



# **Echo Effect:**

***A High School Language Arts Curriculum  
with a Focus on Film***

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# DEDICATION



*This book is dedicated to my students who inspire me to be better everyday. A special thank you goes to Jonathan Gonzalez, Martha Gonzalez, Natalie Rowe, and Marisela Vazquez for their amazing work during the summer school class. "Loss of Innocence" raised the bar for film at Rainshadow because of your efforts. Also, a special thanks to Rainshadow Community Charter High School and Echo Effect for the amazing support.*

*Thank you to my family who are always supportive of new ideas, and always willing to provide an ear about educational issues. Finally, I wish to thank Geoffrey and Evelyn for allowing me to work on this project instead of enjoying my time with them. I am truly blessed to have such a loving family.*

# CORE STANDARDS IN: ACTIVITIES

Pg. #	Activity	RL <i>Reading Literature</i>	RI <i>Reading Informational Text</i>	W <i>Writing</i>	SL <i>Speaking and Listening</i>	L <i>Language</i>
30	<i>Children's Story Retell</i>	2, 3, 4		4, 6	1, 5	3
32	<i>Scene from a Novel/ Short Story</i>	1, 2, 3, 4		5	1, 5	3
34	<i>Video Poetry</i>	1, 2, 3, 5, 9		6	1, 2	3
36	<i>Linking Film to Novel</i>	<i>*Additional suggested activities. Not developed enough to be linked to standards.</i>				
38	<i>Developing Topic from the Newspaper</i>		1, 2, 3, 6, 7, 8	1, 2, 6, 7, 8	1, 4, 5	3
40	<i>Public Service Announcement</i>		1, 7	2, 4, 6, 8	1, 4, 5	3
42	<i>Debate: Courtroom Drama</i>		6, 7, 8	1, 4, 8, 9	1, 2, 3, 4	
46	<i>Film Critique</i>	7	7	2, 4, 5		1, 2, 3
48	<i>Organic/Mechanic Sound Documentary</i>	4, 7		4, 6, 10	1, 5	3
50	<i>Organic/Mechanic Image Documentary</i>	4, 7		4, 6, 10	1, 5	3
52	<i>Film Trailer</i>	7		1, 6	1, 2, 6	5
54	<i>Soap Opera Script</i>			3, 4, 5, 6	1, 6	3
56	<i>Home Is...</i>			3, 6, 10	1, 2, 5	
58	<i>Genre Project</i>			3, 6, 10		3
60	<i>One Minute Video</i>			3, 6, 10	1, 2, 5	10
62	<i>Commercial Advertising</i>		7	1, 6	1, 2, 6	5
64	<i>Juxtaposition: Two Emotions</i>			4, 6	1, 4, 5	
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68	<i>Something Important</i>			6	1, 2, 5, 6	
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72	<i>Connections Through Interviews</i>			6	1, 3, 4, 5, 6	
74	<i>Characterization</i>			3, 6	1	3, 6
76	<i>Developing a Film Class Mission Statement</i>			4, 5	1, 6	3, 5, 6

# TEEN STORIES PROJECT



Pg. #	Activity	RL <i>Reading Literature</i>	RI <i>Reading Informational Text</i>	W <i>Writing</i>	SL <i>Speaking and Listening</i>	L <i>Language</i>
82	<i>Personal Timeline</i>			3, 5	1, 4, 6	
83	<i>Brainstorm</i>			3, 5, 10	1, 4, 6	
84	<i>Shots and Movements Scavenge</i>		7	10	1, 5	
86	<i>Storyboarding</i>		7	3, 4, 5, 10	1, 4, 5, 6	
88	<i>Just Write It!</i>			3, 4, 5, 6	1, 4, 5, 6	1, 2, 3
90	<i>Treatment</i>		4, 5, 6	2, 4, 5, 6	1, 6	1, 2, 3
92	<i>Lighting</i>		7	3, 4, 5, 6	1, 5	
94	<i>Audio</i>		7	10	1, 2	
96	<i>Interviewing</i>		7	5, 10	1, 2, 3, 4	
98	<i>B-Roll Footage</i>		7	10	1, 2, 5	
100	<i>Conducting Street Inter- views</i>		7	5, 10	1, 2, 3, 6	3
102	<i>Creating an Edit Plan</i>		7	6	1, 2, 3, 4, 5, 6	
104	<i>Marketing with Blogger</i>		7	2, 4, 6	1, 2, 3, 4, 5, 6	





# WHY FILM?




Working with reluctant learners causes one to seek alternatives to the traditional methods of addressing content as a teacher. The reluctant learner often gravitates to the aspects of education that are not tested: the arts, physical activity, computers and technology. Students who do have difficulty with the core curriculum often lose the courses that are most important to them in order to better prepare for “the test.” These students are taught to the test, and many students who have difficulty with the mode of learning promoted by high-stakes testing become disenfranchised with school all together. “In stark contrast to a rich curriculum promoting democratic decision making and authentic problem solving, the current movements for accountability and ‘high standards’ have promoted scripted curricula and countless hours of test preparation.” (Schultz & Oyler, 2006). Questions over how to bridge the gaps created between non-core and core curriculum must be answered for students to have a more balanced school experience, and indeed for some students to access the core curriculum at all.

I teach in an alternative charter high school in Reno, Nevada. The population of students is predominantly at-risk, including students who have not thrived in the traditional school setting for a variety of reasons. This school has a project-based interdisciplinary focus. “Project-based learning creates opportunities for groups of students to investigate meaningful questions that require them to gather information and think critically” (David, 2008). I am the Dean of Academics, and am highly qualified in English, art, and special education. I have been with this school for six of its seven years. Through the experience, it has become clear that student interest and student ownership are key ingredients to a successful learning experience. If blended with the content

appropriately, it is possible to create authentic learning experiences from which all students benefit. There must be a sense of immediacy to the learning experience, and there must be a reason for the learning experience. If these elements are in place, retention of information increases (Westwater & Wolfe, 2000). John Dewey saw civics and citizenship as essential elements to be taught in our public school system. He also was a major proponent of learning by doing. This is seldom what is happening in our schools currently (Schultz & Oyler, 2006). As educators, it is crucial that we involve students in their own learning processes and not be afraid to share authority with them.

Film and filmmaking have played a major role in supporting student growth at my school. Students gain skills in technology, working with others, writing, communicating through speech and discussion, consensus building, understanding symbol, meaning, and message, and storytelling (Czarnecki, 2009). Most importantly, however, they gain confidence to see a project through to completion and to share their project with others in an authentic way. Films can be used as tools to be viewed, critiqued, discussed, and investigated. More than viewing films, however, students can use film as a means to tell stories and take a role in being change agents by sharing their voice in a public manner (Education Development Center, 1994). The basic structure of filmmaking is very similar to the writing process: preproduction, production, and post production. “Film offers an immediacy and accessibility that the printed text typically does not. Students who are intimidated by, or impeded from, accessing print text are able to discuss film with acuity and insight.” (Smilanich & Lafreniere, 2010). For reluctant learners and



non-native students, film affords an opportunity to express and access information in a non-threatening way.

Proponents of the term “21st century” skills describe a new workforce reality that will demand individuals be independent thinkers, problem solvers, and decision makers (Silva, 2009). Assessments that are currently used do not demonstrate this shift in educational focus. Assessing student knowledge and understanding can be done in a variety of ways, including through formative assessment, portfolios, presentations, video and other technological means. Using tools that many students are already passionate about, such as technology and film, to meet language arts standards has the potential to engage more students to be productive members of a school community

# A NOTE TO TEACHERS...



If you are a teacher who is new to incorporating technology in the classroom, especially film technology, do not fear. Remember that often your students can unlock the keys to the filmmaking. You just have to supply the framework. This book will help you do that.

The book is organized into sections, beginning with the basics of filmmaking. This section includes details about the stages of filmmaking, composition, camera shots and movements, sound techniques, interviewing and script writing, and editing basics. Following the film basics, tabbed sections of projects are listed according to language arts core standards: Reading Literature (RL), Reading Informational Text (RI), Writing (W), Speaking and Listening (SL), and Language (L). A full length documentary project entitled *Teen Stories* is included that might be used as a full length course. The appendix includes a variety of printable sheets to be used throughout the projects, as well as supplemental material. Finally, a resources section displays a number of websites and books that might be useful for teachers interested in implementing film in the classroom.

With the book is a DVD that features students' examples of several projects, presentations that could be used to address filmmaking basics in the classroom, and clips of how teachers could incorporate some of the lessons in their classroom.

As you begin to read about the basics of filmmaking in the next chapter, please note that the information is written to your student filmmaker. This means that you can copy sections that you need to read aloud in class. Please note that I am not a professional filmmaker. Information gathered has been gathered over time, and is very basic in nature. As you read along, you will see icons

at the start of most sections. The icons alert you that there is either DVD material, Appendix material, or activities that relate to the information presented. The icons are as follows:



**Teacher DVD Material**



**Appendix Material**



**Activity Available**

If you find that your students wish to get into more in-depth filmmaking techniques, the Resources section of this book will help you to locate what you need. Also, check with your local cable access channel. They often have equipment and knowledge that will be beneficial to you and your students.

The final piece of advice to you, teacher: let go. As the process begins, let your students be your guide. You will help provide structure, but they will provide the ideas and themes. This will help the engagement process. You may be surprised at how naturally filmmaking comes to many students that you never saw do work in class before. Enjoy the process!



# FILM BASICS



## How this book works...

This book will work along the same lines as the way one makes a film. The three stages of filmmaking include: pre-production, production, and post-production. In every project you undertake, these will be the stages that your project goes through. So, the first lesson you will receive is a description of exactly what the stages of filmmaking are.

## Preproduction

Believe it or not, the idea might be the most important element in creating a film. Preproduction is the planning phase of the film. It includes outlining or brainstorming the idea, converting the idea to a storyboard, writing a script, writing a treatment, securing funding, and hiring individuals. Before anyone runs out to get footage, the preproduction phase must occur.

The first person to get hired for a project (or who chooses to get involved in a project) is the producer. The producer is in charge of launching the entire production, and that includes hiring of key individuals who will actually see the project from preproduction on through postproduction. Any of the major film decisions will pass by the producer prior to coming to fruition.

## Production

Once all the plans have been laid out, the production phase of the filmmaking process occurs. This is the phase where the actual shoot is occurring, and everything should come together. In the production phase, the entire plan is filmed. It is the phase where the principal photography occurs.

## Postproduction

Postproduction is usually associated with editing and adding visual effects. But there is more

to postproduction, including: striking (taking down) the sets, dismantling and packing equipment, and handling final financial obligations. Postproduction also refers to advertising the film or entering the film into competitions. This is the phase of filmmaking where the idea gets put out to the masses.

These three phases will be used to describe most projects. Just think of it this way:

<i><b>Phase</b></i>	<i><b>What it Means</b></i>
Preproduction	Brainstorming
Production	Group Work
Postproduction	Finishing up the task/ presenting/reflecting

## Why is this important?

It is important for you to understand the basic format for the completion of a film project. Use this model as a model for how to complete other school projects as well. Before beginning any project, you should start first by thinking about the steps involved in the project. What are you going to use as the focus for your project? What are you most interested in learning and showing? Once you begin working on the project, you can sometimes be completely focused on the result instead of the process. It is really important that as you complete the project, you reflect on what you achieved.

By the way, this strategy doesn't disappear after you leave this film class or leave high school. It just takes on a different shape. Case in

point: my husband and I are looking to build another bathroom in our house. We have spent the past couple of years brainstorming how we could do it. Would we raise our roof so that we have a complete second story on our house? Would we add on to the back of our house? Could we use space we already have without dealing with the exterior?

Once we decided how we might add the bathroom, we began to create to-scale drawings to decide if it was workable. We also looked at cost, and where to find a good contractor. We're still in the preproduction phase of this idea. Production will happen when we actually break ground, and postproduction will allow us to use the new bathroom and determine whether or not we were successful.

## Brainstorming



Ideas are sporadic, and can come in a variety of forms. The first question you will need to ask yourself is what is interesting to you? What would be something you would wish to see? There are many ways to document the brainstorming: you can create a mind-map, which is a pictorial representation of your thoughts. You could create a list. You might just do a free write. You can also just discuss with another person and jot down thoughts as you discuss, or tape your discussion.

The brainstorming process is one where you should not limit yourself or your ideas. There are no stops to what you can create, so don't allow yourself to think that something is too over the top. Often, over the top ideas lead to other ideas. That's what make brainstorming so much fun. To begin the brainstorming process, remember that you are already an expert in many ways just by living the life you have lived over that past 13+ years. So much of what you know and how you

will approach situations has already begun to unfold.

**"I hear and I forget. I see and I remember. I do and I understand."**

**-Confucius**

You have already heard, seen, and done hundreds of things by the age of three. So, now what? It's time to take your ideas, thoughts, and understandings and place them in a medium to share with others. Filmmaking is like starting a conversation with the world. What will you talk about?

## Outlining

Having an idea is a great start, but now, where do you want to go with your idea? What will happen first, second, etc. in your film? The outlining process allows you to begin thinking about the actual chain of events that you wish to occur in the order you wish them to occur. In creating a fictional story, this process is thinking about the stages in the story that need to occur, the characters and settings, and any other major story details. In creating a documentary, this refers to securing the places and people that will be presented in the film, as well as the order they will be presented.

