activities and/or college internships. For example, some technicians begin working with audio equipment by volunteering to mix sound for high school performances.

Sound engineering technicians often break in to AME industries by working as audio assistants, production assistants, runners, or "gofers."

Many successful sound engineers are musicians. Some work in music or sound studios to gain experience in recording techniques. Sound engineering technicians may eventually become managers, technical supervisors, producers, or creative directors.

Sound Designer

Sound designers create the plan for sound in media such as games, movies, television, live theater, and Web sites. They record, manipulate, and create audio that goes along with visual content. Sound designers need a great deal of audio experience, as well as technical skills and a good understanding of acoustics.

Sound designers create these types of audio:

- *Hard* or *spot effects*, such as the click of a lock in a door or the sound of a cannon firing
- *Background* or *atmosphere effects*, such as wind through trees or traffic noise
- *Sound design effects*, such as noises made by an imaginary creature—sounds that don't occur naturally and must be imagined by the designer

Sound designers need to be creative and must be excellent problem-solvers. They create, record, and import sounds. They also use digital audio libraries as they manipulate audio tracks to fit an overall mood and feel.

Pathway: Sound designers are generally expected to have a Bachelor of Fine Arts degree in sound design. Sound designers are also likely to have a specialized degree in the media of their interest (such as film or television).

Sound designers often start out as audio or production assistants and gain experience as sound editors and mixers. Sound designers may freelance, particularly in the film and television industries, or they may work for audio studios.

Handout 17:
Career Profile Project

What is it really like to work in the arts, media, and entertainment (AME) industry? What education and training do you need? What does the work of a talented AME professional look like?

For this project, you'll answer these questions by focusing on a successful professional who works in audio, video, animation, or gaming. You'll research the professional's career, education, and training, and analyze a clip from a production that she or he has worked on. When you've completed your research, you'll present what you've learned to your classmates.

Step 1: Choose an AME professional.

Pick an AME field that you are interested in, such as audio, video, animation, or gaming. Select a professional working in the field, for example:

- Someone who worked on a media production (e.g., a movie or game) that you like—a director, animator, lead artist, cinematographer, level designer, or producer
- A professional whose work you admire (be sure to choose someone who works on media *production*, rather than a performer)
- Someone you know personally or someone in the community who works in this field

Start with two or three professionals and conduct research to see how much information you can find—such as work samples, education and career paths, and interviews. Check to see if there are Web sites with clips of their work. (This is especially important for gaming and animation, since it can be hard to pick out an individual's contribution to finished games and animated movies.)

Narrow your choice to one professional by asking yourself:

- Does this professional work on media productions that I admire and want to watch, play, or listen to?
- Is there enough information available about this professional's career for me to complete the project?
- Has the professional had an interesting or instructive career path?

Step 2: Find out about the professional's education and training.

Look online or in books or magazines to find out the following:

- What college did this person attend?
- What other training has this person pursued (e.g., technical training)?

Write a short paragraph about your professional's education and training.

Step 3: Find out about the professional's career path.

Conduct research to learn about the path your professional has taken:

- How did your professional begin his or her career?
- What jobs or education did your professional take or complete to get to the professional's current position? Does he or she have further work or career goals?
- What media productions has the professional worked on, and what role did he or she play on each? List them in chronological order.
- Has your professional been interviewed or written about what it's like to work in his or her field? If so, what has your professional said?

Write a paragraph describing your professional's career path. Include a timeline, making sure to note the following:

- Major career milestones
- Media productions worked on

Step 4: Analyze a clip from a media production.

Choose a successful media production that your professional has worked on. Try to find a good example of your professional's contribution—for example, an animator or gaming professional's reel or a scene with a character designed by your professional.

Prepare to analyze a short (10-minute or less) clip from the production by answering the following:

- What makes this production successful? What visual and/or audio elements work well? What principles (such as the principles of animation or cinematography) are used effectively?
- How does the production make effective use of the elements of art and the principles of design? (Disregard this question if you are analyzing an audio production.)
- What role did your professional play in contributing to the success of the production?
- Is there a particular style that can be attributed to your professional? (Some animators, for example, have a clearly identifiable style.) How is that style expressed in this work?

Write a one-paragraph analysis of your selected clip.

Step 5: Share your profile with classmates.

Share what you've learned with your classmates and learn about the professionals they profiled.

Assessment Checklist 5:
Career Profile Project

Use this checklist to help you plan and assess your project. Make sure that you include all the required components. Your teacher will use this checklist to help evaluate your work.

Requirements	Percentage of Total Grade	Comments	
Written Career Profile		Student Comments	Teacher Comments
Describes AME professional's education and training background.	**20%**		
Describes how the professional's career began and the career path that led to the current position.	**20%**		
Lists the media productions the professional has worked on and the role that she or he played on each.	**10%**		
Includes a timeline of major career milestones and media productions.	**15%**		
Includes an analysis of a clip from one of the professional's media productions, pointing to visual and/or audio elements that contribute to the work's success.	**20%**		
Describes the role the professional played in making the media production successful.	**15%**		
Total	**100%**		

Requirements	Percentage of Total Grade	Comments	
Career Profile Presentation		**Student Comments**	**Teacher Comments**
Clearly outlines the AME professional's education and training.	**30%**		
Succinctly describes the professional's career path.	**30%**		
Describes and analyzes a media production and explains the professional's role in its creation.	**30%**		
Successfully addresses the audience's questions.	**10%**		
Total	**100%**		

Part 3: Post-Production: Mixing Sounds to Tell a Story

Students learn and apply organizational, creative, and technical skills to edit and produce their audio stories.

Activity 3A: Organizing Your Sound

Students learn tasks and skills required to complete post-production work for their audio story. They organize their sound recordings and create a digital sound library.
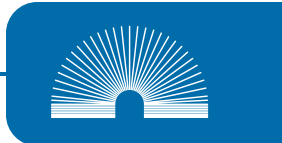
Sequence

3A.1: ***Getting Organized***	Students reflect on their teamwork skills and discuss ways to improve them during the post-production stage. Teams load their sound recordings onto computers and organize a sound library.
3A.2: ***Clean up Log Sheets***	Students clean up their log sheets and identify sound clips to use in their audio story.

Materials Needed

- Students' copies of **Assessment Checklist 2: Teamwork Self-Assessment**
- **Handout 18: Post-Production Tasks**
- **Handout 19: Organizing Your Sounds**
- Computers with disk space to store audio files (1 computer per team)
- Teams' completed copies of **Handout 12: Interview Log Sheet**

Advance Preparation

- Before Activity 3A.2, make sure that there is sufficient computer disk space for project teams' source audio files and edited project files.
- Between Activities 3A.2 and 3B.3, photocopy each team's revised log sheets. In Activity 3B.3, teams highlight or cut out clips from the photocopied log sheets and select individual clips for their audio stories.

3A.1: Getting Organized

1. Have teams reflect on their teamwork skills.
Have students use the skills listed on their copies of **Assessment Checklist 2: Teamwork Self-Assessment** as a reference for completing Journal 6.

Journal 6

- Think of one example where your teammates worked well together to meet a challenge or to resolve a conflict during pre-production or production. Describe the situation and the strategies used by your team.
- Think of one example where your teammates could have worked better together. Describe what happened. What could you personally have done differently? What could the whole team have done differently?

2. Create a master list of strategies for effective teamwork.
Have teams meet and share their reflections. Have them create a master list of strategies to use for improving their teamwork skills.

3. Have teams assign leaders for post-production tasks.
Distribute **Handout 18: Post-Production Tasks** and point out the variety of skills required for the tasks. Ask students to mark the items for which they are interested in taking a leadership role.

Have team members share their individual strengths and interests and decide who will lead each task.

> **Note:** Tell students that task leaders coordinate the work of other team members, but all team members participate in each task. Students may decide to change roles later, but for now they should assign one leader per task.

4. Have teams load their audio onto computers.
Distribute **Handout 19: Organizing Your Sounds**. Go through the steps on the handout and show students how to load their sound recordings onto their computers.

Teacher's Notes: Loading Audio Files

If students recorded their sounds on a device with a memory card or hard disk, the device creates a new audio file each time *Record* and *Stop* are pressed. In instances where students recorded interviews and other sounds continuously without stopping, they'll have a separate audio file for each recording.

If students recorded their sounds with a tape-based device, such as a DV camcorder, the audio will not be in file format. In this case, students need to properly hook up the device to the computer and use the audio editing software to capture the sound recordings and create audio files.

Handout 18:
Post-Production Tasks

During post-production, your team will complete your audio story. You and your teammates will use your organizational, creative, and technical skills to turn your sound recordings into a finished audio story, complete with narration, music, and sound effects.

Place a checkmark next to tasks that you are interested in leading. Then share your list with your team and decide together who will be in charge of each task.

☐ **Organize material.** Create a digital sound library of all your sound recordings.

☐ **Select "gems."** Choose the most compelling clips from interview recordings to include in the audio story.

☐ **Create a script.** Compile and organize the chosen interview clips and write narration for the story.

☐ **Sound design.** Choose music and sound effects for the story and insert them into the script.

☐ **Sound engineering.** Set up the equipment (computer, audio editing program, microphone) to record the narration.

☐ **Narrate the story.** Record your voice reading aloud the narration.

☐ **Editing.** Use the audio editing program to do the following:

  ☐ Trim off excess audio at the beginning and end of each clip

  ☐ Compile a rough edit of all the voice, including narration and interview clips

  ☐ Cut out unwanted stutters, repeats, and unnecessary pauses from interview material

  ☐ Remove unwanted sound from recordings and replace with room tone

  ☐ Add sound effects; layer in ambient sounds where needed

  ☐ Import music file(s), edit file to the desired length, and add music track to the story

  ☐ Edit and smooth music transitions, fade-ins and fade-outs

  ☐ Adjust the audio levels of the different tracks so that all speech is about the same volume and so that background sounds and music are soft enough to not drown out the spoken words

Handout 19:
Organizing Your Sounds

You've probably recorded more sounds than are needed for your audio story. Organizing your sound recordings will help you and your teammates choose specific clips to include in your story.

