FOUNDATIONS IN MEDIA AND DIGITAL DESIGN: AUDIO & VIDEO

TEACHER GUIDE

TELLING STORIES WITH MOVING IMAGES

DIGITALMEDIA**ARTS**

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Contents

Unit Overview

A wordless glance between two people. A lingering shot of a child's well-loved stuffed animal. A panoramic view of a seemingly endless desert. These images, and countless others, can tell a story and capture our imaginations without a single word being spoken. In this unit, students explore the power of the moving image as a medium for telling stories— both real and fictional.

Students learn how to use the visual language of movies and TV to create a story and convey information to an audience. For their unit project, students create a short video that tells a story illustrating a strength their community has or a challenge their community faces. In preparation for the project, students complete a video scavenger hunt and create a video of a silent story (i.e., using no narration or dialogue).

Throughout the unit, students watch clips from movies and TV shows and analyze the visual and audio cues that help tell a story (including camera angles and shots, lighting, and music). They continue to explore storytelling and to think about the elements that comprise the arc of a typical story. Students learn a variety of video production techniques, including using a camera, composing an effective shot, creating a soundtrack, creating montages, and editing footage to create a coherent work.

At the end of the unit, students present a public screening of the video and audio works they created during the course for community members and, possibly, AME professionals. Students also complete their Career Profile project and give a presentation on a professional working in the AME industry.

Unit Length
50 50-minute sessions

Unit Project Description

Student teams produce a short video documentary about "the best" or "the worst" of their community—what makes it great, or what could change to make the community better. Students may focus on their larger community or on the school community. For example, one team may concentrate on an inspirational teacher who is retiring, while another team focuses on the lack of grocery stores in a particular neighborhood.

Teams conduct research about their topic and choose one story or vignette to focus their video on. Students shoot footage to use to tell the story primarily through action and images, with some voice-over narration and title displays. The video must tell a story with a beginning, middle, and end and must include certain kinds of shots, for example, close-ups and wide shots.

After students have collected their footage, they edit it into a video that includes titles, transitions, and a soundtrack. They then put on a public screening for community members and AME professionals.

Assessment

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

- Video scavenger hunt (Activity 1A.2)
- **Handout 4: Analyzing a Movie Clip** (Activity 1B.1)
- Silent story treatment (Activity 2A.1)
- Silent story shot list (Activity 2A.3)
- Silent story edit decision list (Activity 2D.1)
- **Handout 11: Community Story Planning Document** (Activity 3A.2)

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

- Video of a silent story
- Script for silent story video
- Video of a community story

The unit's Assessment Checklists outline requirements that students must meet in order to successfully complete each project, and suggest a weight for each component. 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 I tell a story effectively through moving images?
- What are the underlying elements of storytelling in movies and TV?
- How do music and sound effects support and enhance a story being told through moving images?
- How can I use editing techniques to create a powerful experience for the audience?

Understandings

- Moving images are powerful tools for conveying a storyline and connecting with an audience.
- Movies and TV use a visual language that incorporates such elements as shot framing and sequencing.
- Stories in media productions often follow a story arc structure that includes a setup, a conflict or problem to be solved, and a resolution.
- The process of *editing*—selecting and sequencing shots—is crucial in making coherent and effective media products and putting together the arc of a story.
- Music and sound effects are important elements that can enhance a story told through moving images.

Technical Skills Taught and Practiced

- Video camera setup and operation
- Basic principles of cinematography
- Use of the elements of art and principles of design in movies and TV
- Structuring a video story
- Use of basic digital video editing software
- Editing techniques, including transitions, titles, and visual effects
- Scriptwriting
- Production set practices
- Soundtrack design
- Lighting for video

Where the Unit Fits In

Students continue to learn about and refine their approach to the pre-production, production, and post-production phases of media development. They develop the storytelling skills they learned in Unit 1, and they build on the audio work they did in Unit 1 by combining audio and video in their work in this unit.

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. This unit assumes that students have completed *Using Sound to Tell Stories*, the first unit in *D/M/A Foundations in Media and Digital Design: Audio and Video*.

Adapting the Unit

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

Each project team of three or four students needs video equipment and editing software. If equipment is limited, plan a schedule for sharing equipment and computers. If students will share equipment for capturing or digitizing their video files, you may have to stagger activities. You can use journal-writing activities as fillers in those situations. You might also have students do additional video projects while they wait to use equipment. See **Appendix C: Additional Video Projects** for suggestions.

Several activities require students to shoot video outside of class. If your students are not able to check out video equipment and conduct interviews outside of class, adapt the activities and the project requirements accordingly. For example, you might require students to create stories in which their classmates are the subjects so that students can conduct interviews during class time.

In Activity 4B.2, students create a music soundtrack for their video. If your students are interested and you have the appropriate software, you can 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 of a movie, TV show, or a short video or film production each week. You may want to build in periodic check-ins for students to share or discuss their weekly critiques.

This unit assumes that students began working on the Career Profile project during the previous unit, *D/M/A Foundations in Media and Digital Design: Audio and Video*, *Unit 1: Using Sound to Tell Stories* and that they will complete the project in this unit. If students have not taken Unit 1, decide whether you will have students complete the Career Profile project and determine how to have them do it. Copies of the Career Profile handouts from Unit 1 are included in Appendix D.

Students work on the Career Profile 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

Students complete three works during the unit: a video scavenger hunt, a video of a silent story, and a video documentary of a community challenge or strength. Depending on your classroom circumstances, you may not be able to have students create all three works. In that case, it is recommended that you have them complete the video scavenger hunt and the documentary. Please note that you will then need to teach students the technical skills and concepts they would have learned while making the video of a silent story, such as lighting techniques.

Opportunities for Academic Integration

Work with an English teacher to help students write their silent story scripts and the narration for their community story video and to make sure students 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 documentaries and other films. Consider having the social studies teacher participate in class check-ins throughout the semester in which students discuss critiques of film and video clips they've watched on their own.

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

In Part 4, students learn about the role that music can play in enhancing a mood and advancing a story, and they choose musical compositions for their community story soundtrack. 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 learn and practice many skills that are used in careers in the film and TV industries. For example, they learn how to operate a camera, edit video, work on a production set, and craft an effective storyline.

Ideas for Involvement with Professionals

- Have students visit a production studio or a local business that makes media products (such as TV ads or public service announcements) to watch a production being made or to talk with editors about the editing process.
- Ask professionals working in film, TV, or a related industry to critique a rough cut of students' video documentaries.
- Invite an independent filmmaker to talk to the class about the process of making movies and getting them shown.
- Invite a documentary filmmaker to talk to the class about making documentaries and how it differs from making other kinds of movies.
- Ask someone who works in a technical career, such as a camera operator, lighting technician, or special effects designer, to talk to the class about the work that he or she does.
- Have students read or watch online interviews with people working in film, TV, or related industries. (See *Media & Resources* for links.)

Key Careers

Through activities in this unit, students learn about the following careers:

- Assistant location manager
- Director of photography/Cinematographer
- Director
- Prop (property) master

Table of Activities

Part 1: Learning to Look at Images (5 sessions)

To begin the unit, students jump into working with video by conducting a visual scavenger hunt with video cameras, locating particular scenes and using different shot types. The class then analyzes movie clips to determine how stories are told through moving images.

Activity 1A: Video Scavenger Hunt (3 sessions)

1A.1: **Introducing the Activity**	Students are introduced to the unit. They learn about the visual scavenger hunt, discuss cinematography, and learn and practice the basic skills needed to use a video camera.
1A.2: **Conducting the Scavenger Hunt**	Student teams conduct their scavenger hunts on the school grounds.
1A.3: **Looking at the Footage**	Students watch and analyze one another's scavenger hunt videos. They talk about the process of making the videos, and identify challenges to watch out for as they create the unit's other video projects.

Activity 1B: Tools of the Visual Storyteller (2 sessions)

1B.1: **The Language of Cinematography**	Students analyze movie clips to understand how the story is told through shot composition and editing.
1B.2: **The Elements of Art and Principles of Design**	Students analyze how a movie clip uses elements of art and principles of design to tell a story. Students are introduced to the weekly critique assignment.

Part 2: Creating a Silent Story (16 sessions)

Students work in teams to create a short video depicting a silent story. In pre-production, production, and post-production phases, students learn about constructing stories visually, using a camera, working on a production set, and editing.

While teams work on shooting their silent stories, they begin to research ideas for their unit project—a documentary about a community story.

Activity 2A: Pre-Production—Preparing to Shoot (5 sessions)

2A.1: **Planning the Silent Story**	The class is introduced to the silent story project and discusses the story arcs of media productions. Students work in teams to choose a story and write a treatment for their video.
2A.2: **Writing a Script**	Teams learn about scriptwriting conventions and develop a script for their silent story.
2A.3: **Creating a Shot List**	Students use their scripts to create shot lists, assign production roles, and plan props and costumes.

Activity 2B: Production—Shooting the Story (3 sessions)

Teams shoot their silent stories, using their scripts and shot lists as a guide. As they work on the shoot, students learn more about using the camera, camera movement, and lighting techniques.

Activity 2C: Introduction to the Unit Project (1 session)

Students watch a video about community created by other teens, and learn about the unit project: creating a documentary video about a community story. Project teams brainstorm ideas for their video and develop a plan for researching their ideas. Students plan the public screening they'll present at the end of the unit.

Activity 2D: Post-Production—Editing the Silent Story (7 sessions)

2D.1: *Introduction to Editing*	Students are introduced to the video editing software they will use for the course. Working with the footage they have shot, they learn basic editing skills, such as logging and capturing footage and assembling selected clips.
2D.2: *Creating Rough Cuts*	Students learn about continuity editing, and analyze a film clip to identify continuity editing techniques. They create a rough cut of their silent story.
2D.3: *Feedback Session*	Teams pair up and use the Critical Response Process to give one another feedback on their rough cuts.
2D.4: *Final Cut*	Teams create final cuts of their silent story, based on the feedback from their peers.
2D.5: *Screening*	Students screen their silent story for the class and discuss the process of making their video.

Part 3: Shooting the Community Story Video (9 sessions)

Students apply their experiences with the scavenger hunt and silent story videos and begin the pre-production and production work on their community story video. They complete a planning document, develop a production plan for shooting footage, create a shot list, take on assigned production roles, and go into the community to shoot footage for their story.

Activity 3A: Community Story Video Pre-Production (2 sessions)

3A.1: *Making Decisions*	Teams make a final decision about the topic of their community story video. They create task lists outlining the work needed to complete their production schedule, and assign team members responsibility for these tasks.
3A.2: *The Story Arc*	Teams develop the arc of their story, create a list of shots they would like to collect, and prepare interview questions.

Activity 3B: Community Story Video Production (7 sessions)

3B.1: *Production Planning*	Teams assign production roles and plan the logistics for their shoot. Students practice shooting interviews and discuss techniques for getting quality sound and visuals.
3B.2: *Action!*	Students shoot their footage.
3B.3: *Learning About Related Careers*	Students discuss AME careers related to their work in the unit. They check in on their progress on the Career Profile project.
3B.4: *Screening Check-In*	Students discuss their progress on tasks related to the screening that takes place at the end of the unit.

Part 4: Editing and Sound (12 sessions)

Students continue to work on their community story videos, assembling and editing their footage, creating rough cuts, and getting feedback from another team. They learn about the role of music in creating effective media productions, and add a soundtrack to their videos.

Activity 4A: Editing the Story (6 sessions)

4A.1: **Reviewing and Organizing the Footage**	Teams import, review, and organize their footage and make notes about which clips to use.
4A.2: **Selecting Clips**	Teams select video clips to include in their story. Teams who plan to include narration (separate from their interview footage) write the narrative script.
4A.3: **Assembling Clips**	Students use video editing software to assemble a rough cuts of their videos. Teams record voice-over for their narration, if needed.

Activity 4B: Working with Sound (3 sessions)

4B.1: **The Role of Sound in Movies and TV**	Students watch a movie clip twice, once with the sound off and once with the sound on. They discuss the role of sound effects and music in a film, and list qualities that make a soundtrack successful.
4B.2: **Creating a Soundtrack**	Students select music and/or sound effects for their community story videos, and use their editing software to add the soundtrack.

Activity 4C: Final Cut (3 sessions)

4C.1 **Adding Titles**	Students add titles to their videos and complete a rough cut to show to their peers and, possibly, professionals.
4C.2: **Feedback Session**	Teams pair up and critique one another's rough cuts. If possible, students also show their work to AME professionals, who provide feedback.
4C.3: **Final Cut**	Students make any necessary adjustments to their videos, based on the feedback they received, and export their final cut.

Part 5: Public Screening (8 sessions)

Students prepare for and stage a public screening of the audio and video work they produced during the unit. They write reflections about their work and complete their Career Profile project.

Activity 5A: The Career Profile Project (3 sessions)

5A.1: **Preparing the Presentation**	Students complete work on their Career Profiles and prepare a short presentation for their classmates.
5A.2: **Career Profile Presentations**	Students meet in small groups to share their Career Profile presentations.

Activity 5B: Getting Ready (3 sessions)

5B.1: **Selecting the Work**	Students select the work they will share during the screening.
5B.2: **Completing Preparations**	Students complete preparations for the screening, such as preparing the space and setting up and testing equipment.

Activity 5C: Showing the Work (2 sessions)

5C.1: **The Screening**	Students screen their work for the public and answer questions from the audience.
5C.2: **Reflecting on the Work**	Students discuss and write reflections about their experience creating the work, how the experience has changed or informed their understanding of the community where they live, and what changes they would make if they were to do this project again.

Advance Preparation

- Look at **Materials Needed** at the end of the unit and order any needed equipment or supplies. **Appendix A: Video Equipment and Software** provides information about cameras, tripods, microphones, lights, and video editing software.
- Preview the *Video Production Handbook* in **Appendix B**. The handbook provides essential information on the technical, creative, and organizational aspects of video pre-production, production, and post-production. Students can use the handbook for the video projects in this unit, as well as for any subsequent video projects.

  You can either print and distribute the entire handbook at the beginning of the unit or print individual parts of the handbook as they are referred to in the course of the unit. In addition to or in place of the handbook, you can also use the supplemental textbooks listed in *Media & Resources*.

  The handbook includes the following sections:

  - Part 1: The Language of Cinematography
  - Part 2: Camera Operation
  - Part 3: Writing a Script
  - Part 4: Production Roles
  - Part 5: Production Tips and Tricks
  - Part 6: Lighting
  - Part 7: Editing Techniques
  - Part 8: Making a Documentary
  - Part 9: Shooting an Interview
  - Part 10: Elements of a Soundtrack
  - Part 11: Titles

- After reading **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.
- In Activity 4C, it is recommended that professionals working in film, TV, or a related industry critique students' work. Contact professionals (either in your local community or online) and establish a timeline and protocol for reviewing student work.

Part 1: Learning to Look at Images

Students jump into working with video cameras by conducting a visual scavenger hunt in which they locate particular scenes and use different shot types. The class then analyzes movie clips to determine how stories are told through moving images.

Length
5 50-minute sessions

Activity 1A: Video Scavenger Hunt

Students get hands-on experience with cameras by conducting a video scavenger hunt. In the process, they learn about cinematography, the different ways that shots can be framed, and the purpose and effects of different types of shots.

Sequence

1A.1: *Introducing the Activity*	Students are introduced to the unit. They learn about the visual scavenger hunt they will conduct, discuss cinematography, and learn and practice the basic skills needed to use a video camera.
1A.2: *Conducting the Scavenger Hunt*	Teams conduct their scavenger hunts on the school grounds.
1A.3: *Looking at the Footage*	Students watch and analyze one another's scavenger hunt videos. They talk about the process of making the videos, and identify challenges to watch out for as they create the unit's other video projects.

Materials Needed

- **Handout 1: Unit 2 Overview**
- **Handout 2: Video Scavenger Hunt**
- **Video Production Handbook Part 1: The Language of Cinematography**
- **Video Production Handbook Part 2: Camera Operation**
- **Handout 3: Unit 2 Journal Assignments**

1A.1: Introducing the Activity

1. Introduce the unit.
Give students **Handout 1: Unit 2 Overview**. Explain that students will learn about the technical and creative aspects of using moving images to tell a story and will learn skills that are used in film, TV, and related industries. Briefly describe the three works that students will create during the unit:

- Video scavenger hunt
- Video of a silent story
- Video documentary that tells a story about "the best" or "the worst" of their community

2. Describe the scavenger hunt.
Give students **Handout 2: Video Scavenger Hunt** and explain that they will work in teams to locate and record the shots listed on the handout.

Distribute *Video Production Handbook* **Part 1: The Language of Cinematography** (located in **Appendix B**) and have students read the descriptions of the different types of shots. Tell students to use this information to shoot video for their scavenger hunt.

Teacher's Notes: Using the *Video Production Handbook*

Tell students that they will receive relevant sections of the *Video Production Handbook* throughout the unit (unless you have decided to distribute the complete handbook at the beginning of the unit).

Explain that students can use the information in the handbook as a reference throughout the entire unit.

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3. Go over basic camera operation and care.
Distribute *Video Production Handbook* **Part 2: Camera Operation**. Divide the class into teams of four and give each team cameras, tripods, and any other video equipment that they need (such as white balance cards).

Go over basic camera operation with students, teaching them, for example, how to do the following:

- Turn the camera on and off
- Insert tapes
- Avoid time code breaks
- Set the white balance
- Set shutter speed
- Set the exposure
- Manually focus the camera

- Use the tripod
- Pan and tilt with the tripod

Note: For this activity, students do not focus on sound, so there is no need to discuss techniques for using microphones at this point.

Have students practice using their cameras by shooting footage of one another. Make sure that all students are able to correctly use the camera. Give them guidelines for caring for the equipment.

Handout 1:
Unit 2 Overview

Moving images are a powerful tool for telling stories—they draw us in, pull us along, and bring out our emotions. Think about a scene from your favorite movie. What was it about the scene that made it special? The acting, the framing of the shots, the lighting, the soundtrack? Chances are, a combination of all these factors, along with other ones you may not have thought about, made the scene memorable.

In this unit, you will learn the skills you need to successfully tell a story using moving images. You'll learn about the visual "language" used in movies and TV shows and the story arc that these shows typically follow. You'll also learn technical skills, such as how to use a camera and edit footage. For your unit project, you will create a documentary video that tells a story about "the best" or "the worst" of your community.

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

- *How can I tell a story effectively through moving images?*
- *What are the underlying elements of storytelling in movies and TV?*
- *How do music and sound effects support and enhance a story being told through moving images?*
- *How can I use editing techniques to create a powerful experience for the audience?*

Unit Project

Working in a team, you will identify "the best" or "the worst" of your community—something you especially like about your community (such as a teacher who inspired you) or something you think needs improvement (such as a lack of places for teens to hang out). Your team will create a documentary video on one specific vignette or angle of your story. You will shoot this story, focusing on images and action (although you can also do some voice-over narration and use short interview clips). Your team will edit the footage and add titles and a soundtrack. At the end of the unit, the class will present a showcase of the video and audio work you have made during the course.

What You Will Do in This Unit

Complete a video scavenger hunt. To get experience with the camera and learn about different shot types, you'll take part in a scavenger hunt to find and shoot specific kinds of images.

Analyze the effect of different shot types and camera angles. Look at movies, TV shows, and the footage you have created to determine the effect that different shot types (such as medium or close-up) and camera angles have on the viewer.

Learn about story arcs. Analyze movies and TV shows to determine how their stories are typically structured (and how filmmakers sometimes deviate from this structure).

Write a weekly critique. Write a weekly analysis of a clip from a movie, short, or TV show that you view outside of class.

Create a silent story. Develop a simple story with a story arc, and shoot footage of your teammates acting out the story—without dialogue. Edit the footage to create a short video.

Choose a community story to tell in a video documentary. With your team, choose a story that illustrates "the best" or "the worst" of your community.

Learn more about the stages of production. During work on your silent story and your video documentary, find out more about the three stages of video production:

- ***Pre-production:*** Identify potential stories, conduct research on your chosen story, write treatments, and create scripts, shot lists, and storyboards
- ***Production:*** Organize and prepare equipment, light the scene, and shoot footage
- ***Post-production:*** Import footage, organize digital files, edit footage, add titles and transitions, add a soundtrack and sound effects, and export the completed video

Shoot footage for your video documentary. Go out into the community with your teammates and shoot the footage you will use to tell your story.

Edit your documentary footage. Determine which clips from your footage will most effectively tell your story, use software to arrange the clips in an order that makes sense for your viewer, and add titles and transitions.

Add sound to your completed video. Learn how sound can be used to enhance a story and evoke emotions, and choose appropriate music (and, if you like, sound effects) to add to your video.

Showcase your work. Help put together a public screening of the audio and video work that you and your classmates have created during the course.

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

Vocabulary Used in This Unit

Angle: A way to refer to the height and location from which the camera is shooting.

Axis of action: An imaginary line running between two characters interacting in a scene.

Cinematography: The art of using a camera for motion picture photography.

Continuity: The consistency of characteristics of persons, objects, places, and events seen by the viewer.

Continuity editing: A style of putting together video or film clips in such a way that events seem to happen in a chronological, logical sequence.

Establishing shot: A shot that shows the setting in which a scene takes place. Usually a long (wide) shot.

Focus: The sharpness of an image. On a camera lens, the point where all the light hitting the lens converges.

Framing: The arrangement of space, people, and objects within the frame of the film or video.

Shot: The basic building block of movies and other works that use moving images; the continuous footage that appears between cuts, fades, or other transitions in a film or video.

Shot scale: A way to describe the distance between the camera and the objects and people being recorded, or the relative size of objects and people on the screen. (For example, close-up or wide are ways to describe the scale of a shot.)

Transition: The shift from one piece of footage (one shot) to another.

Treatment: A short synopsis of a media production's story.

Handout 2:
Video Scavenger Hunt

Work with your team to locate and shoot video footage for each shot described below:

1. An extreme close-up shot of a familiar object that looks different or unrecognizable when shot from close-up
2. A close-up shot of a facial expression showing an emotional shift (for example, from anger to sadness)
3. A long shot—found, rather than staged—of one or more people completing an action
4. An extreme long shot that could be used as an establishing shot for a movie about your school
5. A panning shot that follows a person or an animal, such as a bird
6. A hand-held tracking shot of a person walking from one place to another
7. A shot of a person from a high angle
8. A shot of an inanimate object from a low angle
9. A medium shot of two people interacting

Use *Video Production Handbook* **Part 1: The Language of Cinematography** to help you understand any unfamiliar terms (such as *close-up shot*). As you shoot, observe the following rules:

*   Each shot's footage should be between 5 and 20 seconds long.
*   Each team member should operate the camera for at least one shot.

Log Your Footage

As you complete the scavenger hunt, create a chart in a notebook to log your footage. This will make it easier to find different shots later on. The time code should be visible on your camera's display—ask your teacher for help if you can't find it. Your chart should look similar to this:

Time Code	Scavenger Hunt Shot Number	What Our Team Shot
00:01:25:00	*2*	*Close-up of Suzanne's face shifting from nervousness to relief as she reads her test results*

1A.2: Conducting the Scavenger Hunt

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

Have teams complete the video scavenger hunt on the school grounds, shooting 5–20 seconds of footage for each shot, logging their footage, and giving each team member a chance to operate the camera. Ask students to keep track of challenges they face as they capture their footage and the techniques they use to meet those challenges.

Note: Students learn about taking on different production roles in Part 2. For this activity, students can distribute responsibilities as they see fit; you can discuss how successful they were at this distribution during Activity 1A.3.

1A.3: Looking at the Footage

1. Play students' footage and discuss the shooting process.
Play excerpts from each team's scavenger hunt video on a monitor.

> **Teacher's Notes: Playing Scavenger Hunt Videos**
>
> It's ideal to play different teams' interpretations of the same shot one after another so that the class can compare them. You can set up more than one monitor to switch between the videos more easily.
>
> Alternatively, you can play excerpts from each team's scavenger hunt video, making sure that each scavenger hunt shot on the list is represented at least a couple of times.

Discuss the following questions with the class:

- For each team's video, which shots had the most interesting framing, and why?
- If you were making a film, when might you use the different shot scales (long, medium, close-up, etc.), and why?

  Possible answers: Long shots *are often used to tell the viewer about the scene or to show action.* Extreme long shots *can also be used to emphasize the vastness or beauty of a landscape.* Medium shots *can be used to show dialogue or action, allowing the viewer to focus on the characters while still giving them information about the character's surroundings.* Close-up shots *can be used to show emotion or detail and to pull the viewer into the scene.*

- How did the high- and low-angle shots "feel" to you as a viewer? What differences did you notice in the two types of shots?

  Possible answers: Shots from a low angle tend to make people or objects seem looming, more powerful, or even ominous, while high-angle shots can make a person seem smaller or more vulnerable.