## Storyboard

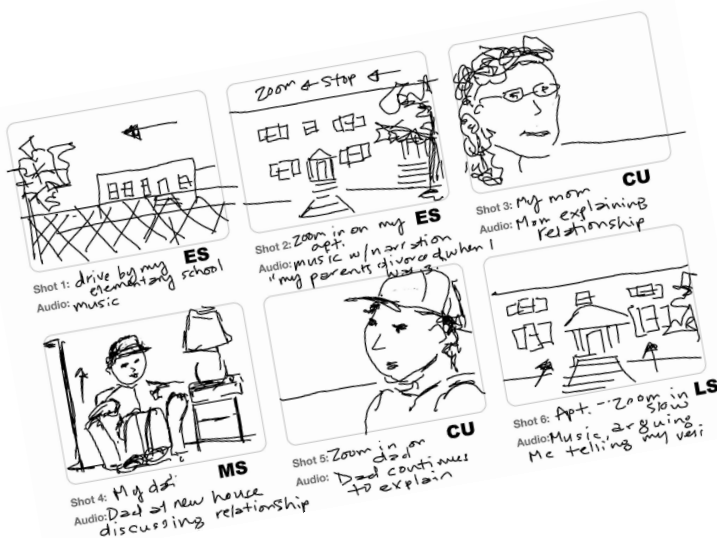


Once the brainstorm and script are complete, a storyboard is created. A storyboard is basically a sheet of paper that has been organized into a grid. Each of the squares on the grid symbolizes a shot in the film. For each shot, a picture is drawn to show the style of the shot (i.e. close-up, establishing shot, etc.) and the subject of the shot. Camera movement is also shown in this square using arrows. In addition to the visual imagery of the shot, words from the script are



written either in the square or below it. Sound is also described.

Storyboards can be as simple as stick figures, and as complicated as three-dimensional renderings. Often, directors will look to storyboard artist renderings to support the vision of their final film. Good storyboards serve as maps for the film to follow, and they are much easier to change and modify than changing and modifying once filming has begun.



## Image and Composition



Composition in film is a spatial concept, referring to how things are arranged as a whole. It is a relationship between form and content, and both should work together in harmony. Composition is an orderly arrangement of elements in a scene which, when taken as a whole, conveys intent and meaning. The “rules” of composition are really just guidelines. After all, composition is an art rather than a science!

There are many ways a director controls the film’s composition. One way is for the director to manipulate the shot selection. Examples of shots

include an insert shot, cutaway shots, as well as your standard shots such as close-ups, medium shots, long shots, wide shots, etc. More will be discussed about shots in a later chapter. Other ways for the director to create a strong composition is by using the camera’s focus to highlight certain points of view. Composition should occur around a single center of interest. What is the focus of the shot? Whenever a shot is used, it should enhance the main point of interest. Changing focus within a shot also allows the director to make specific statements. This is called rack focus. Leaving visual space for a the audience and subject to visually to move into is another way to make a statement with composition. This is called leading the subject. Atmosphere, sound, and lighting are also components a director can work with to create a strong composition.

One of the most important steps in creating a strong composition happens before you start filming at all. You must clearly establish your goals for the shot. This means that when you think about making your film, you should have some pretty definite ideas about what you wish to accomplish with the creation of the film. When the director begins filming, each shot that is used should contribute to the story or idea that is being conveyed. If the director wants to show a frantic emotional state, only frantic experiences should be shown. Otherwise, the message might become confused.

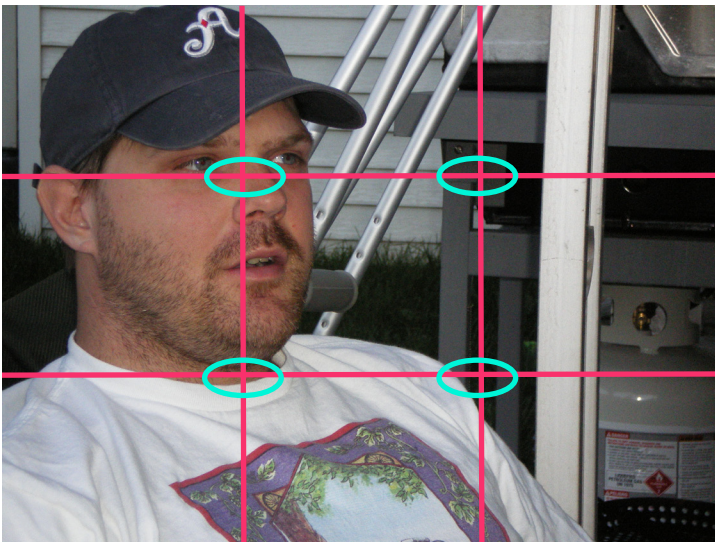
When the elements of the shot, such as sound, lighting, wardrobe, the set, the setting, etc., combine to support a basic visual statement, the shot has unity. All of these elements composition will be discussed more in detail as you begin to work



on specific projects for this class.

## Rule of Thirds

Although it's often desirable to place the center of right in the middle of the shot, this is not necessarily the most visually pleasing shot. To create strong visual interest, filmmakers follow the rule of thirds. The concept is to divided the viewfinder on the camera into thirds. One might think that the desirable place for the center of interest would be along the two horizontal and vertical lines, however, generally the composition is even stronger if the center of interest falls near one of the four intersections. Generally speaking, the horizon line should never be right in the center of the shot. This is also true of the vertical line; it should never break the scene into two equal parts. Shot composition is one area where perfect symmetry is typically not preferred.



Besides following the rule of thirds to help support a strong composition, it is also important for the filmer to think about headroom and lead room. Headroom refers to the amount of space between the subject and the top of the screen. If the placement of the subject is too low on the

screen, there will be too much headroom. This can be visually unappealing, and can make the screen seem unbalanced. There are times where having too much headroom might be appropriate. For example, if the director were shooting a person climbing a ladder, he might film the person lower in the screen looking up as he were climbing. The director would be leading the subject upwards, and the audience would understand without watching the individual climb every step that he was heading upwards. Too much headroom would be appropriate in this scene. Too little headroom would occur if the subject of the screen was very close to the top of the screen. Once again, this shot might be appropriate if the director was shooting a scene where an extreme close-up was appropriate. For interviewing, a rule of thumb for having the right amount of headroom is to visualize the space of a thumb or two fingers between the subject's head and the top of the screen. As long as the director and filmer are in agreement as to why they are filming as they are, and the shot works with the script and storyboard, then headroom is something that can be played with.

Lead room refers to the amount of space between the edge of the subject and the horizontal edge of the screen. Too much lead room occurs when there is too much space between the subject and the edge, and too little lead room means there is too little space between the subject and the edge of the screen. This doesn't mean that we shoot footage with the subject directly in the center of the screen. There is no magic measurement for how much lead room should be used. Lead room is something that should be looked at when filming, especially filming interviews. If a story is occurring, too much or too little lead room might be appropriate to help the director display how a person is moving through the space.



The rule of thirds, headroom, and lead room are all elements of film that a director and filmer should evaluate as they film to make sure that the overall composition is appropriate.

## Establishing Shots



Creating film is like creating a world. All of the structure of that world is developed through image and sound. Establishing shots are shots where the setting is depicted. For example, the director wants the audience to know that the action of the film takes place in Reno. A cliché establishing shot would be to take a shot of the Reno Arch. This image is one that most individuals attribute to Reno. The audience members watching would know that the action of the film was taking place in Reno. A less obvious example of an establishing shot would be if the director wanted the audience to know that the action of the shot was taking place inside of a house, he might show the exterior of the house prior to beginning to film inside the house. This serves several purposes. The first purpose of filming the exterior of the house is that the house itself can provide valuable information. What does it look like? Is it daytime or nighttime? What is the feeling one gets from the house? Is it in the country, suburbia, or the city? The second purpose, besides providing information about the setting, is that it helps the audience visualize a progression within the storyline. It serves as a transition between one action within the film and another action. Establishing shots are used throughout the film.

When filming, think about capturing establishing shots. How will you transition from action to action, place to place? The audience uses these visual clues as a structure to better understand the progression of the plot.

Besides establishing shots, you should also think about shooting b-roll footage. This type of footage is secondary to the main footage you will capture. Example b-roll footage might be people walking down the street, nature imagery, other shots that help to describe the setting, and characters not doing any major actions. All of this footage can be used to help support the major action of the film, portray the setting, and help the audience better understand the characters.



Think of your film as a structure composed of imagery and sounds. Using different types of shots will help to give your film structure, and will help your audience follow a path that winds through the film.

## Basic Shots



Besides establishing shots, and b-roll footage, there are many ways that the shots themselves can influence how a story is told. The director and filmer collaborate to determine the best way to shoot individual scenes.

1. **Close-up:** A close-up shot is a shot where the subject of the shot appears very close in the screen. An example of a human body close-up would be a person's face.
2. **Extreme close-up:** An extreme close-up is a shot where the camera is zoomed in closer on the subject to show more details. An example of a human body extreme close-up would be if the shot was focused on a person's eyes.
3. **Medium shot:** A medium shot is a shot taken at medium distance from the subject. An example of a medium shot of a human body would be a



shot from the person's waist up.

4. **Long shot:** A long shot is a shot that is meant to show a length of something, from the audience member through to the back of the screen. An example of this type of shot would be a hallway or a set of stairs.

5. **Over the shoulder:** An over the shoulder shot is a shot where the camera is placed behind one of the subjects so that the shoulder and possibly part of the head is shown, and the subject being viewed (such as another person) can be seen head on.

6. **Two person shot:** A two person shot shows two people together on the screen. In an interview, a two person shot is a shot that shows both the interviewer and interviewee in the shot. An example would be on a daytime talk show.

7. **High angle shot:** A high angle shot is a shot taken from above the subject looking down. This type of shot causes the subject to appear small.

8. **Low angle shot:** A low angle shot is a shot taken from below the subject looking up. This type of shot causes the subject to appear larger.

9. **Leading the subject:** A shot where the director leads the subject is a shot that allows for space on the screen for the subject to move into.

10. **Selective focus:** When the director and filmer choose to focus in on one particular element in the shot, such as a glass in the foreground, but everything around the glass is blurred, rack focus is being used.

11. **First person, or point of view shot:** A point of view shot is a shot taken where the camera

is actually meant to be the “eyes” of the subject. Where the subject looks, the camera looks.

12. **Wide shot:** The wide shot is a panoramic shot that can often be used to establish a setting or feeling.

13. **Cutaway shot:** A cutaway shot is a shot that moves away from the main action to show the surrounding environment. An example of this type of shot would be if there was a scene where two people were arguing in the checkout line of a grocery store, and while they are arguing, the scene cuts to show the checkout person while the audience can still hear the arguing occurring. The scene would then cut back to the two arguing.

14. **Insert shot:** These shots allow the director to show, rather than to tell, what he wishes the audience to see. For example, if a scene is filmed where a person is really stressed out, the scene may begin by showing the actor being stressed and then focus in on an object that shows why he/she is stressed. Perhaps it is a report card with bad grades. The close-up on the report card is the insert shot.

15. **Rack focus:** When the focus of the shot changes without the background changing. For example, if a table top is filmed and the shot begins with a focus on a glass (and everything else is blurry) then changes to a focus on an empty plate.

The director and filmer work with different shots to help them describe their story. These shots should be thought about and discussed as a storyboard is drawn. The director and filmer paint their canvas with the shots they choose to use, focusing in on specific details to enhance the story. The shots can give an underlying emotion

to the film. An example of this is if the director and filmer decided to use many high and low angle shots, this might make the audience feel on edge. As a filmer, it is important to practice using different shots so that you can effectively tell the story.

## Camera Movements



The way a camera moves is also an important element to how a film is viewed. There are many ways that a camera can move. Some of the basic camera movements are described below.

1. **Pan:** When a camera moves from left to right or right to left on a camera axis, this is called a pan.
2. **Tilt:** When a camera moves up to down or down to up on a camera axis, this is called a tilt.
3. **Zoom:** A medium shot is a shot taken at medium distance from the subject. An example of a medium shot of a human body would be a shot from the person's waist up.
4. **Dolly:** A long shot is a shot that is meant to show a length of something, from the audience member through to the back of the screen. An example of this type of shot would be a hallway or a set of stairs.

These are basic film strategies. There are a variety of ways that these shots and movements can be put together to form a story. There are a multitude of other types of shots and movements. The basic shots and movements can be combined to create more advanced effects. For some great ideas about how to set up more advanced shots, with some examples, see the *Resource* section at the end of this handbook.

## Types of Sound in Film



The sound of a film is a direct cue to the audience regarding the quality of the film. There is nothing worse than poor sound quality, which can leave your viewers wondering what is going on in the film. There are three major types of sound in a film: human voice, sound effects, and music. These three elements work together to support the film's message.

Sound can work in harmony with what is happening in the film, or it can work in discord. When the film's sound directly works with the theme, and the sounds link directly with the action of the film, the director is using synchronous sound. Examples of synchronous sound include the sound that corresponds to a punch on the screen occurring at the same time that the action of the punch happens on screen. Synchronous sound also refers to the feel of the sound when it directly links with the appropriate emotion. For example, a joyful scene in a film has joyful music playing simultaneously. Synchronous sound is used for most films. Sound and action are linked. The opposite of this is called asynchronous sound.

Asynchronous sound is more often used to make a statement. When the sound does not link with the action, asynchronous sound is being used. An example of this occurs in the film *Good Morning Vietnam* in a scene where the music "What a Wonderful World" by Louis Armstrong is playing while the images are of destruction and war. The two elements are not in harmony with one another, and the use of asynchronous sound allows for the audience to critique the world and what it should be like. Asynchronous sound can invoke emotion as easily as synchronous sound, how-



ever the emotions are more uneasy and ironic. The music of the film is layered together to form the soundtrack. Music includes songs with and without words, and also includes basic riffs that may play throughout the film. Sound effects can occur naturally, but often must be created. The person responsible for creating the appropriate sound for an action are called foley artists. For example, the sound that is heard when a person punches another person is created by a foley artist. Creating sound effects for film is a creative exercise, and one that requires a person to seek unusual sounds from all kinds of objects. With the innovations of technology, more and more sound effects are being digitally created and remastered. Basic film editing programs have access to these sound effects, and many internet sites also make them available. The only concern is copyright infringement, which will be discussed more at length in a later chapter.

Human voice can be recorded live, provided good microphones are being used. Often, the microphone on the camera is not good enough to capture dialogue, especially when there is an abundance of background noise. If the voice is recording live, examples of appropriate microphones include:

1. **Handheld microphones:** These microphones are the basic reporter style microphone that is held during the interview. The microphone will be in the shot, which may or may not be appropriate to what students are looking to film. In addition, these microphones are not multidirectional, so having the microphone in the appropriate position to handle sound is a must.