Step 1: Create Folders

Create two main folders on your team's computer:

- **Master Source Audio:** This folder will hold digital audio files of all the sounds you recorded.
- **Editing Project:** This folder will hold copies of all your digital audio files.

Step 2: Load Your Sound

Load your sound recordings into your Master Source Audio folder.

Step 3: Rename Your Files

Your recording device may have automatically named your audio files with numbers and letters (such as STE-005.WAV). Rename each file with a descriptive name so you know what the file contains—for example, Interview Maria.WAV. If you recorded ambient sounds or sound effects, make sure to create a separate audio file for each sound.

Step 4: Organize Your Master Source Audio Folder

Create sub-folders within your Master Source Audio folder and organize your audio files. Label the sub-folders by date, category, subject, or a combination. For example, you might create a sub-folder for each interview you recorded and a sub-folder for ambient sounds or sound effects.

Step 5: Copy Your Files

Copy all of your audio files from your Master Source Audio folder to your Editing Project folder. When you are ready to edit, you'll import files from your Editing Project folder into your project.

> **Note:** Because most audio editing programs are capable of modifying or deleting your original audio files, you'll want to keep your original files safe in your Master Source Audio folder.

3A.2: Clean up Log Sheets

1. Introduce the transcribing activity.

Have students refer to *Step 5: Log Your Sound* on **Handout 6: Unit Project Description**. Explain that in order to choose and sequence clips for their audio stories, students need to first clean up their interview log sheets to make sure that they accurately reflect what was recorded.

Have each team member review some of the team's recordings, e.g., one interview or one part of an interview.

2. Have teams listen to recordings and clean up their completed copies of Handout 12: Interview Log Sheet.

Have team members clean up the log sheet for each recording as they listen to it. Tell them to add or fix any notes that were missed by the logger during production. Each log sheet should show a rough transcription of the interview. Tell students to write the name of each audio file on its log sheet.

> **Note:** After students complete their transcriptions, make photocopies of their revised log sheets for students to use as they create their audio story scripts in Activity 3B.3.

Teacher's Notes: Technology Adaptation

It is best if team members can listen to the clips individually—either through the computer or through the recording device. However, if equipment is limited, have teams listen as a group.

Team members can take turns cleaning up the log sheet while others listen and check their work.

If teams work collaboratively to listen to all their recordings, they can also use this time to discuss which clips to use for their story.

---

3. Have students identify compelling clips.

Have students complete Journal 7.

Journal 7

Look through the cleaned-up log sheet for the interview or portion of an interview that you were responsible for. Choose one clip to include in your audio story. Describe why you want to include this clip. For example, does it contain emotion? Does it tell about a particularly funny or poignant moment? Does it provide an opinion? A first-hand account of something that happened? A vivid description?

Write a paragraph explaining why you want to include this clip. You'll share this paragraph with your team.

Activity 3B: Shaping Your Story
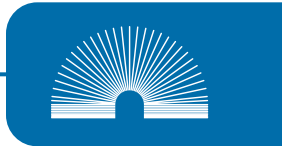
Students shape their audio stories by choosing clips and scripting any accompanying narration.

Sequence

3B.1: *What's in an Audio Story Script?*	Students learn about the components of an audio story script. They analyze openings of various audio stories and discuss how to begin their own audio story in a way that draws in listeners.
3B.2: *Practice Editing*	Students identify clips to include in their audio story. They practice using editing software by trimming the dead space from one or more of their chosen clips to create a clean cut.
3B.3: *Choosing the Words*	Students piece together their script and write narration for their audio story.

Materials Needed

- **Handout 20: Piecing Together Your Audio Story Script**
- Students' completed copies of **Handout 10: Audio Story Planning Document**
- **Assessment Checklist 6: Unit Project—Audio Story Script**
- **Handout 21: Sample Script**
- Optional: Audio story, *Young Poets* (see *Media & Resources* for a link)
- Sample audio stories (see *Advance Preparation*)
- Photocopies of teams' cleaned-up copies of **Handout 12: Interview Log Sheet** (1 set per team)
- Optional: Scissors and highlighters (a few per team)
- Computers with audio editing software (1 computer per team)

Advance Preparation

- Review the process for the following tasks and decide whether you will direct students to tutorials or provide them with instructions prepared by you or a knowledgeable student:
  - Importing sound files
  - Creating a project
  - Editing an existing clip

Before Activity 3B.1, choose three or four audio stories with strong openings in the first 30 or so seconds. Try to choose stories that students have not previously heard. Students will critique story beginnings and use their analyses when writing their own audio scripts.

3B.1: What's in an Audio Story Script?

1. Explain the scriptwriting process.
Distribute **Handout 20: Piecing Together Your Audio Story Script** and **Assessment Checklist 6: Unit Project—Audio Story Script** and go over the requirements for the script.

Distribute **Handout 21: Sample Script** and point out how different types of audio material, such as narration, interview clips, sound effects, and music, are integrated.

> **Teacher's Notes: Sample Script**
>
> The sample script is from the first minute of the audio story *Young Poets* by Alicia Zuckerman.
>
> Point out to students the instructions for the mixer, and translate such terms as *SFX* (an abbreviation for sound effects) and *AMBI* (ambient sound).
>
> If you want to have students listen to the audio story to see the "script in action," see *Media & Resources* for a link to the story.

2. Have teams revise their planning documents.
Have teams look over their copies of **Handout 10: Audio Story Planning Document**. Tell students to use this handout as a guide for making decisions about their story script. Have teams discuss whether to make any changes based on what they've learned or discovered during the process of making their sound recordings.

Have teams document any changes they make on Handout 10.

3. Have students analyze the beginnings of several audio stories.
Play the first 30 seconds of each audio story you selected.

Ask students:

- Does the story's beginning make you want to listen to the rest of the story? Why or why not?
- What techniques are used to draw in the listener?

4. Have students discuss techniques for story beginnings.
Have students brainstorm a list of ways to start their audio stories.

> *Possible answers:*
>
> - *The narrator states the story's central problem or theme*
> - *Start with a question that gets answered during the story*
> - *Start with the ending and use the rest of the story to show how you got there*
> - *Start with a statement of why you are telling the story*
> - *Use an interview clip to have a main character introduce him- or herself*
> - *Use music to establish the setting or tone of the story*

5. Have students write a script for the beginning of their story.
Have students individually write scripts for the first 30 seconds of their team's story, using any combination of narration and interview clips.

6. Have team members share their ideas and choose a beginning.
Have team members share their scripts and choose one beginning or combine their ideas to create a beginning.

Handout 20:
Piecing Together Your Audio Story Script

It's time to create a script for your team's audio story. You'll use interview clips, other sound recordings, and narration that your team writes. After you script the story, you'll choose music and sound effects to enhance it.

Your team will use this script as a guide when you work with the audio editing software later to create your audio story. Remember that your audience will *listen* to your audio story—they won't *read* it! So don't worry about making your script perfect—you may decide to change it once you start editing.

Step 1: Review and Revise Your Planning Document

Review your copy of **Handout 10: Audio Story Planning Document**, which you completed during the pre-production phase. Discuss with your team how, if at all, you want to revise it now that you have made your sound recordings.

For example, perhaps you'd planned to tell a sad story, but then you discovered some funny moments in your interview clips. Or maybe you found a slightly different angle of the story to tell. Revise Handout 10 based on any changes you want to make.

Step 2: Choose Clips to Include

Go through your team's cleaned-up log sheets and choose individual clips to use in your story. Look for clips that contain emotion, vivid descriptions, or dramatic accounts, or clips that showcase different opinions or first-hand experiences.

Step 3: Decide How to Start the Story

A story's beginning draws listeners in. Here are some ideas:

- *Start with the central idea or problem.* For example, "Fewer than half the seniors at Central High School will be at their prom this year." Or, "My mother was trying to prepare for her first job interview in 20 years."
- *Start with the ending.* If your story has a powerful ending, begin there and use the rest of the story to tell listeners how you got there. For example, "I never thought I'd spend Super Bowl Sunday at a fashion show. Here's how it happened."
- *Start with a compelling quotation from the middle of the story.* This leaves listeners wanting to know more. For example, "Suddenly I realized I had clicked on 'Reply All.'"
- *Start with a self-introduction.* If your story is about an individual, start with the person introducing him- or herself. For example, "I'm Sarah, and I've been playing the piano since I was three years old."

Step 4: Write Narration and Integrate Clips Into the Story

Your story will be a combination of sound clips and narration. The narration connects the clips and fills in gaps. As you put together your script, keep in mind the following tips:

- Write for the ear. Writing that looks good on paper doesn't always sound good to people listening. Some guidelines to keep in mind:
  - Write as you speak naturally. If you wouldn't say the words aloud, don't write them in the script.
  - Write simply. Sentences with many clauses are hard for listeners to follow.
  - Avoid strings of adjectives.
  - Watch out for words that sound alike. Listeners won't know whether you mean "two" or "too" unless the meaning is clear from the context.
  - In the narration, repeat words that speakers used in the interview clips. This draws your story together and helps listeners make connections.

- Use clips to pace your story:
  - Clips should flow naturally and advance the story.
  - Shifting among clips with different voices can indicate to listeners that the story is moving along.

Assessment Checklist 6:
Unit Project—Audio Story Script

Use this checklist to help you plan and assess your project. Make sure that you include all the requirements for the different components of the project. Your teacher will use this checklist to help evaluate your work.