- What challenges did you face? Did you use any techniques to overcome these challenges? Would you try something different next time?

  Possible answers: Challenges might include shots that were blurry or not focused, shots that came out too light or too dark, or shots that were shaky. Techniques might include making sure that the autofocus is off, zooming in to the subject to check focus, making sure that the exposure on the camera is correctly set, using a tripod rather than hand-holding the camera, using a stabilizer if the camera is hand-held, and making sure that the camera's image stabilization is turned on.

Teacher's Notes: Lighting Challenges

Students learn more about lighting techniques in Part 2. For now, you may want to share the following information with them:

- It's more problematic to overexpose video than to underexpose it. Overexposure results in the loss of image data. Underexposure can often be corrected in post-production.
- Overexposure can happen when the camera is set to auto mode or if the cameraperson fails to change settings to compensate for changes in light. Using the zebra striping function (available on most video cameras) helps avoid overexposure by letting the cameraperson know if the image is overexposed.

- How did your team members divide responsibilities? Did this arrangement work? How might you change it next time?

2. Give students Handout 3: Unit 2 Journal Assignments.
Have students complete Journal 1 outside of class prior to Activity 1B.

> **Note:** Students will use the second part of this journal assignment—a description of a TV show's plotline—during Part 2.

Journal 1

Watch an episode of a scripted TV show (not a reality show) that you like.

- Choose one minute of footage during the show (any footage except the title sequence or credits) and identify at least three different shots. For each shot, describe what's in the shot, the shot scale, the angle, and any camera movement. Create a chart like the one below to record your notes. You can use Part 1 of the *Video Production Handbook* for help with the language of cinematography.

Shot Number	Shot Description (What's in the frame? What's the scale of the shot? What angle does the camera use? Is there any camera movement?)
Example	*Close-up shot of a man talking on his cell phone, shot from a low angle; camera pans to the left to follow the man as he walks*
1	
2	

- Write a brief description of the episode's plotline. What happened at the beginning of the show? What happened in the middle? What happened at the end?

Handout 3:
Unit 2 Journal Assignments

Journal 1

Watch an episode of a scripted TV show (not a reality show) that you like.

- Choose one minute of footage during the show (any footage except the title sequence or credits) and identify at least three different shots. For each shot, describe what's in the shot, the shot scale, the angle, and any camera movement. Create a chart like the one below to record your notes. You can use Part 1 of the *Video Production Handbook* for help with the language of cinematography.

Shot Number	Shot Description (What's in the frame? What's the scale of the shot? What angle does the camera use? Is there any camera movement?)
Example	*Close-up shot of a man talking on his cell phone, shot from a low angle; camera pans to the left to follow the man as he walks*
1	
2	

- Write a brief description of the episode's plotline. What happened at the beginning of the show? What happened in the middle? What happened at the end?

Journal 2

Make a preliminary shot list for your silent story, based on the script your team created. You'll share this with your team and collaborate to create a final shot list for the silent story video. You can use Step 5 on **Handout 7: Silent Story Project Description** for guidance on creating your shot list.

Journal 3

Think about your community—either the community of your school or your wider community. Brainstorm a list of "the best" and "the worst" of your community.

List at least five things that you like and five things that you dislike. The items on your list can be specific—such as a teacher who has inspired you—or they can be general—such as the lack of places where teenagers can hang out in the community.

Choose two items from "the best" list and two from "the worst" list that you think might make an interesting video story.

Journal 4

Write three changes that you would like to make to the video of your silent story, based on the feedback you got from your classmates.

Journal 5

How was the process of shooting "real" subjects different from shooting a fictional scene in the silent story project? What, if anything, was challenging about shooting real subjects?

What, if anything, happened during your shoot(s) that was unexpected? How did your team respond to unexpected events?

How well did your team work together as a production team? What is one thing that you did to contribute to the success of your team?

Journal 6

Think about the footage you've taken for the community story video. Identify at least one clip—an interview clip or an action clip—that you definitely want to include in your video.

Describe why you want to include this clip. For example, does it illustrate a particularly funny or poignant moment in the story? Does it provide drama or present an alternative perspective on an issue?

Write a paragraph that describes the clip, why you want to include it, and in which part of the story arc it will best fit.

You'll share this paragraph with your teammates.

Journal 7

As you watch your community story rough cut, identify one or two places where you think a sound effect could be used to enhance the story, to draw the audience's attention to something in particular, or to influence the audience to feel a certain way.

Write the time code where you want to add the sound, the type of sound you would add, and how the added sound will enhance the story.

What is the mood (or moods) of the story? How do you think music could be used in your story to create or enhance this mood (or moods)? Write a paragraph about the kind of music you want to include and where you think music should be used in your story.

Journal 8

Describe one piece of valuable feedback that you got from the other team.

What is one change you would like to make to your community story video, based on this feedback?

Journal 9

- How did your knowledge of or feelings about your community change as a result of the work you did for this project?
- What did you learn about the power of video as a medium for telling stories?
- What do you think are the most important skills to have as a creator of video stories?
- 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: Tools of the Visual Storyteller

To see how the techniques of cinematography they've learned about are used to tell stories, students analyze movie clips that have no dialogue and determine how the story is told through shot composition, editing, and other visual elements.

Sequence

1B.1: *Language of Cinematography*	Students analyze movie clips to understand how the story is told through shot composition and editing.
1B.2: *The Elements of Art and Principles of Design*	Students analyze how a movie clip uses elements of art and principles of design to tell a story. Students are introduced to the weekly critique assignment.

Materials Needed

- **Handout 4: Analyzing a Movie Clip**
- One- to three-minute movie scene that has no dialogue (see *Advance Preparation*)
- Students' copies of *Video Production Handbook* **Part 1: The Language of Cinematography**
- Optional: 15–30-second clip of another movie scene with no dialogue

  Note: A sample analysis of the first minute of the car chase scene in *Bullitt* (1968) is provided in the teacher version of Handout 4.

- Optional: Clips from two or three movies made in different time periods or from different genres
- **Handout 5: The Elements of Art and Principles of Design**
- One or two still frames from a movie scene (see *Advance Preparation*)
- **Handout 6: Weekly Critique** (multiple copies per student)
- **Assessment Checklist 1: Weekly Critique** (multiple copies per student)

  Note: Give students enough copies of Handout 6 and Assessment Checklist 1 so that they can complete one handout and one assessment each week.

- List of links to clips from movies and TV shows (see *Advance Preparation*)

Advance Preparation

- Before Activity 1B.1, select a one- to three-minute movie scene that has no dialogue. The faster the editing (the more shots in the clip for a given length of time), the shorter the clip should be. Try to use a clip that incorporates a wide range of shot types and cinematography. See *Media & Resources* for examples.

- Optional: Before Activity 1B.1, select clips from two or three movies made in different time periods (for example, a silent film, a movie from the 1970s, and a contemporary movie) or from different genres (for example, an action movie, a romantic comedy, and an independent movie).

- Before Activity 1B.2, select one or two still frames within a movie or TV show clip that students can use to analyze the cinematographer's use of the elements of art and principles of design. You can use the same clip you used for Activity 1B.1 or select a different clip. See *Media & Resources* for suggestions.

- Before Activity 1B.2, prepare a list of links to online movie and TV clips that students may view on their own for the weekly critique assignment. (See *Media & Resources* for suggestions.)

1B.1: Language of Cinematography

1. Have students analyze a movie clip.

Give students **Handout 4: Analyzing a Movie Clip**. Play the clip you've selected twice. For the first viewing, have students just watch the clip. For the second viewing, have them analyze the shots by filling out Part 1 of Handout 4. Students can use *Video Production Handbook* **Part 1: The Language of Cinematography** as a reminder of the terminology to use.

If the clip you've chosen uses quick editing, pause the video after each shot to give students a chance to write notes.

> **Note:** If students are having difficulty using the language of cinematography, model an analysis of a short (15- or 30-second) clip before students analyze a clip on their own. A sample analysis of the first minute of the car chase scene in *Bullitt* (1968) is provided in the teacher version of Handout 4.

Have students reflect on what they wrote in Part 1, think about the clip some more, then fill out Part 2 of Handout 4.

> **Note:** Handout 4 provides a good opportunity for formative assessment.

Teacher's Notes:
Optional Extension—Movies from Different Eras or Genres

If time allows, you can have students analyze clips from two or three movies made in different time periods (for example, a silent film, a movie from the 1970s, and a contemporary movie) or from different genres (for example, an action movie, a romantic comedy, and an independent movie).

This activity exposes students to a wider range of styles from which they can draw inspiration as they work on their project and can be used as a jumping-off point for a conversation about film history.

Even if you show only one clip, you may want to choose a movie that is significant in the history of film in order to discuss the clip in the context of film history (for example, the scene from *Bullitt* that is analyzed on Handout 4 is widely regarded as a masterful and influential car chase scene).

2. Discuss students' analyses.

Have a few students share some of the shots they noted. Ask:

- Think about two shots from the clip that used very different framing and scale (for example, a long establishing shot from above and a close-up shot from below). What did each of these shots make you think and feel? How did the two shots each help to tell the story in different ways?

  Possible answers: In the Bullitt *clip, the close-up shots of the driver from a low angle give the viewer a feeling of claustrophobia and a sense of tension and anxiety. The long shots of the car let the viewer know where the car is in space and that it is moving quickly. The tracking in some of the long shots conveys a feeling of urgent, chaotic motion.*

Discuss students' responses to the questions from Part 2 of Handout 4.

> **Note:** Students learn more about editing terminology and continuity editing in Part 2 of this unit. When students mention a technique during this discussion, you can use this opportunity to give them the correct terminology (such as *eyeline matching*).

3. Discuss *point of view*.

Ask students to consider how the placement and angle of the camera establishes point of view within a scene. Ask:

- What different points of view did the camera represent during the clip?

  Possible answers: The point of view of an omniscient viewer; the point of view of a main character; the point of view of another character in the movie (shots that show the point of view of characters are called POV shots)

- Why might a director use different points of view in a movie or TV show?

  Possible answers: To draw in viewers by having them take on the perspective of a character; to make the movie seem more realistic; to provide a varied visual experience for viewers

Handout 4:
Analyzing a Movie Clip

How do movies make use of framing, shot scale, and other visual elements to tell a story? How is the viewer able to follow along, even when a movie has no dialogue?

You'll have two opportunities to watch a clip from a movie. After you've seen the clip twice, fill out Part 1. Reflect on your analysis, think about the clip some more, then complete Part 2.

Part 1: Shot Analysis

In the chart below, make a note of each separate shot that you notice. (Remember: Each time the film cuts from one image to another, a new shot begins.) You won't have much time to write, so be brief!

Shot Number	Shot Description (What's in the frame? What's the scale of the shot? What angle does the camera use? Is there any camera movement?)
Example	*Close-up shot of a man talking on his cell phone, shot from a low angle*
Sample shot analysis for car chase scene in *Bullitt*:	
1	*Over-the-shoulder shot from behind driver's head, looking out through the windshield*
2	*Long tracking shot showing a car turning down a street*
3	*Close-up shot of driver's face from a low angle*
4	*Tracking shot following behind car, then breaking off and going up different street*
5	*Close-up shot of driver's face from a low angle*
6	*Close-up shot of passenger in car*
7	*Close-up over-the-shoulder shot from behind driver's head, ends with driver looking left*
8	*Close-up shot of passenger, also looking left*
9	*Long shot of an empty street*
10	*Close-up shot of driver's face from a low angle*
11	*Panning long shot of car turning up a street*

12	*Slightly panning shot of car coming up over a hill*
13	*Medium close-up shot of driver and passenger*
14	*Close-up shot of rear-view mirror, with car coming into view in the mirror; camera zooms to an extreme close-up shot of car in the rear-view mirror*
15	*Close-up shot of driver's face from a low angle*
16	*Extreme close-up shot of car in the rear-view mirror*
17	*Close-up shot of driver's face from a low angle, showing him looking in the rear-view mirror*
18	*Long shot of car that was in rear-view mirror*
19	*Close-up shot of driver in the other car*

Part 2: Reflect on What You Saw

Answer the questions below.

1. What story do you think is being told in the clip?

2. Since there is no dialogue, what techniques are used to make the storyline clear?

Possible answers: Techniques might include the following:

- *The use of visual elements, such as costumes, facial expressions, gesture, body language, scenery, and lighting*
- *The use of sound, such as incidental sound (the sound of car tires screeching) and music*
- *Editing techniques, such as the use of establishing shots to show where and when the action is taking place; eyeline matching (cutting from a character who is looking at something offscreen to the person or object he or she is looking at); shot/reverse shot (cutting from one character who is looking at another character to the character being looked at); and matching on action (cutting from a shot in which action takes place to another shot in which the same action seems to be taking place)*

3. What differences do you notice between this clip and the TV show you analyzed for Journal 1?

Possible answers: The TV show may use fewer cuts in the same amount of time, it may rely more heavily on three-quarter-length profile shots (sitcoms in particular use these shots frequently), and it may use fewer "cinematic" moving shots, such as crane shots.

1B.2: The Elements of Art and Principles of Design

> **Teacher's Notes:**
> **Focusing on the Elements of Art and Principles of Design**
>
> Throughout the unit, students analyze how the elements of art and principles of design are used in TV and movies. You may wish to have students focus on one or more specific elements or principles, particularly if there are areas in which students need to strengthen their skills and understanding. If so, select these areas of focus before beginning the activity.

1. Review the elements of art and principles of design.
Give students **Handout 5: The Elements of Art and Principles of Design**. Explain that throughout the unit, students will consider how TV and movies make use of the elements of art and principles of design. Go over the terms on the handout with students and make sure that they are familiar with the elements and principles.

2. Have students analyze elements of art and principles of design in a movie clip.
Show the movie clip that you chose, pausing it once or twice to show the selected still frames. Ask students to take notes on how the elements of art and principles of design are used to set a mood or tell the story. Have a few students share their analyses with the class.

> **Note:** If you have selected one or more specific elements of art or principles of design to focus on, have students analyze the use of these elements or principles. If students need support, the class can first analyze a clip together. You can also have students analyze a still image rather than the whole clip.

3. Introduce the weekly critique assignment.
Distribute **Handout 6: Weekly Critique** and **Assessment Checklist 1: Weekly Critique**. Explain that each week, students will analyze a 5–10-minute clip of a TV show or movie outside of class and write a critique, using the questions on Handout 6. After each critique, students should fill out the Student Comments portion of the Assessment Checklist.

Point out the kinds of clips recommended for critique on Handout 6. Encourage students to watch an assortment of genres and styles of movies and TV shows so that they are exposed to a wide variety of perspectives, approaches to storytelling, and cinematography techniques.

Tell students that they can find clips on television, on DVD, or online. Provide students with a list of links to clips online.

Discuss the different components of the critique on Handout 6: description, analysis and interpretation, and critique.

Note: The critique on Handout 6 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: Getting to Know You*.

Teacher's Notes: Weekly Critique

Sample Critique
If students are new to the weekly critique process, critique one clip together as a class. A sample critique of the first five minutes of *The Lord of the Rings: The Fellowship of the Ring* is included in the teacher's version of Handout 6. (If students have completed *Foundations in Media and Digital Design: Audio and Video, Unit 1: Using Sound to Tell Stories*, they will already have experience with weekly critiques.)

Logistics
Playing clips in class will add additional time to the unit.

You can have small groups of students watch clips on their own or 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 critiques. Collect and review students' written critiques and assessments after each check-in.

Handout 5:
The Elements of Art and Principles of Design

Just as artists who work in other visual art forms do, creators of movies and TV shows use the *elements of art*—the components used to create works of art, such as line, color, and shape—and *principles of design*—concepts relating to how the elements of art are arranged, such as balance, contrast, and rhythm.

You can use the definitions and descriptions given below as you analyze the use of art elements and design principles in movies and TV shows.

Elements of Art

Color: The visual sensation dependent on the reflection or absorption of light from a given surface. The three characteristics of color are hue, value, and intensity.

Form: A three-dimensional object (such as a sphere or cube) or the illusion of three dimensions.

Line: The path made by a point moving in space. Lines can vary in width, length, curvature, color, and direction.

Shape: A two-dimensional area or plane that may be open or closed, free-form or geometric.

Space: The emptiness or open area between, around, above, below, or within objects. *Shapes* and *forms* are defined by the space around and within them. Conversely, *spaces* are defined by the shapes and forms around and within them.

Texture: The surface quality of materials, either actual (felt/tactile) or implied (visual).

Value: The lightness or darkness of a hue or neutral color (such as gray).

Principles of Design

Balance: The arrangement of visual arts elements to create a feeling of stability or an equal distribution of visual "weight" in a work of art.

Contrast: The difference between two or more elements (e.g., value, color, texture) in a composition; the bringing together of dissimilar elements in a work of art; the degree of difference between the lightest and darkest parts of a picture.

Dominance: The emphasis of one aspect in relation to all other aspects of a design.

Emphasis: Special stress given to an element to make it stand out.

Movement: The principle of design dealing with the creation of action; a way of causing the eye of the viewer to travel within and across the boundary of a work of art.

Repetition: The recurrence of elements of art at regular intervals.

Rhythm: Intentional, regular repetition of design elements to achieve a specific effect or pattern.

Subordination: Making an element appear to hold secondary or lesser importance within a design or work of art.

Unity: The total visual effect of a composition, achieved by the careful blending of the elements of art and the principles of design.

Variety: A principle of design concerned with combining elements of art in different ways to create interest.

Vocabulary for Critiquing Use of the Elements of Art

Terms you can use to describe different elements of art are given below.

Line

- Descriptive (a line that depicts something in a drawing, helping viewers to understand what is shown)
- Expressive (a line that expresses a feeling)
- Implied (a line that is suggested but not explicitly drawn, such as the line created when one color ends and another begins)
- Curved, jagged, or straight
- Closed or open

You might also use descriptions such as *soft*, *hard*, or *smooth*.

Shape (2-D)

- Positive (figure) or negative (ground)
- Geometric (perfectly straight or round) or organic (irregular; not perfectly straight or round)
- Closed or open

You might also use descriptions such as *large*, *small*, *wide*, *narrow*, *long*, or *short*.

Form (3-D)

- Geometric or organic
- Closed or open

You might also use descriptions such as *large*, *small*, *wide*, *narrow*, *high*, *deep*, or *shallow*.

Color

- Intensity: Low (dull) or high (bright)
- Value: Tint (the lighter range of a color, such as the color mixed with white or lightened with water) and shade (the darker range, such as the color mixed with black or dark gray)
- Expression: Warm (such as yellow, orange, and red); cool (such as blue, green, and violet); or neutral (such as gray, brown, and black)

- Hue: Primary (yellow, red, and blue); secondary (orange, green, and violet); or intermediate (between primary and secondary, such as yellow-orange and blue-green)
- Arrangements: Complementary (contrasting colors, those that are opposites on the color wheel); analogous (colors that are close together); or monochromatic (different values of the same color)

Space

- Positive or negative
- Perspective in 2-D art: One-point, two-point, or three-point
- Placement in space to create depth in 2-D art: Low, high, or overlapping

Texture

- Real or simulated
- Glossy or matte

You might also use descriptions such as *coarse*, *smooth*, *sharp*, *shiny*, *bumpy*, or *fuzzy*.

Handout 6:
Weekly Critique

Each week, you'll choose a TV show or movie to watch and analyze on your own.

Choose Clips

Choose a brief clip (no longer than 10 minutes) from a movie, TV show, or short. You might want to watch a clip online or on DVD so that you can play it more than once. Your teacher can give you suggestions for where to find clips online.

Try to watch different styles and genres of movie and TV shows so that you get exposure to different perspectives and cinematography techniques. Try to also include works from different time periods, countries, and cultures. Here are some suggestions for the types of work to choose from:

- A documentary or documentary short
- A movie made in another country
- A montage sequence in a film
- A movie produced before 1950
- A video produced by a teenager
- A scripted TV drama
- A TV reality show
- A silent film
- A music video

Describe, Analyze, Critique

Fill out the charts below for each clip. You can include drawings as well as text—for example, you might sketch out how the filmmakers used an element of art or principle of design.

Title of TV show, movie, or video	*The Lord of the Rings: The Fellowship of the Ring*
Length of the clip and where in the main piece it is found (e.g., "five-minute clip starting nine minutes into the movie")	*Five-minute clip starting at the beginning of the movie*
Date and time you watch the clip	*August 11, 5:30 p.m.*
Date the movie or TV show was made	*2001*

DESCRIPTION	
What story is told?	*The clip shows the opening scene of the film and provides background for the events that occur in the movie. The scene summarizes how the One Ring was created and how a battle ensued for ownership of the ring. Long ago, 20 rings with magical powers were created for elves, dwarves, and men. One special ring, created by the evil Dark Lord Sauron, had the power to rule all the other rings. An alliance of elves and men fought against Sauron in a battle for the ring.*
What action takes place during the clip?	*The clip shows the forging of the rings and then cuts to the alliance of men and elves battling against Sauron's army for the ring. In the battle, King Elendil is killed by Sauron. Isildur, the king's son, picks up his father's broken sword and slashes Sauron's hand, separating Sauron from the ring and killing him. Isildur considers destroying the evil and powerful ring, but decides to keep it. Isildur is then ambushed and killed, and the ring falls to the bottom of the sea.*
Describe three different shots you see in the clip. For each shot, describe the scale of shot, what's depicted in the frame, and the camera angle and movement (if any).	*There are many different shots in the clip, including the following:* • *A medium shot of one soldier marching; the camera pans out to show a wide view of the entire advancing army and then tilts up to show the slopes of Mount Doom.* • *A close-up shot of Isildur picking up the disembodied finger with the ring on it; this shot cuts directly to an insert shot of an extreme close-up of Isildur's hand holding the glowing ring.*

ANALYSIS AND INTERPRETATION	
Besides dialogue, what techniques were used to make the storyline clear?	*The story is told through voice-over narration and lots of visual action. Visual elements, such as costumes, scenery, and lighting, indicate that the story is taking place long ago and far away. There are many wide shots that show hundreds of characters participating in the epic battle, while close-up shots of key characters emphasize their importance in the story. The use of many short shots and quick editing create a very fast-paced sense of adventure, while the close-up shots, such as those of the King and Sauron getting killed, are used to build dramatic tension.* *The clip also uses visual effects to tell the story, such as a slow-motion shot of the ring falling into the river. The slow motion emphasizes the dramatic importance of this moment in the story, particularly when depicted in contrast to the fast-paced action of the rest of the clip.*
How does the clip use the elements of art and principles of design? Describe at least one specific example.	*The clip uses color and contrast effectively to emphasize the power of the ring in contrast to the relative powerlessness of men and elves. The ring is bright and glowing, while the rest of the characters and scenery are depicted in grays and muted tones.*

CRITIQUE	
Describe one thing that you liked about this clip and why.	*Answers will vary depending on students' opinions.* *Possible answer: I like the fast-paced action and the rich imagery that immediately engage and immerse the viewer in the fantasy world.*
Describe one thing that you would change about this clip and why.	*Answers will vary depending on students' opinions.* *Possible answer: The clip gives a lot of background story information, which could be confusing if you're not already familiar with the story. I might incorporate dialogue into the clip so that it's easier to understand who the key characters in the story are.*

Assessment Checklist 1:
Weekly Critique

Use this checklist to help you plan and assess each of your weekly critiques of clips from TV shows or movies. Your teacher will use this checklist to help evaluate your work.

Requirements	Percentage of Total Grade	Comments	
		Student Comments	Teacher Comments
Description			
Clearly describes the story and action that takes place during the clip.	**15%**		
Clearly describes three different camera shots used in the clip.	**20%**		
Analysis and Interpretation			
Demonstrates understanding of the camera and editing techniques by pointing to their use in one or more specific examples.	**20%**		
Demonstrates understanding of the elements of art and principles of design by pointing to their use in one or more specific examples.	**15%**		
Critique			
Identifies convincing reasons that one element of the clip is successful.	**15%**		
Identifies convincing reasons that one element of the clip could use improvement.	**15%**		
Total	**100%**		

Part 2: Creating a Silent Story

Students work in teams to create a short video depicting a silent story. In pre-production, production, and post-production phases, students learn about constructing stories visually, using a camera, working on a production set, and editing.

While teams work on shooting their silent stories, they begin to research ideas for their unit project—a documentary about a community story.

Length
16 50-minute sessions

Activity 2A: Pre-Production—Preparing to Shoot

Students learn about the various steps in movie and TV pre-production and prepare to shoot their silent story.

Sequence

2A.1: **Planning the Silent Story**	The class is introduced to the silent story project and discusses the story arcs of media productions. Students work in teams to choose a story and write a treatment for their video.
2A.2: **Writing a Script**	Teams learn about scriptwriting conventions and develop a script for their silent story.
2A.3: **Creating a Shot List**	Students use their scripts to create shot lists, assign production roles, and plan props and costumes.