2. **“Lavalier” or lapel microphones:** These microphones will be attached to the subject’s clothing. They are multidirectional meaning that they

will pick up any sound. The benefit is that there is little concern for how the microphone is receiving sound, the negative is that these microphones can pick up any and all background noise.

3. **Boom and/or shotgun microphones:** Boom microphones are so named for the apparatus the microphone is attached to, the “boom.” Usually, a shotgun microphone is the type of microphone attached. The “boom” or stand allows the shotgun microphone to hang above the subjects heads and capture sound. These are highly directional microphones, and because of that, they pick up very little background noise in the shot. Smaller “boom” stands are known as “fish poles.” The disadvantages are that if there is a lot of movement in the shot, often extra boom operators will need to be available to move the equipment, and the filmer and boom operator must be sure not to capture the boom in the shot.

4. **Boundary microphones:** These microphones are ideal when placed on a table, on the floor, or against a wall. They pick up sound directly in front of them, and are ideal for large meetings or large groups of people.

If the voice recording is not live, it will be important to use the voiceover tool during editing process. Voiceover allows one to add dialogue and other sounds to the project after filming has occurred. Different editing programs handle voiceover differently. Most computers have built-in microphones, although it is also possible to connect a microphone directly to the computer for an even better sound. With more basic editing programs, it is important that you do not expect to be able to sync your narration with the precise movement of the mouth. This can be a difficult process with a program such as iMovie or Movie-maker. It is possible, but should be thought about



in advance. Using the appropriate microphones during the shots as they are happening will help to avoid needing to do a voiceover. For narration, a voiceover during the editing process is appropriate. You should be thinking about narration throughout the editing process, and should edit with the narration in mind.

### How Can Sound Be Used?

Sound is used in a variety of ways in film. It is an informational tool, adds an important sensory experience to the film, and contributes to the emotional feeling of the film. It can be sound effects, some which are enhancements of the regular sound of the activity, music, or human voice. Sound can be an omniscient presence in the video in the form of narration, it can serve as one's internal monologue providing insight into character, it can serve to set the mood.

### Importance of Sound in Film

Sound is crucial in film. Being able to hear the action is just as important as not hearing anything. Sound contributes to the emotional content of the piece. It also contributes the important information and the perspectives and symbols within the film. When sound is doing its job, it should not be noticed. Rather, it is like an additional supplemental character that supports the overall meaning of the film.

When sound is not doing its job, it is noticed. If the subjects in the film are not heard, the audience will notice and will most likely be turned off by the film. It is easier to mask a poorly shot film than a film with poor sound.

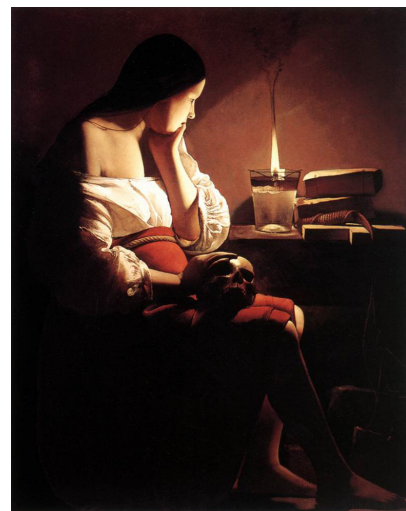
### Lighting

Just as valuable as sound is in film, lighting has a similar value. There are some basics that one can follow without even having a lighting kit. Some of

these strategies will be known to individuals who already shoot still photography.

1. If you are filming a subject and there is a direct light source behind your subject, a shadow or silhouette will mask the subject you are shooting. For example, if you shoot a person with the sun directly behind, you will not be able to see the person very well because he/she is shielding your light source.

2. Use light to your advantage. Light is a tool that can be used to draw your audience's focus to a particular element in the shot. Think about the master painter's and a method known as "chiaroscuro" which literally means "light" in the "darkness or obscurity." Artists would use a lot of darker lighting, and then would use light to focus in on a detail they wished to show. This has an intense emotional effect on the audience as well. See the example below by Georges Le Tour.



Georges Le Tour, Magdalen with Smoking Flame, c. 1640

3. Think about what you are filming and ways that light can be used naturally. For example, if you have a rainy day and you are looking to shoot a gloomy scene, use what nature is providing for you.

4. Play with basic lights. While a lighting kit is certainly preferred, you can do a lot with some basic lights. Check out your local hardware shop to find clamp lights, fluorescent work lights, or a hot-light set-up on a tripod. The biggest issue that you may have is that the light that is thrown is often very yellow. Look into getting replacement bulbs that are “ultra white.” You may need to play with lights, or check online for some real simple ways to create your own lighting kit for less than \$100. See *Resource* section at the back of this handbook for some ideas.

5. Three-point lighting is a method of setting up a lighting plan using three different lighting sources: a key light, back light, and fill light. See diagram below for how to set this up.

### #3 BACKLIGHT

SETS OBJECT OFF BACKGROUND. PROVIDES HIGHLIGHTS AROUND OBJECTS CONTOURS.



### OBJECT

### #1 KEY LIGHT

MAIN SOURCE OF LIGHT. ILLUMINATES SUBJECT DIRECTLY.



### #2 FILL LIGHT

FILLS SHADOWS FROM THE KEY LIGHT. IT IS A SOFTER LIGHT. MAY USE A REFLECTOR INSTEAD OF LIGHT.



6. To reflect additional light, filling in shadows, think about using a reflector. This can be done

several ways fairly easily. The first way is to use a large white sheet mounted onto a wall or a rolling closet cart. You can also use students to hold white sheets of poster paper. If you would like to capture more sunlight outside for a shoot, the white paper will work but silver will bring more light. Think about using car windshield sunshades or a roll of silver window film for a house.



7. It's important to think about light when you film. Sometimes, effects can be added through the editing process. You can now filter your clips with different colors, and even change the exposure of the shot. If you wish to modify color in the shoot, try using colored transparency paper in front of the light. Blue is typically used on a regular light to create the appearance of daylight. Using different colors will create different effects. Think about emotions, and the colors associated with them. This may help you to decide how you to incorporate color.

## Interviewing Techniques



The ability to interview will serve you in a variety of capacities in this class and beyond. It is a people skill, and one that will help you in the future as you look to apply for jobs or to eventually hire others. More than that, it is a skill that improves your ability to listen to the ideas of others and share ideas and questions of your own. In our society today, most of us are constantly multitasking. Even in our discussions with friends, we are often thinking about what we want to say and possibly doing other activities simultaneously. Being able to listen and respond is a skill that you will use throughout your life, and it may even help you to have a better quality of life because you will be able to be present in the moment.

In the documentary film genre, journalism, and news broadcasting, interviews are the basis of the story. It is the questions and responses that



take the director's or journalists idea from point "a" to point "b." Being able to write strong questions is key in this process. But even more important is the interviewers ability to let go of the questions that he/she has written, and listen to what the interviewee is saying. This skill may seem easy, however when one is speaking in front of the camera and asking questions, it can be difficult to get the mind to stop. Often, the interviewer is thinking, "I need to see what my next question is," or "I should ask this question next since the person said this." As an interviewer, you should be thinking while listening. You should not, however, be thinking so hard that you have stopped listening. Some of the strategies you might use in an interview include follow-up questions, paraphrasing, and devil's advocate. The questions at the beginning of the interview are really just a departure point. Often, there is no way to anticipate an answer to the question being asked. Good interviewers think on their feet, and form follow-up questions. A follow-up question is a question that directly corresponds to the previous response to a question. It can be as simple as, "can you tell me more about that?" or "can you share an example of that?" They can be more advanced, citing specific information about the topic and moving the interview in a particular direction.

When an interviewer paraphrases, they basically sum up what the interviewee has stated in his/her own words, and restate the information for the interviewee. The goal for this strategy is to provide the opportunity for the interviewee to comment further, to agree with what was said, or to disagree and restate what they believe, and for the interviewer to highlight specific information. Both the follow-up and paraphrase techniques are great listening skills, as they both demonstrate how one shows he/she is listening.

The devil's advocate strategy is a more confrontational strategy. It involves the interviewer stating the arguments or positions in opposition to the interviewee's opinions. The goal is to prompt the interviewee to defend his/her position.

There are different reasons you might wish to interview a person. It is important that you determine why you are interviewing a person before the interview occurs. Sometimes, you are interviewing a person so that the individual can tell their story to an audience. Sometimes, you are trying to shed light on a particular situation. After you have selected a person to interview, the next step is to write effective questions. This will be discussed in the next section.



## Writing Interview Questions

Once again, the interview questions you arrive to an interview with are really just a jumping off point. Prior to the interview, you should have already decided what you hope your interviewee will contribute to your film. Questions should relate to that expectation. Don't just ask questions to ask questions. Interviews should take on a certain flow. At the start of an interview with a person, you should try to make the person feel comfortable. You establish rapport. This may not even be filmed, but it can be very important to the filming. As you complete this course, there will be times that you will be expected to be in front of the camera. It can be a very uncomfortable, nerve wracking feeling if you have never done it before. That is why it helps to make your interviewee feel more comfortable. Share with your interviewee who you are, the project you are working on, and why you feel that their interview

would be beneficial to your project. This process will also make you feel more comfortable in the interviewing process as well. You are loosening up.

After establishing rapport, you can begin with your meatier questions. These are the questions that you wrote down in anticipation of the interview, and they are the ones that you felt needed to be answered for your film. Bear in mind that just because you have these meatier questions, they may not all be answered. They may also lead the interview in other directions, and that is okay too. A good interviewer can both stay on course and get the main questions answered, and still be open to bumps and curves in the road. That is where your interviewing techniques and strategies will shine. Don't feel limited by your questions. If a person shares information that you didn't know prior to the interview, it may be better for you to use follow-up questioning as opposed to jumping to the next question on your list just because it's there.

## Determining a Shooting Schedule

As you begin to think about what you are going to film, you will also need to think about how you are going to film. There are many variables in this process. What is the environment of the shoot? What time of day is the shoot? Are there individuals (talent or interviewees) that you are planning to work with who are only available at certain times? Your shooting schedule reflects these variables. It is not always appropriate to film from the beginning of the film to the end, in accordance with the script and storyboard. Use the shooting schedule form in the *Appendix* to help you map out how you will handle your shoot. Items that you will include on the shooting schedule include: the talent needed, who will direct, who will shoot the film, who will be in charge of lighting and

audio, what portion of the script/storyboard will be covered, and the location of the shoot. Having all of this information mapped out in advance will help you to stay on track during the



## Preparing for the Interview

There are several steps that you must undertake prior to interviewing. The first step is to set up the appointment with the individual you are interviewing, if you are doing a formal interview. This might entail making a phone call, or sending an e-mail to the individual. If it is someone that you know very well, it will be very easy to set up the appointment. If, however, it is a new individual that you do not know, it can be difficult. You will need to practice saying what you wish to say on the phone prior to calling the individual. There is a sample script in the *Appendix*. Fill out the form prior to calling your potential interviewee, and that way you won't forget to ask the important information. If you are going to set up the appointment through e-mail, make sure that you complete the same information that you would for the phone conversation. Use your basic letter writing skills, and do not use "text" talk. This is a professional letter. Make sure that when you have finished typing the e-mail, you spell check your writing. You may even wish to have your teacher read over your work.

This process is a good reminder to all that there are different ways you speak and present yourself to different people, and in different situations. For example, how you speak to your friends is not the same as how you speak to your principal. When you are meeting someone for the first time to complete a project, you will want to put your best foot out there. Make sure that you are presenting yourself professionally.

If you are getting ready to conduct street inter-



views, you do not need to set up an appointment. Your preparation comes into play by making sure you are comfortable with your interview questions and your treatment. Your people skills are also a key to street interviews. You will have to be able to walk up to people to ask if they would be willing to do a candid interview. Many people will say “no.” Depending on your goals for your project, you will want to continue until you have enough candid information to edit down for your final film. Sometimes you will get lucky, and you’ll see someone you know on the street. Most of the time, however, this will not be the case. Think about where you go to do your candid interviews. You might set up on the sidewalk, or you might choose to go to a park. Be careful of going into public places that are owned by a group, such as many shopping malls. Due to copyright laws, you can get into trouble if you are filming the location without permission. If the location is essential to the shot, look into getting permission to film. It is often easier to get the permission to film at a store or other similar public place if it is locally owned instead of a big chain like Walmart or Home Depot.

When you go to do the interviews, you can work alone if you need to, however it is preferable to work with more than one person if possible. This allows one person to focus on the filming, one person to focus on the interviewing, and one person to focus on the paper details such as having a release signed and taking notes during the interview. For a formal interview, depending on your supplies, you might even wish to include a fourth person to focus on the lighting and audio, and to direct the shoot. Assigning duties for the shoot helps to take the pressure off of one person to do everything. It allows all individuals involved to have a clear focus of their task, and can also help relieve some of the nervousness that might

arise from conducting interviews.

## Beginning to Film

Once filming begins, you will find that it is an extremely enjoyable process. While filming, you will want to fill in a log for the shots that you take. This is especially true for interviews that you are conducting. In the beginning, it may seem tedious. When you begin to edit, however, it will not seem as tedious. The information that you should log is the shot number, the length of time of the shoot, the “gist” of the shoot (if you are making a documentary, what was said in the interview), and the involved parties in the shoot (the characters or the name of the interviewee). There is a template to complete this task in the *Appendix* of this handbook.