Requirements	Percentage of Total Grade	Comments	
Content		**Student Comments**	**Teacher Comments**
Script incorporates interview clips, written narration, and at least one found sound.	**20%**		
Clips are sequenced to construct a coherent and clear story arc—there is a clear beginning, middle, and end to the story.	**20%**		
A message, conclusion, or "takeaway" is expressed in the story.	**20%**		
Narration is written clearly and simply and uses natural-sounding language and phrasing.	**15%**		
Creative Expression			
Interview clips chosen convey a first-hand perspective, evoke emotion, or otherwise enhance or propel the story.	**15%**		
Clips are sequenced in a way that provides variety and helps pace the story.	**10%**		
Total	**100%**		

Handout 21:
Sample Script

The portion of script below is from the radio story *Young Poets* by Alicia Zuckerman. Note the instructions given for the audio mixer.

AZ [Alicia Zuckerman/Narration]: In other creative career paths, like music and theater, there's hope that if you make it, you'll be able to support yourself with your art. You might even become a very, very rich person . . . But poetry?

TAPE [Scott Cunningham]: Even in the highest reaches of poetry, there's really no money to be made.

[AMBI (ambience) is with soft jazz, so please include some ambi with music: You can find it at: Track 27 (MZ000027.wav) in the folder called "Miami Poetry Raw 1"]

Keep ambi (ambience) running under narration.

AZ: That was Scott Cunningham. Back in November, Scott and some other young poets were sitting around drinking beer with Campbell McGrath at Zeke's on Lincoln Road in South Beach. That night, they founded the Miami Poetry Collective.

TAPE: If the first line of the poem is also the title of the poem, what's the right way to like . . . ? Oh, you mean with the period? Maybe I should leave the period, right?

[SFX: After previous sentence, fade conversation down to run softly under the next chunk of narration; if that sounds too distracting, you can find more general more ambi at Tracks 31 and/ or 32 from the "Raw 1" folder.]

AZ: Tonight the collective is putting together an anthology of poems by Miami poets called the *Three-Cent Journal*. Each time, it goes up a penny. They say their goal is to make it to 50 cents.

TAPE [Cunningham]: It's ready to go, we'll start printing it out, those of you have printers on laptops.

[SFX: Fade down on the conversation after that sentence, keep low under narration.]

AZ: Four printers are set up in Scott Cunningham's living room. They print 200 copies of the anthology and bind the booklets with colorful rubber bands.

[AMBI Sound of printers printing—use Printer 00:23–00:53 in Track 39 in folder "SFX Poetry 1"]

3B.2: Practice Editing

1. Have students share a "gem" clip with their teammates.
Have students share their responses to Journal 7 and explain why they want to include a particular clip in their audio story.

2. Model how to use the editing program.
Walk through the basic functions of the audio editing program. Students should know how to do the following:

- Create a project
- Import an audio file
- Trim (edit) the clip
- Export the project to a .wav or MP3 file for playback

3. Have students edit their clip.
Have each student edit the clip that he or she chose by doing the following:

- Importing the audio file
- Trimming off the "heads and tails" of the clip (the excess audio at the beginning and end of the clip)
- Deleting any excess audio within the clip, such as "uhmm," or any stutters, repeats, or unnecessary pauses

Have students export a clean cut of their clip.

> **Teacher's Notes: Technology Adaptation**
>
> If time and equipment are limited, have team members choose one clip and work together to edit it or have one student edit the clip while the rest of the team observes.

4. Have teams share a clip with the class.
Have each team play a clip and discuss how the clip adds to or enhances the team's story.

Ask students to describe what makes the clips powerful or effective tools for telling a story.

> *Possible answers: The clips might contain or evoke emotions or opinions, provide a personal angle to the story, provide contrast to other perspectives told in the story, or be clear and concise.*

3B.3: Choosing the Words

1. Have students choose additional clips for their story.
Give teams photocopies of their cleaned-up log sheets and have students choose clips from their log sheets to include in their story.

Suggest that students use a highlighter or scissors to mark or cut out clips.

2. Have students write their story scripts.
Have teams lay out their stories, deciding which clips to include and where to add narration.

Tell teams to use their selected clips, their 30-second story beginnings, and their revised copies of Handout 10 to write a script for their audio story.

> **Teacher's Notes: Delegating Scriptwriting Tasks**
>
> Suggest that teams choose one or two writers to create the script, while the other team members begin to edit individual clips. Editors can then read drafts of the script and provide feedback to the scriptwriters.
>
> Teams can also divide the story into parts and assign different team members to write different parts of the story.
>
> Be sure to build in time for team members to share their script with their team, give feedback to the writers, and revise and edit the script.
>
> Suggest that teams read their written narration aloud and get feedback about how natural the narration sounds to a listener.

Activity 3C: The Sound of Music
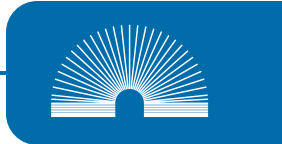
Students create music soundtracks for a fictional audio story and analyze the effect of the soundtrack on the story. Teams add music and sound effects to their audio story scripts.

Sequence

3C.1: ***Analyzing Music***	Students listen to music samples and analyze characteristics that affect mood and emotion. Students work in teams to create a music soundtrack for a short fictional story.
3C.2: ***Creating a Soundtrack***	Students record narration for the fictional story, and layer in their music soundtrack.
3C.3: ***Sharing Soundtracks***	Students use the Critical Response Process to give one another feedback on their fictional story soundtracks.
3C.4: ***Scripting Music for the Audio Story***	Teams add music and sound effects to their own audio story scripts.

Materials Needed

- **Handout 22: Music and Mood**
- Sample music soundtracks (see *Advance Preparation*)
- **Handout 23: Transforming a Story with Music** (1 per team)
- List of links to online music sources (see *Media & Resources*)
- Computers with audio editing software and capacity for recording voice-over (1 computer per team)
- **Handout 24: The Critical Response Process**

Advance Preparation

- Review the process for the following tasks:
  - Recording narration directly into the computer
  - Layering additional tracks, such as music and sound effects
  - Using transitions
  - Adjusting audio levels
  - Exporting to a .wav or MP3 file

Decide whether you will direct students to tutorials or provide them with prepared instructions. Consider having a knowledgeable student prepare instructions for classmates.

- Before Activity 3C.1, select and bring in music from television shows or film soundtracks that evokes a distinct mood. Try to select music without lyrics, for example:
  - Rocky's Theme, *Gonna Fly Now*
  - Theme from The *Twilight Zone* or *Halloween*
  - Theme from *The Simpsons*
  - *Nadia's Theme* (theme from *The Young and the Restless*)
  - Theme from *Jaws*

  Decide whether you will invite a music teacher to help students identify characteristics of each piece of music.

- Optional: For Activity 3C.4, decide whether you will have students record music or create their own music electronically.

3C.1: Analyzing Music

1. Discuss the relationship between music and mood.
Have students think about music they like. Ask them if they ever listen to different kinds of music depending on their mood. Have volunteers share music they listen to and their listening moods.

2. Introduce the music analysis activity.
Distribute **Handout 22: Music and Mood**. Tell students that you're going to play soundtracks from some films and television shows.

Play about 30 seconds of each soundtrack you selected. Tell students to write their reactions, responding to the questions on Handout 22.

3. Discuss the characteristics of music that affect an audience's perception.
Have volunteers share their responses. Ask students to try to identify the characteristics of the music that evoke particular moods.

> *Possible answers: Rhythm, tempo, volume (and changes in volume), choice of instruments used, content of the lyrics (if there are lyrics), the melody line: duration, pitch, texture, and loudness of the melody*

Teacher's Notes: Discussing Musical Perceptions

Depending on your students' knowledge of and interest in musical theory, you may wish to invite a music teacher to talk about basic characteristics of music. For example, describe the difference between a major key and a minor key or describe why minor keys are often perceived as having a melancholy tone. You also may want to point out that people perceive music in different ways. For example, a person from a culture accustomed to listening to more dissonant or less harmonic music may not perceive a minor key as melancholy.

---

4. Introduce the soundtrack activity.
Tell students that they are going to get a sense of how music affects storytelling by creating a music soundtrack to go along with the narration for a fictional story.

Divide the class into teams and distribute **Handout 23: Transforming a Story with Music** to each team.

5. Have teams read the story and choose a mood.
Point out that the story on Handout 23 is intentionally vague—it could be suspenseful, sad, hopeful, funny, or romantic.

Have teams decide on a "backstory." Tell students that they will not have to share their backstory with the class.

Teacher's Notes: Adapting the Soundtrack Activity

Consider assigning teams different moods, such as "suspenseful," "hopeful," or "melancholy," particularly if you want to make sure that teams create stories with distinct moods.

If time permits, you can have each team create two different soundtracks to convey two different moods. This option gives students more opportunities to take on different post-production roles, such as voice-over narrator or editor.

If access to equipment is limited, consider recording the narration track yourself in advance and providing teams with the same audio file of narration. Teams can then add music tracks to the narration.

Another low-tech option is to have students perform the story live—with one person reciting the narration while music is played in the background.

6. Have students choose music soundtracks.

Provide students with a list of links for music sources.

> **Note:** You might also allow students to bring in their own music from a CD or digital music player. If students are musicians, you might also encourage them to record their own music or use recording software to create music electronically.

Have teams load their music soundtracks onto their computers.

> **Note:** Students' selection of music provides a good opportunity for formative assessment.

Handout 22:
Music and Mood

Your teacher will play a series of music soundtracks. Listen to each soundtrack and write down your reaction.

What words or images come to mind when you hear this music?	What mood or emotion comes to mind when you hear this music?	What characteristics of the music make it evoke this mood or emotion?

Handout 23:
Transforming a Story with Music

How does music establish a mood, evoke emotion, and transform a story?

Create a music soundtrack for the story below and observe how your choice of music affects the way that listeners perceive the story.

The Story

I was walking home from the park. I saw a black car driving slowly up ahead. The car stopped at the red light. Who was that sitting in the driver's seat? I thought I had seen him before. He looked so familiar. There was something next to him in the passenger seat. I wanted to see what it was. I tried peering into the passenger window without the driver seeing me. What was it? The light turned green. As the car started to pull away, I realized what it was I saw. I knew it.