Materials Needed

- **Handout 7: Silent Story Project Description**
- **Assessment Checklist 2: Silent Story Video**
- **Handout 8: Silent Story Prompts**
- *Video Production Handbook* **Part 3: Writing a Script**
- **Assessment Checklist 3: Silent Story Script**
- *Video Production Handbook* **Part 4: Production Roles**

2A.1: Planning the Silent Story

1. Share plot synopses.
Tell students that one of the first steps in planning a media production is outlining the structure of the story being told. In this activity, they will learn about the typical story structure used in movies and TV.

Ask several students to share the plot synopses from the TV shows they analyzed for Journal 1. Ask students to think about the plots of their favorite movies, and have several students share brief summaries of those plots.

> **Note:** Many TV shows have more than one plotline per episode or have ongoing plotlines that stretch over a season. For the purposes of this activity, have students focus on one main plotline.

2. Describe story attributes.
Ask students:

- What elements do these stories have in common?

  Possible answers: The stories involve one or more main characters and follow them through a series of events; the stories usually have a beginning, middle, and end; the beginning of the story often sets the scene or provides information about the characters; the middle of the story often involves some kind of conflict, drama, or challenge; the end of the story often provides a resolution to the conflict

Record students' responses on chart paper.

3. Introduce the silent story project.
Distribute **Handout 7: Silent Story Project Description** and **Assessment Checklist 2: Silent Story Video**. Go over the project requirements on Handout 7 with students.

Tell students that they will write, shoot, and edit a short, silent story that follows a three-act structure.

Have students look at the description of a traditional three-act structure on Handout 7. Tell them that many conventional movies and TV shows follow this structure, and ask them to think of some examples.

> **Note:** Students may also mention examples of movies and TV shows that don't follow a traditional three-act structure (for example, stories told in reverse chronological order). For the purposes of the silent story project, students will focus on three-act structure because it is the simplest and most commonly used.

Go over the steps on Handout 7 that students will use to complete their silent story project.

Teacher's Notes: The Three Phases of Media Production

If students are not familiar with the three phases of media production, discuss the components of pre-production, production, and post-production, which they will complete for each video project in the unit.

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4. Have teams choose a story and write a treatment.
Divide the class into teams of approximately five members.

Teacher's Notes: Assigning Roles and Using Actors

Teammates take on the roles of director, producer, cameraperson, and actor. A team of five assumes that two students are actors. If a production requires only one actor, the fifth team member can take on the role of production assistant. If students need more actors, one option is to recruit students from other teams to be actors.

Another option is to work with a drama teacher and invite drama students to be the actors. In this case, assign students to work in teams of three (director, producer, and cameraperson).

Give students **Handout 8: Silent Story Prompts**. Have teams brainstorm story ideas together, using Step 1 on Handout 7 and the prompts on Handout 8 for guidance.

Once teams have selected several possibilities, have them make a final decision about the silent story they will create and write a two- to three-sentence treatment for it, using Step 3 on Handout 7 for guidance.

> **Note:** Students' silent story treatments provide a good opportunity for formative assessment.

Handout 7:
Silent Story Project Description

The movie industry was telling stories with moving images long before it figured out how to include synchronized sound—motion pictures have been around since the late 1800s, but the "talkies" didn't come along until 1927. You may have seen at least part of a silent movie—for example, almost all of Charlie Chaplin's movies are silent.

In this project, you're going to make a silent movie yourself. Working with teammates, you'll create a short video of a silent story. Along the way, you'll learn more about writing scripts, getting ready for a shoot, working on a production set, editing footage, and telling stories without words.

Project Requirements

No Dialogue

You'll tell your story entirely without words. (Silent movies used title cards to help tell stories, but you won't use them.) You can choose to have some ambient sound in your video or you can make it *completely* silent—it's up to you.

No More Than Two Minutes Long

Your completed video should be no longer than two minutes, and it can even be shorter. Use only the length of time you need to tell the story—and be sure to choose a story that can be told in that amount of time!

Three-Act Structure

Your story arc should follow a three-act structure:

- In Act 1, the setup, the characters, their relationships, and the setting are introduced, along with the conflict the characters face. Traditionally, this act is about one-quarter of the production's length.
- In Act 2, the main characters face problems, challenges, conflicts, or obstacles that must be overcome. Traditionally, this act is about half the production's length.
- In Act 3, the characters' problem is solved or the challenge is overcome, and the story comes to a resolution. Traditionally, this act is about one-quarter of the production's length.

The rules aren't rigid, and if your video is engaging, your audience probably won't notice the transition from one "act" to another. The structure is just a way to help you think about telling a clear and compelling story.

Because your video is so short, remember that each "act" will also be short (as little as 15 seconds, if you're making a one-minute video).

Camera Shot Styles, Positioning, and Movement

- The video should incorporate footage taken with the camera in at least two different positions. (In other words, you shouldn't just place the camera on a tripod and leave it in place during the shoot—you need to move the camera around in the scene.)
- The video should incorporate at least one kind of camera movement, such as panning, tilting, or hand-held motion.
- The video should incorporate at least three different shot types (for example, long shots, medium shots, and close-ups).

The Elements of Art and Principles of Design

As you set up your shots, think about how you can use the elements of art or the principles of design. For example, you might use color to help evoke a mood or indicate character (a shy character may wear subdued colors, while a gregarious character may wear brighter colors), or you might use dominance and emphasis to indicate power dynamics between characters (placing a more powerful character in the forefront of a frame or shooting a subordinate character at a downward angle).

Pre-Production

Step 1: Brainstorm Story Ideas

As a team, brainstorm a list of possible stories to tell. Your story should:

- be simple—you won't have much time to tell it
- be easy to convey without words
- have a three-act structure
- be easy to make with the available resources (as you'll probably be shooting on your school's campus, you'll only have access to props you can find at home or in the classroom, and your actors will be your teammates)

Here is a brief description of a possible story that will be used as an example throughout this part of the unit:

> *A girl is taking a test in school, and she sees that she doesn't know any of the answers. She starts to panic, until she realizes that she is in the wrong classroom.*

Step 2: Choose a Story

Once you have a list of ideas, narrow down your list to the one story that the team is most interested in telling. Keep in mind the project requirements:

- Can you really tell this story without dialogue?
- Is the story short enough to tell in the timeframe you have?
- Can you find all the props you need and shoot the story with the actors you've got?

Also keep in mind whether the story will be fun or interesting for viewers to watch.

Step 3: Write a Treatment

A *treatment* is a short synopsis of your story that you can share with others. Because your story is short, your treatment should be short, too—no more than four or five sentences. (This is shorter than a typical treatment in the movie industry.) It should include enough information to make the story easy to visualize and to make clear why the story would be fun or interesting to watch.

Here is a sample treatment:

> *A girl sits down to take an exam. It is obvious from her body language that she has studied for this test and is confident that she will do well. She looks at the exam, and her confidence turns to panic. She can't answer any of the questions on the test. She is so distraught that she even contemplates cheating. Then she realizes that she is in the wrong classroom—she is taking a French test, instead of a Spanish test!*

Step 4: Write a Script

Even though your project won't have any dialogue, you still need to write a script, which will help you imagine each scene in your story. Your script will also help you create a list of shots you need to get during production. The crew will use the script during production—for example, your actors can use it as they prepare for the shoot.

Use *Video Production Handbook* **Part 3: Writing a Script** as a guide.

Step 5: Create a Shot List

A *shot list* is a list of all the shots that you imagine will be in your video. Think back to the list of shots you made while watching a movie clip. The shot list you'll make now is similar—except that you will make the list *before* starting production.

Each description of a shot on the shot list should include the following:

- What is shown in the shot
- The shot scale (long, medium, close-up, etc.)
- Any movement (for example, a tracking shot)

Here is a partial shot list for the video described in the sample treatment above:

> *Establishing shot of a girl walking through a school hallway, carrying a bag and several books*
>
> *Close-up shot of a Spanish textbook in her hands*
>
> *Long tracking shot of girl walking into classroom and sitting at a desk with a test on it*
>
> *Close-up shot of test lying face down on the desk*
>
> *Medium shot of girl taking out a pen and turning test over*

Close-up shot of girl's face turning from confident to panicked, staring at the test

Close-up shot of test in girl's hands

Medium shot of girl looking around anxiously, starting to write something on the test, and then stopping

Step 6: Choose Roles

Each teammate should take on one of the following roles: director, producer, cameraperson, or actor. Use *Video Production Handbook* **Part 4: Production Roles** as a guide for the responsibilities for each role.

Step 7: List Props and Costumes Needed

Make a list of the props and costumes you'll need to create each shot on your shot list, and assign team members to be responsible for them.

Here is a sample list of props and costumes for the story described above:

- *Books and bookbag*
- *Spanish textbook*
- *Classroom desk and chair*
- *Pen*
- *French exam mock-up*
- *Costume for student: school uniform made up of white button-down shirt and dark skirt*

The producer is responsible for making sure that all the props have been gathered and are ready for the shoot. Your actors should either wear their costumes to the shoot or be able to change into them before the shoot.

Production

Step 8: Action!

It's time to start shooting. Take your assigned role and shoot the footage for your story, following the set protocol on *Video Production Handbook* **Part 5: Production Tips and Tricks**.

Make sure that everyone has a copy of the script and the shot list. Remember that you need to include footage from at least two different camera positions and that at least one shot should involve camera movement. Use *Video Production Handbook* **Part 6: Lighting** as a guide for lighting on your shoot.

While you shoot, the producer should log your footage, and the director should keep an eye on the shot list to make sure that you get every shot you need.

Post-Production

Step 9: Sort Your Footage

Look through and organize the footage you've shot, so that you can select the clips to include in your story.

Log and capture your footage, and organize your clips in folders on your computer. You can organize clips by:

- the scene they correspond to
- character
- shot type (for example, separate folders for close-ups and for establishing shots)
- take number
- a combination of any of the above

Review your treatment and script as a reminder of your original story intentions and your story arc. Select the clips that you think best fit your story. Make an edit decision list. (When you edit your footage, you'll use this list as a guide and modify it as needed.)

Step 10: Make a Rough Cut

Use your editing software to assemble the clips you've selected. Use the editing techniques described in *Video Production Handbook* **Part 7: Editing Techniques** to create a seamless story.

Show your rough cut to another team and get feedback on the pacing, flow, and continuity of your story.

Step 11: Final Cut

Incorporate the feedback you've gotten, and restructure your piece as needed. When you are done, export your video project to a file that you can play for the whole class.

Assessment Checklist 2:
Silent Story Video

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	
Technical Knowledge and Skills		**Student Comments**	**Teacher Comments**
Shows evidence of technical proficiency with camera (white balance is correctly set, exposure is correct, etc.).	**10%**		
Includes footage shot with the camera in at least two different positions.	**5%**		
Includes at least one shot in which the camera is moving.	**5%**		
Incorporates a variety of shot scales and/or angles.	**5%**		
Uses editing techniques to preserve continuity—for example, match cuts are used to create an illusion of continuous movement between shots.	**10%**		
Transitions between edits are smooth	**5%**		

Content

Uses a clear three-act structure, with an introductory beginning, a conflict or problem in the middle, and a resolution at the end.	**15%**		
Tells a story that is clear and easy to follow.	**10%**		

Creative Expression

Makes effective use of the elements of art and principles of design.	**5%**		
Uses effective framing strategies that create visual interest.	**10%**		
Uses edits to help pace the story—the story neither drags nor is rushed.	**10%**		
Tells a story that is engaging to watch.	**10%**		
Total	**100%**		

Handout 8:
Silent Story Prompts

Here are some prompts to help get you started thinking about ideas for your silent story project. However, you don't have to use these—feel free to come up with your own story!

- A boy who is invited to a friend's house for dinner accidentally breaks a plate when no one else is in the room . . .

- A new student at a school is trying to get noticed but is worried about drawing too much attention to himself . . .

- Two friends are arguing about who should get the last piece of cake . . .

- A student is rushing to get to class, when the bell rings . . .

- A girl tries to teach her friend the moves to a dance, but her friend keeps messing up . . .

- A boy arrives at school and forgets the combination to his locker . . .

- A girl is the only person in the class who didn't get an invitation to a party . . .

- Two friends are having lunch, when one of them accidentally spills a drink . . .

- A girl realizes that she pressed reply-all to an e-mail that she only meant to send to one person . . .

- Two athletes who are friendly rivals start a one-on-one basketball game after school . . .

2A.2: Writing a Script

1. Discuss the scriptwriting process.
Distribute *Video Production Handbook* **Part 3: Writing a Script**. Have students look at the sample script while you describe the conventions of a screenplay format.

2. Have teams write their scripts.
Distribute **Assessment Checklist 3: Silent Story Script** and go over the script requirements. Point out that as students write their scripts, they should keep in mind the requirement to use different shot styles and camera moves.

> ### Teacher's Notes: Delegating Scriptwriting Tasks
>
> Suggest that teams review their treatment and story arc together and then divide the story into parts. Different team members—individually or in pairs—can write different parts of the story script.
>
> Another option is to have one or two students write the script. After the team reviews (and, if possible, acts out) the script, two other team members can edit it.
>
> Team members can also individually write a script, either in class or at home, and then review the script with the team. Teams can discuss the strengths of each script and collaborate on ways to combine them. Alternatively, team members can vote for the script that they like best (not their own) and use the script with the most votes as their rough draft.
>
> Be sure to build in time for team members to revise and edit the script.

3. Have teams print the final version of their scripts.
Tell teams to print one copy of the script for each team member. Have students complete the Student Comments portion of **Assessment Checklist 3: Silent Story Script**. Collect students' assessments.

> **Note:** Each team member needs a copy of the script in order to complete Journal 2.

4. Have students complete Journal 2 in or outside of class.

Journal 2

Make a preliminary shot list for your silent story, based on the script your team created. You'll share this with your team and collaborate to create a final shot list for the silent story video. You can use Step 5 on **Handout 7: Silent Story Project Description** for guidance on creating your shot list.

Note: Journal 2 offers a good opportunity for formative assessment.

Assessment Checklist 3:
Silent Story Script

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	
Technical Knowledge and Skills		**Student Comments**	**Teacher Comments**
Script follows the conventions of a screenplay format (for example, uses slug lines and stage directions).	**15%**		
Script is written clearly with no grammatical errors.	**10%**		
Story description provides opportunities to use different types of shots and camera movement.	**15%**		
Content			
Script's plot incorporates a clear three-act structure.	**25%**		
Creative Expression			
Script uses descriptive language that makes it easy for the reader to visualize what's happening in the story.	**20%**		
Story is original, engaging, and entertaining.	**15%**		
Total	**100%**		

2A.3: Creating a Shot List

1. Have teams finalize their shot lists.

Have team members compare the shot lists they created for Journal 2. Tell them to use each team member's list and their script to develop a final shot list for their silent story.

Remind students to consider what they have learned about camera positioning, continuity, and point of view as they develop their final shot lists.

> **Note:** Review each team's shot list and script to make sure that the team's plans are realistic and can be completed in the time available.

> **Teacher's Notes: Optional Extension—Storyboarding**
>
> If additional time is available, you can have students create a storyboard for their silent story. For more information on teaching storyboarding techniques, see *Foundations in Visual Arts, Unit 3: Community Storytelling*.

2. Have teams choose roles.

Distribute *Video Production Handbook* **Part 4: Production Roles** and go over the descriptions for each role.

Tell students to have each team member take on one of the following roles: director, producer, cameraperson, and actor.

> **Note:** Tell students that they will have the opportunity to take on different roles as they work on their unit project, the video of a community story.

3. Have teams list needed props and costumes.

Tell teams that they should take responsibility for collecting and bringing in any props or costumes they'll need before they begin shooting in Activity 2B. Suggest that they use Step 7 on **Handout 7: Silent Story Project Description** as a guide.

Activity 2B: Production—Shooting the Story

Teams shoot their silent stories, using their scripts and shot lists as a guide. As they work on the shoot, students learn more about using the camera, camera movement, and lighting techniques.

Advance Preparation

- Purchase reflectors or make them with cardboard covered in aluminum foil.

Materials Needed

- Reflectors (see *Advance Preparation*)
- Students' copies of their shot lists
- Optional: Camera stabilizers
- Optional: Lighting kits
- *Video Production Handbook* **Part 5: Production Tips and Tricks**
- *Video Production Handbook* **Part 6: Lighting**
- Students' copies of Parts 2 and 4 of the *Video Production Handbook*

1. Teach camera techniques.
Distribute video cameras, tripods, reflectors, and other equipment that students need for the techniques you are teaching during this activity (such as camera stabilizers and lighting kits).

Have students look over their shot lists, and ask them to identify camera techniques they need to learn in order to get all their shots (such as different camera movements and lighting). Teach them the specific camera techniques they need to know, for example:

- Panning and tilting
- Hand-held movement
- Hand-held movement with a stabilizer
- Zooming
- Using a dolly (for example, moving a camera that has been well-secured on an A/V cart)
- Using reflectors
- Using lighting kits
- Adhering to the 180-degree rule

Teacher's Notes: The 180-Degree Rule

Students may have a difficult time understanding the importance of the 180-degree rule, which is described in Part 5 of the *Video Production Handbook*. You may want to demonstrate its importance by shooting two characters talking to each other and then moving the camera so that it crosses the "axis of action."

Show students the footage of both shots so that they can see how crossing the axis of action makes it look as if the characters have switched places. Students should then understand why they should adhere to the 180-degree rule in their projects.

2. Have students shoot their silent story.
Give students *Video Production Handbook* **Part 5: Production Tips and Tricks** and **Part 6: Lighting**. Go over the information so that students can have a successful shoot.

Have students shoot the footage for their silent stories. Tell students to refer to Part 2 of the *Video Production Handbook* if they need a reminder of how to prepare the camera for the shoot. Have them also review the production roles in Part 4 of the *Video Production Handbook*. Tell students to follow the set protocol described in Part 5.

3. Have students complete Journal 3 in or outside of class.
Tell students that in addition to editing their silent story video in an upcoming activity, they will also begin working on their next video project—the community story video. Tell students that Journal 3 will help them start thinking about a topic for their community video.

Journal 3

Think about your community—either the community of your school or your wider community. Brainstorm a list of "the best" and "the worst" of your community.

List at least five things that you like and five things that you dislike. The items on your list can be specific—such as a teacher who has inspired you—or they can be general—such as the lack of places where teenagers can hang out in the community.

Choose two items from "the best" list and two from "the worst" list that you think might make an interesting video story.

Activity 2C: Introduction to the Unit Project

Students watch a video about community created by other teens, and learn about the unit project: creating a documentary video about a community story. Project teams brainstorm ideas for their video and develop a plan for researching their ideas. Students plan the public screening they will present at the end of the unit.

Advance Preparation

- Select a short teen-created video about community to show students. Ideally, the video should make minimal use of interviews or voice-overs. See *Media & Resources* for suggestions.

RESOURCES

Materials Needed

- **Handout 9: Unit 2 Project Description**
- **Assessment Checklist 4: Community Story Video**
- **Assessment Checklist 5: Teamwork Self-Assessment**
- Teen-created video about community (see *Advance Preparation*)

1. Describe the unit project.
Divide the class into project teams of four students. Distribute **Handout 9: Unit 2 Project Description** and **Assessment Checklist 4: Community Story Video**. Go over the project requirements and steps with students and answer questions.

Tell students that throughout the project, they will assess how well they work together as a team. Distribute **Assessment Checklist 5: Teamwork Self-Assessment** and have students look over the skills listed.

2. Show a video created by teens.
Have students watch the video you selected. Ask:

- What do you learn about the filmmakers' community from the video?
- How well do you think the filmmakers used the techniques of cinematography that you've learned about?
- How, if at all, did the filmmaker use the elements of art or principles of design in the video?
- What one aspect of the video worked well? What one aspect of the video could use improvement?

3. Have unit project teams discuss community story video ideas.
Have team members share their responses from Journal 3 and choose two ideas that they agree would make interesting videos.

Have each team develop a research plan on its two story ideas, using Step 2 on Handout 9 as a guide.

4. Discuss the public screening.
Tell students that at the end of the unit they will present a public screening of their work for community members, family, friends, and AME professionals. Have students brainstorm a list of tasks to complete before the screening. Have each project team volunteer for at least one task.

Teacher's Notes: Examples of Tasks to Complete Before the Screening

The following tasks may need to be completed before the screening:

- Locate a space to hold the screening (with appropriate AV equipment)
- Select a date
- Compile an e-mail list of invitees
- Select work to show at the screening
- Decide whether to serve food and drinks, and solicit donations, if needed
- Create an invitation
- E-mail invitations
- Gather and install equipment
- Clean and prepare the screening space
- Create a DVD containing all the clips to show during the screening, or create a continuous file of the clips to play on a computer
- Do a test run of the screening
- Lay out food and drinks
- Present the screening

Note that this task list is for a relatively informal screening, with e-mailed invitations and no press release. If you would like students to have the experience of producing a more formal exhibition of work, see *Foundations in Visual Arts, Unit 5: Creating Characters and Unit 7: Art Show!* for more information on formal exhibitions. Keep in mind that presenting a more formal exhibition will add additional time to the unit.

Note: Activity 3B.4 includes a progress check on tasks related to the screening. However, you may want to check in with teams more frequently about their progress.

Handout 9:
Unit 2 Project Description

Think about your community—either the community of your school or the community where you live. What makes it special? What about it bothers or frustrates you?

As part of a team, you'll choose a story that illustrates "the best" or "the worst" of your community and make a video documentary about that story. You'll work with your team on pre-production, production, and post-production. At the end of the unit, you'll share your work in a public screening.

Project Requirements

In 10 minutes or less, your video documentary should do the following:

- Focus on "the best" or "the worst" of your community—something you like about your community or something that needs improvement.
- Tell a specific story that illustrates "the best" or "the worst."
- Have a beginning, middle, and end.
- Tell the story visually. You can use voice-overs, interviews, and titles when you need to, but most of your video footage should show people in action.
- Include at least three different shot types (for example, long shots, medium shots, and close-ups) and some camera movement (such as panning).

Pre-Production Steps

Step 1: Brainstorm "the Best" and "the Worst"

On your own, brainstorm a list of "the best" and "the worst" of your community. Be specific. Below are some questions to get you started.

The Best

- What places do you love to go to in your community?
- What features of your town are especially beautiful or are good gathering places? (For example, public parks, a downtown plaza, a baseball field)
- Who in your community do you admire the most? Is there anyone who's inspired you?
- What local organizations and programs provide services in your area? (For example, the PTA, church groups, youth organizations, afterschool programs)
- Who are the people who have made a real contribution to your community? (For example, civic leaders, principals or teachers, students, public artists, athletes)

The Worst

- What bothers or frustrates you about your community?
- Is there something you wish your community had more of (such as restaurants, movie theaters, or parking spots)?

- Does your community have problems related to the economy (such as funding issues at the school, not enough money for public services, or lack of jobs)?
- Are there any problems related to the natural environment (such as endangered species, pollution, or littering)?
- Are there any problems related to the physical environment (such as graffiti, areas that are dangerous at night, or lack of access to services in certain parts of the community)?

When you're done, share your list with your team.

Step 2: Conduct Research

As a team, choose two ideas that you agree might make a good video. Work in pairs to research the ideas. Each pair should research one idea and identify a specific story as the focus of the video.

For example, if a community strength is a youth fitness program that promotes physical fitness and self-esteem, you might interview the organizers of the program to find kids whose confidence, health, or fitness dramatically changed as a result of the program. Then you might interview the kids and their parents to determine who might have a good story to tell and whether they would be willing to be subjects of your video.

Once you identify a specific story idea, write a brief description of the story. For example:

> Until a year ago, Jasmine couldn't run around the block without getting exhausted. Last month, she ran her first five-mile race. A newly confident Jasmine is now starting her own running program for younger children.

Think about how you would tell this story in a video. Make a list of the kind of footage you need, and scout the locations where you would need to shoot. Take notes on any issues or challenges related to the locations.

Step 3: Choose a Story

Share your research on the story idea. As a team, choose one idea for your project. Use the following questions to help you make your decision:

- Which story would be more interesting for viewers to watch?
- Which story would be the most interesting to work on?
- Which story is the most original?

Remember to keep in mind the project requirements. Can you really tell this story in a 10-minute video? Will you be able to shoot the footage you need to tell your story?

Once you make a decision, share with the class the community strength or challenge you've chosen and how your story illustrates it.

Step 4: Complete a Planning Document

Complete **Handout 11: Community Story Planning Document**, which will help you lay out the story arc for your video and identify footage you need to shoot.

Step 5: Draft a Shot List

Write a list of the video footage that you intend to shoot for your story, including interviews and footage of your subject "in action." For example, in a story about the fitness program, you may plan to shoot your subject at a race, leading a group of younger children in a workout, and having dinner at home with her family. You may also want to do a short interview with her about her experience in the program.