## Editing

The first step of the editing process is to begin to watch footage. Often, it is helpful if you watch the footage prior to uploading because it will help you to determine if it is necessary to upload everything you have captured on film. For programs like Final Cut Pro, your uploading will also allow you to log the shot. Logging the shots can be done by hand as well. Logging the shots basically means that you create a written record of all the shots on the camera. There is a sample log chart in the *Appendix*. The key information in a log is the shot number or timecode (depending on whether you are using digital memory or videotapes), the take of the shot (if you are using takes), the duration of the shot, and some of the basic details of the shot including the audio and composition elements. You might also wish to put comments by the log so that you know whether or not it is something worth using for your film. The reasons why a shot might be While you watch your footage, log the footage as well. This

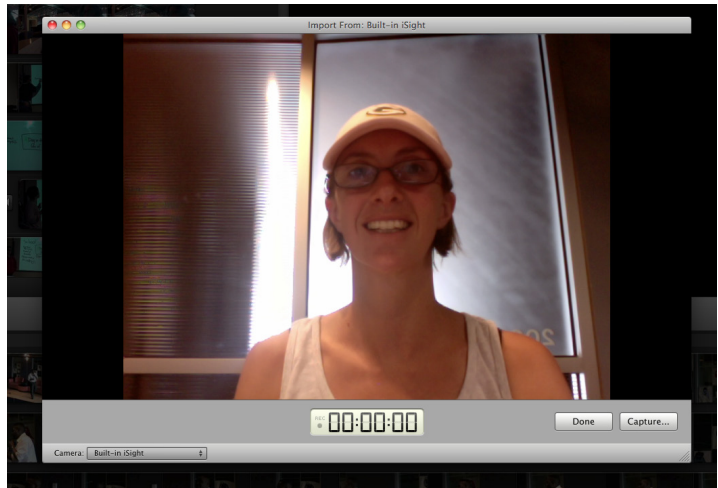


will save you time when you begin uploading. Now you are ready to begin uploading. The first step to uploading your footage is to look over your log sheet. What clips did you wish to use? Which are not necessary? This is where your comments and description will be helpful. Uploading can take on two different forms: you will either “capture” the footage or you will “import” the footage. Once you’ve connected your camera to the computer, the capture/import screen will often automatically pop up once you have selected the USB connect button on your device.

You capture footage if you are using a video cassette. This is where the timecode for your shots is crucial. Capturing footage works very similarly to recording from cassette tapes. You will be able to play your film on screen once the camera is connected. You will have all the basic controls of a VCR, such as play, fast forward, rewind, stop, pause, and most importantly, record. You can watch through your video or fast forward to the sections you would like to use based on their timecode. Once you have come to the shot you wish to use, press the record button while playing the clip. Push the record button or stop button when you are finished with the clip. The clip will be converted to a digital clip that you will be able to edit digitally.

Cameras have improved drastically over the past five years. You can now shoot video digitally, and save the step of capturing your video clips. If you are filming with a basic digital camera, often you will have features that allow you to shoot video. Often, you can even shoot video with your cell phone. Whether you have digital video that you are using from a cell phone, digital camera, or digital video camera, you will be importing footage. When you connect your device to the computer, if you are using a digital video camera, the



import/capture screen will pop up. This screen will allow you to import your clips by selecting the clips you wish to use. Then it is as simple as selecting the “import” button, and your digital clip will be imported and ready to edit.



The capture screen in iMovie. If you were using digital footage, it would automatically give you the import option, with thumbnails of your clips so you could easily select what you would like to use.

Every program is a little different, but all have the same capabilities. Check out the manual for your program to see what its uploading capabilities are.

Once you have uploaded your footage, you will find that your clips are all located in a particular space on the screen. You will also have a project space, which is the place where you will place the clips you wish to use with text, audio, transitions, and other items. The project space is where the actual editing occurs. Finally, there is a viewer. The viewer allows you to watch either your project, or the uploaded clips. Every program is different in the way it set up. Some programs have two viewers, some one. The way that clips are displayed on the screen is also different. This handbook will show some basic information about using iMovie, however you can use whatever program you are comfortable with. Other programs



include Microsoft Moviemaker, Sony Vegas Studio, Corel Ulead Videostudio, or Final Cut Pro. There are many other programs available as well. While there are many programs out there, they all use a variation on the set up just described.

Now, you are ready to edit! Editing is really where the art of film happens. It is where you are able to make the statement you wish. Placing different shots next to each other using different types of music and sound effects can really change the mood and even the meaning of a piece. You will be able to play with this idea as you edit. What are you really trying to say? How can you organize the shots you have taken in such a way to convey the meaning you are trying to convey? This is a challenge.

Beginning to lay out your film can be intimidating. Here are some ideas to get you started. Remember to begin using some of your establishing shots to introduce your story. You could incorporate narration at the start with the establishing shots, or some of your interview footage. What shots will lay the groundwork for the rest of your film?

Once you have used some establishing shot footage, you might try starting in the middle of the story. What does that mean? To introduce your subject, jump right in with a key moment from your interviews. For example, in the Teen Stories Project presented on the Teacher DVD, *Loss of Innocence*, the divorce sequence begins with all individuals discussing the actual moment that the decision to go through a divorce was made. The perspectives shared help to frame the larger idea. Then, the student chose to go back to the beginning of the story and share the events as they unfolded and how it changed him.

Think about how stories and novels are written. Just as in a story or novel, there has to be something in the beginning that provides interest and makes the reader want to continue to read. The same is true of film. Look through your footage, and see if you can find a clip that might serve as a “hook.”

There is no right way to put your work together. It really comes down to whether or not it is appealing to watch and it conveys the message you are trying to convey. The editing process allows you to work with video, text, audio, and transitions to help tell your story. All programs have these capabilities. For a cheat sheet as to how to use basic functions of iMovie, check out the *Appendix*.

## Legal Issues



There are many things to think about when creating your film. One important bit of information is copyright. Music, trademark logos, photo illustrations, drawings, published texts, locations, and interviewees are all things that should be considered from a legal standpoint.

Copyrighted material is material that cannot be broadcast or reproduced for distribution without permission from the copyright holder. Copyrights extend for the life of the artist plus 70 years. If it is a copyright owned by a corporation, the copyright lasts 95 years. If you are interested in using material that is copyrighted, you should get permission to use the material from the copyright holder. This is especially true if your goals for the film are to distribute to the masses. Programs like YouTube will actually mute your film if you have used music without permission, and have not given credit for the music in your film. If,

however, you are just using your film to show to family or friends, you are probably okay to use copyrighted material. If you are interested in entering your film into a competition, the film will not be accepted without copyright permission.

Music is probably the biggest concern for making your film. Even if it is background music, permission to use copyrighted music must be received. If you have purchased the CD, you still do not legally own the right to distribute the music. There are ways around copyright. The first is to look in Public Domain. Public Domain describes work where the copyright has expired, or the life of the artist plus 70 years. Use media that is in your editing program, which is legal. You can also do a search for royalty free music. Often, artists will actually make music available for non-profit use for free, or for a minimal fee. Moby is one such artist. There are upcoming artists who would like to get their music out to the masses who are also often happy to make their music available for no cost, or a minimal fee. The *Resources* section of this handbook provides a listing of some sources for finding music and sounds for your film.

If you don't want to deal with any of this, find a musician friend who would like to help you out. Or, you can make your own music. There are a variety of music editing programs, such as Garage Band, Sony Acid, and Soundtrack Pro, that will allow you to mix beats and instruments on the computer to create your own sound. Doing this will ensure that you are not breaking any copyright laws.

If you are shooting an individual who is wearing a trademarked logo, such as the CocaCola logo, think about either having them change their shirt, turning the shirt inside out, or making sure that the logo is not completely discernible on the

screen. If you are using a program like Final Cut Pro, you will even be able to blur the logo. More basic programs will not have this feature.

The other most concerning aspect of filming a documentary is making sure that you have releases for any person that is clearly visible in your film or any location that you have included that is corporate owned. This ensures that no one will be able to come after you for any reason after you have distributed your film. Sample release forms are available in the *Appendix*.

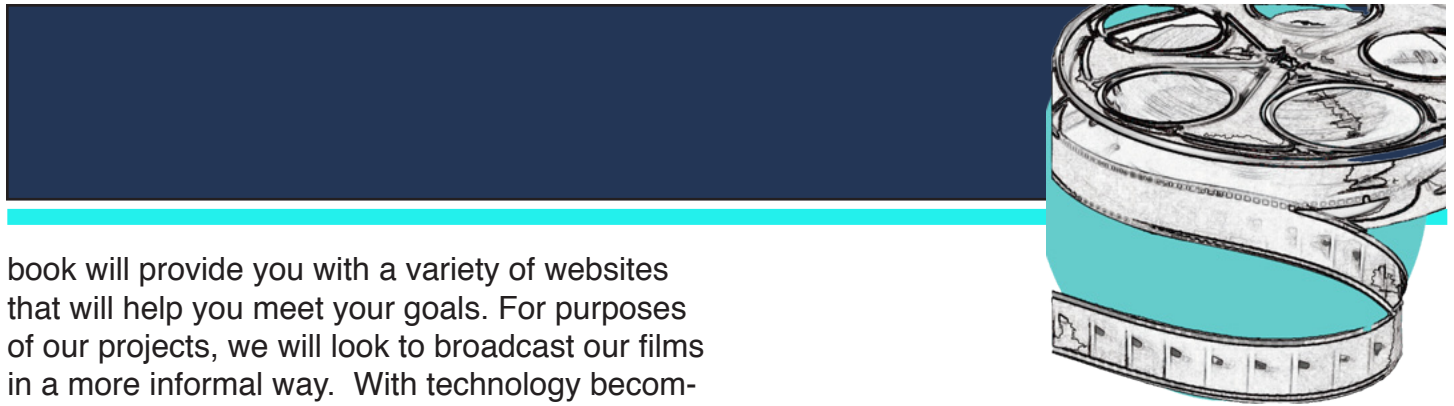
## Now What?



So, you've created your film. It is a completed project. Your next step is to export your film so that you can either post your film online, or create a DVD from it. The Exporting and Uploading section in the *Appendix* shows you step by step how to do this. But, there is more to finishing off the postproduction phase besides exporting and uploading your film. This is also the phase where you begin to think about marketing your film. What is the purpose of this film? Why did you make it? What goals did you have for it? Answers to these questions will vary. It may just be a class assignment for grade, or you may wish to enter your film into a competition. Perhaps you have dreams of marketing your film to the masses and seeing your film on the big screen. Whatever your goals, make sure that you have reevaluated your film for any copyright concerns prior to moving forward.

If you are interested in marketing your film, or entering it into competitions, there are a whole host of steps that must be taken. Competitions often vary in what they require, so begin looking around. Find out what you will need to include, and the kind of format required for you to enter your film. The *Resources* section of this hand-





book will provide you with a variety of websites that will help you meet your goals. For purposes of our projects, we will look to broadcast our films in a more informal way. With technology becoming more and more available, we can now create our own websites and broadcast our films for free.

The first step is to think about setting up a free website. There are many different ways you can do this. Check out Google Sites, Weebly, or Blogger to create a site for free. There are many others out there, but these three have an easy learning curve. After you've created an account, and a URL for your site, you are ready to begin posting. These sites will enable you to post information about your film, and using YouTube, embed your film as well. Link your website to your schools, and people can come and view what you are creating, comment on the work, and even interact with you, the filmmaker.

There is no end to what you can do with your film. Create flyers for your film, and distribute them around to have a screening. Gather films from your classmates and host a film event as a fundraiser for your school. Burn your films to DVD and have the films available for sale for the school. Use your films as a portfolio element to help you get into college or film school. You have a real opportunity to make your voice heard. Once you've created something like film, it will never go away. You will always have it, and it will always be a part of you. Enjoy the process, and expect to be proud when you complete it!



# FILM ACTIVITIES



## Section

<b>1</b>	<b>Reading Literature (RL)</b>
<b>2</b>	<b>Reading Informational Text (RI)</b>
<b>Key Ideas and Details</b> <ol style="list-style-type: none"> <li>1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.</li> <li>2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.</li> <li>3. Analyze how and why individuals, events, and ideas develop and interact over the course of the text.</li> </ol>	
<b>Craft and Structure</b> <ol style="list-style-type: none"> <li>4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings and analyze how specific word choices shape meaning or tone.</li> <li>5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.</li> <li>6. Assess how point of view or purpose shapes the content and style of the text.</li> </ol>	
<b>Integration of Knowledge and Ideas</b> <ol style="list-style-type: none"> <li>7. Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.</li> <li>8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.</li> <li>9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.</li> </ol>	
<b>Range of Reading and Level of Text Complexity</b> <ol style="list-style-type: none"> <li>10. Read and comprehend complex literary and informational texts independently and proficiently.</li> </ol>	
<b>3</b>	<b>Writing (W)</b>
<b>Text Types and Purposes</b> <ol style="list-style-type: none"> <li>1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.</li> <li>2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.</li> <li>3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.</li> </ol>	
<b>Production and Distribution of Writing</b> <ol style="list-style-type: none"> <li>4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</li> <li>5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.</li> <li>6. Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.</li> </ol>	
<b>Research to Build and Present Knowledge</b> <ol style="list-style-type: none"> <li>7. Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.</li> <li>8. Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.</li> <li>9. Draw evidence from literary or informational texts to support analysis, reflection, and research.</li> </ol>	
<b>Range of Writing</b> <ol style="list-style-type: none"> <li>10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.</li> </ol>	
<b>4</b>	<b>Speaking and Listening (SL)</b>
<b>Comprehension and Collaboration</b> <ol style="list-style-type: none"> <li>1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.</li> <li>2. Integrate and evaluate information presented in diverse media formats, including visually, quantitatively, and orally.</li> <li>3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.</li> </ol>	
<b>Presentation of Knowledge and Ideas</b> <ol style="list-style-type: none"> <li>4. Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.</li> <li>5. Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.</li> <li>6. Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.</li> </ol>	
<b>5</b>	<b>Language (L)</b>
<b>Conventions of Standard English</b> <ol style="list-style-type: none"> <li>1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</li> <li>2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</li> </ol>	
<b>Knowledge of Language</b> <ol style="list-style-type: none"> <li>3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.</li> </ol>	
<b>Vocabulary Acquisition</b> <ol style="list-style-type: none"> <li>4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.</li> <li>5. Demonstrate understanding of word relationships and nuances in word meanings.</li> <li>6. Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.</li> </ol>	

# Children's Story Retell

**TIME:** 180 minutes

Students will focus on two key items for telling a story through film: developing a perspective for the film and using lighting to describe an underlying mood.