Complete the steps below with your team.

Step 1: Write the "Backstory"

Decide what's going on in the story. Who is telling the story? What does he or she think is in the car? Who is driving the car? What is the story's mood?

The backstory will help you decide what kind of background music to use.

Step 2: Choose Background Music

Find music to use as the soundtrack for this story. Load the music files onto your computer. Estimate the length of time it will take to narrate the story, and match the length of the music to the length of the narration.

Step 3: Assign Roles

- **Narrator:** Reads the story aloud
- **Sound engineer:** Sets up the recording equipment, records the narration, and imports the narration and music files into the computer
- **Sound editor:** Layers the music soundtrack onto the narration track, editing the timing of the tracks
- **Audio mixer:** Adjusts the audio levels of the narration track and the music track to achieve the right contrast throughout

Step 4: Record Narration

Have the narrator practice reading the story aloud before you record. The narrator should read the words in the story exactly as they are written. However, the narrator can use voice inflections and vary the pace and volume to establish an emotion or tone.

Listen to the recorded narration and make sure that the sound quality and the tone of the speech is what you intended. Re-record if necessary.

Step 5: Layer the Music Track

Import the music file or files for your story. Edit them to the proper length. If you remove part of the middle of a song, be sure to listen to the transition between the two parts of the music so that it sounds smooth.

Layer together the narration and music soundtracks. Control the position and volume of each track so that the sounds complement one another. This is the art of "mixing" sounds.

Decide where the music starts in relation to the narration. Decide whether to have the music fade in and fade out or whether to use a more abrupt beginning and ending.

Step 6: Adjust Audio Levels

Listen to the narration with the music added. Does the music sound too loud? Too soft? Adjust the volume of the audio tracks as needed.

3C.2: Creating a Soundtrack

1. Have teams assign roles.
Tell students that now they are going to create the soundtrack for the fictional audio story on Handout 23. Have team members assign the roles listed on Handout 23.

2. Model how to use editing software.
Review with students how to use sound editing software to do the following:

- Import audio files
- Move and edit tracks

Demonstrate how to use the software to do the following:

- Record narration
- Layer an additional track onto the narration track (or, in this case, the music track)
- Use transitions to fade in and fade out music
- Adjust audio levels

3. Have students record narration.
Have each team's sound engineer and narrator work together to record the narration for the story. Other team members should observe and provide feedback on the sound quality and tone of the narration.

4. Have students add and edit music.
Have each team's sound editor and audio mixer work together to add the music track to the narration, edit the music, add transitions, and adjust the audio levels of each track.

Have students export their work in a format (e.g., MP3, .wav) that they can play back for the class.

> **Note:** Students' music soundtracks provide a good opportunity for formative assessment.

3C.3: Sharing Soundtracks

1. Introduce students to the Critical Response Process.

> **Note:** Students who have taken the *D/M/A Foundations in Visual Arts* course should be familiar with the Critical Response Process. This introduction can serve as a reminder of the steps in the process.

Distribute **Handout 24: The Critical Response Process**. Explain to students that the Critical Response Process is a method for giving and receiving feedback that was developed by Liz Lerman, a choreographer, writer, performer, and educator. The process allows artists and other producers of creative works to receive feedback in a supportive, safe environment.

Tell students that they are going to use the Critical Response Process to give and receive feedback on their soundtracks.

Have students read Handout 24. Go over the steps in the Critical Response Process, making sure that students understand their role in the process as both givers and receivers of feedback.

2. Have teams present their soundtracks for the fictional story.
Have teams share their soundtracks with the class. Have the presenting team use the Critical Response Process to solicit feedback on its soundtrack.

> **Note:** If time or equipment is limited, you may want to adapt the activity, so that each team presents its story to one other team instead of the whole class.

3. Discuss the students' use of music to enhance their stories.
Ask the class:

- How did you choose music for the fictional story? What specific characteristics of the different pieces of music affected your decision?
- What was different about the way each team produced its story? What techniques did teams use to "transform" the story?

4. Have students think about the music they want for their project team's audio story.

Have students complete Journal 8.

Journal 8

Imagine that you want to tell a story about what you did yesterday. Describe what your day was like. What did you do? How did you feel?

What would the music soundtrack for your story sound like? Describe the kind of music you would use to enhance the story and why you would choose it.

Now think about your team's audio story. What is the story's mood, or moods? How can music enhance this story? Write a paragraph telling what kind of music you want to use and where in the story to place the music. You'll share this paragraph with your team.

Handout 24:
The Critical Response Process

There are many different ways of giving and receiving feedback. One method that artists, performers, and other creators sometimes use is the Critical Response Process, which creates a safe and supportive environment in which to receive feedback on completed work or work in progress. You will use this process throughout the course with your classmates.

Steps in the Critical Response Process

The following are the steps in the Critical Response Process:

- The audience members comment on something interesting they notice in the work. These comments should not judge or criticize the work. (For example, what was stimulating, surprising, memorable, touching, or meaningful for you?)

- The creator(s) asks the audience open-ended questions about something specific in the work. (For example, a creator wouldn't ask, "Did you like how I spoke slowly to build dramatic tension?" but would ask instead, "What mood did my tone of voice set for the story?")

- The audience asks neutral (i.e., judgment-free) questions of the creator. (For example, the audience doesn't ask, "Why did you pick such upbeat music?" but rather, "What were you trying to achieve with your choice of music?")

- As you provide feedback, try to start sentences with phrases such as the following:
    - I notice . . .
    - I'm curious about . . .
    - I'm interested in . . .
    - I wonder . . .

3C.4: Scripting Music for the Audio Story

1. Have teams discuss the role of music in their audio story.
In their teams, have students share their paragraphs from Journal 8 about music for the team's audio story.

Have teams decide what types of music to use and where to place music in their story. Have them discuss whether to include sound effects as well.

> **Note:** Remind students that music and sound effects should be used only to enhance the story and should not be the main features of the story.

2. Have students identify and find music.
Have teams find and download (or upload, if they are using music from a CD) music files to use in their audio stories.

> **Note:** If time permits and the appropriate software is available, students can also create their own music electronically.

Have students note in their written scripts where to place the music they have chosen.

Activity 3D: Mixing Your Story
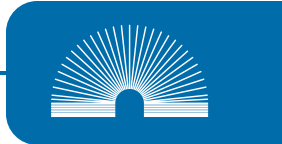
Students use sound editing software to complete their audio stories. Teams give and receive feedback on each other's audio stories.

Sequence

3D.1: ***The Mix***	Students use an audio editing program to record voice-over and to edit and mix their sounds.
3D.2: ***Fine-Tuning the Story***	Teams share a rough cut of their story with another team and give one another feedback on ways to strengthen the story.

Materials Needed

- **Handout 25: Editing and Mixing Your Sounds**
- Computers with audio editing software and capacity for recording voice-over (1 computer per team)
- Students' copies of **Assessment Checklist 1: Unit Project—Audio Story**

Advance Preparation

- If your students are proficient in using sound editing software to do basic editing, decide whether to prepare and/or have students use advanced tutorials on, for example, any or all of the following topics:

  - Noise reduction (minimizing background noise on an audio track)
  - Using tools and shortcuts
  - Undoing edits
  - Converting audio files

3D.1: The Mix

1. Have teams record narration.
Distribute **Handout 25: Editing and Mixing Your Sounds**.

Have teams assign a narrator and a sound engineer and have them record narration for their audio story. The other team members should observe and provide feedback on the sound quality and tone of the narration.

2. Have teams edit their audio story.
Tell teams to use their written script as a guide to edit and mix their story.

Teacher's Notes: Delegating Editing Tasks

Suggest that teams divide editing tasks so that all students get hands-on editing experience. For example:

- One student compiles the rough edit while another layers the music and a third adjusts the audio levels
- Teams divide the story into parts and assign different members different parts of the story to edit
- Each student creates his or her own rough edit, and the team decides which edit to finalize

If students are editing their stories collaboratively, encourage them to listen and observe while another team member edits. All team members should actively listen and comment on the work being done by the editor.

Handout 25:
Editing and Mixing Your Sounds

With your team, complete the following steps to edit and mix your audio story.

Step 1: Record Narration

Choose a narrator and a sound engineer. The narrator should minimize the emotional inflections in his or her voice. Let the emotions of the story be shaped by the characters or people involved.

Experiment with different microphone positions and distances. Make sure that the narrator maintains the same position throughout the recording so the sound is consistent.

Step 2: Compile a Rough Edit

Use your script to guide you as you piece together your narration and recorded clips. Listen to your rough edit as you work. Remember to do the following:

- **Pace your clips.** Listen to the spaces between the spoken words as well as the words themselves.
  - Allow silence to linger after a serious statement, so listeners can process what was said.
  - Edit out pauses, repetitions, and stammers to help the story flow.

- **Use room tone to smooth transitions.** Replace unwanted sounds, such as a dog barking, with room tone. Even out inconsistencies at the beginning or end of interview clips with room tone.
  - For example, let's say you have an interview clip with loud background sounds that cuts off abruptly, while the next clip has noticeably quieter background sounds. Fix this by putting a few seconds of room tone at the end of the first clip so that the loud background sounds fade out and are less noticeable.

Step 3: Layer Additional Tracks

Add the music and sound effects that you specified in your script. Listen to how the pieces all sound together. Be ready to deviate from your script to try new ideas. Think creatively and spontaneously. You can change the tone from happy to sad with the swap of a music cue, or from serious to funny with the addition of a sound effect.

Step 4: Adjust Audio Levels

Listen to your entire audio story. Is the music too loud? Too soft? Adjust the volume of the different audio tracks until the sounds complement one another well.

3D.2: Fine-Tuning the Story

1. Have teams share their rough cut with another team.
Have students refer to **Assessment Checklist 1: Unit Project—Audio Story** to review the requirements of the project.

Have each team pair up with another team. Have teams play their stories and use the Critical Response Process to provide feedback to one another.