Create a shot list for your video documentary. Each description should include the following:

- What is shown in the shot
- The shot scale (long, medium, close-up, etc.)
- Any camera movement (for example, a tracking shot)

With documentaries, you aren't able to plan all your shots as precisely as you can for a fictional story because you don't know exactly what will happen when you capture your subject "in action." But you should still be able to plan some shots for your video.

Planning shots ahead of time allows you to better concentrate during production, even if you end up adjusting the shot list during your shoot.

Step 6: Choose Roles

Each teammate should take on one of the following roles: director, producer, cameraperson, and sound engineer. See Part 4 of the *Video Production Handbook* for a description of these roles.

Production Steps

Step 7: Shoot Footage

Take on your assigned role and shoot the footage for your story.

Post-Production Steps

Step 8: Sort Footage

Use editing software to capture your footage onto a computer. Organize your clips in folders on the computer.

Revisit your planning document and your story arc. When you shoot real subjects in action, you may get footage that you didn't expect, which may give you a different perspective on your story idea. Decide with your team whether to alter your story.

Select the clips that you think best fit your story, and make an *edit decision list*—a list of your chosen clips and the order in which you plan to assemble them—to use as an editing guide.

Step 9: Assemble Clips

Use the timeline in your editing software to insert your clips in the rough order that you want. If necessary, add transitions (such as fading out and fading in) between your clips.

Step 10: Add Sound and Titles

Decide how you want to incorporate music, sound effects, and/or ambient sound into your video to set a mood and enhance your story.

Find or record sound files and use your editing software to layer in the soundtrack. Be careful to use music and sound effects only to enhance your story—they can easily overpower it.

Insert titles and credits in your video to complete your rough cut.

Step 11: Get Feedback on Your Rough Cut

Show your video to your classmates, and get feedback on the pacing and flow of your story.

Step 12: Create a Final Cut

Modify your rough cut based on the feedback you received. Watch your cut once more with your team. Make any necessary adjustments to the picture, text, or sound. Finally, export your video to a file that you can play for your audience.

Assessment Checklist 4:
Community Story Video

Use this checklist to help you plan and assess your project. Make sure that you meet all the requirements. 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**
Shows evidence of technical proficiency with cameras (e.g., white balance is correctly set, exposure is correct).	**10%**		
Demonstrates proficiency with microphones (i.e., interview dialogue and other sounds are audible).	**10%**		
Audio levels of different tracks are well-balanced.	**5%**		
Edits are smooth and preserve continuity.	**10%**		

Content		
Tells a specific story that illustrates a community strength or challenge.	10%	
Tells a story that has a clear beginning, middle, and end.	10%	
Uses a combination of action footage, b-roll, and interview clips (or other narration); does not rely on narration or interview clips to advance the story.	10%	
Creative Expression		
Tells an engaging story.	10%	
Uses effective framing strategies that create visual interest.	10%	
Uses edits to help pace the story—the story neither drags nor is rushed.	10%	
Uses a soundtrack creatively and effectively—music and/ or sound effects enhance the story and do not overpower or detract from the narrative.	5%	
Total	100%	

Assessment Checklist 5:
Teamwork Self-Assessment

Use this assessment 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 to help them clarify their ideas	
Contribute my own ideas, or piggyback or build on my teammates' ideas	
Help my team evaluate information, and propose creative solutions	
Communicate my ideas clearly and defend my ideas and opinions, using specific evidence to back up my points	
Our Team's Teamwork Skills: As a team, we . . .	
All understood our team's goal	
Identified the tasks to accomplish	
Communicated clearly, listened, and resolved disagreements in a nonconfrontational manner	
Planned and scheduled our tasks	
Met our deadlines	

Activity 2D:
Post-Production—Editing the Silent Story

As students edit their silent story videos, they learn editing techniques and skills. Their editing comprises three stages: sorting through their footage, creating a rough cut, and creating a final cut based on their classmates' feedback.

Sequence

2D.1: **Introduction to Editing**	Students are introduced to the video editing software they will use for the course. Working with the footage they have shot, they learn basic editing skills, such as logging and capturing footage and assembling selected clips.
2D.2: **Creating Rough Cuts**	Students learn about continuity editing, and analyze a film clip to identify continuity editing techniques. They create a rough cut of their silent story.
2D.3: **Feedback Session**	Teams pair up and use the Critical Response Process to give one another feedback on their rough cuts.
2D.4: **Final Cut**	Teams create final cuts of their silent story, based on the feedback from their peers.
2D.5: **Screening**	Students screen their silent story for the class and discuss the process of making their video.

Materials Needed

- Students' copies of **Handout 7: Silent Story Project Description**
- *Video Production Handbook* **Part 7: Editing Techniques**
- Movie clip with no dialogue (see *Advance Preparation*)
- **Handout 10: The Critical Response Process**
- Students' copies of **Assessment Checklist 2: Silent Story Video**

Advance Preparation

- Before, Activity 2D.1, select a one- to three-minute movie scene that has no dialogue. If possible, choose a clip that incorporates multiple shots and different types of cuts between shots. It's okay to use the same clip that you used for the analysis in Activity 1B.
- Before Activity 2D.1, make sure that you know how to use video editing software to do the following:
  - Import video files
  - Log and capture footage
  - Edit an existing clip
  - Use the timeline to sequence clips
  - Use transitions and effects

If necessary, prepare instructional handouts or tutorials to teach students how to use the software to perform these tasks.

2D.1: Introduction to Editing

1. Introduce the editing activity.

Divide each team into editing pairs (or teams of three, if necessary). Explain that each editing pair will work separately to edit and produce a video using the footage that the entire team shot.

> **Teacher's Notes: Delegating Editing Tasks**
>
> By having students work in editing pairs, all students get the opportunity to practice hands-on editing. Each editing pair uses the team's treatment, script, and footage, but the pairs edit independently.
>
> Pairs' final products may end up looking very similar or very different. Either outcome is fine, and students will have an opportunity to share and discuss the transformation of their project at the end of this activity. If pairs produce markedly different videos, it offers a good opportunity to highlight the impact of editing on the final story.
>
> Some other options for delegating editing tasks include:
>
> - Teams divide the story into parts, and assign different members different parts of the story to edit.
> - Each team member creates his or her own rough cut, and the team decides which cut to finalize.
> - One or two team members assemble the rough cut, while other team members are responsible for modifying the rough cut and creating the final cut.
>
> If students are editing their stories collaboratively, encourage them to watch and listen while another team member edits. All team members should actively listen and comment on the work being done by the editor.

Have students refer to their copies of **Handout 7: Silent Story Project Description** as you go over the post-production editing steps: assembling and sorting footage, making a rough cut, and producing a final cut.

2. Have students capture footage from their cameras.

Have students use video editing software to do the following:

- Log and capture their footage to create different video clips
- Rename their clips
- Organize their clips in folders on a computer

Note: With the editing software, students likely have the options of capturing all their footage at once and dividing it into clips later and of previewing their footage and designating specific clips to capture. If possible, show students the latter option, as it is closer to how editors log and capture in the industry.

Be sure to show students two key things:

- Where you want them to create folders of their video files—for example, on an external hard drive or in a specific folder on the computer
- How to label folders to keep them secure (if, for example, students from other classes will use the same computers to store their files)

Teacher's Notes: Managing Multiple Editing Pairs

If each team recorded on more than one tape, then each editing pair can import footage at the same time—one pair captures footage from one tape while the other pair captures footage from the other tape—provided that there are enough cameras.

If each team shot on only one tape, then the pairs need to take turns capturing footage. You might have one pair practice using other features of the editing software while they wait for their tape to import. Another option is to import the footage once and then transfer it via a flash drive to the different computers that pairs will use.

3. Have students revisit their story and select clips.
Have each editing pair revisit the team's treatment, shot list, and script and choose the clips that best fit in the team's story arc. Have editing pairs create an edit decision list of the titles and time codes of each clip they select.

Note: Students' edit decision lists provide a good opportunity for formative assessment.

Display the following example:

Tape #	Clip Title	Start Code	End Code	Notes
Team A_001	Ana_estabshot_hallway	00:00:00:00	00:00:18:24	Establishing shot of girl in hallway

2D.2: Creating Rough Cuts

1. Introduce *continuity editing*.

Distribute *Video Production Handbook* **Part 7: Editing Techniques**. Tell students that because their videos tell a story with a beginning, a middle, and an end, they will use *continuity editing*, a style of editing that conveys a logical progression of events. They'll use the techniques described in Part 7 of the handbook to preserve continuity and make their story look natural and realistic.

2. Play movie clip and have students identify edits.

Have students watch the move clip you selected and identify all the edits—places where one shot ends and a new shot begins. Ask students to raise their hands each time they notice an edit.

> **Note:** If students miss an edit, you can pause the clip and point out the edit.

3. Have students identify editing techniques used.

In pairs, have students choose one edit they noticed. Tell them to make notes on the following as they watch the clip a second time:

- A description of the shot before and the shot that followed their chosen edit.
- A description of how the shots are connected—in other words, does the filmmaker use a cut or a transition, such as a dissolve or a fade-out/fade-in?
- What they think the purpose of the edit is—for example, does the edit signify a passage of time, build suspense, present a different point of view?

4. Have volunteers share their notes on the editing techniques used.

Have a few pairs share the notes they made about a particular edit.

Ask students whether any of the techniques described on the handout (such as *eyeline match cuts* or *action match cuts*) were used in the clip.

5. Have students make a rough cut of their video story.

Have editing pairs use their edit decision list and the techniques described in Part 7 of the *Video Production Handbook* to create a rough cut of their story.

> **Teacher's Notes: Modeling Editing Techniques**
>
> Before students begin work on their rough cuts, show them how to
> use the editing software to do the following:
>
> • Drag a clip onto the graphic timeline
> • Trim an individual clip
> • Add simple transitions between clips (such as fade outs, fade-ins,
>   or dissolves)

2D.3: Feedback Session

1. Introduce students to the Critical Response Process.

> **Note:** Students who have taken the *D/M/A Foundations in Visual Arts*
> course or *D/M/A Foundations in Media and Digital Design, Unit 1: Using
> Sound to Tell Stories* should be familiar with the Critical Response
> Process. This introduction can serve as a reminder of the steps in the
> process.

Distribute **Handout 10: 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 cuts of both their silent story video and their community
story video. Have students read Handout 10. 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. Assign each pair a "feedback pair."
Have each editing pair work with another pair (a pair different from the one
they originally worked with to shoot the story).

Explain to students that they are expected to give one another constructive and
specific feedback for strengthening the video. Students will then incorporate the
feedback during editing, as students won't have an opportunity to go back and
re-shoot any footage.

3. Have pairs give and receive feedback on their rough cuts.
Have the editing pairs decide who will share their rough cut first.

Have the first pair play its rough cut and use the Critical Response Process to solicit feedback.

Teacher's Notes: Suggestions for Feedback Questions

Before students play their videos for one another, you may want to have a class discussion about the kinds of feedback to solicit. Students might ask, for example:

- How did you perceive the story arc? What happens in each of the three acts?
- What editing techniques did you notice that preserved continuity or moved the story along? Were there any examples of unnecessary jump cuts or continuity mistakes?
- How well does the story flow? Is there any place where the story seems to drag? If so, what unnecessary footage might you cut to tighten the story?
- Is there anything you don't understand about the story?

Have pairs switch roles and repeat the feedback procedure.

4. Share editing techniques and discuss the feedback process.
Have pairs share one example of a successful editing technique they noticed when watching the other pair's rough cut.

Ask students to share their experiences of giving and receiving feedback.

5. Reflect on feedback.
Have students complete Journal 4.

Journal 4

Write three changes you would like to make to the video of your silent story, based on the feedback you got from your classmates.

Handout 10:
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.

Steps in the Critical Response Process

The Critical Response Process includes three steps:

- The givers of feedback 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 givers of feedback open-ended questions about something specific in the work. (For example, a creator wouldn't ask, "Did you like how I used cut-away shots to build dramatic tension?" but would ask instead, "What mood did the editing choices set for the story?")
- The audience asks neutral (i.e., judgment-free) questions of the creator. (For example, the audience doesn't ask, "Why didn't you shoot from different angles?" but rather, "What were you trying to achieve with your choice of camera positioning?")

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 . . .

2D.4: Final Cut

1. Discuss feedback.
Have students share their responses to Journal 4 with their editing partner and discuss the changes they want to make to their video.

2. Create the final cut.
Have students work in their editing teams to make changes to their videos.

When students have completed their video stories, show them how to export their video to a format they can use to play it back for the whole class.

> **Teacher's Notes: Optional Extension—**
> **Adding Sound Effects and/or Music**
>
> If time allows, you can have students add Foley sound (sound effects, such as the sound of a car door slamming, recorded separately from the video and added during post-production) or music to their video works before exporting them.

2D.5: Screening

1. Have teams show their silent story videos to the class.
Ask students:

- What was the most challenging part of making the silent story video?
- What techniques did you use to tell a story through moving images, without using dialogue?
- How, if at all, did your story idea change during the pre-production, production, and post-production phases?

  Note: If students' original team was divided into editing pairs, ask what effect the different editing choices had on the story.

- What skills or strategies did you learn that will help you successfully complete the documentary video about a community strength or challenge? What additional skills will you need?

  Note: You may also want to use the Critical Response Process during this activity, so students can solicit feedback from the class on their work.

2. Have students assess their work on the silent story video.
Have students complete the Student Comments portion of **Assessment Checklist 2: Silent Story Video**. Collect students' assessments.

Part 3:
Shooting the Community Story Video

Students apply their experiences with the scavenger hunt and silent story videos and begin the pre-production and production work on their community story video. They complete a planning document, develop a production plan for shooting footage, create a shot list, take on assigned production roles, and go into the community to shoot footage for their story.

Length
9 50-minute sessions

Activity 3A:
Community Story Video Pre-Production

Students develop their story concept for their community story video and make a production plan for their shoot.

Sequence

3A.1: ***Making Decisions***	Teams make a final decision about the topic of their community story video. They create task lists outlining the work needed to complete their production schedule, and assign team members responsibility for these tasks.
3A.2: ***The Story Arc***	Teams develop the arc of their story, create a list of shots they would like to collect, and prepare interview questions.

Materials Needed

- Students' copies of **Handout 9: Unit 2 Project Description**
- *Video Production Handbook* **Part 8: Making a Documentary**
- Short video about community (see *Advance Preparation*)
- **Handout 11: Community Story Planning Document**

Advance Preparation

- Before Activity 3A.2, select a short video about a community story—ideally, one that illustrates a strength or problem in a community and that does not rely heavily on interviews or voice-overs to tell the story. If possible, choose a different video from the one you showed in Activity 2C. See *Media & Resources* for suggestions.

RESOURCES

3A.1: Making Decisions

1. Have teams decide on their community video topic.
In their teams, have team members share their research updates, which they began in Activity 2C. Have teams make a decision about the story they will use for their video. Tell students to use the questions in Step 3 of **Handout 9: Unit 2 Project Description** to help them decide.

2. Have teams create task lists.
Distribute and have students read *Video Production Handbook* **Part 8: Making a Documentary**.

Direct students' attention to the production task list at the end of Part 8. Have teams adapt this list so that it is specific to their project. Have teams list the tasks they'll need to complete and then assign the tasks among their teammates.

> **Note:** You may want to help teams identify specific dates by when certain tasks should be completed.

3. Have teams give updates on their screening preparation progress.
Ask unit project teams to update the class about their progress on the public screening preparation tasks they took on in Activity 2C.

3A.2: The Story Arc

1. Have students analyze the story arc of a community story video.
Ask students to review the different types of documentary footage described in Part 8 of the *Video Production Handbook*. Play the video of a community story you selected and have students analyze its story arc and the type of footage used to tell the story.

As students watch the video, have them take notes on the following questions:

- How, if at all, does this video follow the three-act structure? Describe what happens at the beginning, the middle, and the end of the story.
- What kind of video footage is used to tell each part of the story?

Have students share their responses with the class.

> **Note:** Students should recognize how interviews and action shots are used together and how the different types of footage complement one another to tell a complete story, rather than rely on narration to tell the story.

2. Have teams complete a planning document and develop a shot list.
Distribute **Handout 11: Community Story Planning Document**. Have students work in their teams to answer questions about their story and story arc on the handout, plan their interview questions, and develop their shot list.

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Teacher's Notes: Developing Interview Questions

If students need help with developing interview questions, see **Appendix E: Interviewing Resources**, which includes resources from *Foundations in Media and Digital Design Audio and Video, Unit 1: Using Sound to Tell Stories* and *DMA Foundations in Visual Arts, Unit 3: Community Storytelling*.

You should review (or have other teams review) each team's interview questions and shot list to make sure that the team's production plans are realistic and can be completed in the amount of time available.

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Note: Handout 11: Community Story Planning Document provides a good opportunity for formative assessment.

Handout 11:
Community Story Planning Document

Use this document to help you develop your community story video. Take notes on the different aspects of your story and come back to your notes as you work on your video.

Part 1: The Story

What community "best" or "worst" does the video address?

How does the specific story chosen illustrate the community problem or strength?

What do you want viewers to walk away from this story knowing, thinking, or feeling?

Why are you telling this story? What will make it interesting for viewers to watch?

Part 2: The Story Arc

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 descriptions of footage you might use to tell each part of the story.

Beginning	
Middle	
End	

Part 3: Footage

Interviews

List the people you intend to interview and key questions you plan to ask them. Avoid "yes or no" questions. Instead, ask open-ended questions to encourage your subject to talk and share his or her personal experiences and feelings.

Shot List

List all the shots that you think you need for your video, including action shots and b-roll. Each shot description should include the following:

- What is shown in the shot
- The shot scale (long, medium, close-up, etc.)
- Any camera movement (for example, tracking shot)

Keep in mind that you can't plan all your shots as precisely in a documentary as you can for a fictional story because you don't know exactly what might happen when you capture your subject "in action." You may decide to make changes or additions to your shot list during your shoot.

Activity 3B: Community Story Video Production

Students plan the logistics for their shoot, and go into the community to shoot footage for their video.

Sequence

3B.1: *Production Planning*	Teams assign production roles and plan the logistics for their shoot. Students practice shooting interviews and discuss techniques for getting quality sound and visuals.
3B.2: *Action!*	Students shoot their footage.
3B.3: *Learning About Related Careers*	Students discuss AME careers related to their work in the unit. They check in on their progress on the Career Profile project.
3B.4: *Screening Check-In*	Students discuss their progress on tasks related to the screening that takes place at the end of the unit.

Note: Activity 3B.3 can be done at a different point in the unit if you prefer. You may want to use it to fill downtime in your class (for example, while students are working on production outside of class) or to assign it as homework.

Materials Needed

- *Video Production Handbook* **Part 9: Shooting an Interview**
- Students' copies of *Video Production Handbook* **Part 2: Camera Operation**
- Students' copies of *Video Production Handbook* **Part 6: Lighting**
- Students' copies of *Video Production Handbook* **Part 4: Production Roles**
- Students' completed copies of **Handout 11: Community Story Planning Document**
- **Handout 12: Unit 2 Career Information**

3B.1: Production Planning

1. Discuss strategies for shooting an interview.
Distribute *Video Production Handbook* **Part 9: Shooting an Interview** and go over the tips for getting good visuals and sound when shooting an interview.

> **Teacher's Notes: Brainstorming Techniques for Shooting Interviews**
>
> You may want to have a brainstorming session before distributing Part 9 of the *Video Production Handbook* in order to challenge students to come up with their own ideas for how to capture good visuals and sound in an interview.
>
> For example, ask students to think about how and why the subject's clothing choices might affect the quality of the interview shot or what they might consider when choosing a background for an interview shoot. Then have students compare their responses to the information in Part 9.

2. Review or teach necessary technical skills.
Give students the video equipment they will need (e.g., cameras, tripods, microphones, reflectors, white balance cards).

> **Note:** If you are introducing new lighting and/or sound equipment, go over how to use it (for example, how to attach and use various microphones).

> **Teacher's Notes: Reviewing Sound Recording Techniques**
>
> You may want to review techniques for getting good sound, including proper setup and placement of microphones. You can refer students to the following resources from *D/M/A Foundations in Media and Digital Design, Unit 1: Using Sound to Tell Stories:* **Handout 3: Sound Scavenger Hunt** and **Handout 9: Recording Interviews**.

3. Have students practice shooting an interview.
Have each team plan a mock interview of one team member. Teams should decide the following:

- Where the interviewee should sit (or stand) in relation to the camera and microphone
- What background to use
- How to light the scene (if lighting equipment is available)
- How to frame the shot

Have students assign the following roles for the mock interview: director, cameraperson, sound engineer. Tell students to refer to Part 2 and Part 6 of the *Video Production Handbook* for guidance in setting up the shot.

After they've set up their equipment, have teams shoot one minute of their interviewee talking (about anything).

> **Note:** If time permits, have teams experiment with different distances, positions, and angles for their shots.

4. Have students share challenges and tips.
Have teams play back their mock interviews and take note of the quality of the sound and picture.

Ask students to share any challenges they faced in getting good sound and visuals and any strategies they learned that they can apply to the shoots for their project.

> *Possible answers: Students may find that ambient noise is a distraction. Isolating the voice of the subject is challenging if you don't have a lavalier microphone or a good boom mic. They may note that it's important to find a quiet location to record an interview.*

3B.2: Action!

1. Have teams choose production roles for their project.
Have each team member take on one of the following roles: director, producer, cameraperson, and sound engineer. Have students refer to Part 4 of the *Video Production Handbook* for descriptions of each role.

> **Note:** Encourage students to take on a different role from the one they chose for the silent story project. Depending on the number of shoots, they can also rotate roles throughout production.

2. Have teams complete production planning logistics.
Have students finalize their shot lists and complete any scheduling or other logistics before going out to shoot. Have students refer to their completed copies of **Handout 11: Community Story Planning Document** to plan each shoot.

Remind students that one responsibility of the team's producer is to keep a log sheet for each shoot. For interviews, the producer can use the log sheet to keep track of the different topics discussed and make note of any "gem" moments that occur.

Recommend that students create a blank log sheet that looks like the following:

Time Code	Description

Teacher's Notes: Production Logistics

For logistical purposes, you may want to have students complete a production planning sheet for each location at which they shoot, noting the location, date, and time of the shoot, the equipment they use, and the production role assignments.

Go over each team's production planning sheet(s) and make sure that the production plan is practical, given the team's time and resources. Also, go over students' final shot lists to make sure that students are planning enough action shots and are not relying too much on interviews to tell their story.

---

3. Have teams shoot their footage.
Give teams time to go into the community and shoot their interviews, action shots, and b-roll.

4. Have students complete Journal 5.

Journal 5

How was the process of shooting "real" subjects different from shooting a fictional scene in the silent story project? What, if anything, was challenging about shooting real subjects?

What, if anything, happened during your shoot(s) that was unexpected? How did your team respond to unexpected events?

How well did your team work together as a production team? What is one thing that *you* did to contribute to the success of your team?

3B.3: Learning About Related Careers

Note: This activity can be done at a different point in the unit if you prefer. You may want to use it to fill downtime in your class (for example, while students are working on production outside of class) or to assign it as homework.

1. Discuss Unit 2 careers.
Distribute **Handout 12: Unit 2 Career Information** and give students time to read it.

Ask students:

- How is the work that you have engaged in so far during Unit 2 similar to the kinds of work done in the careers mentioned in the handout?
- Which of the four careers seems most interesting to you? Why?

2. Check in on students' Career Profile projects.
Have a class discussion or check in with students individually about their progress on their Career Profile project. Answer any questions students have about the presentation they will make in Part 5.

Handout 12:
Unit 2 Career Information

Range of Careers Related to Unit

Below are some of the AME careers that make use of the skills you are learning in Unit 2:

- **Assistant Location Manager**
- Boom Operator
- Costume Designer
- **Director**
- **Director of Photography/ Cinematographer**
- Editor

- Film/Color Timer (Colorist)
- First Assistant Director
- Foley Artist
- Lighting Technician
- Post-Production Assistant
- Producer
- **Prop (Property) Master**

Key Careers

Key AME careers that use some of the skills you are learning in Unit 2 include *assistant location manager*, *prop master*, *director of photography/cinematographer*, and *director*.

Assistant Location Manager

Job Description

Assistant location managers help location managers find and manage locations for film shoots. They are involved before, during, and after each shoot. Before the shoot, they may help managers find the most ideal location to film each scene, keeping in mind the overall look, the financial cost, and practical matters, such as parking, traffic patterns, and access to electricity.

Once locations are chosen, the assistant location manager is the key contact with the public, informing them of filming going on in their area. The assistant location manager also interacts with government and community groups to arrange for parking and traffic requirements, along with any needed permits. A chief responsibility is providing directions, maps, and signs to lead the film crew to various locations each day. Assistant location managers may also perform more mundane duties, such as handling mail.