## ACTIVITY STEPS

1. Films are made from children's stories all the time. Just recently, there have been films based upon *Where the Wild Things Are*, *Alice in Wonderland*, *Harry Potter*, *The Chronicles of Narnia*, *Shrek*, and *Cloudy with a Chance of Meatballs*-- just to name a few. Some of these stories are novels, and some are short children's books. Yet, they've been "adapted" to become a film. To create the film, sometimes stories have to be added to and sometimes elements of the story must be discarded. Sometimes, the story doesn't even seem to go with the original story.
2. Break students into groups of 3-4.
3. Have students choose a short children's story in their groups. You can either bring a selection into the school, or make it a library excursion.
4. Once they choose the story, provide time for students to read and re-read their story out loud. Encourage students to read with the kind of feeling they would use to entertain a small child, paying attention to the tone, emotion, and inflections in their voice.
5. Once the group is comfortable with their story, have them fill out the story map on the accompanying page. This will serve them as they begin to brainstorm their ideas for reinterpreting the story.
6. Have students rewrite the story as a script for the group to follow. If you have any script writing questions for a standard script, see the *Soap Opera Script* lesson in the Writing section (page 30).
7. Students will then need to complete a storyboard prior to filming. A blank storyboard is available in the *Appendix*.
8. Encourage students to think about who the target audience will be for their retell, as well as the underlying mood. Take a look at the *Film Basics* section on lighting (page 17) for some ideas.
9. Remember, students may need some props. It's always good to allow time for them to gather their props from home and bring them in the following day.
10. Once the story map, storyboard, script, and props are all in order, students can feel free to film away! They will edit upon the conclusion of filming.

## STANDARDS

RL	2
	3
	4
W	4
	6
SL	1
	5
L	3

## MATERIALS

Children's Stories

Teacher Handbook and DVD

Story Map

Storyboard

1 camera for 4 students

1 computer with editing software for 4 students

## DISCUSSION QUESTIONS

1. What will you add to, or take away from, your story?
2. How will you "adapt" your story? Think about telling your story not as the characters in the story, but as yourself.
3. What are the key points of your story? There is the thought that every story has been told before. What is the underlying theme of your story?
4. How can you incorporate lighting into this project to evoke a particular theme?

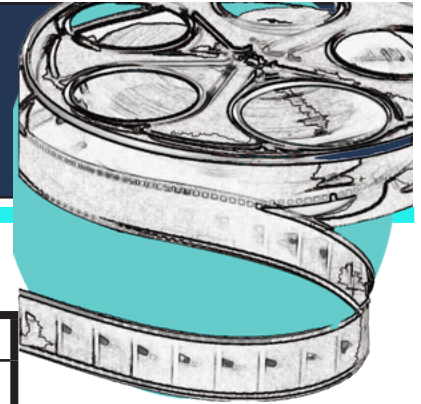
## EXTENSION

Once you've completed your projects as a class, screen them at a local elementary. Allow your students to be present for the younger students to ask questions to.





# Story Map



<b>Story Title:</b>		
<b>Characters:</b>	<b>Perspective of Story:</b>	
<b>Setting of Story:</b> <i>location, time period, time of day, etc.</i>		
<b>Requirements for filming:</b>		
<b>Plot:</b>		
<b>Event:</b>	<b>Event:</b>	<b>Event:</b>
<b>Solution:</b>		
<b>Parts Added/Omitted:</b>	<b>Underlying Theme:</b>	<b>Lighting Use:</b>

# Scene from a Novel/Short Story

**TIME:** 180 minutes

After completing a close reading of a novel or short story, students will select one scene to recreate in the form of a short film.

## ACTIVITY STEPS

1. After you have completed either a novel or a short story in class, have students think about a major scene in the novel or story that could be acted out.
2. Break students into groups of 3-4.
3. Students will select their scene. It is okay for more than one group to select the same scene, as it will lead to great discussions about how both groups interpreted the scenes.
4. Once the scenes have been chosen, have students do a close reading in their groups of their passage. While doing the close reading, students should be looking at the descriptive elements of the scene, and how to incorporate that into their story. Use the sheet on the accompanying page to help students frame the events, details, and characters of the scene and how to portray them.
5. Explain to students that this will not be a full length film, but rather a short scene from the overall picture. It should be no more than five minutes in length.
6. After evaluating the descriptive elements, students will need to complete a script for their scene. If there is dialogue in the scene, that will need to be recreated. If there is no dialogue, the script should describe the scene, what happens, and how the camera will move through the events.
7. Students should create a storyboard for their scene after they are finished. The storyboard should make note of the dialogue if there is dialogue in the scene.
8. Again, provide time for the gathering of props. Sometimes students will become concerned if they can't get all the exact details. Talk to students about modifying elements so that the main story comes through.
9. Once all the preparation has been completed, provide time for students to film in class. Make sure to stress that they think about the ways they are conveying the underlying theme of the story. How will they use shots and movements to help describe the details of the story?
10. Upon the conclusion of filming, provide time for students to edit. Think about using the voiceover tool to add narration, or allow for no narration and only visuals in the filming. When the final project is done, screen the films in class. Once one class has gone through the process, save the films for future use as you begin your next unit!

## STANDARDS

RL	1
	2
	3
	4
W	5
SL	1
	5
L	3

## MATERIALS

In class novel or short story

Descriptive Elements From Story

Storyboard

Video camera

Computers with editing software

## DISCUSSION QUESTIONS

1. Was it easier or more difficult to convey the details of the scene with the use of a novel or short story?
2. How did you use the details of the story to define your storyboard and filming? Do you have any examples?
3. Now that you've finished your film, how accurate were you in retelling the scene? Would others know what story the scene came from?

## EXTENSION

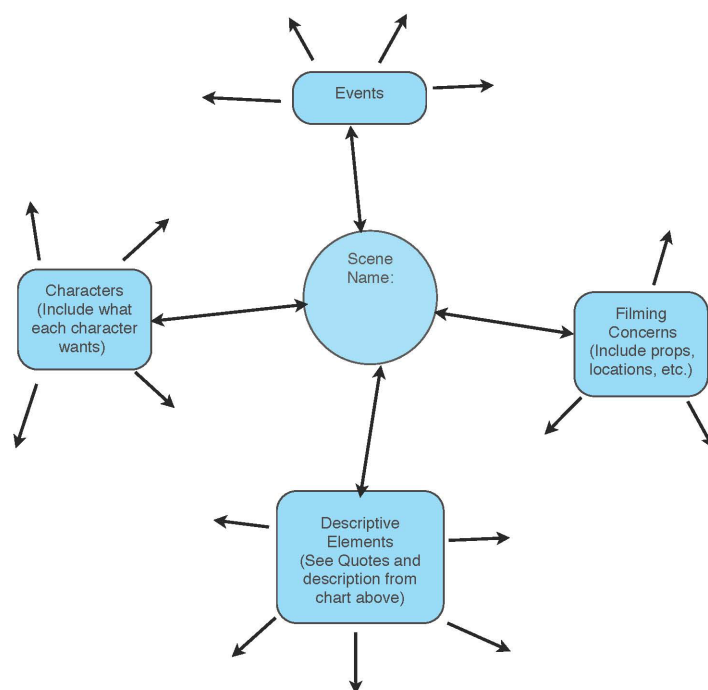
Do a short story as a class, and have each group complete a different scene. Put all the scenes together to retell the story, then evaluate as a group for accuracy.



# Descriptive Elements from Story



Quote from Novel/Short Story	Interpretation	How to Film



# Video Poetry

**TIME:** 180 minutes

This activity encourages students to share how they connect, and respond to a selected poem. Students will be adding imagery to words to create an emotional impact.

## ACTIVITY STEPS

1. For this project, students will choose a poem to create a 1-2 minute expressive video, in order to explore the relationship between text and symbolic image.
2. Students will begin by selecting a poem that has personal meaning. (If you are doing a poetry unit, the poem might be selected from this unit.)
3. Students will use at least two digital effects to tell their poem's story, such as experimenting with color, composition, lighting, music, and/or sound.
4. Provide time for students to read through their poem very carefully, making notes in the margins. During this process, students will need to choose at least 10 symbolic or expressive images to link to their poem. The instructor can use this project as a way to incorporate poetic devices into the discussion, such as figurative language, metaphor, simile, etc.
5. Storyboard and shoot a sequence of images to express the poem, using the poem as the "script."
6. See the following page for interesting ways that students can shoot their clips.
7. Once all of the footage has been shot, students should begin logging and capturing the selected images.
8. Allow students to place ten 4-second images randomly on the timeline. In this way, students can experiment with digital effects on the images. After this experimentation, students should render and save at least five effects on the project.
9. Add beginning title and end credits.
10. Add sound effects or original music to the piece including opening and end credits.

## STANDARDS

RL	1
	2
	4
	5
	9
W	1
SL	1
	2
L	3

## MATERIALS

Poetry

Taking Interesting Shots

Storyboard

Digital camera or video camera

Computer with editing software

## DISCUSSION QUESTIONS

*After Screening Films*

1. What makes the piece successful?
2. What aspects of the piece could be changed to make the piece better?
3. List 5 adjectives that describe your video.
4. Describe the theme.
5. How do the digital effects relate to the theme?
6. Describe the opening and closing shots, and their relationship to the sequence.
7. List and describe why the colors are used in the videotape.
8. List three ways the image related to the text in a symbolic way.
9. Describe the meaning of the piece and how you respond to it personally.

## EXTENSION

1. Have students write their own poems and create a video with the poem.
2. Save the videos to show next year when reading the same poetry to a new class. Discuss the video, and whether the meaning of the poem comes through.



# Taking Interesting Shots



## ***IDEAS FOR INCORPORATING VISUAL IMAGERY***

- use a small camera light to follow a subjects movement
- close up with a strange camera angle
- follow source movement only
- reflection of movement: think of mirrors, windows, or shadows.
- sideways shot
- silhouette
- dramatic lighting where lighted parts seem to emerge from surrounding dark areas (for great examples of this, look at Renaissance works of art that use chiaroscuro.)
- highly saturated colors: this can be done either through editing, through the actual subjects of the shot, or by using gels for the light sources. (If you don't have professional lighting, try getting colored cellophane to hold in front of the light sources you are using.)
- creating depth by using an object or subject in the foreground and a contrasting subject in the background
- dolly shot: think about placing the camera on a cart and moving the cart toward the object you are filming

If using Final Cut Pro for the editing process, students will use motion key frames, transitions, drop shadow, scale, wire frame, and matt color. Remind students that they need to think how they can represent the meaning of the words of their poem. For example, if the poem talks about birds flying away, the words in the line might fly outside of the frame as if they are birds.

If using iMovie, there are more simplistic ways of incorporating some effects including transitions, adding text, changing colors, adding sound effects, and speeding up or slowing down the shot. The key is to get students to think outside the box, and to show not just tell.



# Linking Film to Novel: Ideas for Implementation

Film can be a great tool to help students understand key ideas in something they are reading. The following list contains additional ideas that can be used with film to support your novel reading in the classroom.

## ACTIVITIES

1. It is not necessary to watch an entire film just because it has the same title as the novel you are reading. While reading a novel, select a current passage and find the corresponding clip in the novel's film to compare. Look at some of the specific details of the scene as compared to how it was described in the novel. Discuss.
2. Take a look at how the novel is structured. It has a number of chapters, each serving to share a new idea or thought. In the short story, each paragraph of the story serves the same purpose. Films do the same thing. There is a way that films let one know that there will be a new idea presented. Often, there is a change of scene or a change of character. Between the change, there might be a transition that leads the audience to that place. With your class, take a look at the transitions between ideas in the novel or short story, and compare it to the film transitions. How are these movements from idea to idea similar? Different?
3. Have students create a soundtrack for the novel they are reading. What songs epitomize certain characters? Places? Have students create a playlist with their songs to play in class. For each song, students should explain why they chose the song and how it relates to particular character, theme, or location in the book. With the final playlist, students can write the name of the song followed by a brief paragraph describing the connections they made.
4. For lists of vocabulary words, have each student take a different word and type it in YouTube to see what comes up. Have students write an explanation of the video, and how their word relates to the video. Go back and revisit the vocabulary definitions while each student shares their video and explains their word. How close are the definitions?
5. Look online for silent films, or short films that have no words. Use these films as prompts for discussion. Have students write what they believe is going on in the film, telling the story of the film. Read the stories aloud and discuss how many of the descriptions have similarities, but all are different.

# Reflect: Film & Reading Literature



*Think about how you've incorporated film with your readings in the past. What ways were most successful?  
Describe:*

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*How could you incorporate film in ways that will get your students more engaged, and thinking about the novel or short story they are reading in class?*

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*What is one idea from Reading Literature that you can take with you into your English class and implement?*

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**Notes:**

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# Developing a Topic Through Newspaper Issues

**TIME:** 180 minutes

Students will closely read the newspaper to develop issues current local issues into future projects. Students will present their articles to the class, and will write an expository essay.

## ACTIVITY STEPS

1. Students will read through the newspaper to find local issues that are of interest to them. Once they each locate one story, they will write a summary of the article, including any key details.
2. Students will present their articles to the class, highlighting the underlying issue that was most interesting to them.
3. As each student presents, the instructor will write the issues presented on a whiteboard, or large piece of paper. If the same issue appears more than one time, make note of that.
4. Once a list has been gathered, the class can discuss the top three issues that were presented. The decision about the top three issues can be done in one of two ways. Either the instructor will only select issues that have been chosen by the students multiple times, or the class can go through a voting system for each issue, and the most votes for the top three issues are the winning choices.
5. Break the class into three research teams. Each team will have one of the three issues to research in depth. They will begin by looking online for information related to the issue, and might also contact the individuals listed in the article or the author of the article for more details. If there are specific businesses or locations involved, the group will find out everything there is to know about the issue. If making contact is a major part of this project for you, the instructor, students will write interview questions to be asked either over the phone or over e-mail. Use the phone log in the *Appendix* of this book to help students frame what they will say on the phone.
6. Any information or further articles the group gathers will be saved in a group folder related to the issue. This includes contact information, websites, other newspaper articles, phone conversations, etc. They will act as investigative reporters. With the information they gather, they will write an article outlining all the details of their search.
7. As students begin to gather information, they will need a folder to put the information into for later. This project might take some time to unfold, and would be useful to do as a bell ringer for a couple of weeks.
8. Each group will present their articles to the rest of the class. They will discuss their findings, and whether or not it would be a good film to make and why.