Have the presenting team solicit feedback on how the story flows, whether the sound is clear, and how compelling the story is.

> **Teacher's Notes: The Feedback Process**
>
> Make sure that students know that their goal is to help the other team sharpen its story and make it more compelling. (Now is not the time to tell the team to choose another idea!) Students should give the other team specific feedback. For example, are the transitions too choppy? Is one of the interview clips too long? Is the background music too loud?

2. Have teams finalize their audio stories.
Give teams time to incorporate feedback and make revisions to their story.

Part 4: Getting It Heard

Teams present their audio stories and reflect on their work in the unit.

Materials Needed

- Students' completed audio stories
- Students' copies of **Assessment Checklist 1: Unit 1 Project—Audio Story**
- Students' copies of **Assessment Checklist 2: Teamwork Self-Assessment**

Advance Preparation

- Decide whether to invite professionals, such as radio producers or radio station personnel, and community members, especially those who were interviewed as part of students' audio stories, to observe students' presentations.

1. Have students prepare their presentations.
Allow students time to prepare their presentations. Tell them that in addition to playing their audio story, teams should describe their story, how they chose it, and the techniques they used to make their story compelling.

2. Have teams present their work.
Have each team play its audio story and answer the following questions:

- What story are you telling?
- Why did your team choose this story?
- Why did you think this audio story would appeal to other teenagers?
- What storytelling techniques did you use to make this story compelling?

3. Have teams take questions and comments.
After each presentation, invite the audience to ask questions or offer comments.

4. Have students reflect on the unit.
Assign Journal 9 and have students write reflections about their unit work.

Journal 9

- What did you learn about the power of sound as a medium for evoking emotion and telling a story?
- How did your team's story idea change or evolve throughout the production process?
- What do you think are the most important "ingredients" of a powerful audio story?

- What did you learn about the importance of distinguishing between the pre-production, production, and post-production phases?
- What else did you learn while doing the unit project?
- What would you do differently if you were to do this project again?

5. Discuss students' reflections on the unit.
As a close to the unit, conduct a group reflection on the unit using the questions above.

Have students fill out the Student Comments section of **Assessment Checklist 1: Unit 1 Project—Audio Story**. Have students assess their teamwork skills in the Comments section of **Assessment Checklist 2: Teamwork Self-Assessment**. Collect both assessments.

Appendix A:
Recording Equipment Suggestions

Portable Recording Devices

Each project team will need a complete set of portable recorders to record interviews and other sounds, such as ambient sounds and sound effects. If you do not have portable recording devices, you can also use digital video cameras—students should keep the lens cap on, so they record only sound.

Recommended recording devices:

- M-Audio MicroTrack II: Records high-quality stereo sound onto flashdrives; audio can be instantly loaded onto computers
- Alternative: Zoom H2 portable recorder

Recommended microphone:

- Sure Beta87A Microphone: Can plug into the M-Audio recorder to be used portably, and can record very good quality voice and sound effects. This microphone will only work when plugged into an input that has "48V phantom power," such as the M-audio recorder, M-Box, and Blue Icicle.

Recommended microphone interface:

- Blue Microphones Icicle: This allows the microphone to plug directly into the computers, so voice/sound effects can be recorded directly in the classroom. (This is not needed with Pro Tools [see below], which has its own device to plug a microphone into.)

Editing Equipment

Each project team needs a computer with digital editing software.

Recommended software:

- Apple iMac with Garageband '07 or later: This program is the easiest to learn and teach, and would easily serve all objectives of this class.
- Audacity: Audacity is a free open-source audio editing software program available for both Macs and PCs. It is easy to learn and use, and there is an Audacity wiki that includes tutorials for completing a variety of tasks with the software.
- Digidesign Pro Tools (Mac or PC): Pro Tools has a steeper learning curve but is the industry-standard audio editing software. Teachers who are unfamiliar with this software may need some background training on the basics.

Pro Tools does not run as a stand-alone application; rather, it requires an accompanying hardware interface to work. There are several interface options, the best of which is Digidesign M-Box Mini, which includes Pro Tools software. However, this setup requires external speakers or headphones to play the audio, because Pro Tools cannot access the computer's internal speakers.

Other usable Mac software:

- Logic Express
- Soundtrack Pro
- Final Cut Pro

Other usable PC software:

- Sonar
- Vegas

Appendix B: Sample Adult Consent and Release Form

Date: _____

Students in Mr. Stubblemann's C-block media class in Central High School, Nosuchtown, Ohio are creating audio stories about our community. The audio stories will be aired on school and local radio and will be posted on the school website.

With your permission, we would like to photograph or videotape you and record your voice for possible use in the audio stories we develop, as well as for the website that will house these stories and the materials we produce to advertise the stories or website. We collectively refer to these products as the "Recordings." You will not be identified by name in the final version of the Recordings or any materials we produce. If you agree, please sign the form below. If you have any questions about the project or this release, please feel free to contact Mr. Stubbemann at the address below.

Thank you very much.

Imnot Stubblemann
Media Teacher
Central High School.
1 School Street
Nosuchtown, OH
555.123.4567

CONSENT AND RELEASE

I have carefully read the information provided above and give my permission to photograph, videotape, or otherwise record, my image and/or voice (hereafter "Recordings"). I also grant to _____ my consent to use any or all of this Recording in the creation, publication, reproduction or promotion of materials in any medium now known or later developed.

I understand that the Recordings will be used exclusively for non-commercial purposes.   I also understand that there will be no financial or other payment for the Recordings and hereby release _____ from any liability resulting from or connected with my participation in this project.

I confirm that I have carefully read this CONSENT AND RELEASE and agree to its terms knowingly and voluntarily. I understand that _____ is not obligated to use the Recordings.

I have signed this CONSENT AND RELEASE this _____ day of _____.

_____   _____
(Print Name)   Signature

_____   _____
Address   Telephone number

_____
E-mail

Appendix C: Sample Student Consent and Release Form

Date: _____

Dear Parent or Caregiver,

Students in Mr. Stubblemann's C-block media class in Central High School, Nosuchtown, Ohio are creating audio stories about our community. The audio stories will be aired on the school and local radio and will be posted on the school website.

Students from Central High School will be taking photographs of students in your child's classroom and recording their voices for possible use in these stories during the week of _____. The photographs may be used on the website or on materials we produce to advertise the audio stories or the website. Students whose voices or images are selected for the audio stories, the website, or any other materials will not be identified by name.

With your permission, we would like to record your student's voice or photograph him or her for this purpose. If you agree, please sign the form below. If you have any questions about the project or this release, please feel free to contact Mr. Stubbemann at the address below.

Imnot Stubblemann
Media Teacher
Central High School.
1 School Street
Nosuchtown, OH
555.123.4567

CONSENT AND RELEASE

I have carefully read the information provided above and give my permission to photograph, videotape, or otherwise record and/or use my child's Performance. I grant my consent to collect and/or use any or all of my child's Work Samples for the purpose of creation, publication, reproduction, or promotion of Mr. Stubblemann's c-blocks's media class. I also give my permission to the Partners to use my child's first name for such purpose.

I understand that the Performance and/or Work Samples (including child's first name) may also be presented at conferences, appear in printed materials or audio-visual presentations, including marketing/advertising media, and/or be distributed on the Internet and/or in other broadcast media (now known or later developed) by the Partners in promotion of Central High School.

I further assign to Central High School all proprietary rights that may exist and that my child may possess in his/her Work Samples or Performance.

I also understand that there will be no financial or other remuneration for my child's Work Samples or Performance and hereby release the Partners from any liability resulting from or connected with my child's participation in Mr. Stubblemann's c-block media class.

I confirm that I have carefully read this CONSENT AND RELEASE and agreed to its terms knowingly and voluntarily. I understand that the Partners are not obligated to use my child's name, Work Samples, or Performance.

I have signed this CONSENT AND RELEASE this _____ day of _____, 200____.

Parent or Legal Guardian:

_____   _____
Signature   (Print Name)

_____

_____   _____
Address   Telephone number

_____
Name of Child

Materials Needed

Throughout Unit

Equipment and Supplies

- Portable audio recording devices (1 set per team—see **Appendix A: Recording Equipment Suggestions** for a list of equipment options)
- Playback devices, such as computers with speakers or other audio system
- Headphones (2 pairs per team)
- Chart paper and markers

Part 1: Pre-Production: Introduction to Audio Stories

Examples of Media

- Recorded sounds (see *Advance Preparation*)

- Optional: Audio clip, *Sound as Touch*, from 4:39 to 6:53 (see *Advance Preparation*)

- Audio story for the class to analyze (see *Advance Preparation*)

- Optional: An additional audio story for the class to analyze (see *Advance Preparation*)

- Short audio stories for teams to critique (3 per team—see *Advance Preparation*)

- List of links to online audio stories (1 per student) (see *Advance Preparation*)

- Optional: Public radio station schedule and/or CDs of collected audio stories

- Optional: Audio story to play for the class and do a model critique

- Audio story that the class previously listened to

- Video clip, *Ira Glass on Storytelling #1* (see *Media & Resources*)

- Optional: Blank log sheet on chart paper (see *Advance Preparation*)

- Optional: Interview clip (audio or video—see *Advance Preparation*)

- Optional: List of links to interviews and interviewing tips and strategies (see *Advance Preparation*)

Handouts

- **Handout 1: What Do You Hear?**
- **Handout 2: Unit 1 Overview**
- **Handout 3: Sound Scavenger Hunt**
- **Handout 4: Recording Techniques and Tips**
- **Handout 5: Unit 1 Journal Assignments**
- **Handout 6: Unit Project Description**
- **Assessment Checklist 1: Unit 1 Project—Audio Story**
- **Assessment Checklist 2: Teamwork Self-Assessment**
- **Handout 7: What Makes a Good Audio Story?**

- **Handout 8: Weekly Critique**
- **Assessment Checklist 3: Weekly Critique**
- **Handout 9: Story Ideas**
- **Handout 10: Audio Story Planning Document**
- **Assessment Checklist 4: Unit Project—Planning Document**
- **Handout 11: Recording Interviews**
- **Handout 12: Interview Log Sheet**

Advance Preparation

- Before Activity 1A.1, compile five or six brief sound recordings to play in class. Choose different types of sounds—such as nature sounds, narrative voices, music, and sound effects. Ideally, pick sounds that elicit different reactions or strong emotional associations—for example, a carnival ride, cheering in a sports arena, an ambulance siren, crashing waves, a screaming person, a babbling brook, or a crying baby. See *Media & Resources* for links to sound recordings.