Assistant location managers must be at all shoots to represent the location department and to handle any unexpected problems. They serve as the main contact with the public and help to handle crowd control. They may also interact with the landlord of a property, local police, and others. After a shoot, they are responsible for restoring a location to its previous state, for example, by tidying up and removing trash.

The assistant location manager works long hours and is often the first person on location and the last person to leave after filming. A driver's license is required. Assistant location managers may need to perform physical labor (though on larger productions, several location assistants help with the physical work). They must also have excellent communication skills and be able to solve problems that arise suddenly.

Pathway

On productions filmed in more than one location, there may be a location manager in multiple cities, and each manager would have an assistant location manager. There may also be multiple assistant location managers on very large productions.

Assistant location managers are union members. They belong to the Teamsters Union in Los Angeles and to the Directors Guild in New York.

There are no formal requirements to become an assistant location manager. Some gain background knowledge by majoring in broadcasting/video production or communications in college. The job itself requires practical skills that are best learned on the job.

Assistant location managers may break into the industry by working as runners, production assistants, or location assistants, learning about the details of filming on location. Building a reputation for good work and making connections as an assistant location manager is important to job advancement. Many assistant location managers work their way up to become location managers and, eventually, production directors.

Prop Master

Job Description

Prop or property masters are responsible for obtaining, organizing, and caring for all props in a film or TV series. *Props* are items that an actor picks up or wears, including accessories, such as sunglasses, jewelry, and handbags. Weapons are also considered props, as are decals on vehicles and even food! Props used frequently by a main character are called *hero props*.

A prop master is involved in all phases of film development: pre-production, production, and post-production. Prop masters receive a copy of the script in advance and work with the director, producer, art director, and others to envision the look and feel of all props for the film or show.

Prop masters conduct research on the time period and culture in the film or show, create a master list of props, and obtain every prop on their list. They may borrow or rent from large prop houses, buy from unique sources (such as flea markets or online auction sites), or design the props and have them built.

During production, prop masters are responsible for overseeing the storage, care, and placement of props on the set. They also must make sure that there is continuity between takes in terms of props. (For example, if an actor holds a glass filled with water in one shot, the glass shouldn't be empty in the next shot.) Prop masters may also instruct actors on the use and care of certain props, which gives them an opportunity to develop relationships with actors on the set.

When the production is over, prop masters are responsible for returning rented props and storing or selling items.

Prop masters must also be able to partner and work well with other professionals, from the director to prop designers and suppliers. They must be detail-oriented, with excellent organizational skills.

Prop masters need to be resourceful problem-solvers. Directors often make last-minute requests or scene changes that affect the props. These challenges give prop masters an opportunity to think creatively. Many prop masters have a story about a last-minute request or an impossible item they needed to track down for a production.

Prop masters often work long hours, as they are on the set during all filming. Their work schedule may vary because they are often hired for a specific project, such as a film, with a set start and end date, or a TV show, which might stop shooting for the summer.

Pathway

No formal degree is required for work as a prop master, but a background in design or art is often preferred. Some four-year colleges have specializations in their theater departments that emphasize set design, which includes prop management.

Prop masters may break into the industry by volunteering or working as a production assistant. Before progressing to prop master, they must have many years of experience working with set dressing and props. Often they work first as set decorators, dressers, or assistant prop masters.

As with many other jobs in the film industry, most prop masters secure jobs on a project through connections they have built during the course of their career; therefore, building relationships with others is important.

Director of Photography/Cinematographer

Job Description

The director of photography, also known as a *DP* or *cinematographer*, is responsible for developing the "look" of a film, TV show, commercial, or music video and bringing it to life through lighting and camera work.

During pre-production, the DP reads the script; meets with the director, producer, and special effects department to understand and contribute to the vision for the production; and makes decisions about the cameras, lenses, and other equipment.

During rehearsals and final shoots, the DP supervises the entire camera department, including the camera crew, lighting technicians (or *grips*), and the electrical crew (or *gaffers*). Much of the DP's time is spent *blocking a shot*—deciding on the movements of the actors and the cameras.

The DP is responsible for selecting camera lenses and filters, positioning cameras and lighting equipment, and attending to many other technical considerations. Some DPs operate cameras themselves, depending on their personal preference and the size of the production. DPs review the *dailies*—the footage shot that day.

In post-production, DPs ensure that the footage is processed properly and the "look" has been captured successfully.

A DP must be very creative, with a thorough understanding of lighting, color, and the composition of shots. DPs must also have detailed technical knowledge of the equipment used in shooting.

Camera equipment used on film sets is changing rapidly. While many DPs still prefer to shoot using film, more productions now use high-definition cameras. The creative concepts and use of light remain the same, but DPs must learn to use new equipment. The work process for DPs changes because they can now immediately see each shot on a monitor rather than waiting for film development.

DPs must be flexible—able to adapt rapidly and make quick decisions on the set. They also need managerial and interpersonal skills to manage the film crew and interact with the director and others. Since they are responsible for the filming budget, DPs must have financial management skills. DPs work long hours and may be required to travel.

Pathway

This position requires an undergraduate degree in a related major, such as communications or film, and additional technical training. Most receive this additional training in film school, but many film and TV studios also offer training, as does the International Cinematographers Guild. Some DPs first train as photographers and then move into film.

The position usually requires one to three years of experience shooting and editing film. Many DPs begin in the camera department, moving from first assistant camera to second assistant camera to camera operator.

Competition for DP jobs is intense. Directors usually request a particular DP for a film or TV series, so building relationships is important for getting a job. DPs rarely move on to become directors. A few DPs become production designers or producers, but many continue to work as DPs because they enjoy it.

Many DPs belong to the International Cinematographers Guild, Local 600 of the International Alliance of Theatrical Stage Employees.

Director

Job Description

A director interprets a script, turning ideas into sounds and visual images that become a film, TV show, commercial, or music video. The director is a storyteller, whether the story is a 30-second commercial or a 2-hour feature film.

Directors control the structure and flow of a film to develop a theme and keep the audience's interest throughout. Directors are responsible for supervising large numbers of staff. Some directors perform multiple roles and serve as producers or writers as well.

Directors are involved in all phases of production, from pre-production to production to post-production. During pre-production, directors conduct auditions and cast the main roles. An assistant director may help cast non-speaking actors and extras. Directors work closely with the heads of all departments to approve the location, scenery, props and costumes, music, choreography, and camera choices.

During production, directors conduct rehearsals and review lines with actors. They direct the cast and all crew members during filming. Working with the director of photography, directors oversee camera shots and lighting and *block out* the movements of the actors. Directors constantly make changes to the script.

On large productions, an assistant director may help keep track of time, communicate with crew, arrange for food delivery, and assist the director with other tasks. During post-production, the director oversees all editing work, making important decisions that affect the story as it unfolds.

Directors must be excellent managers. They must be able to identify and hire an effective team, as well as motivate and bring people together. They have to be able to work collaboratively with a large number of people. Directors also must be able to work in a high-pressure environment and can expect to work long hours.

Most importantly, directors must have a strong artistic vision and be able to communicate it clearly to others in order to bring a story to life.

Pathway

Directors are usually expected to have an undergraduate degree in a related field, such as communications, film, radio/TV production, or theater. Many have also received a graduate degree, such as a Master of Fine Arts.

Some universities offer programs in directing and producing, and the Directors Guild of America and the Alliance of Motion Picture and Television Producers offer a joint Assistant Directors Training Program.

Experience is critical to landing a job as a director. Many directors move up the ranks, working first as assistant directors on big projects. Sometimes actors or screenwriters move into directing.

Many directors began making their own movies at a very early age. They often advise aspiring filmmakers to be involved in as many movie productions as possible, in college, in film school, and later. They suggest working on independent films or commercials to gain experience. Opportunities to get involved in low-budget films are increasing as digital technology lowers the cost of filmmaking for young filmmakers.

Some directors aspire to become producers. Advancement depends on success with current projects and developing a good reputation. As in other high-paying positions in the film industry, there is much competition for director positions.

Most film and television directors are members of the Directors Guild of America.

3B.4: Screening Check-In

Have students discuss their progress on tasks related to the screening.

Tell students to create an updated task list that details the tasks accomplished, the tasks remaining, and any new tasks. (For example, if a previous task was to scout two different locations for the screening, a location may be chosen by now; a new task might be to mail the screening invitations with the chosen date and location.)

Part 4: Editing and Sound

Students continue to work on their community story videos, assembling and editing their footage, creating rough cuts, and getting feedback from another team. They learn about the role of music in creating effective media productions, and add a soundtrack to their videos.

Activity 4A: Editing the Story

Students choose and assemble clips for their community story video.

Sequence

4A.1: *Reviewing and Organizing the Footage*	Teams import, review, and organize their footage and make notes about which clips to use.
4A.2: *Selecting Clips*	Teams select video clips to include in their story. Teams who plan to include narration (separate from their interview footage) write the narrative script.
4A.3: *Assembling Clips*	Students use video editing software to assemble rough cuts of their videos. Teams record voice-over for their narration, if needed.

Materials Needed

- Students' completed copies of **Handout 11: Community Story Planning Document**
- Students' copies of *Video Production Handbook* **Part 7: Editing Techniques**

Advance Preparation

- Before Activity 4A.3, make sure that you know how to use video editing software to do the following:
  - Extract the audio from a video clip
  - Record and import voice-over

  If necessary, prepare instructional handouts or tutorials to teach students how to use the software to perform these tasks.

  Note: Students do not exchange feedback on their rough cuts until Activity 4C.2. You may want to build in an additional feedback session earlier in the editing process—for example, at the end of Activity 4A—before students add sound effects and music in Activity 4B.

4A.1: Reviewing and Organizing the Footage

1. Have teams import their footage.

Have students use video editing software to do the following:

- Log and capture their footage to create different video clips
- Rename their clips
- Organize their clips in folders on the computer (or an external hard drive)

Be sure to show students two key things:

- Where you want them to create folders of their video files—for example, on an external hard drive or in a specific folder on the computer
- How to label folders to keep them secure (if, for example, students from other classes will use the same computers to store their files)

Teacher's Notes: Options for Organizing Footage

The amount of footage that students shoot may influence how students import and organize their video clips. If students shoot a relatively manageable amount of footage (for example, less than 90 minutes), they may want to first import all of their footage and then divide it into separate clips. They can review the clips and choose which to include in their video.

If students shoot a lot of footage, then it may make more sense for them to view the footage together as a team and only log and capture the clips that they *may* want to use in their story. They can disregard the footage that they know they don't want to include.

You might suggest that students organize their clips by the types of footage, such as a folder of b-roll shots and a folder for each interview. Students can also choose to organize clips by date, location, featured character, or a combination.

2. Have students revisit their original story plan.
Have teams look at their completed copies of **Handout 11: Community Story Planning Document** and discuss whether to alter their story arc at all based on the footage they've shot. For example, students may not have been able to get footage that tells the original story idea as they conceived it, or they may have found a more interesting story angle or a different perspective in their interviews or other shoots.

Have students document on Handout 11 any changes they plan to make.

3. (Optional) Have students decide if they need to shoot additional footage.
If time and resources allow, have teams decide whether they need to shoot any missing footage or re-shoot any footage. If they do, have students follow the same protocol for production logistics planning that they used earlier.

In addition, if students think that they want to add still photographs or archival footage, they should identify what they want to add and make a plan to acquire and import it.

4. Have students complete Journal 6.

Journal 6

Think about the footage you've taken for the community story video. Identify at least one clip—an interview clip or an action clip—that you definitely want to include in your video.

Describe why you want to include this clip. For example, does it illustrate a particularly funny or poignant moment in the story? Does it provide drama or present an alternative perspective on an issue?

Write a paragraph that describes the clip, why you want to include it, and in which part of the story arc it will best fit.

You'll share this paragraph with your teammates.

4A.2: Selecting Clips

1. Have teams discuss their story arc.
Have students share their responses to Journal 6 with their teammates. Have teams discuss how they can use their team members' different ideas to create one story. Have students collaborate to select the best clips for each part of their story arc.

2. Have teams create an edit decision list.
Tell students to create an edit decision list of the clips they plan to use in the order they want them assembled. Have students create a blank chart that looks like this:

Tape #	Clip Title	Start Code	End Code	Notes

Note: Tell students that once they start editing, they'll probably want to make changes, but having the list will get them started and help keep them organized and efficient during the editing process.

Teacher's Notes: Delegating Editing Tasks

There are different ways to divide editing tasks so that all students get hands-on experience. For example:

- Teams divide the story into parts, and assign different members different parts of the story to edit
- Teams divide into editing pairs and edit the story separately (similar to the process for the silent story video)
- Each student creates his or her own rough edit, and the team decides which edit to finalize
- One or two team members assemble the rough cut, while other team members work on developing the soundtrack for the video (see Activity 4B.2)

If students are going to create rough cuts individually or in pairs, they should create their own edit decision lists as well.

3. Have teams write narration, if necessary.
Have teams decide how, if at all, they will narrate the story. One option is to extract the audio from portions of interview footage and use that dialogue as narration for their story (which the audience would hear while seeing visual images of action shots or b-roll).

Students may also want to consider having a third person—someone who is not personally involved in the story—narrate. In this case, have students write a script for the narration that they will record later as voice-over.

> **Note:** Remind students not to rely on narration to tell the story. The narration should be used sparingly, to provide added context. Students should make sure that their story is told mainly through the footage they've shot.

4A.3: Assembling Clips

1. Review how to perform basic editing tasks.
If necessary, remind students how to use the video editing software to do the following:

- Drag video clips onto the graphic timeline
- Trim an individual clip
- Add simple transitions between clips (such as fade outs, fade ins, and dissolves)

2. Show students how to extract audio from video files.
Show students how to use the editing software to separate the video and audio on a given track. Students will use this feature if, for example, they want the audio from an interview to serve as narration while they cut to visuals of action shots or b-roll.

3. (Optional) Have students record voice-over.
If any teams are using third-person narration in their story, review or show them how to record voice-over directly into the computer and then import that audio file.

4. Have students assemble their chosen clips.
Have students assemble their chosen video and audio clips and create an initial rough cut of their story.

Remind them to use the editing techniques they learned earlier, referring to their copies of Part 7 of the *Video Production Handbook* as needed.

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

Teacher's Notes: Ethics of Representing Reality in Documentaries

You may want to discuss with students the ethics of using editing techniques—such as adding music and sound effects—to influence an audience's perception of real events. For example, you might pose the following scenario to students:

> Imagine that you are creating a documentary video on a local hospital that is having financial problems and cutting back on staff. In order to convey the severity of the problem, is it okay to replace the regular sound of the emergency room with sound effects of people screaming in pain? Why or why not? How, if at all, is that different from adding dramatic music to the soundtrack?

Use this and other examples to encourage students to think about their ethical responsibilities as creators of a documentary video and where to draw the line between acceptable enhancement of the drama of a story and unacceptable misrepresentation of reality.

You may also want to review the production ethics activity from *D/M/A Foundations in Media and Digital Design Audio and Video, Unit 1: Using Sound to Tell Stories* and the ethical dilemmas on **Handout 14: Where Do You Stand?** from that unit.

Activity 4B: Working with Sound

Students explore the role that music and other sounds can play in enhancing or transforming a visual story. They create music soundtracks for their community story video.

Sequence

4B.1: ***The Role of Sound in Movies and TV***	Students watch a movie clip twice, once with the sound off and once with the sound on. They discuss the role of sound effects and music in a film, and list qualities that make a soundtrack successful.
4B.2: ***Creating a Soundtrack***	Students select music and/or sound effects for their community story videos, and use their editing software to add the soundtrack.

Materials Needed

- Movie clip (see *Advance Preparation*)
- ***Video Production Handbook* Part 10: Elements of a Soundtrack**

Advance Preparation

- Before Activity 4B.1, choose a short clip of a movie scene that uses music and/or sound effects to set or enhance a mood. If possible, choose a clip that has no or minimal dialogue in it and relies on music and sound effects to move the story along and establish the mood. See *Media & Resources* for examples.
- Before Activity 4B.2, make sure that you know how to use video editing software to do the following:
  - Layer multiple audio tracks
  - Adjust audio levels of different tracks

  If necessary, prepare instructional handouts or tutorials to teach students how to use the software to perform these tasks.

RESOURCES

4B.1: The Role of Sound in Movies and TV

1. Play movie clip with the sound turned off.
Tell students that you're going to play a movie clip twice and discuss how sounds—including sound effects and music—are used to create a mood, evoke emotion, and enhance a story.

Play the clip you chose with the sound turned off. Ask students to discuss the following questions with a partner:

- What do you think is happening in the scene?
- How would you describe the mood and tempo of the scene?
- How do you think the audience is supposed to feel as they watch this scene?
- What sounds might you expect to hear in this scene? If you were a sound designer, what sounds would you add to this scene? Why?

Have a few students share their responses with the class.

2. Play movie clip with the sound turned on.
After you play the same scene with the sound on, ask students:

- How, if at all, does the scene feel different to you with the sound on?
- How do the music and sound effects affect the mood and tempo of the scene?

Teacher's Notes: Sample Analysis of the Role of Sound

Here is how you might analyze the final scene in *Jurassic Park*:

- Without sound, the ending of the movie feels somewhat mundane—the actors run into a building and then the film cuts to a shot of the island from a helicopter.
- With the sound turned on, the music swells to a crescendo at the precise moment that the actors reach the door of the building, which makes it feel like a pinnacle moment in the movie and a satisfying conclusion.

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3. Discuss elements of a successful soundtrack.
Distribute *Video Production Handbook* **Part 10: Elements of a Soundtrack**.
Tell students that they have the option of adding a soundtrack to their video, consisting of music and/or sound effects. In some parts of their video, they might choose to add sounds that will be layered on top of the existing sound. In other parts of their video, they might replace the video's existing sound with other sounds or music.

Ask students to use what they noticed in the movie clip, the information on the handout, and their own knowledge to brainstorm a list of qualities of a good soundtrack.

Possible answers:
- *Is subtle—it doesn't overpower the existing sound*
- *Uses contrasts—if music is used throughout the whole piece, it varies to reflect changes in mood*
- *Sounds "natural"—sounds and music blend seamlessly with the rest of the video*

4B.2: Creating a Soundtrack

1. Have students identify where to add sound in their video.
Tell students to watch the rough cut of their community story video with their team.

Have students individually complete Journal 7.

Journal 7

As you watch your community story rough cut, identify one or two places where you think a sound effect could be used to enhance the story, to draw the audience's attention to something in particular, or to influence the audience to feel a certain way.

Write the time code where you want to add the sound, the type of sound you would add, and how the added sound will enhance the story.

What is the mood (or moods) of the story? How do you think music could be used in your story to create or enhance this mood (or moods)? Write a paragraph about the kind of music you want to include and where you think music should be used in your story.

2. Have teams decide where to add sound in their story.
Have students share their journal entries with their team and decide as a team where in the story to add sound effects and/or music.

Note: Remind students that music and sound effects should be used only to enhance the story. It will be easy for students to get carried away by over-designing the music and sound effects for their piece.

3. Have students download sound effects.
Have teams find and download sound effects for their story. See *Media & Resources* for links to sound effects libraries.

Teacher's Notes: Recording Sound Effects

If time and resources are available, you may want to have students record their own sound effects for their videos. They can experiment with simulating and recording an actual activity and recording something else that *sounds* like that activity.

Direct students to the examples in Part 10 of the *Video Production Handbook* to get them started with ideas for using props to simulate sounds.

4. Have students download or record music for their story.
Have teams find and download music files—or record their own music—to add to their story.

Teacher's Notes:
Copyright Law and Fair Use Guidelines for Pre-Recorded Music

If students plan to show their community stories publicly, they should not use copyrighted music without getting permission from and paying royalties to the copyright owner. However, the "fair use" doctrine of U.S. copyright laws does allow the use of small portions of copyrighted material for educational purposes.

Ultimately, whether a use is legally considered "fair" is up to the courts. One of the factors that judges consider is the portion of the work used. Students may legally use up to 10 percent of a musical composition in their projects. Some authorities recommend that clips should be a maximum of 30 seconds long in order to meet the fair use guidelines.

You should be sure that you're in compliance with the guidelines set by your school or district. You may want to instruct students to use no more than 30 seconds of a song in their stories. If necessary, you may also want to direct students to public-domain music or royalty-free music (music that can be licensed for a one-time fee). See *Media & Resources* for links to Web sites with music that students can download.

5. Have students layer and edit sounds.
Show students how to use editing software to do the following:

- Layer additional soundtracks so that you can hear two tracks at once (for example, both the audio from an interview and the background music)
- Replace the existing sound with a new audio track (so that the original visuals are left intact, but the sound is replaced with the sound effect or music)
- Adjust audio levels of different tracks

Have teams use the editing software to add their music and/or sound effects tracks to their videos.

6. Have students adjust audio levels and add room tone if necessary.
Have teams watch their video, focusing on how smooth the sound transitions are and listening for any audio inconsistencies.

If necessary, have students add room tone to smooth out audio inconsistencies. Have students decide how they want their music tracks to fade in and fade out (or whether they prefer a more abrupt beginning or ending). Have them adjust the volume of the different audio tracks until the sounds complement one another well.

Activity 4C: Final Cut

Students exchange feedback on the rough cuts of their community story videos, and modify their videos based on the feedback. They put the finishing touches on their videos and export their final cut.

Sequence

4C.1: **Adding Titles**	Students add titles to their videos and complete a rough cut to show to their peers and, possibly, professionals.
4C.2: **Feedback Session**	Teams pair up and critique one another's rough cuts. If possible, students also show their work to AME professionals, who provide feedback.
4C.3: **Final Cut**	Students make any necessary adjustments to their videos, based on the feedback they received, and export their final cut.

Materials Needed

- *Video Production Handbook* **Part 11: Titles**
- Students' copies of **Handout 10: The Critical Response Process**

Advance Preparation

- Before Activity 4C.1, make sure that you know how to use video editing software to create titles, including full-screen and lower-third titles.
- Before Activity 4C.2, follow up with any professionals you've contacted about reviewing students' work. If possible, invite them to view and provide feedback on students' rough cuts during Activity 4C.2.

4C.1: Adding Titles

1. Show students how to use titles in their video.

Distribute *Video Production Handbook* **Part 11: Titles**, which describes how and when titles are used in a documentary video, and give students time to read it.

Show students how to use editing software to do the following:

- Create a title on a blank screen
- Superimpose a title over a scene (most often, this will be in the lower third of a screen)
- Choose a color and font for titles
- Create a vertical crawl or use other simple animations for credits

2. Have students add titles to their video.

Have teams add titles and complete a rough cut of their video to show to their classmates and, possibly, industry professionals.

4C.2: Feedback Session

1. Introduce the feedback session.

Have each team pair up with another team. Tell students that they are going to use the Critical Response Process to give the other team feedback on its rough cut.

Remind students that the other team must be able to incorporate the given feedback during editing—at this point, teams won't have an opportunity to go back and re-shoot any footage.

2. Have teams watch each other's rough cut.

Have teams decide which team is going to share its rough cut first. Have the first team play its rough cut and then use the Critical Response Process to solicit feedback from the other team. Tell them to refer to their copies of Handout 10 as needed.

Have teams switch roles and repeat the process.

> **Note:** If you have invited industry professionals to view and critique students' videos, have teams also play their rough cuts for them.

3. Reflect on feedback.
Have students complete Journal 8.

Journal 8

Describe one piece of valuable feedback that you got from the other team.

What is one change you would like to make to your community story video, based on this feedback?

4C.3: Final Cut

1. Discuss feedback and have students modify their rough cut.
Have students share their journal entries with their teams and discuss the changes they want to make to their video.

Give teams time to make the desired changes to their community story video.

2. Have teams do a final round of internal feedback.
Tell students that they will watch their video one more time before finalizing it. Tell students to watch and listen for technical issues—such as inconsistent sound, abrupt transitions, or mistakes in the titles.

> **Note:** If time allows, have teams pair up with another team to watch one another's videos and give feedback on how to fine-tune it.

3. Have teams make their final changes and export their video.
Tell students what format to export their file in and show them how to create that format with the editing software.

Have teams export their final cuts.

Part 5: Public Screening

Students prepare for and stage a public screening of the audio and video work they produced during the unit. They write reflections about their work and complete their Career Profile project.

Activity 5A: The Career Profile Project

Students complete work on the Career Profile project and share what they have learned with their classmates.

Sequence

5A.1: *Preparing the Presentation*	Students complete work on their Career Profiles and prepare a short presentation for their classmates.
5A.2: *Career Profile Presentations*	Students meet in small groups to share their Career Profile presentations.