## DISCUSSION QUESTIONS

1. Are you happy with the chosen issues? Why or why not?
2. What is the most difficult part of gathering information?
3. If you have contacted individuals, what was the most difficult part of that process? Were you able to get the information you needed?
4. Do you think that your issue would be a candidate for the making of a great documentary? Why or why not?

## STANDARDS

RI	1	SL	1
	2		4
	3		5
	6	L	3
	7		
W	8		
	1		
	2		
	6		
	7		
	8		

## MATERIALS

Newspapers or online access  
 Online access and computers  
 Phone Book  
 Teacher Handbook  
 Whiteboard or large paper  
 Paper and pencil

## EXTENSION

1. Make the film! So, you have three issues that have been researched in depth. You could either make three short films about each topic, or one long film about one of the topics. Use some of the *Teen Stories Project* to help you with basic lessons.
2. Make a PSA! See next lesson to use the issue for a PSA.

# Article Summary



<b>Article Title: Resource:</b>		<b>Date:</b>	<b>Author: Contact:</b>
<b>Article Summary:</b>			
<b>Involved Parties: (include contact info.)</b>	<b>Location(s):</b>	<b>Major Underlying Issue:</b>	

## Gathering Information

The information that should be gathered includes:

1. Any additional newspaper articles related to the topic
2. Contact information from all involved parties
3. Background information about involved parties
4. Interview responses from involved parties
5. Website or other outside source information related to the issue, topic, or involved parties

Please keep good notes, and save all your findings in your notebook.

Write interview questions out prior to contacting any important individuals.

Use the Phone Log to help you frame your discussion on the phone. Practice with a classmate first!

Write your article in the form of a cause and effect expository essay.

# Public Service Announcement

**TIME:** 180 minutes

The Public Service Announcement is a project that allows students to think about message, voice, and audience as they see a full project come to completion.

## ACTIVITY STEPS

1. A Public Service Announcement (PSA) is somewhat like a commercial, except that while a commercial “sells” a product, and PSA “sells” a message and tries to raise awareness in the viewer about a particular issue. PSAs can call a person to act, and to make change. For this project, students will be putting together all that you have learned to create a film project from beginning to end.
2. Create groups of 4. In groups, students should begin to brainstorm ideas for a PSA that they could make. Remind students to keep in mind topics that are “doable”-- given your limitations of time, location, and the resources with which your topic will translate to a PSA. In your groups, complete the PSA Planning Sheet. (Think about using the activities for Developing a Topic Through Newspaper Issues on page 38.)
3. Before beginning to plan the actual shoot, students will need to research their issue. If the issue is litter, students could look up some statistics about litter and incorporate the statistic in their PSA as a meaningful quote. While researching, have students find three legitimate facts about their issue, and make sure that they cite their source.
4. Have students create a list of possible locations for the shoot. Remember, students will need stay within the school vicinity.
5. On a blank storyboard (located in the *Appendix*), groups should begin to map out how the shoot will occur. Groups will only be allowed 6 different shots (this means students can start and stop the camera 6 times only.) Instruct students to think about how they will use your shots to best convey your message.
6. Students must write out the script in conjunction with the storyboard. Remind students that PSAs are typically no more than a minute in length. They are short and to the point, and they get a message across very quickly. Students must write a list of props and materials necessary for the shoot in their notebooks, then decide who will be responsible to bring them to the shoot. (See Soap Opera Script on page 53 for a script example.)
7. Provide students with a Crew Roles and Responsibilities sheet (located in the *Appendix*). If this information has not previously been covered, make sure to discuss the requirements of the sheet at this time. You may elect to make copies, or you can have students copy the information in their notebooks. Please note: for each of the 6 shots of the film, a new Crew Roles sheet should be completed. Encourage students to switch roles periodically.
8. Students should review storyboard and script, and set up for the shoot. Begin shooting. Encourage students to take multiple takes of each shot (a good rule of thumb is to do three takes.) If you are using a tape, please make sure to have students label information instantly.
9. Students will upload and log shots to edit, adding music and/or voiceovers if necessary. Make sure that if students used a fact or quote in their film, they include a reference for the fact in the film.
10. The films will be screened and critiqued with the rest of the class.

## STANDARDS

RI	1
	7
W	2
	4
	6
	8
SL	1
	4
	5
L	3

## MATERIALS

Teacher Handbook and DVD

PSA planning sheet and Research guide

Crew Roles and Responsibilities

Storyboard

1 camera for 4 people

Computer with editing software and internet access



# PSA Planning Sheet

On a blank sheet of paper, answer the following questions. Answering these questions will help you to clarify your topic for the Public Service Announcement you will create with your group members.



1. PSA message (What is the issue and the change in behavior you'd like to see?)
2. Target audience (Who would you like to communicate with? Who should change as a result of this PSA?)
3. What video and audio elements will you include to convey your message?

## Research Guide

You will locate three facts about your issue using credible and accurate sources. (Remember, Wikipedia is not considered a credible source, although it is a good resource to find other sources that may benefit you.) Your three facts should be ideas that you could incorporate into your PSA.

Quote	How it could be incorporated	Resource

### EXTENSION

1. Screen PSAs as a weekly part of your school announcements using YouTube or SchoolTube.
2. Make sure to offer the opportunity to watch examples of PSAs, and have students critique them for the same elements that they critique their own work. There are many examples of PSAs on NBC's site The More You Know: [www.themoreyouknow.com](http://www.themoreyouknow.com)

### DISCUSSION QUESTIONS

1. How was it developing ideas with your group? Did you feel that everyone contributed equally? What role did you take in the group?
2. What did you most enjoy about the shoot? What was most challenging?
3. Describe the process of making a storyboard first, then writing a script. Was it easier or more difficult for you? Why?
4. How did you enjoy the editing process? Are you pleased with how your PSA came out? Why or why not?
5. Was the message of your PSA conveyed in a clear and concise manner? What techniques did you employ to realize your vision?
6. How did you use audio and visual aids in your completed project?
7. Did you use any symbols to convey your meaning? Were these symbols successful?



# Debate: Courtroom Drama

**TIME:** 180 minutes

Students will formulate arguments related to a chosen classroom topic, and will film their topic.

## ACTIVITY STEPS

1. Use an issue of local concern that you have brainstormed, that has come up in your reading in class, or that you have found through the newspaper (see page 38) to create a courtroom drama. The drama will be in the form of a debate.
2. Once the class has an issue, a topic statement will need to be created for the issue. An example of a topic statement is: *Human population growth is directly responsible for the degradation of the environment.*
3. Break the class into several different roles. Each participant will have a different job to do for this debate.
4. Explain each groups task for the debate. An outline of the roles is available on the following page, as is the list of tasks that must be completed for each task.
5. Explain the format for the debate. An outline for the debate is available on the following page.
6. After groups have been organized, there will be two individuals from the affirmative and negative sides that will be responsible for filming the debate. Four cameras will film at one time, each camera focused on a different group. This is an excellent opportunity to explain the benefits of shooting with more than one camera. It allows for ease in the editing process to switch from individuals when they are speaking, and provides more opportunity for different angles of the same individual to add visual interest to the film.
7. Once groups have all prepare their pieces in a type written format, the debate may occur. Set the classroom up with the affirmative side facing the negative side, and the judges panel facing the debate host and timekeeper all in a rectangular format. An alternative to this set up is to make the room look like a courtroom, and bring the speaking members "up to the stand" to speak.
8. Have the filmers stop the camera during the preparation time so that each section of the debate has a distinguishable shot. Upload the footage by shot sequence, and put a different shot sequence on a different computer. The filmers become the editing leaders, and will lead 2-3 more individuals through the editing process. Encourage the editors to look at all sides while putting footage together. So, while the affirmative side presents their argument, the camera switches to the negative side to show their facial responses. This makes it more interesting to watch for the audience.
9. Each section will be put together to form the whole debate. When it is completed, have students watch the debate and critique for themselves how they did with their arguments.

## STANDARDS

RI	6
	7
	8
W	1
	4
	8
	9
SL	1
	2
	3
	4

## MATERIALS

Teacher Handbook

Debate Roles and Debate Preparation According to Role

Debate Format

4 cameras, and tripods

4 computers with editing software

## EXTENSION

Watch a courtroom drama or court television. See how the camera is used, and how the arguments progress in a sequence. Discuss.

## DISCUSSION QUESTIONS

1. Did your arguments seem appropriate during the debate? While watching the edited debate? Explain.
2. What would you do differently if you were to engage in a debate again?



# Debate Roles

<b>Affirmative Side</b>	This is the side that is in agreement with the topic.
<b>Negative Side</b>	This is the side that does not agree with the topic statement
<b>Debate Host</b>	This individual provides oversight to the debate, like a judge. He or she will introduce the debate and debate topic, sum up the debate, and maintain control of the debate.
<b>Timekeeper</b>	This individual supports the host, and also maintains the appropriate amount of time for each portion of the debate.
<b>Judges Panel</b>	This group of individuals devises a way to score and judge the debate, and are there to determine the debate winner. They must remain neutral.

## Debate Preparation According to Role

**Affirmative/Negative Sides:** You will need to determine your debate leader. In addition, you will be given information and should also look for information to support and bolster your argument. You need to:

- Research your topic
- Write an opening statement
- Create a list of questions that you could ask the other team, anticipating their counter arguments
- Think about the potential questions or arguments the other team might make, and prepare to answer them
- Develop a list of credible resources you used, and highlight the important points of the resources
- Determine roles within your team (i.e. leader, research special, counter argument specialist, etc.)

**Debate Host/Timekeeper:** You will need to memorize the format for the debate and create a script for yourself. You will also need to be familiar with both sides of the debate so that you may share an unbiased opening and closing statement. Finally, you will need to list questions to ask both sides.

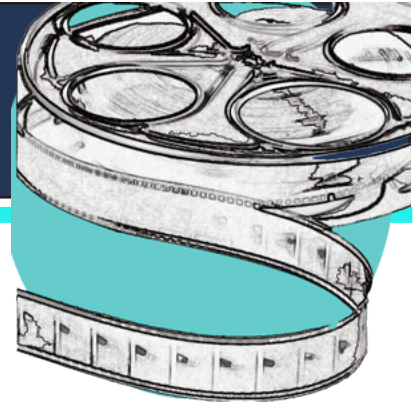
**Judges:** Your job is to create a scoring system for the debate. Will the teams start off with points to be lost? Will each round be worth a certain amount of points? How do teams gain or lose points? Create a scoring rubric that is typed out and able to be presented to all groups. With extra time, you will also develop questions for both sides of the debate to be given to the debate host.

*\*All documents utilized in the debate must be typed.*

# Debate Format

Who's Responsible	Description of Responsibility	Time	Film
Debate Host Introduction	Debate host welcomes all to the debate. He/she introduces the debate topic, and the judges. Debate host asks the judges to define their criteria. Debate host briefly describes the format for the debate and asks who the debate leaders for each side are.	5 min.	Begin shot 1
Affirmative Opening Statement	Each member of the team provides a major argument point. This is much like the opening argument of a court case.	3 min.	
Preparation Time	Both sides may prepare further information.	2 min.	Stop shot 1
Negative Cross Examination	The Negative side has the ability to comment on the opening statement of the Affirmative side. They may speak to specific items brought fourth. They may also ask questions of the Affirmative side.	2 min.	Begin shot 2
Negative Opening Statement	Each member of the team provides a major argument point. This is much like the opening argument of a court case.	3 min.	
Preparation Time	Both sides may prepare further information.	2 min.	Stop shot 2
Affirmative Cross Examination	The Affirmative side has the ability to comment on the opening statement of the Negative side. They may speak to specific items brought fourth. They may also ask questions of the Negative side.	2 min.	Begin shot 3
Negative Rebuttal	Negative side has the first opportunity to make a statement and ask a question of the Affirmative side.	1 min.	
Affirmative Response	Affirmative side responds to the question by the Negative side.	1 min.	
Affirmative Rebuttal	Affirmative side makes a statement and asks a question of the Negative.	1 min.	
Negative Response	Negative responds to the question by the Affirmative side.	1 min.	
Preparation Time	Both sides may prepare further information.	2 min.	Stop shot 2
Open Dialogue	Format for rebuttals continues until there are no more questions. Debate leader may interject at the end with any questions that were not answered, but he/she should remain impartial and should be sure to ask questions of both sides.	10 min.	Begin shot 3
Affirmative Closing Statement	Affirmative team leader should sum up the major points of the team's argument.	2 min.	
Negative Closing Statement	Negative team leader should sum up the major points of the team's argument.	2 min.	
Debate Host Conclusion	Debate host thanks all participants and sums up any main points, then defers to the judges for final scoring.	2 min.	
Judges	Judges share the final tallies, who won and why.	2 min.	Stop Film

# Reflect: Film & Reading Info.



*Think about how you've incorporated film with your readings in the past. What ways were most successful? Describe:*

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*How could you incorporate film in ways that will get your students more engaged, and integrating informational text?*

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*What is one idea from Reading Informational Text that you can take with you into your English class and implement?*

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**Notes:**

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# Film Critique

**TIME:** 90 minutes

Students will write a critique for a film that they have watched in class. The focus for the critique will be on basic details of the story, thematic details, and technical details of the filming.