- Before Activity 1A.1, preview the portion of the audio clip *Sound as Touch* from 4:39 until 6:53. Decide whether to play the clip during the discussion of how sounds can evoke particular emotions. The clip describes how sound vibrations reach through the ear and into the brain, setting off a series of electrochemical reactions that stimulate neural pathways linked to emotion and memory. See *Media & Resources* for a link to the clip.

- Before Activities 1B.1 and 1B.2, choose several audio stories that display a variety of narrative styles—for example, a first-person narrative that relates an anecdote and a collage of voices that explore a theme. In Activity 1B.1, the class listens to one or two stories to identify storytelling techniques and discuss the types of sounds used. In Activity 1B.2, student teams critique three audio stories. A number of suggested audio stories and links are provided in *Media & Resources*.

- In Activity 1B.2, students are introduced to the weekly critique assignment, in which they listen to and analyze an audio story of their choice on their own each week. Provide students with a list of links to audio stories. See *Media & Resources* for suggestions. If students do not have Internet access at home, provide them with a schedule from your local public radio station that tells when such shows as *This American Life* and *Hearing Voices* air in their area.

Note: If students do not have Internet access, provide them with a schedule from your local public radio station. Point out when shows such as *This American Life* or *Hearing Voices* air. Your school or local library may also have CDs with collections of audio stories from these radio shows.

- Before Activity 1C.1, select an audio story that students have already listened to. You will use the questions on Part 1 of **Handout 10: Audio Story Planning Document** to deconstruct this audio story.

  Note: A sample analysis of *Grad Student Discos for Dollars* is on the Teacher Version of Handout 10. A link to this story is in *Media & Resources*.

- Before Activity 1C.3, preview the video clip *Ira Glass on Storytelling #1*. See *Media & Resources* for a link to this clip.
- Optional: For Activity 1D.1, if you plan to model how to log an interview, create a blank log sheet on chart paper and choose the audio or video interview clip you will use for this demonstration. (See *Media & Resources* for links to interviews.)
- Optional: For Activity 1D.2, if you are having students view information on interviewing strategies, provide students with a list of links to interviews and interviewing tips and strategies. (See *Media & Resources* for suggestions.)

Part 2: Production Time!

Handouts

- **Handout 13: Production Planning Sheet**
- **Handout 14: Where Do You Stand?**
- **Handout 15: Copyright and Fair Use Guidelines**
- **Handout 16: Unit 1 Career Information**
- **Handout 17: Career Profile Project**
- **Assessment Checklist 5: Career Profile Project**

Part 3: Post-Production: Mixing Sounds to Tell a Story

Examples of Media

- Optional: Audio story, *Young Poets* (see *Media & Resources* for a link)
- Sample audio stories (see *Advance Preparation*)
- Sample music soundtracks (see *Advance Preparation*)
- List of links to online music sources (see *Media & Resources*)

Equipment

- Computers with disk space to store audio files (1 computer for each team)
- Optional: Scissors and highlighters (a few per team)
- Computers with audio editing software and capacity for recording voice-over (1 computer for each team)

Handouts

- Students' copies of **Assessment Checklist 2: Teamwork Self-Assessment**
- **Handout 18: Post-Production Tasks**
- **Handout 19: Organizing Your Sounds**
- Students' copies of **Handout 6: Unit Project Description**
- Teams' completed copies of **Handout 12: Interview Log Sheet**
- **Handout 20: Piecing Together Your Audio Story Script**
- Students' completed copies of **Handout 10: Audio Story Planning Document**
- **Assessment Checklist 6: Unit Project—Audio Story Script**
- **Handout 21: Sample Script**
- Photocopies of teams' cleaned-up copies of **Handout 12: Interview Log Sheet** (1 set per team)
- **Handout 22: Music and Mood**
- **Handout 23: Transforming a Story With Music** (1 per team)
- **Handout 24: The Critical Response Process**
- **Handout 25: Editing and Mixing Your Sounds**
- Students' copies of **Assessment Checklist 1: Unit Project—Audio Story**

Advance Preparation

- Before Activity 3A.2, make sure that there is sufficient computer disk space for project teams' source audio files and edited project files.
- Between Activities 3A.2 and 3B.3, photocopy each team's revised log sheets. In Activity 3B.3, teams highlight or cut out clips from the photocopied log sheets and select individual clips for their audio stories.
- Before Activity 3B, review the process for the following tasks:
  - Importing sound files
  - Creating a project
  - Editing an existing clip

  Decide whether you will direct students to tutorials or provide them with prepared instructions. Consider having a knowledgeable student prepare instructions for classmates.
- Before Activity 3B.1, choose three or four audio stories. You will play the first 30 seconds of each for the class. Try to choose stories that students have not previously heard. Students will critique story beginnings and then use their analyses when writing their own audio scripts.
- Before Activity 3C, review the process for the following tasks:
  - Recording narration directly into the computer
  - Layering additional tracks, such as music and sound effects
  - Using transitions
  - Adjusting audio levels
  - Exporting to a .wav or MP3 file

  Decide whether you will direct students to tutorials or provide them with prepared instructions. Consider having a knowledgeable student prepare instructions for classmates.

- Before Activity 3C.1, select and bring in music from television shows or film soundtracks that evokes a distinct mood. Try to select music without lyrics, for example:
  - Rocky's Theme, *Gonna Fly Now*
  - Theme from *The Twilight Zone* or *Halloween*
  - Theme from *The Simpsons*
  - *Nadia's Theme* (theme from *The Young and the Restless*)
  - Theme from *Jaws*

  Decide whether you will invite a music teacher to help students identify characteristics of each piece of music.
- Optional: For Activity 3C.4, decide whether you will have students record music or create their own music electronically.

Part 4: Getting It Heard

Examples of Media

- Students' completed audio stories

Handouts

- Students' copies of **Assessment Checklist 1: Unit 1 Project—Audio Story**
- Students' copies of **Assessment Checklist 2: Teamwork Self-Assessment**

Advance Preparation

Decide whether to invite professionals, such as radio producers or radio station personnel, and community members, especially those who were interviewed as part of students' audio stories, to observe students' presentations.

Media & Resources

These recommended Web sites have been checked for availability and for advertising and other inappropriate content. However, because Web site policies and content change frequently, we suggest that you preview the sites shortly before using them.

Media & Resources are also available at http://dma.edc.org and at http://dmamediaandresources.pbworks.com, a Wiki that allows users to add and edit content.

General Audio Production Resources

The following books and Web sites contain in-depth information about sound design, audio production, and creating radio stories and podcasts.

American Radio Works
> http://americanradioworks.publicradio.org/

Alten, S. (2002). *Audio in Media*. Belmont, CA: Wadsworth/Thomson Learning. Audiodocumentary.org
> www.audiodocumentary.org/

Maffin, T. (2005). *From Idea to Air*. Port Moody, British Columbia: Tod Maffin, Inc. Sonnenschein, D. (2001). Sound Design (pp. 151–156). Saline, MI: McNaughton & Gunn, Inc.

Storycorps
> http://storycorps.org/

Third Coast International Audio Festival
> www.thirdcoastfestival.org/

Transom.org: A Showcase and Workshop for New Public Radio
> http://transom.org/

Visual Edge. (2003). *Sound in the Story*.
> www.visualedge.org/lessons/SoundStory.pdf

Youth Radio Production Resources

Generation PRX—Social Network for Youth Radio Producers
> http://generation.prx.org

Teen Reporter's Handbook
> www.radiodiaries.org/handbook.pdf

Teenage Diaries
> www.radiodiaries.org/teenagediaries.html

WNYC Radio Rookies
>   www.wnyc.org/radiorookies/

Youth Radio
>   www.youthradio.org/

Career Connections

Education Portal: Audio Engineering Career
Information about duties and educational requirements.
>   http://education-portal.com/audio_engineering_career.html

Should You Become an Audio Engineer? Take This Quiz
By Dawn Rosenberg McKay, About.com
>   http://careerplanning.about.com/od/occupations/a/audioeng_quiz_intro.
>   htm

Recording Engineer (description and overview)
>   www.schoolsintheusa.com/careerprofiles_details.cfm?CarID=1078

Occupational Outlook Handbook, 2008–09 Edition: Broadcast and Sound
Engineering Technicians and Radio Operators
Bureau of Labor Statistics, U.S. Department of Labor
>   www.bls.gov/oco/ocos109.htm

Artistshouse Music: Randy Funke, recording engineer
A simple, brief overview of the functions in a recording studio.
>   www.artistshousemusic.org/videos/recording+engineer

Interviews

Career Spotlight: Audio Producer
Name: Stuart Hallerman, Job Title: Audio Producer, Avast Recording (Owner)
>   www.allartschools.com/faqs/audioproducer-profile

Video: Audio for *Ice Age 3: Dawn of the Dinosaurs*
Shot on location at Skywalker Sound, supervising sound designer/mixer Randy
Thom talks about creating audio for *Ice Age 3: Dawn of the Dinosaurs* in this
exclusive Mix TV interview.
>   http://mixonline.com/video/mixtv/post/audio_ice_age_3_dinosaurs/

Artistshouse Music: Video interview with Hank Neuberger, audio engineer
Clip: "Advice on Audio Careers"
>   www.artistshousemusic.org/videos/advice+on+audio+careers

Artistshouse Music: Video interview with Dann Thompson, assistant recording engineer
(Click on "See all clips," then choose from a range of interview clips, including "Studio Etiquette," "Advice," "Working at Skywalker," and "Skywalker Sound Introduction")

www.artistshousemusic.org/videos/assistant+recording+engineer

Artistshouse Music: Video interview with Leslie Ann Jones, director of music and recording
(Click on "See all clips," then choose from a range of interview clips, including "Women in Music," "Preparing for a Session," "Recording," and "Mixing")

www.artistshousemusic.org/videos/leslie+ann+jones

Part 1: Pre-Production: Introduction to Audio Stories

Activity 1A.1: What Do You Hear?