Materials Needed

- Students' copies of **Handout 17: Career Profile Project** from *Foundations in Media and Digital Design: Audio and Video, Unit 1: Using Sound to Tell Stories*
- Students' copies of **Assessment Checklist 2: Career Profile Project** from *Foundations in Media and Digital Design: Audio and Video, Unit 1: Using Sound to Tell Stories*
- **Handout 13: Career Profile Presentation**
- **Handout 14: Career Profile Peer Assessment** (four copies for each student)
- Equipment to play clips of media productions selected by students, such as DVD players, TVs, or computers with speakers (enough equipment for several students to play clips at the same time)

5A.1: Preparing the Presentation

1. Have students complete their research and writing.
Have students look at **Handout 17: Career Profile Project** and **Assessment Checklist 2: Career Profile Project** from *Foundations in Media and Digital Design: Audio and Video, Unit 1: Using Sound to Tell Stories*. Review with them the requirements for the written components of the project.

Have students complete their research for the project and finalize their write-ups of their chosen AME professionals' education, training, and career path, and their analyses of one of the professional's works.

2. Discuss the presentation with students.
Distribute **Handout 13: Career Profile Presentation** and go over the information with students.

3. Have students prepare their presentations.
Have students prepare a five-minute presentation, using Handout 13 as a guide. Have them choose a one- to two-minute media clip that is representative of the work they analyzed.

> **Note:** Check in with students to see what kind of clip (audio, video, or video game) they are using, and plan to have the appropriate equipment available. Alternatively, you can have students show screenshots of the work in place of a clip (with the exception of audio).

Handout 13:
Career Profile Presentation

Throughout the course, you've had the opportunity to learn more about an AME professional whose work and career you found interesting or inspiring. Now you'll have the chance to share what you've learned with your classmates and to learn about the AME professionals they've chosen to profile. Your presentation should:

- be short and to the point (about five minutes long)
- include information about the person you've profiled
- include information about the career field this person works in

At the end of the presentation, you'll also show a short clip from the media production that you analyzed and answer questions from your classmates.

As you design your presentation, be sure to include each of the following components.

Information about the AME Professional

Briefly describe the AME professional you've chosen:

- What is the professional's name and job title?
- What company does the person work at (or does the person freelance)?
- What kinds of productions does he or she work on?
- Why did you choose to profile this person?

Education and Training

Describe the professional's education and training, including information about the college this person attended and any other training he or she received.

Career Path

Show the timeline you've created with the professional's major career milestones and the productions he or she has worked on. Answer the following questions:

- How did the professional get started in the industry?
- What role does he or she play in the industry today?
- What different jobs has the professional had throughout his or her career?
- What major media productions has the professional worked on?

Short Clip of the Media Production

Play a one- to two-minute clip from the media production that you analyzed for the career profile. Answer the following questions:

- What role did the professional play in creating this work?
- What factors make this work successful? How do you think the professional you profiled contributed to the success of the work?
- If the professional has a particular style that he or she usually works in (such as an animation style), how is that style expressed in the work?

5A.2: Career Profile Presentations

1. Explain the presentation process to students.

Explain that students will meet in small groups for their presentations and that group members will each share what they have learned about their chosen AME professional and his or her career. Each member will also play the short media clip that he or she selected.

Tell students that they will then meet in a different group and repeat the process. Explain that this will expose students to information about several different AME professionals and careers.

Distribute four copies of **Handout 14: Career Profile Peer Assessment** to each student. Tell them that they will use the handouts to assess one another's presentations.

2. Conduct the first round of presentations.

Divide the class into teams of three. Have students take turns giving their presentations to their team members. At the conclusion of each presentation, students should answer questions from their teammates. Have team members use Handout 14 to assess each presentation.

3. Conduct the second round of presentations.

Divide the class into different teams of three and repeat the process.

> **Note:** If time is short, you can have students complete only one round of presentations. However, completing two rounds is preferable because students will be exposed to a wider range of AME careers.

4. Discuss the presentations.

Discuss what students learned during the presentations. Ask:

- What interesting fact did you learn about one of the careers?
- If you had to spend a week working at one of the jobs you learned about today, which job would it be? Why?
- Were there common threads in the kinds of education and training that the AME professionals received? If so, what were they?
- How has the work you've done in this course prepared you to do the kinds of work done by the AME professionals you've learned about?

5. Collect peer assessments.

Collect students' completed copies of Handout 14. You can use students' comments on the handout to inform your assessment of their work.

Copy the relevant handouts for each student so that they will have a copy of each assessment of their presentation. Explain to students they can use the comments to inform their work on future presentations.

Handout 14:
Career Profile Peer Assessment

Complete the table below as you listen to your teammates' presentations. Keep in mind that you will share your assessment with the presenter.

Name of presenter	
Name of AME professional profiled	
Your question for the presenter	Question: Notes on the answer you received:
What was one interesting thing that you learned about the AME professional or his or her career during the presentation?	
What did the presenter do well during the presentation?	
What areas could the presenter improve on in future presentations?	

Activity 5B: Getting Ready

Students complete the preparations for the public screening of their coursework.

Sequence

5B.1: *Selecting the Work*	Students select the work they will share during the screening.
5B.2: *Completing Preparations*	Students complete preparations for the screening, such as preparing the space and setting up and testing equipment.

5B.1: Selecting the Work

1. Choose a method for selecting work.
Before selecting the student work to screen, decide how long the entire screening will be and, as a result, how much work can be included (including work from *Unit 1: Using Sound to Tell Stories*).

Choose a method for selecting work—for example, allowing students to vote on which audio stories, silent stories, and community stories to include.

Make sure that the screening includes work from each student.

2. Have students choose a sequence for the screening.
Once the work is chosen, have the class decide on the order for the work to be shown. For example, they may want to group stories with similar themes together. Alternatively, if some stories are funny and some are more serious, they may want to mix them up to provide variety or comic relief.

3. Compile the work.
Create, or have students create, a DVD of the audio and video stories in the order they are going to be shown.

5B.2: Completing Preparations

1. Check in with students about their progress on tasks related to the screening.
Have students share their progress on screening preparations.

By now, most tasks should be completed. For example, your students should have done the following:

- Chosen a location, date, and time for the screening
- Selected work to show
- Compiled the DVD of audio and video stories
- Sent invitations to community members and AME professionals

2. Finish preparations.
Create a list of final preparations that still need to be completed, and have students assign tasks and deadlines. For example, you may want to have students do the following:

- Gather and install equipment in the location space
- Clean and prepare the screening space
- Do a test run of the screening
- Create a written program to give to audience members

You may also want some students to take on roles during the screening, for example:

- Greeting audience members
- Giving out programs and showing audience members to their seats
- Setting up and serving food and drinks (if you're having refreshments at the screening)
- Introducing the show
- Overseeing the video equipment
- Taking questions from the audience

Activity 5C: Showing the Work

Students screen their work for their classmates, community, and AME professionals and reflect on the work they've completed.

Sequence

5C.1: **The Screening**	Students screen their work for the public and answer questions from the audience.
5C.2: **Reflecting on** **the Work**	Students discuss and write reflections about their experience creating the work, how the experience has changed or informed their understanding of the community where they live, and what changes they would make if they were to do this project again.

Materials Needed

- Students' copies of **Assessment Checklist 4: Community Story Video**
- Students' copies of **Assessment Checklist 5: Teamwork Self-Assessment**

5C.1: The Screening

Have students take on their assigned roles for the screening.

Show student work and encourage the audience to ask questions of the students about their projects.

5C.2: Reflecting on the Work

1. Have students write reflections on the community story video and on the unit. Have students complete **Journal 9**.

Journal 9
- How did your knowledge of or feelings about your community change as a result of the work you did for this project?
- What did you learn about the power of video as a medium for telling stories?
- What do you think are the most important skills to have as a creator of video stories?
- What else did you learn while doing the unit project?
- What would you do differently if you were to do this project again?

2. Discuss reflections on the unit.
Conclude the unit by conducting a group reflection, using the above questions.

Tell students to fill out the Student Comments section of Assessment Checklist 4 and the Comments section of Assessment Checklist 5, either in class or outside of class. Let students know when you expect them to hand in the assessments.

Appendix A:
Video Equipment and Software

Cameras

While particular brands* of cameras vary in price, features, and recording formats, the cameras used for activities in this unit will ideally have the following features:

- A manual focus ring
- Audio input for an external microphone (a mini-plug or XLR connector)
- Input for headphones
- The ability to record in a format easily recognized and edited by your nonlinear editing system (i.e., DV, DVCAM, HDV, DVC Pro, DVC Pro HD)

    Note: While most of these formats record to tape, some may use flash drives.

- The ability to manually adjust exposure, shutter speed, and white balance

However, you can also use consumer-level cameras that do not have some of these features.

Tripods

Tripods are the most important investment for a video program aside from cameras. Tripods used for video production differ from those used for still photography. The primary difference is that video tripods are designed for movement. Ideally, you will use fluid head tripods, although any tripod is better than no tripod.

While fluid head tripods can be expensive, it's a good idea to spend as much as your budget allows. Less expensive tripods made out of plastic break quickly and have proprietary base plates that are difficult to replace when lost. Furthermore, professional tripods are modular, which allows you to interchange heads, legs, and ball levelers.

Ideally, your tripods will use a system that includes the following components:

- Fluid head (allows for smooth panning)
- Ball leveler (allows you to level the camera without adjusting the legs)

* Sony, Panasonic, and Canon all make high-quality cameras.

- Tripod legs
- Spreaders (helps to stabilize legs)

If possible, students should have access to camera stabilizers in addition to tripods.

Microphones

Good sound relies heavily on the environment, the type of microphone being used, and the level of attention given to it during production. An external microphone is an essential part of recording good sound. Onboard microphones record ambient sound and fail to isolate a voice or other sound. Ideally, students will have access to at least some of the following equipment:

- Shotgun microphone (which is designed to isolate sound) with appropriate mount and cable for camera
- Boom with cable of an appropriate length, which allows students to get the mic closer to the audio source
- Wireless microphone system

Lights

There are a variety of lighting options to choose from, depending on your budget and needs. At the very least, students should have access to reflectors, which can be purchased or made with materials at hand, such as cardboard and aluminum foil.

Newer camcorders have better low-light capabilities that allow for the use of fluorescent light systems that weigh less, run cooler, and are easier to use. However, professional tungsten-balanced or daylight-balanced lighting systems will work as well. Here are some lighting options you can use with students:

- Fluorescent light setup with stands (e.g., Kino Flo Diva Light system)
- Tungsten-balanced lighting system
- Daylight-balanced lighting system
- LED onboard camera light with dimmer
- C-Stands
- Assorted gels to adjust color

You can also use very simple lighting, such as clamp lights.

Editing Software

There is a variety of nonlinear editing software that you can use with students. Which software you use depends on a number of factors, including your budget, the skill level of your students, the time you have allotted to teach them editing skills, and whether it's important for students in your program to use professional software used in the industry. Here are some options for editing software:

- Final Cut Pro
- Final Cut Express
- iMovie
- Sony Vegas Pro
- Sony Vegas Movie Studio
- Avid Media Composer
- Adobe Premier

Appendix B:
Video Production Handbook

This handbook provides information to help you develop the technical, organizational, and creative skills necessary for creating successful videos. The handbook is divided into the following sections:

- Part 1: The Language of Cinematography
- Part 2: Camera Operation
- Part 3: Writing a Script
- Part 4: Production Roles
- Part 5: Production Tips and Tricks
- Part 6: Lighting
- Part 7: Editing Techniques
- Part 8: Making a Documentary
- Part 9: Shooting an Interview
- Part 10: Elements of a Soundtrack
- Part 11: Titles

Video Production Handbook
Part 1: The Language of Cinematography

Cinematography is the art of using a camera for motion-picture photography. As with all forms of art, it has a particular language that is used by people who create movies, TV shows, and related forms of media. Throughout the unit, you will need to know the following terms, many of which you'll use as you make your own videos.

The Shot

A *shot* is the basic building block of almost any work that uses moving images. It is made up of the images that are recorded from the time the camera is turned on until the camera is turned off—one continuous "take."

In finished movies and other works that use moving images, a shot is the continuous footage that appears between cuts, fades, or other transitions (you'll learn more about transitions during the unit). The shots you choose should always serve the story you tell.

Framing

Framing is the arrangement of space, people, and objects within the frame of the film or video. Successful framing creates shots that are interesting for the viewer and that keep the viewer engaged in the movie, TV show, or other production. Framing is used to bring focus to the subject and to communicate the story.

Types of Shots

The language used to talk about different kinds of shots is based on scale, position, or the number of people in the frame. *t* (the amount of information shown in a shot) is an important element in the framing of an image.

- *Long shot (also known as wide shot)*: A shot that is far enough away from objects and actors to show details. For example, a wide shot of an actor usually shows the actor's whole body.

- *Extreme long shot:* A shot that encompasses a large physical area (for example, a shot of a vast landscape).

- *Establishing shot:* A shot often shown at the beginning of a scene that shows the setting in which the scene takes place. It can be a long shot or an extreme long shot. Establishing shots orient the viewer to the scene.
- *Medium shot:* A shot that is closer to the subject than a wide shot, but still shows some of the environment around the subject. A medium shot of a couple might extend from their heads to their torsos.

- *Two-shot:* A shot showing two actors in the frame, often used during scenes that involve dialogue. In a two-shot, actors are often shown from the torso up. (Two-shots are often medium shots.)

- **Close-up shot:** A shot that gets very close to the subject(s). This type of shot can be used to show emotion on a person's face or to provide fine detail.
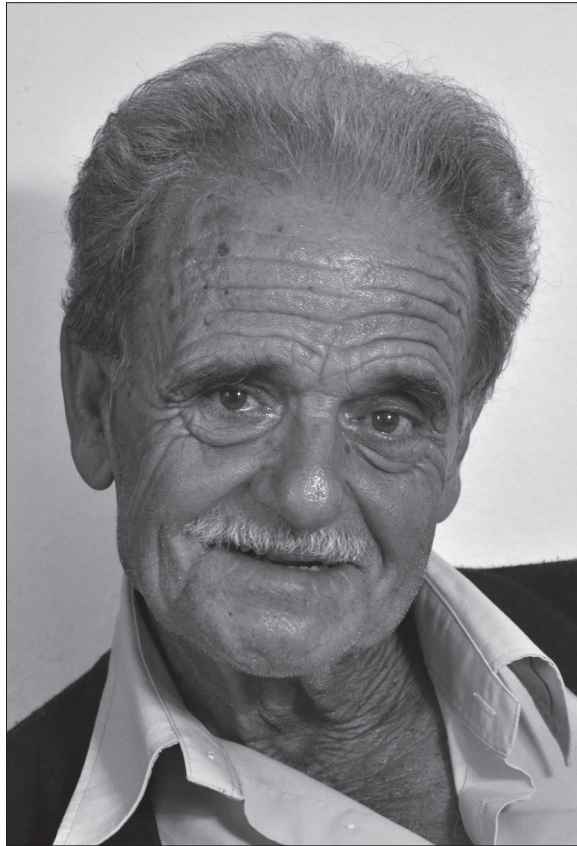
- **Extreme close-up:** A shot that gets even closer than a close-up, for example, a shot that shows only an actor's eyes.

Angle

Another important element in framing is the angle from which the camera shoots the scene. The basic angles used in cinematography are as follows:

- *High:* Looking down on the subject

- *Low:* Looking up at the subject
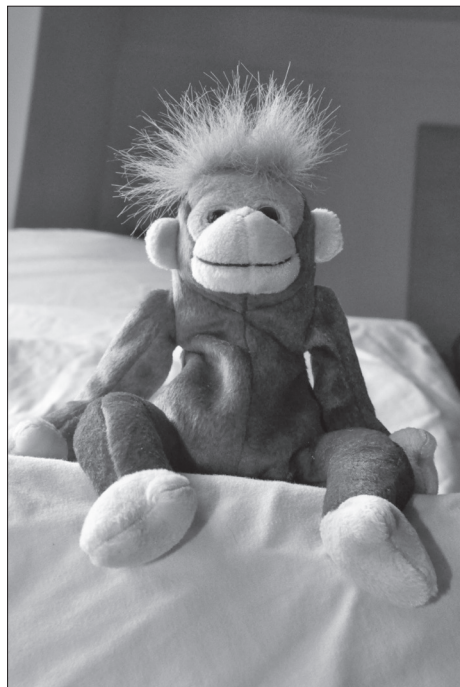
- *Level:* Looking directly at the subject

- *Overhead:* Looking directly down on the subject from above the subject

Movement

Camera movement can help shape the viewers' understanding of what's happening in a scene, providing information and helping viewers feel like they are moving through the world of the movie or TV show. Cameras can move in several ways:

- *Hand-held:* The camera moves through space as it is hand-held by a camera operator. Hand-held shots can be shaky (sometimes causing motion sickness in the viewer!) unless the camera is supported (for example, with a brace on the camera operator's shoulder or a camera stabilizer, such as a "steadicam").

- *Panning:* The camera remains at a fixed point and moves from side to side (think about moving your head from side to side without moving the rest of your body). A tripod is used for panning shots

Panning movement (side to side)
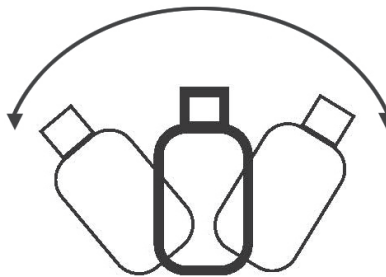
Camera (overhead view)

- *Tilting:* Similar to panning, the camera remains at a fixed point, but moves up and down (think about nodding your head). A tripod is also used for tilting shots.
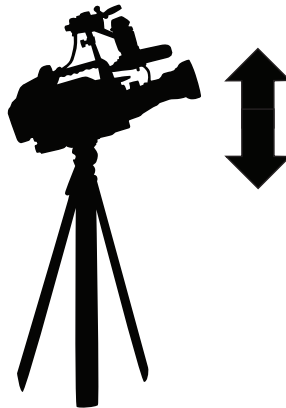
- *Tracking:* The camera moves through space: forward or backward, left or right, diagonally, or even in a circle. A tracking shot is also know as a *dolly* shot because a support system known as a *dolly* is used to hold and move the camera.

- *Zoom:* The camera itself doesn't move. Instead, movement within the camera lens changes the magnification of the image, making the image appear closer or farther away. Zooms are used infrequently in movies because they don't mirror human movement and can look unnatural.

Focus

Focus, the sharpness of an image (also the point on a camera lens where light rays converge), can be used to direct the viewer's attention and, depending on the *depth of field* (see below), can reveal or obscure details. Two terms used with focus are *foreground*—the images closest to the camera—and *background*—the images farther away from the camera. Other terms associated with focus are as follows:

- **Depth of field:** The part of an image that is in sharp focus. Depth of field is controlled by the *aperture* (opening of the lens).
- **Deep focus:** A term used for images that have a large depth of field; the image is sharp from front to back (foreground to background). The smaller the aperture, the deeper the focus. However, a small aperture means that less light enters the camera, so bright lighting is needed for deep focus.
- **Shallow focus:** A term used for images that have a small depth of field; only a small part of the image is in focus, and the details in front of and behind the point of focus are blurry. The larger the aperture, the shallower the focus.

Look at the street signs in the two photographs.
Can you tell which one has a deep focus and which has a shallow focus?

Video Production Handbook
Part 2: Camera Operation

There are a number of steps involved in getting the camera ready for shooting. You may not do all of them, depending on the camera you're using.

Step 1: Put in a tape.

When you're shooting, pay attention to the *time code*—the numeric code used to log the information on the tape. Cameras use different time code formats. A common format is shown below:

00:00:00:00
(hours: minutes: seconds: frames)

Step 2: Put your camera on the tripod (unless you're hand-holding it) and frame your image.

Remember to think about shot scale, angle, and whether you plan to have any camera movement. Make sure that the lighting looks the way you want it to.

Step 3: Set the white balance.

All sources of light (the sun, light bulbs, etc.) have a different color "cast" that can show up on your video. To avoid this, you need to *set the white balance*—tell the camera what kind of lighting situation you are shooting in. (Cameras also have an automatic white balance feature, but using it can cause problems if the lighting changes while you're shooting.)

To set the white balance, you'll usually place something white (like a sheet of paper) in front of the camera and push the white balance button. *Remember to reset the white balance when you move to a new lighting situation!*

Step 4: Set the shutter speed.

In film cameras, shutter *speed refers* to the speed at which a mechanical shutter opens and closes, exposing the film to light. In digital video cameras, the term is still used to refer to how quickly the camera records images (even though there's no actual shutter).

Generally, you'll want to use a shutter speed of 1/60 of a second, though you can experiment with the effects of a slower shutter speed, such as 1/30 or 1/15. Faster shutter speeds can sometimes be useful in bright light if you are using a large aperture (See Step 5).

Step 5: Set the aperture.

The aperture, also know as the *iris*, is the opening in the lens that controls how much light is let into the camera. The combination of aperture size plus shutter speed controls the *exposure*—the amount of light recorded by the camera's sensor. The aperture also controls *depth of field*—the part of the image that is in sharp focus.

Use a large aperture for shallow focus, and a small aperture for deep focus. *Remember to reset your exposure when you move to a new lighting situation!*

Step 6: Focus the camera.

If you use your camera's autofocus feature, the camera may reset the focus in the middle of a shot—not good! To avoid this, set the focus manually. You can zoom in to your subject, set the focus, and then zoom back out.

Step 7: Check your audio.

If you are shooting a video with sound, check that your microphones are properly attached and placed at an appropriate distance and angle from the sound you want to record. Listen for any extra sounds that might drown out the main sound you are recording. Microphones can pick up all sorts of extra noises.

Here are some tips for achieving the best audio quality:

- If you are recording a person's voice, shoot in the quietest location possible.
- Keep the microphone pointed toward and close to the sound you're recording.
- 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 shoot. If the sound doesn't come through well, try a different microphone position and re-record.

Step 8: Shoot some test video.

Shoot several seconds of video and play it back to make sure that the equipment is working and that the video footage looks and sounds the way you want it to.

Video Production Handbook
Part 3: Writing a Script

When you think about a movie or TV script, you probably imagine pages of dialogue for the actors to follow. While it's true that scripts usually include dialogue, that's not the only information they contain— they also describe the setting where the scene takes place and what happens in each scene. Scripts are used by the actors, the director, and everyone else working on a production as a guide to what's going on in the scene.

Scripts written for movies and TV are called *screenplays*, and they are usually written in screenplay format. The components of the format are described below. (You'll notice that this format uses a particular font, which is 12 point Courier. This is the standard font for screenplays, and you should use it for your script.)

Slug Line

These are titles that are used at the top of each new scene. (A new scene usually begins when there's a new location or sequence of events.) Slug lines are written in capital letters.

The beginning of a slug line is usually INT. (for interior [indoor] scenes) or EXT. (for exterior [outdoor] scenes). The slug line then briefly describes the setting and often ends with NIGHT or DAY, depending on when the scene takes place. For example:

INT. HIGH SCHOOL CLASSROOM — DAY

Stage Directions

These describe what is happening in the scene. Stage directions should provide enough information for everyone involved in a production to visualize what's going on, but they should also be short and to the point. For example:

A girl dressed neatly in a school uniform enters a classroom and walks directly to a chair with a desk attached to it. On the desk is a test lying face down.

Dialogue

Dialogue is indented from the margins of the pages and labeled with the name of the character speaking. For example:

```
                    GIRL
   I don't know about you, but I am going to ace this test.
```

Putting It All Together

Put these elements together and you've got a screenplay!

If you are writing a scene that runs over multiple pages, put "CONTINUED" in the bottom right-hand corner (in parentheses) and at the top left-hand corner of the next page.

Here's a sample of a script with no dialogue in screenplay format:

```
INT. A GIRL'S BEDROOM — NIGHT

A teenage girl wearing pajamas is sitting at her desk, which is
covered with several textbooks and papers. She is writing words
on index cards. She looks at one index card that says "listo."
She turns the card over. It says "ready." She smiles, closes her
textbook, and turns off her lamp.

INT. A HIGH SCHOOL HALLWAY AND CLASSROOM — DAY

The same girl is neatly dressed in a school uniform, carrying
a Spanish textbook, a shoulder bag, and a coat. She is walking
quickly and confidently through a school hallway.

She opens the door to a classroom and walks directly to a chair
with a desk attached to it. She walks quickly, seemingly in a
rush, and without looking up at anyone in the room. On the desk
is a test lying face down. The girl sits down in the chair. She
reaches down to take a pen out of her bag and turns the test
over.

Her expression quickly turns from confidence to confusion. She
stares at the test in disbelief. She starts to write something
and then stops, looking more and more panicked. She puts her head
in her hands.

She looks at her bag on the floor, and she sees her flashcards
poking out. She uses her foot to slowly drag the bag closer to
her.
```

CONTINUED

She drops a pen on the floor and bends down to pick it up. With her hand shaking, she begins to slowly reach for the flashcard in her bag, but then changes her mind and stops.