## ACTIVITY STEPS

1. Film critiques can be used whenever a film is shown in class. They are an easy way to get students to write in class.
2. Introduce the format for the film critique, as displayed on the following page. This format can be used as a starting point to writing a lengthier essay, it can be a stand alone activity, or it can be the start of an online film review.
3. When watching a film that will be critiqued for the first time, it is important to address all issues on this form. Of special note: often, students have a hard time distinguishing between theme and plot.
4. Make sure to hand out sheet while students watch the film so that notes can be taken. Feel free to stop the film as important details are shown.

## FORMAT FOR DOCUMENTARY REVIEWS

*In a review of a documentary, the writer judges the filmmaker's art by using a set of generally accepted criteria.*

<b>Introduction</b> <ul style="list-style-type: none"> <li>• Hook your readers</li> <li>• Provide background information</li> <li>• State your opinion</li> </ul>	Spark readers' interest using an interesting quotation or unexpected statement from the documentary. Inform the readers of the title, director, and a brief summary as well as any other background information. Be opinionated as the purpose of the evaluation is to evaluate and persuade.
<b>Body</b> <ul style="list-style-type: none"> <li>• Give first evidence-based reason</li> <li>• Give second evidence-based reason, and so on</li> </ul>	Include specifics using references to specific elements in the documentary. Make sure that you present reasons that support your own opinion in the most effective order.
<b>Conclusion</b> <ul style="list-style-type: none"> <li>• Restate your opinion</li> <li>• Urge readers either to see or avoid the documentary</li> <li>• Offer a concluding thought</li> </ul>	Rephrase your opinion. Tell your readers whether they should or should not go to see the film. Give your readers something to think about by relating the documentary to their lives or offering a thought provoking quotation.



## DISCUSSION QUESTIONS

1. Sometimes it is easy to understand what is going on in a film as opposed to a novel or short story and explain it in detail. Why do you think that is?
2. How could you take some of what film offers in understandability and incorporate it in your writing? Reading?

## STANDARDS

RL/RI	7
W	2
	4
	5
L	1
	2
	3

## MATERIALS

In-class film

Film Critique Form and Format for Documentary Reviews

Pencil and paper

Internet connection to complete the extension

## EXTENSION

Have students post their reviews online, and use it as a weekly post. Each week, a different student could post a review of a current film.

# Film Critique Form

*The following form may be extended to allow for additional room to write. It is meant as a format that students can recreate in their notebooks.*



Movie Title: Date of Film:	Director: Art Director:	Director of Photography: Writer
Setting (In the space below, describe the most important points about the setting and how it enhanced the plot):		
Who are the main characters:	What do they want:	How does each character add to the development of the story? What is the importance of the character to the story?
Plot Summary: (summarize the plot and include obstacles that prevent characters from getting what they want)		
Theme: (summarize the main theme, mood, moral. The theme is a specific and distinctive quality, characteristic, or concern that is present in the film. It is not the plot summary.)	Technical: (Describe the most unique technical elements in the film and how they are used to enhance the story or mood. Think sound, camera shots, special effects-- anything done with technical equipment.)	Overall impression: What impressed you? What did you dislike? What is your overall opinion of the film and why? Any unusual quotes from the film?

# Organic/Mechanic Sound Documentary

**TIME:** 180 minutes

Students will be given a set of constraints to create a sound documentary, and will then write about their documentary to make a meaningful statement.

## ACTIVITY STEPS

1. Arrange students into groups of two.
2. Explain that the focus of this project will be to create a documentary that is made only of sounds. The sounds must be arranged in such a way as to tell a story and to provide a mood or theme.
3. The final sound documentary should be no more than 1 minute and 30 seconds.
4. Students will work with either the recorder on their cell phones, or a digital recorder if available.
5. You have the option to set additional constraints in terms of the type of sound they will select. Some key constraints that lend themselves to interesting documentaries:
  - a. Do not allow for any distinguishable words in the recording
  - b. Organize the project into two different projects: one an organic recording (only sounds for the natural world) and one a mechanical recording (no natural world "living" sounds)
  - c. Select a poem from class that the students will create the sounds for
  - d. The list goes on. Your idea here:
6. Have students complete the project logging sheet on the following page that describes the process they went through to gather the sounds.
7. Students will record their sounds, then upload the clips to the computer to be edited with Garage Band, Soundtrack Pro, Sony Acid, or similar sound editing software.
8. Students will then listen to their track, and write an original piece to accompany the track. Their writing could be written as a description of their sound, or as a work to be read while their sound is playing. This is open for student choice.

## STANDARDS

RL	4
	7
W	4
	6
SL	1
	5
L	3

## MATERIALS

Digital recorder or cell phone

Project log sheet

Teacher handbook

Computer with sound editing program

Paper and pencil

## DISCUSSION QUESTIONS

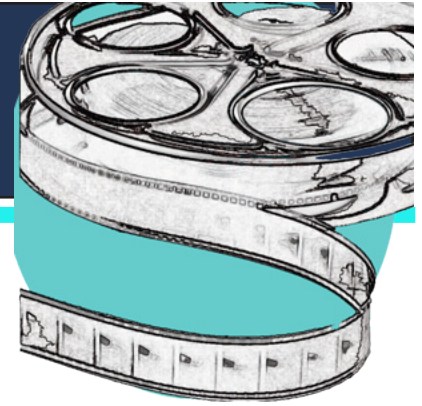
1. What was the effect of the sound documentary by itself? With the accompanying writing? Which was more effective?
2. What was the most difficult aspect of this project?
3. To be in charge of audio for a film, you must take into account not only the music and the audibility of the speakers, but also the sound effects. If you were to be in charge of sound in a film, how would you go about making your decisions for the sound? Did your participation in this project give you any new ideas about sound's usage?

## EXTENSION

Have students create a soundtrack for a story they are reading in class. They can create a CD of their playlist to present to the class, and describe why they chose the songs they chose.



# Project Log



## ***Pre production***

1. What is the essential message I would like to share? What is the message my audience will receive?
2. I will be collaborating with:
3. To share my essential message, I plan to record:
4. Logistically speaking, I need:
  - Recording location:
  - Time of day:
  - Type of environment:
  - Anything else:

## ***Production***

5. Date and location of the recording:
6. Here is what I personally did (describe):

## ***Post production***

7. Download onto the computer and edit with sound editing software. (Sony Acid, Garage Band, MP3 Maker, etc.)
8. Length of the clip:
9. Date of presentation to the class:
10. Underlying message of piece and what I was trying to do:
11. Any different sound strategies used? Describe.
12. Reflection on piece and discussion of class presentation. Did I ultimately accomplish what I set out to accomplish?

# Organic/Mechanic Image Documentary

**TIME:** 180 minutes

Students will complete a writing task using their skills of observation and descriptive writing, and will find imagery to support their writing. They will merge their writing and images using technology to present.

## ACTIVITY STEPS

1. Explain that the focus of this project will be to create a documentary that is made only of images. The images must be arranged in such a way as to tell a story and to provide a mood or theme.
2. The final image documentary should be no more than 1 minute and 30 seconds.
3. Just as “flow” time is a time where students can engage their mind and become focused on the present moment, the writing that accompanies this project will be much the same. Make this project a nature writing project, and take your students outside to write and photograph for a moment. Allow students to practice their skills of observation and to do some writing and drawing. Writing options:

Option 1	Option 2
Students will write 5 haiku poems to correspond to their photographs. Encourage students to examine the poetry of Basho. Remind students that a haiku is a snapshot of a moment in time. It follows the line pattern 5 syllables, 7, and 5.	Students complete a free write of their choice to correspond to their photographs. A possible topic could be similar to that of Thoreau: The Relationship with Nature. In terms of length, it should be as long as it needs to be to cover the topic presented. Ideas and personal awakenings are the most crucial element.

4. Students will use digital cameras to take pictures. They must take at least 20 pictures. The main constraint for this project is that the images must all link to a theme. This can be a connection to something that you are working on in class.
5. You have the option to set additional constraints in terms of the type of sound they will select. Some key constraints that lend themselves to interesting documentaries:
  - a. Do not allow for any distinguishable human beings in the images
  - b. Organize the project into two different projects: one an organic image documentary (only images for the natural world) and one a mechanical image documentary (no natural world “living” sounds)
  - c. The list goes on. Your idea here:
6. Have students complete the project logging sheet on the following page that describes the process they went through to gather the sounds.
7. Students will upload their photos into an editing program, and will put the images in an order that will share their message.
8. Students will then edit their piece using their writings and adding sounds and transitions until they have created an original work to present to the class.

## DISCUSSION QUESTIONS

1. Did your photographs and project capture the experience of sitting in a space for an extended period of time? Why or why not?
2. Would you do anything differently if you were to redo this project?

## STANDARDS

RL	4
	7
W	4
	6
SL	1
	5
L	3

## MATERIALS

Teacher handbook

Project log

Digital cameras

Computers with editing software

## EXTENSION

Read the poetry of Basho and Thoreau, or other transcendentalists. Make the whole project relate to nature vs. industrialization. Allow students to choose what side to present.



# Project Log



## *Pre production*

1. What is the essential message I would like to share? What is the message my audience will receive?
2. I will be taking photographs at:  
Date:  
Time of day:  
Type of environment:  
Temperature and weather:  
Anything else:

## *Production*

3. Here is what I personally did (describe):

## *Post production*

4. Download onto the computer and either modify or upload onto personal blog page.
5. Must have at least 20 images.
6. Incorporate your words into the project-- you should either incorporate your haikus or you free write. Add music if you wish.
7. When you look at the photos, were there any different strategies that you used? Describe.
8. Describe and evaluate how your writing corresponded to the images you chose to use. How does this combination allow your underlying message to be understood?
9. Presentation to class: Discuss the process of sitting in a space for an extended period of time and utilizing your observation skills. What was it like? Reflect on the experience and final project.
10. If I were to score myself based upon both effort and final outcome of the project on a scale of 1-10, I would score myself a: because:

# Film Trailer Project

**TIME:** 180 minutes

Students will advertise a film, following the format for creating a movie trailer. Students will focus on using music, text, and sharp imagery to sell a film to an audience in 30 seconds to 1 minute.

## ACTIVITY STEPS

1. Begin by having students watch several different movie trailers. Discuss some of the similarities of all movie trailers, using the goals of a film trailer on the following page.
2. Break students into groups of 3-4.
3. Provide the groups with the opportunity to decide if they are going to use a film that has already been made, or an original story line for a film they wish would be made to create the film trailer.
4. Provide time in class for groups to talk about ideas, and fill in the film mapping tool included with your project outline.
5. Students will complete a storyboard, including all the dialogue and narration, the different types of shots they will use, the text they will incorporate, and the music. Storyboard is available in the *Appendix* of this book.
6. Once the mapping tool and storyboard have been completed, students may begin to film.
7. Provide time in class to edit the shots, making sure that the final edited piece is no more than 30 seconds.
8. Screen final edited film trailers, discussing whether or not the goals of the film trailer were met.

## STANDARDS

RL	7
W	1
SL	1
	2
	6
L	5

## MATERIALS

The Goals of a Film Trailer and Film Mapping Tool

Storyboard

Teacher's Handbook

1 camera for every 4 students

1 computer with editing software for every 4 students

## DISCUSSION QUESTIONS

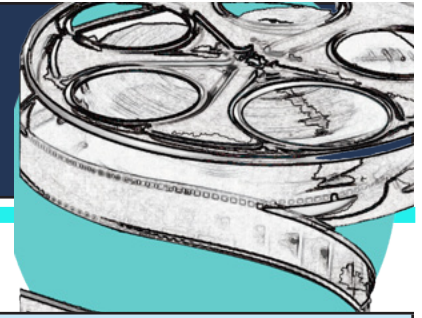
1. Would you go and see your film, based upon your trailer? Why or why not?
2. From creating your own taglines, how do you set up a phrase to be memorable? How did your group tackle the tagline?

## EXTENSION

Have students write a film trailer for a novel or short story they are currently reading in class.



# The Goals of a Film Trailer



## Think about the following...

1. Trailers tell the story, kind of. It is an abbreviated story, but one which does have major details.
2. Trailers have a hook, or "tagline." This is the phrase that should stick to your potential audiences' memory. What will your tagline be?
3. Trailers give away a basic premise of the film, but not more than that. Otherwise, no one will go and see it!
4. Trailers have to create an image that is universal. This means that the trailer needs to appeal to the largest audience possible. How can you make sure that the most people will be interested in your film?
5. Finally, trailers are really good at providing a visual "cliffhanger." This means that the trailer will foreshadow something, but not give away any details. What will your cliffhanger be?

## Film Mapping Tool

<b>Story Title:</b>		
<b>Characters:</b>	<b>Perspective of Story:</b>	<b>Underlying Theme:</b>
<b>Setting of Story:</b> <i>location, time period, time of day, etc.</i>		
<b>Requirements for filming:</b>		
<b>Plot:</b>		
<b>Event:</b>	<b>Event:</b>	<b>Event:</b>
<b>Solution:</b>		<b>Tagline:</b>

# Soap Opera Script

**TIME:** 270 minutes

This activity is a practice for students to write on a given topic in a specific style: the script. It will provide students with the opportunity to see their ideas put on the screen.

## ACTIVITY STEPS

1. Place students into groups of 3-4.
2. Once groups are established, each group will select a classic soap opera scenario.
3. Examples of these scenarios include, but are not limited to:  
*The break-up, the hospital scene, one individual in the group has amnesia, someone has come back from the dead, or someone is sharing their last words on their death bed.*
4. Once a scenario has been selected, groups will brainstorm a short story to go along with the scenario. The group will then write a script using the appropriate script writing style. A sample of this is on the accompanying page.
5. After the script has been written, a storyboard must be completed. See the *Appendix* for a blank storyboard.
6. Everyone in the group should be given their responsibilities for the shoot.
7. Scripts should be in the style of a soap opera: over dramatic with additional emphasis on the emotional aspects in the script. Remind students to show the emotions, not just to tell the emotions through words or dialogue. In addition, students should be able to add additional emotional emphasis through the editing process.
8. Students should film according to their script and storyboard, and should then upload and edit footage.
9. Films should be screened and critiqued in class. Films should be no more than 3 minutes in length.