Sound Effects Resources

Sound Board

www.soundboard.com/

Partners in Rhyme: Royalty Free Music and Sound Effects

www.partnersinrhyme.com/

PacDV: Free Sound Effects

www.pacdv.com/sounds/index.html

Sound Effects Database

http://listenup.org/resources/productiontools.php

Music

ccMixter: A music use, share, and remix resource from Creative Commons

http://ccmixter.org/

Audio Clip

"Sound as Touch" audio clip

www.wnyc.org/shows/radiolab/episodes/2006/04/21

Activity 1B: Introduction to Audio Stories

General Resources for Finding Audio Stories

PRX

www.prx.org

Note: To listen to full pieces on PRX, users will need to create accounts with the PXR site at www.prx.org/users/new. However, this is very easy and fast, and will require no more personal information than each user's name, city, and e-mail address. In addition, users who create accounts will be able to upload and publish their own audio pieces.

Generation PRX—The Youth Radio Producers' Hub

generation.prx.org

Hearing Voices

www.hearingvoices.org

This American Life

www.thisamericanlife.org/

Sample Audio Stories

After the Flood, Act 3: Social Studies Lesson
Duration 5:00
A comparison of different accounts of Hurricane Katrina's aftermath.

www.thisamericanlife.org/radio-archives/episode/296/After-the-Flood

Bouncing Girl
Duration 4:00
A story about The St. Paul Bouncing Team—a quirky tradition in the St. Paul Winter Carnival, in which a girl is thrown in the air and does an aerial gymnastic move. Several girls and women of all ages talk about why they are auditioning to be the bouncing girl.

http://hearingvoices.com/story.php?fID=363

Brooklyn Christmas Trees
Duration 2:36
A story about a man who has been selling Christmas trees on the same corner in Brooklyn, New York, every holiday season for 30 years.

http://hearingvoices.com/story.php?fID=437

Buzkashi
Duration: 2:52
A story about a sport played in Afghanistan, in which players grab a goat or calf from the ground while riding a horse.

www.globalgrit.com/globalguru

El Salvador to L.A: One "War" Zone to Another
Duration 4:09
A teenager, whose mother fled civil war in El Salvador, talks about the violence in her own community of East Los Angeles.

    www.npr.org/templates/story/story.php?storyId=89760907

Family Vacation
Duration 4:26
A story about being "trapped inside a family car trip gone horribly wrong."

    www.prx.org/pieces/528-family-vacation

Father Returns to Mexico; Should Son Follow?
Duration 3:49
A teenager talks about his father's decision to return to Mexico after decades in the United States, and his own struggle to decide whether to stay and finish college or take his chances finishing his education in Mexico and job-hunting there.

    www.npr.org/templates/story/story.php?storyId=98718795

First U.S. Christmas
Duration 3:22
A young single mom, who is a recent immigrant from Mexico, talks about spending a holiday far from home.

    www.prx.org/pieces/7953-first-us-christmas

From New Orleans to New England
Duration 2:31
Two teenagers talk about moving from New Orleans and starting life over at their new home, near Plymouth Rock, Massachusetts.

    www.prx.org/pieces/6880-from-new-orleans-to-new-england

The Graceful Art of Breaking Up
Duration 2:19
A collage of young voices that explore different perspectives on various aspects of breaking up.

    www.prx.org/pieces/3416-the-graceful-art-of-breaking-up

Grad Student Discos for Dollars
Duration 5:19
A story about a student who pays for his living expenses by disco dancing on the street in Chicago.

    www.prx.org/pieces/2197-grad-student-discos-for-dollars#description

The Greatest Moment I Ever Saw on a Stage
Duration 4:20
A story about a musical theater class for troubled teenagers.
From *This American Life: 20 Acts in 60 Minutes*, Act 20, 52:40

    www.thisamericanlife.org/Radio_Episode.aspx?episode=241

A Hard Life at the Top

Duration 4:30

A story about a ritual that West Point cadets participate in on their first day.

From *This American Life: 20 Acts in 60 Minutes*, Act 19, 48:50

www.thisamericanlife.org/Radio_Episode.aspx?episode=241

Hip-Hop Summer Camp

Duration 4:08

A story about a free summer program, where kids learn the business side of the hip-hop industry.

www.prx.org/pieces/13749-hip-hop-summer-camp

Joey's Phone Call Home

Duration 5:16

A recording of a phone call made by an adolescent at a juvenile detention facility to his family.

http://transom.org/?p=47

Let's Talk About Sex

Duration 3:16

Several teenagers give humorous accounts of talking about sex with their parents.

http://transom.org/?p=47

Liverpool Rummy

Duration 3:49

A story about a card game that a group of family and friends play every summer.

www.prx.org/pieces/15482-liverpool-rummy

Miracle on the Streets

Duration 2:27

A story about Miracle, a homeless girl who is also a crystal meth addict, told mostly through clips of interviews with Miracle.

http://hearingvoices.com/news/2009/02/miracle-on-the-streets/

More Lies

Duration 2:45

An interview with a woman about a humorous babysitting mishap she had in college.

From *This American Life: 20 Acts in 60 Minutes*, Act 13, 31:36

www.thisamericanlife.org/Radio_Episode.aspx?episode=241

The Old College Try, Costing More

Duration 2:29

A teen discusses how the global economic crisis has caused her to rethink her college plans.

www.npr.org/templates/story/story.php?storyId=96206278

Prison Visiting Hours

Duration 2:14

Eighteen-year-old Jennifer recalls the last time she visited her brother in prison.

www.prx.org/pieces/24298-prison-visiting-hours

Quinceañera

Duration 3:01

A sixteen-year-old girl talks about getting ready for her *quinceañera*, which is like a Latina sweet sixteen.

www.prx.org/pieces/17906-quinceanera

Ricky, The Banjo, and Me

Duration 4:09

David Barber-Callaghan talks about growing up in Birmingham, Alabama, listening to his parents and their friends play bluegrass music on summer nights.

www.prx.org/pieces/16359-ricky-the-banjo-and-me

Should I Stay or Should I Go (To the Prom)

Duration 5:19

It's considered by many to be a rite of passage, but Blunt Youth Project reporter David Barber-Callaghan isn't sure whether he wants to go to his senior prom. In search of advice, he turns to his classmates, past graduates, and his own mother.

www.prx.org/pieces/25998-should-i-stay-or-should-i-go-to-the-prom

That One Guy at the Office

Duration 3:33

A story about a man whose coworkers only know as "the guy who sits next to the printer."

From *This American Life: 20 Acts in 60 Minutes*, Act 16, 42:15

www.thisamericanlife.org/Radio_Episode.aspx?episode=241

Who Killed Santa Claus for You?

Duration 1:58

Teenagers from Chicago remember the exact moment they found out that Santa wasn't real.

www.prx.org/pieces/22465-who-killed-santa-claus-for-you

Activity 1B.2: Elements of Good Stories

Resources for Weekly Critiques

General Resources

PRX

www.prx.org

Note: To listen to full pieces on PRX, users will need to create accounts with the PXR site at www.prx.org/users/new. However, this is very easy and fast, and will require no more personal information than each user's name, city, and e-mail address. In addition, users who create accounts will be able to upload and publish their own audio pieces.

Generation PRX—The Youth Radio Producers' Hub

generation.prx.org

Hearing Voices

> www.hearingvoices.org

This American Life

> www.thisamericanlife.org/

Third Coast International Audio Festival

> www.thirdcoastfestival.org/

Historical Stories

This I Believe

Archives of the original This I Believe radio program, hosted by Edward R. Murrow.

> www.prx.org/series/11672-edward-r-murrow-s-this-i-believe

Fictional Stories

2 Minute Film Noir

> www.prx.org/pieces/39132-2-minute-film-noir#description

Old time radio dramas

> www.radiolovers.com/

Stories That Provide Perspective on Different Cultures

Global Guru

A collection of stories produced by Rachel Louise Snyder. Each story answers one simple question about somewhere in the world

> www.globalgrit.com/globalguru

Activity 1C.1: Getting Started

Sample Audio Story to Deconstruct

Grad Student Discos for Dollars

> www.prx.org/pieces/2197-grad-student-discos-for-dollars#description

Story transcript:

> www.prx.org/pieces/2197/transcripts/2197

Activity 1C.3: Using Anecdotes as Story Building Blocks

Video clip, *Ira Glass on Storytelling #1*
The video clip can be accessed at any of the following links:

> www.youtube.com/watch?v=n7KQ4vkiNUk
>
> www.lokeshdhakar.com/2009/01/02/ira-glass-on-the-basics-of-storytelling/
>
> www.presentationzen.com/presentationzen/2007/03/ira_glasstips_o.html

Activity 1D.1: Record Practice Interviews

Sample Interviews

Inside the Actor's Studio: Johnny Depp (Part 1)

www.youtube.com/watch?v=Jt0eqVAwhP8

Interviews 50 Cents by Alex Chadwick

www.slatev.com/li_50cents.html

News story: *"Interviews 50 Cents" Documents Stories from the Everyperson* by Alex Crowley

www.tilzy.tv/interviews-50-cents-documents-stories-from-the-everyperson.htm

Life in a Wheelchair by Brian Beckwith and Robert Perry, at Listen Up!

http://listenup.org/screeningroom/index.php?view=6d501d8ec0b8f89bf8557716408ff813#