She sits back up in her chair and stares at the test again. She sighs deeply and looks defeated.

Suddenly she does a double take and looks at the test. A close-up of the test shows that on it is written *Examen de Francais*. The girl looks surprised and relieved. She realizes that she is in the wrong classroom!

Smiling, the girl quickly puts her pen back in her bag, grabs her bag and coat, and runs out of the classroom.

INT. A HIGH SCHOOL CLASSROOM — DAY

The same girl is sitting in a similar desk and chair but in a different classroom. She is writing answers on a test, quickly and surely, with a confident smile on her face.

Fade out.

Credits.

Video Production Handbook
Part 4: Production Roles

The following roles are commonly used when shooting videos, though not all of the roles are applicable to every kind of shoot. (For example, in a documentary shoot, there would be no actors.)

Director

- Is the lead coordinator on the set and the final decision-maker about the creative aspects—the camera position and lighting for each shot, what the framing looks like, the actors' positions and actions
- Decides when shooting begins and ends
- Works with actors (or subjects, in a documentary video) to make sure that they understand what each scene should look like
- Makes sure that the script and shot list are followed and that the team gets the necessary footage; may ask the cameraperson to take additional shots

Producer

- Makes sure that everyone is present at the shoot and knows what to do
- Is in charge of planning and maintaining the schedule for the shoot
- Is in charge of checking out video equipment and keeping track of props, costumes, scripts, and other materials needed for the set; makes sure that everyone cleans up and properly puts away the equipment at the end of a shoot
- Keeps a log of the footage being shot; for interviews shot in a documentary, the producer keeps a log sheet listing the general topics or ideas discussed and makes note of "gem" moments that occur during the interview

Cameraperson

- Makes sure that the camera is operating properly, that all of the settings are correct, and that the tapes are properly labeled
- Operates the camera during the shooting of the scene, making sure to get the framing, angle, and scale that the director wants
- Is in charge of lighting (in consultation with the director)

Sound Engineer

- Sets up and operates the microphones and other sound equipment
- Listens with headphones during the shoot and makes sure that the sound is audible; adjusts microphones and other equipment as necessary

Actor(s)

- Acts out the scenes in the script
- Works with the director to get the right tone and look for the scene

Video Production Handbook
Part 5: Production Tips and Tricks

As you shoot footage, here are some things to keep in mind.

Frame Your Subject

Generally speaking, try to follow these principles:

- Don't always put your subject in the middle of the frame. It's usually not a very interesting composition and can get boring to look at, especially if you do it too often.

Try framing your subject off-center once in a while to keep it interesting.

- Don't include too much extra information in the scene. Unimportant details (such as cars passing by in the background) can distract viewers.
- Pay attention to "headroom"—the amount of space above the actor's head. Too much can be distracting.

Maintain Continuity in the Scene

In movies and TV shows, directors use specific techniques to preserve *continuity*—the feeling that events occur in a logical sequence. Here are some things to keep in mind to help you maintain continuity:

- If you're shooting two characters in conversation with or looking at each other and you're using close-ups of each of their faces, make sure that their eyelines match—in other words, they should face each other, rather than face the same direction. (See also "The 180° Rule," below.)
- If you're shooting two characters in conversation or looking at each other and you shoot the scene from two different camera angles (for example, a close-up of one character and then a close-up of the other character), it's a good idea to use similar framing and to shoot from a similar distance, so the shots match up and don't seem jarring.
- Make sure that the status of people and objects in a scene remains the same between shots. People and objects should not be added, removed, or moved to a different position.

The 180° Rule

When you are shooting action or dialogue involving two characters, picture an imaginary line connecting the characters. This line is sometimes called the *axis of action*. When you set up your camera on one side of the axis, it's usually a good idea to keep it there and not cross the axis. This is called *The 180° Rule*.

Crossing the axis can be confusing for viewers. For example, if you shoot one character and then cross the axis to shoot the other character, it will seem like their heads are facing the same direction (which is definitely not how people have a conversation!), and their eyelines won't match.
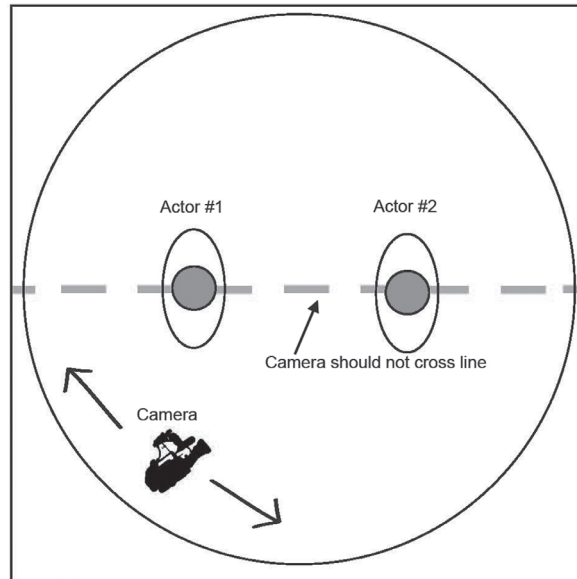
Shoot Multiple Takes

If you have the time, it's a good idea to shoot multiple *takes*—versions of the same shot. You'll need to shoot a second take if something goes wrong on the first try. Even if you think it's perfect the first time, the actors might do something on a second take that is more interesting or better in some way.
Use a Slate

Slates are used at the beginning of each take to record important information about the particular shot. Slates can help you in post-production to quickly locate the takes that you want to use. Traditionally, slates in movies are black clapboards with an arm that moves up and down (clapped together when the director yells "action"). However, you can just use a sheet of paper. On each slate, write the following:

- The scene number
- The take number
- The date

At the beginning of the shot, have the producer hold the slate in front of the camera and say the scene number and the take number (for example, "Scene 2, Take 3"). The producer can then clap his or her hands in front of the camera (this indicates that action is about to begin).

Log Your Footage

As you shoot, you should log your footage. This will make the editing easier later on, and you can also check the log against the shot list to make sure that you got all your shots. The director can also circle the takes that he or she thinks are the best, so the clips can be found more easily in post-production. Here is a sample log:

Time Code	Scene	Shot	Take
00:00:00:00	Inside School	Establishing shot of girl in hallway	1
00:00:30:01	Inside School	Establishing shot of girl in hallway	2
00:01:00:01	Inside School	Tracking shot of girl walking into classroom	1

Use a Set Protocol

Because there can be a lot of action and confusion on a production set, movie and TV industry professionals follow a traditional protocol during the shooting process. You can practice a shortened version of this protocol on your own shoot, using some or all of the following terms:

- *"Lock it up!"* What the director yells when shooting is about to begin. This tells everyone on the set to be quiet and in position for shooting.
- *"Rolling."* What the camera operator says when the camera is ready to go.
- *"Action!"* What the director calls out immediately before the actors begin to act the scene.
- *"Cut!"* What the director yells at the end of the scene, or whenever the action needs to be stopped.
- *"Back to one."* What the director says if he or she wants to shoot the same part of a scene again.
- *"That's a wrap."* What the director says at the end of the day.

**Video Production Handbook**
Part 6: Lighting

Light is essential to capturing an image. It controls your ability to focus and set exposure. Even if you don't have lighting equipment, there are steps you can take to control your light and capture the best image possible.

Take Control of the Room Light

Turn off any light in the room that isn't lighting your subject. Use curtains or a dark cloth to block out any unwanted sunlight. Many people think they don't need light during daylight hours. However, daylight can result in subjects being backlit, having extreme shadows on their faces, and/or being overexposed.

Use a Three-Point Lighting System

A three-point lighting system is a standard method used in visual media to light subjects. As its name suggests, it uses three lights, called the *key light*, *fill light*, and *back light*. Even if you only have one light available, you can use reflectors to mimic a three-point lighting system.
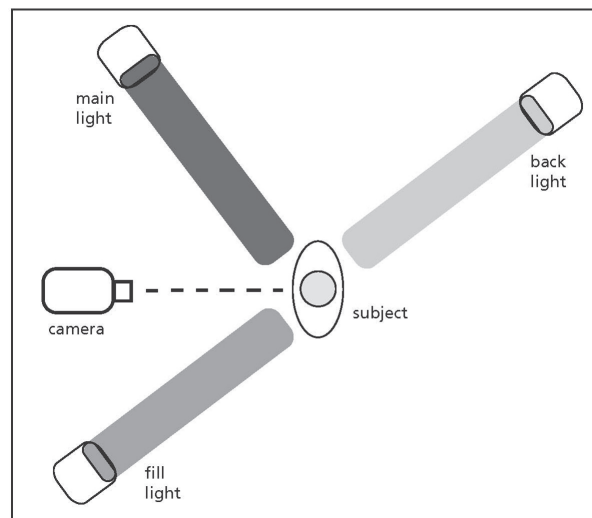
Set Your Key Light

If you don't have professional lighting equipment, you should still have some light on your subject. A *practical light* is any everyday light, such as a desk lamp that you can position so it's lighting your subject. This will be your *key* (main) *light*. You generally want to place your key light at roughly a 45-degree angle from your subject.

Set Your Back Light

After you set your key light, set a second light behind the subject. This *back light* separates the subject from the background and makes him or her stand out better.

Set Your Fill Light

You can use a third light to "fill in" the shadows created by the key light.

Improvise, When Necessary

If you don't have lighting equipment, use the light you do have (sunlight and practical light) to direct light onto your subject. You can also use a *reflector*—a shiny material that bounces light where you want it. For example, you can use a reflector to get rid of deep shadows or to add more light to an actor's face.

Video Production Handbook
Part 7: Editing Techniques

Editing means making choices about how to assemble your footage to create one seamless work. Editing allows you to use only your best shots, control the pace of your story, convey a particular mood and tempo, and draw the viewer's attention to something in particular.

As video editors, you'll decide the following:

- Which clips to include in the piece
- Which parts of each clip are extraneous and can be deleted
- In which sequence to arrange the clips
- How to transition from one clip to another

Continuity Editing

Continuity editing is a style of sequencing shots that makes it seem as if events are progressing logically. Sometimes editing is called the "invisible art" because with good continuity editing, the sequence of events is so smooth that the viewer doesn't even notice the different cuts.

Continuity Editing Techniques

Match Cuts
The "invisibility" of continuity editing is achieved mostly with *match cuts*—where the editor cuts from one shot to a different shot, but has objects or people in the two scenes "matched" so that they occupy the same place in the shot's frame, or have moved in a logical progression.

In an *action match cut*, the movement of a character or object begins in one shot and appears to continue in the next shot. For example, the first shot may show a man opening the door to a room, and the next shot shows him stepping into the room. The viewers' eyes follow the movement and don't notice the cut, as long as the screen position, timing, and direction of the action are matched from the first shot to the second.

THE LANGUAGE OF EDITING

- *Action match cut*—the movement of a character or object begins in one shot and appears to continue in the next shot

- *Continuity editing*—sequencing shots to suggest a logical progression of events

- *Match cut*—one scene cuts to a totally different one, but objects in the two scenes occupy the same place in the shot's frame

- *Eyeline match cut*—a shot of a character looking at something off-screen, which cuts to what the character is looking at

- *Shot/reverse shot*—an eyeline match cut used to show two characters in conversation

- *Insert shot*—a close-up of something that exists within another shot

- *Cut-away*—a shot that cuts from the main action to show related events

- *Transitions*—ways to connect each shot in a sequence

- *Cut*—one shot ends, the next one begins

- *Dissolve*—an image gradually fades out and is replaced by another image, which fades in over it

- *Fade*—an image fades out entirely to black before the next image fades in

- *Jump cut*—two sequential shots of the same subject vary in position, causing the viewers' eyes to dart from one part of the frame to another

Another type of match cut is an *eyeline match cut*. It starts with a shot of a character looking at something off-screen and then cuts to the object or person that the character is looking at. Eyeline matches are based on the premise that the viewer is drawn to the face of a character and wants to see what the character sees.

A *shot/reverse shot* is a type of eyeline match cut used to show two characters in conversation. One character is shown looking at the other character, who is then shown from the reverse angle, so it appears as if the characters are looking at each other.

Insert Shots and Cut-Aways

Inserting close-up shots or cutting away from the main action are ways to add drama to your story or to draw the viewers' attention to something in particular.

An *insert shot* is a close-up of something that exists within another shot. Insert shots often add needed information that wouldn't otherwise be immediately clear from the wider shot.

A *cut-away* is a shot that cuts away from the main action to show parallel or related events occurring. For example, a scene of a baseball game might show a batter at the plate and then cut away to the player's parents watching nervously in the stands. This might make the at-bat seem even more dramatic than if the audience sees only the shot in the batter's box.

Transitions

Transitions are ways to connect each shot in a sequence. Types of transitions include the following:

- *Cut:* The simplest of all transitions—one shot ends and the next one begins.
- *Dissolve:* An image gradually dissolves or fades out and is replaced by another image, which fades in over it. Dissolves signify the passage of time.
- *Fade:* The first image fades out entirely to black before the next image fades in (as opposed to a dissolve, in which the second image gradually appears before the first image totally disappears). Fades signify major beginnings and endings and should be used sparingly.

Editing Tips

Keep the following tips in mind when editing:

- **"Arrive late and leave early."** Trim your clips carefully so that the viewer enters the scene at the latest possible moment and leaves the scene at the earliest possible moment. Get rid of anything you don't absolutely need in your clip. Keep only the good stuff!
- **Avoid jump cuts.** In a *jump cut*, two shots of the same subject vary in position, causing the viewers' eyes to dart from one part of the frame to a different part. In an otherwise continuous story, jump cuts are jarring and may look like mistakes.

This cut from the first shot to the second shot makes the monkey appear to "jump" in an abrupt way.

- **Keep it simple.** Your editing software probably has many types of transitions available—your first shot could spiral out, for example, and the next shot could come in as an explosion. But while they're fun to play with, be careful about going overboard with such effects and transitions, which can look amateurish. Instead, stick to transitions that don't draw so much attention to themselves. You want viewers focused on your shots, not the transition between them.

Video Production Handbook
Part 8: Making a Documentary

A *documentary* is a nonfiction story told through moving images and sound. While some parts of a documentary may be scripted (such as voice-over narration), documentaries generally tell a story through a combination of different types of reality footage of your subject.

Types of Footage Used

You might include the following types of footage in your documentary video.

Characters "in Action"

Capture footage of your subject doing activities that your story is based on. Make sure to get lots of different types of shots, for example:

- Establishing shots that provide context for where and when the action is taking place
- Point-of-view shots that show the action from the perspective of your subject and possibly from other characters in your story
- Close-ups of your subject
- Reaction shots of other people

Interviews

Interview your primary subject or subjects to get personal accounts of the story and your character's perspective, opinions, and feelings. You might use whole video clips from the interview in your story or just the sound from the interview as narration.

B-Roll

B-roll is a term used to describe secondary footage that can be used to add meaning to or break up the monotony of an interview or other video sequence. B-roll is often just visual images without sound. During the editing process, you might choose to use the audio of an interview you conducted with the visuals of b-roll.

B-roll can include the following:

- Shots of examples of what the subject is talking about in an interview
- Any activity that shows your subject in action in his or her environment
- Establishing shots to provide time and location context

You should plan your b-roll shots ahead of time, but you may come up with additional ideas for b-roll shots, based on what your subject talks about during your interview.

Optional Footage

Still images: You may want to take photographs of your subject to edit into the video.

Archival footage: Footage that you do not originally shoot yourself is considered archival footage. For example, you may want to incorporate your subject's own still photos or home movies into your video, or you might use newspaper articles or clips from an existing TV show or film. Make sure that you get the required permission to use any copyrighted material in your video.

Production Task List

Some typical tasks that you need to complete to produce a successful documentary video are listed below. You can adapt this list to meet the needs of your specific project.

- Identify a person or group of people whose story you can tell
- Conduct research on the story, and draft a story arc
- Prepare interview questions
- Schedule interviews and other shoots
- Get permission from subjects and from a contact person at each location to shoot
- Draft a preliminary shot list
- Shoot footage
- Log and capture footage
- Write transcripts of interviews
- Organize clips
- Select clips to include in the story—create an edit decision list
- Assemble a rough cut of selected clips
- Write the script for the narration (if using third-person narration)
- Record voice-over (if using narration)
- Upload or record music and other sounds for the soundtrack
- Layer in the soundtrack
- Add titles

SAMPLE FOOTAGE LIST

Story: Until a year ago, Jasmine couldn't run around the block without getting exhausted. Last month, she ran her first five-mile race. A newly confident Jasmine is now starting her own running program for younger children.

ACTION FOOTAGE

Shots of Jasmine leading a group workout, for example:

- Establishing shot of Jasmine arriving at the track for the workout
- Close-up shot of Jasmine giving instructions for the workout
- Reaction shots of different kids while Jasmine is talking
- Wide shot of the whole group running
- Shots of Jasmine running

INTERVIEWS

- Interview with Jasmine about her experience in the running program.
- Interview with Jasmine's coach and her parents about how Jasmine's attitude has changed as a result of the program.
- Short interviews with a few of the children for whom she is now a mentor.

B-ROLL

- Medium shot of Jasmine lacing up her shoes
- Close-up shot of Jasmine taking off her warm-up jacket
- Wide shot of Jasmine arriving at the track
- Wide shot of Jasmine walking down the school hallway

ARCHIVAL FOOTAGE

Still photos of Jasmine as a child

Video Production Handbook
Part 9: Shooting an Interview

The following guidelines and tips can help you shoot successful interviews.

Getting Good Visuals

Make Clothing Suggestions to Your Subject

Some types of clothing and accessories don't work well for the camera. When you prep your subject ahead of time about the interview, you may want to suggest that he or she avoid wearing any of the following:

- *Logos:* Brand names and logos can distract viewers' attention from the story. They can also present copyright issues, especially if you plan to show the video to the public. (However, if the text on the shirt is directly related to the story content—for example, the name of the organization or club that the story is about—then it's probably okay to include it.)
- *Bright white clothing:* It can make the subject's face look underexposed.
- *Bright red clothing:* It can create an unwanted glow.
- *Clothing with thin stripes:* It can cause a "moiré" effect, which appears as a vibrating, moving pattern and can be distracting to viewers.
- *Hats:* These can put your subject's eyes in a shadow.
- *Glasses:* These can obscure your subject's eyes and reflect lights and the camera.

Choose a Background

Choose where you want your subject to sit (or stand), and set up what you want the interview shot to look like.

Try to choose a background that's related to your story. For example, if you're doing a story on the girl in the youth running program, shoot the interview at the track or the park. If you have to shoot somewhere else, try to find some element of the background space that helps to visually tell your story. For example, there might be trophies or a running poster in the girl's bedroom that you can use as background props. Avoid having too busy a background or props that are not relevant, as they distract from the scene.

Positioning and Eyeline

The precise angle and position of your interview subject is up to you and depends on the mood you want to convey. In general, having your subject at a slight angle appears more natural than shooting at a straight, dead-on angle right in the middle of your frame.

Pay attention to your subject's *eyeline*—where your subject appears to be looking. You should instruct your subject to look at the interviewer and not the camera (unless he or she is directly addressing the audience).

You should also try to have the interviewer's eyes at the same level as the camera. If they're at different levels, it will appear that the subject is looking awkwardly down or up.

Correct camera position

In this shot, the camera was placed at too high a level. Note how it appears that the subject is looking up awkwardly.

Getting Good Sound

Getting good sound is one of the most important aspects of making a good video. Your audience might excuse a blurry picture—and you can always cut to a different clip—but if they can't hear any of the dialogue, that will be very hard to fix in editing.

Pick a Quiet Location

When you scout locations for shooting your interview, don't just *look* at the location, but also listen for anything that may cause sound problems when shooting. Is there a refrigerator or air conditioner making a constant humming sound? If you can, unplug it. Is there a lot of traffic noise outside the room where you're shooting? Close the windows!

Position the Microphone

Get the microphone as close as you can to the person talking, without it being noticeable in the frame.

Use Headphones

There are a lot of sounds you won't notice unless you are wearing headphones, so make sure that your sound engineer has headphones on throughout the shoot to listen for unwanted noises.

Record Room Tone

After you finish the shoot, record a full minute of the natural sound at your location. You'll be able to use this sound to smooth out audio inconsistencies during editing.

Video Production Handbook
Part 10: Elements of a Soundtrack

Sound—whether it's sound effects, music, or even silence—can be used to establish a mood, evoke emotions in your audience, and move a story along.

Types of Sounds in TV and Movies

In TV and movies, the term *diegesis* refers to the world of the characters in the story. Everything that happens in that world—including sounds that the characters hear—is considered *diegetic*. Any sound *not* heard by the characters and *not* part of their world is considered *non-diegetic*. Examples of non-diagetic sounds are narration and incidental or background music. A soundtrack can have both diegetic and non-diegetic sounds.

Sound Effects

Sound effects are artificially created sounds that are added to a movie, video, or TV show after production. Explosions and laser blasts are sound effects, as are footsteps and a door slamming.

You can create your own sound effects by recreating a real activity (for example, slamming a door to get the sound of a door slamming) or by using props to simulate the sounds of the activity.

Music

Music is used to set a tone and create an atmosphere. It can influence how an audience interprets events. It can also cue the audience to something that is about to happen.

The irony of having a good musical score is that it is not meant to be consciously heard—it guides the audience toward a particular feeling. It shouldn't be the primary focus of a scene, nor should it distract from the scene. For that reason, you should consider using only music without lyrics.

FOLEY SOUNDS

In movies, some sound effects, such as footsteps, breathing, and the rustling of clothes, are created on a Foley stage. The stage is named for Jack Foley, who pioneered the technique of recording live sound effects in synchronization with a movie. While watching the projected film, Foley artists use different props to replace or enhance the live sound of the movie.

For example, to make the sound of . . .

- . . . footsteps in snow, squeeze a pouch full of cornstarch
- . . . thunder, flap an aluminum sheet
- . . . a bird flapping its wings, flap a pair of leather gloves
- . . . galloping horses, bang empty coconut shells together

Silence

Don't underestimate the value of silence as a tool in your video, especially if it is used in contrast with a sound-filled scene. For example, suppose you show a scene of a baseball player hitting a home run and the crowd cheering. In the next scene, you show the player sitting alone in the empty stadium. The silence of the second scene will feel dramatic in contrast to the roar of the crowd in the first scene.

Video Production Handbook
Part 11: Titles

Titles are traditionally used in three places in documentary videos: in the main title at the beginning, in the credits at the beginning and end, and in the lower third of the screen throughout the video.

Main Title

If you haven't already done so, you need to pick a title for your video! The title often appears at the very beginning of the video—sometimes after an opening fade-in.

Credits

The cast, crew, and anyone who helped with the production are often credited on screen. With movies and TV shows, some big-name credits appear at the beginning, often in the following order: stars (lead actor first), producer, writer, director. Other cast and crew appear at the end.

Lower Thirds

Mr. Lawrence Jones
Freelance Graphic Designer
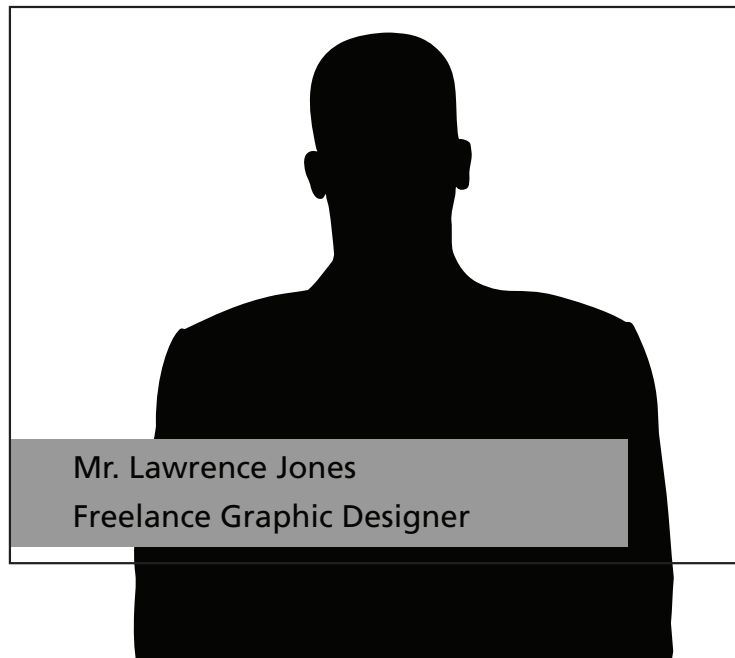
In documentaries, the names and titles of interview subjects often appear in the *lower third* of the screen. You'll generally see the image of the person first, and then, after a second or two, the person's title appears.

In general, show the person's name and identification or title the first time he or she appears in the video. If the person reappears later and you think the audience needs a reminder, you can show the person's name again briefly.

Tips for Using Titles

- **Make them readable but not distracting.** Show your main title and credits on a plain background (often a black screen), or superimpose them on a scene. The lower thirds are usually superimposed. With superimposed titles, it's important to make sure that the titles are readable and that they don't distract from the scene. If titles appear on black, choose white for the text color, unless there are bright lights in the background. Yellow-orange is frequently used for superimposed text because it shows up well (you'll see it often in the lower thirds of TV news clips).

- **Use animation sparingly.** Most editing programs give you the option to animate your titles. But just as with fancy transitions, you'll want to use these features sparingly, if at all, in order to avoid distracting viewers and looking amateurish. If you do choose to animate titles and credits, the traditional method is called a *vertical crawl*, in which the credits roll from the bottom of the screen to the top.

Appendix C:
Additional Video Projects

If you need to conduct additional video projects (for example, if students are waiting to use equipment and you need to stagger certain activities), below are some suggestions from Matt Maurin, English and video production teacher at Edison High School, Stockton, California.

Commercial or Public Service Announcement

Have students create a short video commercial to market a product or service in their community. Or, have students create a public service announcement to raise awareness about a community issue.

Movie Trailer

Have students create a movie trailer to advertise their community story documentary.

Music Video

Have students create a short music video for a music recording of their choosing.

"How To" Video

Have students create a short training video that shows step-by-step procedures for how to make something or how to perform a service or improve a skill (for example, "How to make a grilled cheese sandwich" or "How to do a kick-turn on a skateboard").

Talking-Thumbs Movie

Have students shoot a video of a short skit that they write themselves and then perform with their thumbs (drawing faces on their thumbs to represent the characters in the story).

Edit Someone Else's Footage

Have students work with footage that another team of students shot, and edit it to create their own short story or montage. Or, have students create a soundtrack for another team's silent story video.

Appendix D:
Career Profile Project Handouts

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 the following questions:

- 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 his or her current position? Does your professional have further work or career goals?
- What media productions has your 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 questions:

- 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:
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%**		

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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%**		

Appendix E: Interviewing Resources

Interviewing Tips

Fifty Questions for Family History Interviews: What to Ask the Relatives by Kimberly Powell

genealogy.about.com/cs/oralhistory/a/interview.htm

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

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

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

Sample On-Camera 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

Handout:
Interviewing Techniques

Whenever you research a topic, whether for school, career, a newsletter, or any project of personal interest, you may need to interview someone. The purpose of your research will shape <u>what</u> you ask in the interview, but there are tips and techniques for <u>how</u> you conduct an interview that help you get the information you want.

Whether you conduct your interviews in person, over the telephone, or using e-mail, it's important to prepare. Know what you plan to do during the interview and be prepared for any follow-up.

Preparing for the Interview

- Contact the interviewee. Get in touch with the person you'd like to interview and ask them if they are interested. Describe the purpose of your interview, how long it will take, and how you will use the information.
- Arrange a time for the interview. If you plan to record your interview, ask for permission to do so in advance. For e-mail interviews, let the person know when you will send your questions and when you would like the answers.
- Conduct research. An interview is to find out information that is NOT available on the Web or in other sources. If you're interviewing an AME professional, look online for information about the kind of work he or she does or the company where he or she works. This background information will help you focus your questions and may prompt you to ask questions you hadn't thought of before.
- Think about topics. Decide what information you want to get out of the interview and list the important points or topics you want to cover.
- Prepare your questions. Write the questions ahead of time and ask your teacher to review them. Ask open-ended rather than yes-or-no questions. For example, instead of asking "Do you like your job?" you could ask, "What aspects of your job do you like the most?"
- Order your questions. Begin with basic, introductory questions (for example, "Can you tell me about your experiences in the civil rights movement?") and move to more specific questions (for example, "What was it like to participate in the March on Washington?").

During the Interview

- Dress appropriately. If you're interviewing someone in business, wear business-like attire (such as a nice pair of pants or slacks and a button-down shirt or blouse). If your interviewee is someone in the community, you can be less formal, but you should still dress neatly.
- Arrive or call on time. Don't keep your interviewee waiting. If you are using e-mail, send the questions on the day you said you would.
- Have the right gear. Be prepared with a notebook and a pen or a pencil. If you are using a tape recorder or video camera, learn how all the controls work before you arrive, and give yourself a few extra minutes to set up the equipment.

- Warm up. For phone or in-person interviews, spend a few minutes making casual conversation to break the ice and get acquainted before you launch into your questions. For example, you might start by thanking the person for the interview, asking "How are you?", asking whether the person has been interviewed by a high school student before, and so on. However, in an e-mail, after thanking the person for his or her time, it's best to get right to the point.
- Let the interviewee do the talking. Don't interrupt, and be sure to give the person time to answer each question. Use pauses as a chance to write notes, rather than moving straight to the next question. Be an active listener—make eye contact and show that you are interested by nodding your head and making appropriate comments, such as "Uh-huh" and "I see."
- Ask follow-up questions. If an answer makes you think of another question, go ahead and ask it. You may also ask questions to clarify an answer or to get more information, such as "Can you give me an example?" or "Could you tell me more about that?" If you conduct your interview through e-mail, you may send a second e-mail message with follow-up questions based on the interviewee's responses.
- Record the interview, or take good notes. Record interviews whenever you can, even if it means bringing someone else to operate the equipment while you ask questions. If you're not recording, take detailed notes. You won't be able to write every word, but you can write phrases, use abbreviations, or even arrows, stars or other symbols to help you remember the ideas.

Storyboard

Feedback
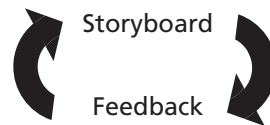
Be sure to write down important or interesting phrases that you may want to quote. It's a good idea to practice taking notes quickly before you conduct your interview.

- Wrap up. At the end of the interview, thank the interviewee again for his or her time. Ask if it would be OK to call or e-mail if you have any further questions, and tell the interviewee that you will provide him or her with a copy of your final product (for example, a copy of your AME Career Research project or a photograph of the completed artwork).

After the Interview

- Thank your interviewee. Send an e-mail or card thanking the person for the time and information he or she shared with you.
- Review your notes. As soon as possible after the interview, read your notes and add any additional information that you remember from the interview that you didn't write down at the time. (The sooner you do this the better, as your memory of the conversation will help you make sense of your notes.) You may want to type them and organize them. Write down any additional questions that you have after looking over your notes.
- If necessary, follow up. If your interviewee has agreed that it's OK, ask any follow-up questions that you have, in either a phone call or an e-mail message. Be sure to thank the interviewee for this additional time.
- Evaluate the interview. Reflect on the interview process. What went well? What didn't go well? What will you change the next time you conduct an interview? Write down your reflections in your journal.

Materials Needed

Throughout Unit

- DVD player
- TV player or monitor
- Computers with printers
- Video cameras (see **Appendix A**)
- Tripods (see **Appendix A**)
- Headphones
- Video editing software (see **Appendix A**)
- DV tapes or other recordable media appropriate for the cameras you are using
- Other video equipment (such as white balance cards) that students may need, depending on the cameras they are using and the skills you are teaching
- Chart paper and markers

Part 1: Learning to Look at Images

Handouts

- **Handout 1: Unit 2 Overview**
- **Handout 2: Video Scavenger Hunt**
- *Video Production Handbook* **Part 1: The Language of Cinematography**
- *Video Production Handbook* **Part 2: Camera Operation**
- **Handout 3: Unit 2 Journal Assignments**
- **Handout 4: Analyzing a Movie Clip**
- **Handout 5: The Elements of Art and Principles of Design**
- **Handout 6: Weekly Critique** (multiple copies for each student)
- **Assessment Checklist 1: Weekly Critique** (multiple copies for each student)

Examples of Media Resources

- One- to three-minute movie scene that has no dialogue (see *Advance Preparation*)
- Optional: 15–30-second clip of another movie scene with no dialogue

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Note: A sample analysis of the first minute of the car chase scene in *Bullitt* (1968) is provided in the teacher version of Handout 4.

- Optional: Clips from two or three movies made in different time periods or from different genres
- One or two still frames from a movie scene (see *Advance Preparation*)

Advance Preparation

- Before Activity 1B.1, select a one- to three-minute movie scene that has no dialogue. The faster the editing (the more shots in the clip for a given length of time), the shorter the clip should be. If possible, choose a clip that incorporates a wide range of shot types and cinematography. See *Media & Resources* for examples.
- Before Activity 1B.2, select one or two still frames within a movie or TV show clip that students can use to analyze the cinematographer's use of the elements of art and principles of design. You can use the same clip you used for Activity 1B.1 or select a different clip. See *Media & Resources* for suggestions.

Part 2: Creating a Silent Story

Equipment

- Reflectors (see *Advance Preparation*)
- Optional: Camera stabilizers
- Optional: Lighting kits

Handouts

- **Handout 7: Silent Story Project Description**
- **Assessment Checklist 2: Silent Story Video**
- **Handout 8: Silent Story Prompts**
- *Video Production Handbook* **Part 3: Writing a Script**
- **Assessment Checklist 3: Silent Story Script**
- *Video Production Handbook:* **Part 4: Production Roles**
- *Video Production Handbook:* **Part 5: Production Tips and Tricks**
- *Video Production Handbook:* **Part 6: Lighting**
- **Handout 9: Unit 2 Project Description**
- **Assessment Checklist 4: Community Story Video**
- **Assessment Checklist 5: Teamwork Self-Assessment**
- *Video Production Handbook:* **Part 7: Editing Techniques**
- **Handout 10: The Critical Response Process**

Examples of Media Resources

- Teen-created video about community (see *Advance Preparation*)
- Movie clip with no dialogue (see *Advance Preparation*)

Items Students Need to Bring

- Copies of their shot lists
- Copies of Part 2 of the *Video Production Handbook*

Advance Preparation

- For Activity 2B, purchase reflectors or make them with cardboard covered in aluminum foil.
- For Activity 2C, select a short teen-created video about community to show students. Ideally, the video should make minimal use of interviews or voice-overs. See *Media & Resources* for suggestions.
- Before Activity 2D.1, select a one- to three-minute movie scene that has no dialogue. If possible, choose a clip that incorporates multiple shots and different types of cuts between shots. It's okay to use the same clip that you used for the analysis in Activity 1B.
- Before Activity 2D.1, make sure that you know how to use video editing software to do the following:
  - Import video files
  - Log and capture footage
  - Edit an existing clip
  - Use the timeline to sequence clips
  - Use transitions and effects

  If necessary, prepare instructional handouts or tutorials to teach students how to use the software to perform the tasks listed above.

Part 3: Shooting the Community Story Video

Handouts

- ***Video Production Handbook* Part 8: Making a Documentary**
- **Handout 11: Community Story Planning Document**
- ***Video Production Handbook* Part 9: Shooting an Interview**
- **Handout 12: Unit 2 Career Information**

Examples of Media Resources

- Short video about community (see *Advance Preparation*)

Items Students Need to Bring

- Copies of **Handout 9: Unit 2 Project Description**
- Copies of Part 2, Part 6, and Part 4 of the *Video Production Handbook*

Advance Preparation

- Before Activity 3A.2, select a short video about a community story— ideally, one that illustrates a strength or problem in a community and that does not rely heavily on interviews or voice-overs to tell the story. If possible, choose a different video from the one you showed in Activity 2C. See *Media & Resources* for suggestions.

Part 4: Editing and Sound

Handouts

- *Video Production Handbook* **Part 10: Elements of a Soundtrack**
- *Video Production Handbook* **Part 11: Titles**

Examples of Media Resources

- Movie clip (see *Advance Preparation*)

Items Students Need to Bring

- Completed copies of **Handout 11: Community Story Planning Document**
- Copies of Part 7 of the *Video Production Handbook*
- Copies of **Handout 10: The Critical Response Process**

Advance Preparation

- Before Activity 4A.3, make sure that you know how to use video editing software to do the following:
  - Extract the audio from a video clip
  - Record and import voice-over

  If necessary, prepare instructional handouts or tutorials to teach students how to use the software to perform these tasks.

  Note: Students do not exchange feedback on their rough cuts until Activity 4C.2. You may want to build in an additional feedback session earlier in the editing process—for example, at the end of Activity 4A—before students add sound effects and music in Activity 4B.

- Before Activity 4B.1, choose a short clip of a movie scene that uses music and/or sound effects to set or enhance a mood. If possible, choose a clip that has no or minimal dialogue in it and relies on music and sound effects to move the story along and establish the mood. See *Media & Resources* for examples.

  Note: A sample analysis of the final scene in *Jurassic Park* is provided in this session.

- Before Activity 4B.2, make sure that you know how to use video editing software to do the following:
  - Layer multiple audio tracks
  - Adjust audio levels of different tracks

  If necessary, prepare instructional handouts or tutorials to teach students how to use the software to perform these tasks.

- Before Activity 4C.1, make sure that you know how to use video editing software to create titles, including full-screen and lower-third titles.
- Before Activity 4C.2, follow up with any professionals you've contacted about reviewing students' work. If possible, invite them to view and provide feedback on students' rough cuts during Activity 4C.2.

  Note: Students do not exchange feedback on their rough cuts until Activity 4C.2. You may want to build in an additional feedback session earlier in the editing process—for example, at the end of Activity 4A—before students add sound effects and music in Activity 4B.

Part 5: Public Screening

Equipment

- Items to play clips of media productions selected by students, such as DVD players, TVs, or computers with speakers (enough equipment for several students to play clips at the same time)

Handouts

- **Handout 13: Career Profile Presentation**
- **Handout 14: Career Profile Peer Assessment** (four copies for each student)

Items Students Need to Bring

- Copies of **Handout 17: Career Profile Project** from *Foundations in Media and Digital Design: Audio and Video, Unit 1: Using Sound to Tell Stories*
- Copies of **Assessment Checklist 2: Career Profile Project** from *Foundations in Media and Digital Design: Audio and Video, Unit 1: Using Sound to Tell Stories*
- Copies of **Assessment Checklist 4: Community Story Video**
- Copies of **Assessment Checklist 5: Teamwork Self-Assessment**

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 Video Production Resources

Suggested Supplemental Textbook

Millerson, Gerald. (2008). *Video Production Handbook*. Burlington, MA: Elsevier.

Other General Video Resources

Listen Up!

This site offers many resources and tools for research, production, and teen film festivals. It also promotes youth-made film and video through its screening room, where work from many of the sites below can be seen. Students can submit their own work to this site.

> http://listenup.org/index.php

> **Note:** This site also has a directory of programs by region. To find programs near you, zoom in on the map:
> > http://listenup.org/community/network.php

Bay Area Video Coalition (BAVC) Next Generation: Video
> www.bavc.org/index.php?option=com_content&task=view&id=886&Itemid=1102

Reel Grrls
> www.reelgrrls.org/

Light House
> http://lighthousestudio.org/

Spy Hop Productions
> www.spyhop.org/

theoneminutesJr.
> www.theoneminutesjr.org/

Just Think
    http://justthink.org/

Youth Rights Media
    http://youthrightsmedia.org/

Career Connections

Interviews

Location Manager

Interview with Patty Doherty, Location Manager for *Wings of a Dove*
    www.wideanglecloseup.com/innocence_doherty.htmlww.
    theoneminutesjr.org/

Interview with Scott Clark, Location Manager for *Breaking Bad*
    blogs.amctv.com/breaking-bad/2009/06/scott-clark-interview.php

Interview with Peter Novak, Key Location Manager for *The Matrix*
    whatisthematrix.warnerbros.com/rl_cmp/rl_interview_peter_novak.html

Property Manager

Interview with Tommy Tomlinson, Property Master for *Beverly Hills Cop*, *Die Hard*, *Predator*, *The Rock*, *Snakes on a Plane*
    scribbleking.typepad.com/scribbleking/2007/07/interview-prope.html

Interview with Drew Petrotta, Property Master for *Transformers: Revenge of the Fallen*
    www.movieline.com/2009/08/drew-petrotta.php

Interview with Ken Hawryliw, Property Master for *Battlestar Galactica*
    future-past.com/interview/kenhawryliw.php

Interview with Scott Buckwald, Property Master for *Mad Men*
    www.collectorsweekly.com/articles/an-interview-with-scott-buckwald-
    prop-master-for-the-hit-tv-show-mad-men/

Director of Photography/Cinematographer

Interview with John Simmons, Director of Photography for *The Old Settler*
    www.pbs.org/hollywoodpresents/theoldsettler/indepth/id_dp_intro.html

Interview with Roger Deakins, Cinematographer for *No Country for Old Men*, *A Beautiful Mind*, *JarHead*, *O Brother Where Art Thou?*
    www.pbs.org/hollywoodpresents/theoldsettler/indepth/id_dp_intro.html

Interview with Robert McLachlan, Cinematographer for *The Golden Compass*
    www.cinemaspy.com/article.php?id=2024

Interview with Didier Noirot, Cinematographer for *Blue Planet* and Jacques Cousteau films
    wetpixel.com/i.php/full/interview-underwater-cinematographer-didier-
    noirot/

Interview with Matthew Irving, Director of Photography for various independent films

www.independentfilm.com/festivals/matthew-irving-interview.shtml

Interview with Jake Messier, Director of Photography for various independent films

newenglandfilm.com/news/archives/05april/dp.htm

Director

In-depth interview with Debie Allen, Director of *The Old Settler*, on the process of making a movie

www.pbs.org/hollywoodpresents/theoldsettler/indepth/id_dir_intro.html

Interview with Ang Lee, Director of *Ice Storm*, *The Wedding Banquet*, *Eat Drink Man Woman*, *Sense and Sensibility*

findarticles.com/p/articles/mi_m1285/is_n9_v27/ai_20227111/

Interview with Jason Reitman, Director of *Juno*, *Thank you for Not Smoking*

www.firstshowing.net/2007/12/17/interview-with-junos-director-jason-reitman/

Interview with Carlos Avila, Director of various independent films

www.inmotionmagazine.com/cavila.html

Interview with David Siegel and Scott McGehee, Directors of Uncertainty (2009)

filmmakermagazine.com/directorinterviews/2009/11/david-siegel-and-scott-mcgehee.php

Talk given by Spike Lee, Director of *She's Gotta Have It*, *Jungle Fever*, *25th Hour*, *Do the Right Thing*, *When the Levees Broke*, various commercials, music videos

www.inmotionmagazine.com/slee.html

TV

Interview with Greg St. Johns, Director of Photography for *Criminal Minds*

www.building43.com/videos/2009/08/27/cinematography-inside-tvs-%E2%80%9Ccriminal-minds%E2%80%9D/

Interview with Michael Slovis, Director of Photography for *CSI* and *Breaking Bad*

blogs.amctv.com/breaking-bad/2009/04/michael-slovis-interview.php

Animated Film

Interview with Andrew Jimenez, Director of Photography for *The Incredibles*

www.pixar.com/artistscorner/andrew/interview.html

Music Video

Interview with Marc Webb, Director of films and music videos

www.metacafe.com/watch/bg-4005372/interview_with_weezer_director_marc_webb/

Short film

Interview with Jasmine Kosovic, Director of *Kate Wakes*

www.pegasusnews.com/news/2009/apr/02/afi-dallas-director-interview-jasmine-kosovic-kate/

Other Career Resources

ConnectEd Studios includes "day-in-the-life" videos of industry professionals as well as a database of individuals who have volunteered to be available to teachers and students for their media projects.

connectedstudios.org

Made in Hollywood, Teen Edition. Interviews with movie industry professionals,

www.madeinhollywood.tv/teenedition.html

Part 1: Learning to Look at Images

Activity 1B: Tools of the Visual Storyteller

Examples of movie scenes with no dialogue:

- The car chase scene from *Bullitt*, 1968, is dialogue-free
- The opening scene from *X-Men*, 2000, includes some screaming and some words spoken in German, but no English words are spoken
- Charlie Chaplin's *City Lights*, 1931, has very few title cards representing dialogue
- *2001: A Space Odyssey*, 1968, contains many scenes without dialogue, including the opening sequence
- *Wall-E*, 2008, contains many scenes without dialogue
- *The Triplets of Belleville*, 2003, is nearly dialogue-free
- *Vertigo*, 1958, includes a lengthy, nearly dialogue-free sequence in which James Stewart's character, Scottie, follows Kim Novak's character, Madeline

Examples of movies that use the elements of art and principles of design effectively:

- *Hero*, 2002
- *The Lord of the Rings: The Fellowship of the Ring*, 2001
- *A Room with a View*, 1985
- *Diva*, 1981
- *A Passage to India*, 1984

Sites with Movie and TV clips:

PBS Kids: Links to clips and full episodes of animated TV shows.

pbskids.org

YouTube
>www.youtube.com

PBS Hollywood Presents
>www.pbs.org/hollywoodpresents/

PBS: Links to clips and full episodes of PBS TV shows.
>video.pbs.org/

Part 2: Creating a Silent Story

Activity 2C: Introduction to the Unit Project

Some sites that showcase teen-created videos are listed below.

Bay Area Video Coalition
>www.bavc.org/index.php?option=com_content&task=view&id=886&Itemid=1102

Light House
>http://lighthousestudio.org

Listen Up! Screening Room
>http://listenup.org/screeningroom/

Spy Hop Productions
>www.spyhop.org/

Some examples of teen-created videos about community are listed below.

The Apollos: This documentary revisits the struggle of the Oakland Tech High School senior class to make Martin Luther King Jr.'s birthday a nationally recognized holiday.
>www.bavc.org/index.php?option=com_seyret&task=videodirectlink&id=97&Itemid=1102

Art Is Education: Short silent public service announcement about the importance of supporting the arts.
>www.bavc.org/index.php?option=com_seyret&task=videodirectlink&id=146&Itemid=1102

Bronx River: Life of the Community: Video about environmental issues related to the Bronx River.
>http://listenup.org/screeningroom/view.php?media=04e0235e94bfc70ff06ff62eb3169faf

Off the Chain: Video about a community bike shop.
>http://lighthousestudio.org/screening_offchain.html

Protect What's Left: Video about the importance of protecting the environment.
>www.bavc.org/index.php?option=com_seyret&task=videodirectlink&id=145&Itemid=1241

Tent City: Video about a community movement in Richmond, California, to reduce violence.

http://listenup.org/screeningroom/view.php?media=8beef667d1269fc1b3 1d6dc8bd30296d

Part 3: Shooting the Community Story Video

Activity 3A: Community Video Pre-Production

Below are some examples of documentary shorts about a community story.

Healing Our Community: Video about a health clinic in South Central Los Angeles, founded by Muslim-American students.

www.cultureunplugged.com/play/1733/Healing-Our-Community

Dianne Wilson, A Warrior's Tale: A profile of an environmental activist who influenced a plastics company to clean up its act.

www.mediathatmattersfest.org/watch/3/index2.php#

Other documentary shorts about community:

http://video-voice.org/video.html

Part 4: Editing and Sound

Activity 4B: Working with Sound

Below are some examples of movie scenes that use music and/or sound effects to enhance a mood:

- In *King Kong* (1933), the music rises and falls in direct relation to the movement of King Kong as he climbs the Empire State Building. (This technique, called *mickey-mousing*, in which the music blatantly matches the action, was used mainly in the 1930s and 1940s and is now somewhat discredited because of its overuse and lack of subtlety.)
- In the final scene of *Jurassic Park* (1993), the music creates a climactic ending to an otherwise mundane sequence of shots.
- The screeching violins of the famous shower scene in *Psycho* (1960) cause nightmarish feelings of tension and dread.
- In *Congo* (1995), ambient jungle sounds are used to build suspense.

Sound Effects Libraries

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 Resources

Partners in Rhyme: Royalty Free Music and Sound Effects

www.partnersinrhyme.com/

ccMixter: A music use, share, and remix resource from Creative Commons

http://ccmixter.org/

Friendly Music: Allows users to license music for a small fee

www.friendlymusic.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.

2.2 Writing
Specific applications of Writing Strategies and Applications standards (grades eleven and twelve):

(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.

2.4 Listening and Speaking
Specific applications of Listening and Speaking Strategies and Applications standards (grades nine and ten):

(2.3) Apply appropriate interviewing techniques:
  a. Prepare and ask relevant questions.
  b. Make note 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

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.

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:

4.4 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.

5.3 Use critical thinking skills to make informed decisions and solve problems.

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.

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.

7.4 Understand that individual actions can affect the larger community.

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:

9.3 Understand how to organize and structure work individually and in teams for effective performance and the attainment of goals.

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 / VPA Visual Arts Content Standards

- Identify and use the principles of design to discuss, analyze, and write about visual aspects in the environment and in works of art, including their own. [AME A1.1 (1.1), VPA 1.1]
- 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]
- Analyze and describe how the composition of a work of art is affected by the use of a particular principle of design. [AME A1.1(1.4), VPA 1.4]
- Develop and refine skill in the manipulation of digital imagery (either still or video). [AME A1.2(2.3), VPA 2.3]

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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