Maria Hinojosa: One-on-One

www.wgbh.org/programs/programDetail.cfm?programid=12

PBS Sunday Arts: Yo-Yo Ma

http://watch.thirteen.org/video/1164040432/search/interview

PBS Sunday Arts: Frank McCourt

http://watch.thirteen.org/video/1197793287/search/interview

POV Filmmaker Interviews: Catherine Ryan and Gary Weimberg

www.pbs.org/pov/soldiersofconscience/video_interview.php

1D.2: Plan Project Interviews

Interviewing Tips and Resources

How to Interview for a Documentary Film by Kevin Lindenmuth (video)

www.ehow.com/video_2384816_interview-documentary-film.html

Interview Tips from Youth Radio's Newsroom

http://dropthatknowledge.wordpress.com/2008/03/03/interview-tips-from-youth-radios-newsroom-2/

Making Documentary Videos: The Interview

www.videomaker.com/article/12551/

Mobilizing Youth: Audio/Podcasting

http://blog.mobilevoter.org/audiopodcasting/

The Smithsonian Folklife and Oral History Interviewing Guide by Marjorie Hunt

www.folklife.si.edu/education_exhibits/resources/guide/introduction.aspx

Teach Youth Radio: A free, online curriculum resource to integrate youth-produced radio stories into school classrooms, by Marco Rinaldi

www.youthradio.org/news/teach-youth-radio-november-december-hope-out-box

Fifty Questions for Family History Interviews: What to Ask the Relatives by
Kimberly Powell

> http://genealogy.about.com/cs/oralhistory/a/interview.htm

Part 2: Production Time

2B.2: Rights and Responsibilities

U.S. Copyright Law

> www.copyright.gov/circs/circ21.pdf
>
> www.copyright.gov/title17/92chap1.html#110

Arguments for Copyright Laws

Copyright Alliance: *Behind the Scenes*

> www.copyrightalliance.org/content.php?key=videos

Arguments Against Copyright Laws

Larry Lessig: How the Law Is Strangling Creativity

> www.ted.com/index.php/talks/larry_lessig_says_the_law_is_strangling_
> creativity.html

Part 3: Post-Production:
Mixing Sounds to Tell a Story

3B.1: What's in an Audio Story Script?

Audio Story for Sample Script

Young Poets, by Alicia Zuckerman

> http://wlrnunderthesun.org/2009/06/young-poets/

3C.1: Analyzing Music

Royalty-Free Music

Free Royalty Free Stock Music for Education

> www.royaltyfreemusic.com/free-music-resources.html

Partners in Rhyme

> www.partnersinrhyme.com/

Shockwave Sound

> www.shockwave-sound.com/

Standards

This unit was developed to meet the following standards.

Career and Technical Education AME Industry Sector Foundation Standards

2.0 Communications

Students understand the principles of effective oral, written, and multimedia communication in a variety of formats and contexts.

2.1 Reading

(2.4) Synthesize the content from several sources or works by a single author dealing with a single issue; paraphrase the ideas and connect them to other sources and related topics to demonstrate comprehension. Specific applications of Reading standards (grades eleven and twelve): **(3.3)** Analyze the ways in which irony, tone, mood, the author's style, and the "sound" of language achieve specific rhetorical or aesthetic purposes or both.

2.2 Writing

Specific applications of Writing Strategies and Applications standards (grades eleven and twelve):

(1.1) Demonstrate an understanding of the elements of discourse (e.g., purpose, speaker, audience, form) when completing narrative, expository, persuasive, or descriptive writing assignments.
(1.2) Use point of view, characterization, style (e.g., use of irony), and related elements for specific rhetorical and aesthetic purposes.
(1.3) Structure ideas and arguments in a sustained, persuasive, and sophisticated way and support them with precise and relevant examples.
(1.5) Use language in natural, fresh, and vivid ways to establish a specific tone.
(1.6) Develop presentations by using clear research questions and creative and critical research strategies (e.g., field studies, oral histories, interviews, experiments, electronic sources).

2.3 Written and Oral English Language Conventions

Specific applications of English Language Conventions standards (grades eleven and twelve):

(1.1) Demonstrate control of grammar, diction, and paragraph and sentence structure and an understanding of English usage.
(1.2) Produce legible work that shows accurate spelling and correct punctuation and capitalization.

2.4 Listening and Speaking

Specific applications of Speaking Applications standards (grades nine and ten):

(2.3) Apply appropriate interviewing techniques:
a. Prepare and ask relevant questions.
b. Make notes of responses.
c. Use language that conveys maturity, sensitivity, and respect.
d. Respond correctly and effectively to questions.
e. Demonstrate knowledge of the subject or organization.
f. Compile and report responses.

Specific applications of Listening and Speaking Strategies and Applications standards (grades eleven and twelve):

(1.1) Recognize strategies used by the media to inform, persuade, entertain, and transmit culture (e.g., advertisements; perpetuation of stereotypes; use of visual representations, special effects, language).
(1.3) Interpret and evaluate the various ways in which events are presented and information is communicated by visual image makers (e.g., graphic artists, documentary filmmakers, illustrators, news photographers).
(1.8) Use effective and interesting language, including:
a. Informal expressions for effect
b. Standard American English for clarity
c. Technical language for specificity
(1.10) Evaluate when to use different kinds of effects (e.g., visual, music, sound, graphics) to create effective productions.
(1.11) Critique a speaker's diction and syntax in relation to the purpose of an oral communication and the impact the words may have on the audience.
(1.14) Analyze the techniques used in media messages for a particular audience and evaluate their effectiveness (e.g., Orson Welles' radio broadcast "War of the Worlds").

3.0 Career Planning and Management

Students understand how to make effective decisions, use career information, and manage personal career plans:

3.1 Know the personal qualifications, interests, aptitudes, knowledge, and skills necessary to succeed in careers.
3.2 Understand the scope of career opportunities and know the requirements for education, training, and licensure.

4.0 Technology

Students know how to use contemporary and emerging technological resources in diverse and changing personal, community, and workplace environments:

4.2 Understand the use of technological resources to gain access to, manipulate, and produce information, products, and services.

4.4 Understand digital applications appropriate to specific media and projects.

4.5 Know the key technological skills appropriate for occupations in the arts industry.

4.6 Know how technology and the arts are interrelated in the development of presentations and productions.

4.7 Understand how technology can reinforce, enhance, or alter products and performances.

5.0 Problem Solving and Critical Thinking

Students understand how to create alternative solutions by using critical and creative thinking skills, such as logical reasoning, analytical thinking, and problem-solving techniques:

5.1 Apply appropriate problem-solving strategies and critical thinking skills to work-related issues and tasks.

5.4 Use the elements of the particular art form to observe, perceive, and respond.

5.5 Understand the application of research and analysis skills to the creation of content.

5.4 Use critical thinking skills to make informed decisions and solve problems.

7.0 Responsibility and Flexibility

Students know the behaviors associated with the demonstration of responsibility and flexibility in personal, workplace, and community settings:

7.1 Understand the qualities and behaviors that constitute a positive and professional work demeanor.

7.2 Understand the importance of accountability and responsibility in fulfilling personal, community, and workplace roles.

7.3 Understand the need to adapt to varied roles and responsibilities.

7.7 Develop a personal commitment to and apply high-quality craftsmanship to a product or presentation and continually refine and perfect it.

8.0 Ethics and Legal Responsibilities

Students understand professional, ethical, and legal behavior consistent with applicable laws, regulations, and organizational norms:

> **8.4** Adhere to the copyright and intellectual property laws and regulations, and use and cite proprietary information appropriately.
> **8.5** Understand the ethical implications of the degree of influence media, arts, and performances have on individuals.

9.0 Leadership and Teamwork

Students understand effective leadership styles, key concepts of group dynamics, team and individual decision making, the benefits of workforce diversity, and conflict resolution:

> **9.1** Understand the characteristics and benefits of teamwork, leadership, and citizenship in the school, community, and workplace settings.
> **9.3** Understand how to organize and structure work individually and in teams for effective performance and the attainment of goals.
> **9.4** Know multiple approaches to conflict resolution and their appropriateness for a variety of situations in the workplace.
> **9.5** Understand how to interact with others in ways that demonstrate respect for individual and cultural differences and for the attitudes and feelings of others.
> **9.7** Cultivate consensus, continuous improvement, respect for the opinions of others, cooperation, adaptability, and conflict resolution.

10.0 Technical Knowledge and Skills

Students understand the essential knowledge and skills common to all pathways in the Arts, Media, and Entertainment sector:

> **10.6** Know the appropriate skills and vocabulary of the art form.
> **10.7** Understand and analyze the elements of the art form.
> **10.10** Use technical applications in the creative process, where appropriate.

11.0 Demonstration and Application

Students demonstrate and apply the concepts contained in the foundation and pathway standards.

Career and Technical Education AME Industry Sector Media and Design Arts Pathway Content Standards

- Research and analyze the work of an artist and write about the artist's distinctive style and its contribution to the meaning of the work. [AME A1.1(1.3), VPA 1.3]
- Articulate how personal beliefs, cultural traditions, and current social, economic, and political contexts influence the interpretation of the meaning or message in a work of art. [AME A1.4 (4.1), VPA 4.1]
- Formulate and support a position regarding the aesthetic value of a specific work of art and change or defend that position after considering the views of others.   [AME A1.4 (4.3), VPA 4.3]

A2.0 Technical Requirements

Students understand the key technical and technological requirements applicable to various segments of the Media and Design Arts Pathway.

A2.1 Analyze the way in which technical design (e.g., color theory, lighting, graphics, typography, posters, sound, costumes, makeup) contributes to a performance or presentation.

A2.2 Know the component steps and skills required to design, edit, and produce a production for audio, video, electronic, or printed presentation.

A2.3 Use technology to create a variety of audio, visual, written, and electronic products and presentations.

A2.5 Know the writing processes, formats, and conventions used for various media.

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