## STANDARDS

W	3
	4
	5
	6
SL	1
	6
L	3

## MATERIALS

Script Example

Teacher DVD

Storyboard

1 camera for every group

1 computer with editing software for every group

## DISCUSSION QUESTIONS

1. How did your group approach the task of writing a script and storyboard?
2. How well were you able to follow your script and storyboard? Did you stray from your ideas on paper?
3. How did you capture your scenario on film? What film shots and movements did you use to help your story?
4. How did you enhance the idea of your video through the editing process?
5. If you were to turn off the sound in your video, would you still be able to understand the underlying emotions captured on film? Why or why not?
6. How easy or hard was it to write the script and storyboard? Do you feel it was beneficial to your project?



# Script Example



## INT. SCENE - KITCHEN DESCRIPTION

Kitchen at the household of James and his mother. The kitchen is dirty, and the lighting is very yellow. James is sitting at the table reading a magazine.

MOM  
Hi.

JAMES  
(wryly)  
What are you doing here?

MOM  
Thought I would come home early tonight.

## SHOT - DESCRIPTION

Close-up on the side profile of James who looks back at his magazine, and continues to eat his cereal. Mom begins to appear in the background and looks to sit down.

JAMES  
Hm. What's the matter, Will stand you up?

MOM  
Can't a mom come home to eat with her son once in a while? Just felt like maybe we needed to spend some time together for a change. (looks down at her hands visibly upset.)

## EXTENSION

1. Use YouTube, or similar, to screen some soap opera examples. Turn the sound off so that students can see the camera work and dramatic facial expressions more clearly.
2. Provide students with specifics with how they produce their project such as:
  - a. including 5 new shots
  - b. including 3 different camera movements

Make sure that you have students share their shots and movements through the class critique.



# Home Is...

**TIME:** 180 minutes

This exercise will help students think about how to condense important information, and get to the heart of the topic. Students will draw upon personal experiences to find themes for their video.

## ACTIVITY STEPS

1. Begin by describing that home is something that is larger than four walls, bricks, and mortar. Streets, signs, people, trees, everything around you adds up to create your idea of home. Home can be a country, a state, a state of mind, the feeling you get cruising down the road in the family car. It's a physical space, but it's not defined by numbers and dimensions, it's defined by those sharing it. Home is where people feel most themselves. Home is where roots have cracked through the pavement. Students will explore this idea of home through words and visuals.
2. Begin by brainstorming ideas about home together. What does home mean literally? What can it mean conceptually or symbolically? How does the media encourage us to think about "home," "homeland," "homemakers," etc.?
3. Students should complete A Definition of Home on the accompanying page.
4. Students will complete a storyboard considering "How could I describe my home without using any words?" (Storyboard available in the *Appendix*.) Begin by having students look over their notes, and drawing words to begin a concept map.
5. Instructor will demonstrate how to create a concept map on the board. See following page for example.
6. From the developed concepts, students will string together 10 images and 5 possible sounds that might describe their home onto a storyboard. Some ideas to get the pen rolling:
  - a. Pick an image as small as a thumbnail, a small detail that depicts your home
  - b. Pick a pattern, or a color that reminds you of home
  - c. Trace a line through your home (i.e. the edge of the kitchen table, the wear in the carpet to the bathroom, the mortar in the brick)
  - d. Sounds: family voices, washing machine, birds, traffic, etc.
7. In groups of 4, students will share their concept webs and storyboards.
8. Students will gather their 10 images and sounds, then upload and edit their piece. The title of the piece is *Home is...*

## STANDARDS

W	3
	6
	10
SL	1
	2
	5

## MATERIALS

A Definition of Home sheet and concept map

Storyboard

Digital cameras: 1 for every 4 students

Computer with editing software

## DISCUSSION QUESTIONS

1. How was your concept of home similar to other members in your group? Different?
2. What creative ways did you find to share your concept of home? Were these strategies successful?
3. How was your concept of home similar or different to the perspectives portrayed in the media?
4. What concept or idea did you struggle with sharing?
5. What solution did you establish?
6. If you were to complete this activity 10 years from now, do you think your concepts and ideas will be different? How?

## EXTENSION

Put all your groups' work together into one film. The Each segment should have a write-up that describes how the group interpreted the word "home." Try this project with other terms.

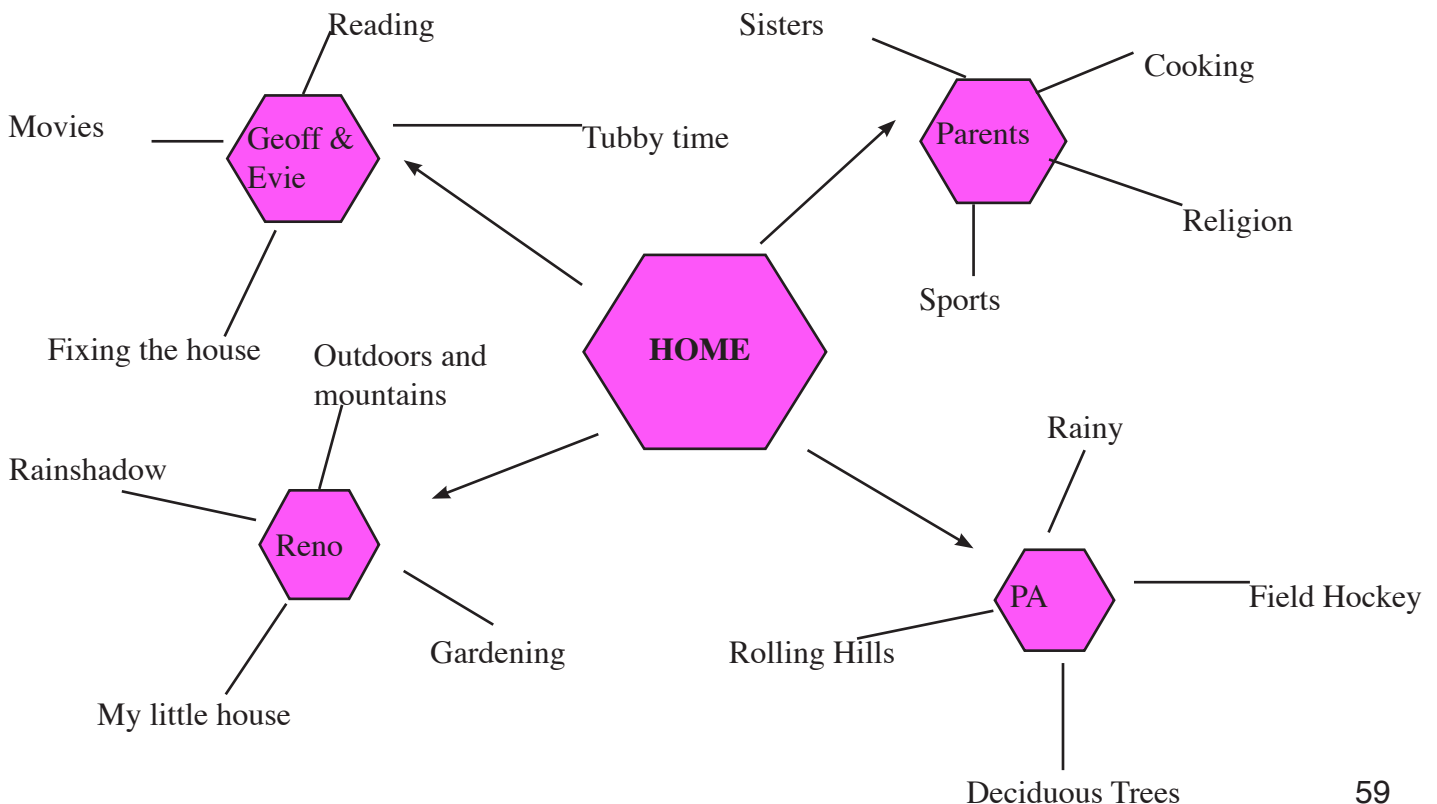


# A Definition of Home

*On a sheet of paper, answer the following questions. You will be defining your answers as they best suit your experience. You don't have to define the answers literally.*

Describe your home:

1. What does my house smell like?
2. What do the walls feel like?
3. Where is the warmest place to sit?
4. What noises do I hear through the walls?
5. What things do I encounter as I walk from the front door to my bedroom?
6. What is the "password?"
7. How would my home be described by someone else? How do I describe my home to others?
8. What is the first thing I see when I open my eyes in the morning?
9. What is the first thing I hear?
10. What is the taste of home?
11. What kind of music is playing?



# Genre Project

**TIME:** 90-270 minutes

Students will learn what a “genre” is by researching the term, and creating their own genre. They will then understand the concept in depth as they film their own piece.

## ACTIVITY STEPS

1. Individually, ask students to define the word “genre” on a notecard. gather the notecards, and open a discussion about the word.
2. Share examples of the definitions that the students created for the word genre. On the board, begin to brainstorm different types of film genres: horror, drama, comedy, teen coming of age, documentary, etc. Discuss how genre is not only present in film, but also in literature and writing.
3. Instruct students to the fact that they will now be responsible for creating their own, new genre. Have students work in pairs to fill out the worksheet.
4. On the accompanying page, use the following questions as prompts for students to complete as they begin brainstorming ideas for their own genre.
5. Instructor will gather the genre worksheets, and will share ideas with the rest of the class.
6. See “Extension” for how to carry this project further.

## EXTENSION

Once everyone has created their own genre, and shared their ideas with other class members, instructor can mix up the sheets with the description and form groups of 3-4. Have each group select a new genre, write a storyboard and script, and film the piece. At the screening, have students watch the films and try to determine what genre was created.

*For student example, see film “Break” on Teacher DVD.*

## STANDARDS

W	3
	6
L	3

## MATERIALS

Teacher Handbook and DVD

Genre Brainstorm

Notecards

## DISCUSSION QUESTIONS

1. How did you arrive at your idea for a genre? Did you create a completely new genre, or did you merge other established genres into a new type?
2. How is genre in film similar or different to other types of genres, such as in writing or literature?

*If projects were filmed:*

1. How did you tackle creating a film in someone else’s style?
2. As you viewed your film and other group films, how easy or difficult was it to determine the genre? What were some clues as to the genre?
3. How did your group divide the film duties?



# Genre Brainstorm



From the class discussion, define the word “genre.”

What kind of genre will you create? It can be a totally new idea, or a merging of genres to create a new genre. For example, “nerd horror” or “gangster comedy.” In the space below, begin to play with ideas for a new genre.

What makes this genre different from other genres? Describe the specifics of your genre.

How will your genre be filmed? Describe.

Now that you have your genre idea, describe three different ideas for films that would be in the style of your genre. Write 2-3 sentences for each idea, and make sure to develop a working title for your idea.

1.

2.

3.

# One Minute Video

**TIME:** 270 minutes

This exercise will help students think about how to condense important information, and get to the heart of the topic. Students will draw upon personal experiences to find themes for their video.

## ACTIVITY STEPS

1. Students will be asked to share their life story. Begin by having students fill out the My Life Story activity on the accompanying page. Instruct students to think about the challenges they have faced in their life. Students must complete the sheet prior to the next session.
2. When the students return for the next session, have students share their stories. Instruct students to choose one aspect of their story to film about. It can be something they have personally experienced, something that gives them joy, or anything that the student thinks is significant in defining who they are. Students can use photos from their life, videotape images that illustrate the experience, bring objects in to school that are significant, use music, or voiceovers.
3. Have students reread their "life story" that they wrote earlier in the process, and identify the theme or issue from the writing that they wish to focus on.
4. Once a theme or issue has been selected, students will fill out the One Minute Video handout. Work through the handout, making notes to share your video project in terms of theme, visual imagery, music, and voiceover.
5. Have students complete a storyboard (an example is located in the *Appendix*). The storyboard should include the types of images and audio that the student intends to use for your video. Students probably only need 10-20 photos because the shooting will only be 60 seconds. Any objects that students wish to include should be brought to film.
6. Students will need to write the short paragraph that you will need to say for the voiceover.
7. Have students share their storyboard with someone else. Then allow students to take any of the shots they will need to complete the video.
8. Students will upload all of their material to edit using iMovie, Final Cut Pro, or similar.

## STANDARDS

W	3
	6
SL	1
	2
	5
L	3

## MATERIALS

My Life Story and One Minute Video Brainstorm Worksheet

Storyboard

Computer with editing software

Teacher Handbook and DVD

## DISCUSSION QUESTIONS

*After Screening Films*

1. What is the main theme of the video?
2. How did the director articulate the theme?
3. What techniques were used in the creation of the film?
4. What still needs to be clarified?

## EXTENSION

Have students write their life story prior to working on the film. They should focus on key stories that helped them get where they are today. This project links with the Teen Stories Project.



# My Life Story

*Your assignment is to write one page about who you are. The point of this exercise is to help you start thinking about your interests, your background, things important to you, and challenges you have faced, so that when you make your first video, you will have something to work from.*



*The following questions are starting points - use them to get started writing about yourself and see where you go. You don't need to answer each and every question. Try to stay focused on talking about yourself and what makes you unique.*

1. Where were you born, and where did you grow up?
2. What kinds of things did you like to do growing up?
3. What are your current interests? How did you develop them?
4. Talk about your family-- who does it include and what do they mean to you?
5. Talk about your friends-- have you had them as friends a long time? What do you do together?
6. What is your neighborhood like? What do you like about it? Dislike?
7. What is your cultural background? What does it mean to you? Do you do anything to stay connected to it?
8. What challenges have you faced so far in your lifetime? What have you learned from them?
9. What do you like to do for fun?
10. What is a unique or exciting experience you've had?
11. What is your favorite place to be?
12. What people have guided/inspired you in your life?
13. What things do you most value in your life?
14. What are your plans for the future? What do you think about events happening in the world? How do these events affect how you live your life?

## One Minute Video Brainstorm

*This one-minute video will be about you. Pick a challenge you have experienced, something that brings you joy, or otherwise defines you. You will need to pick out 10-20 pictures and/or objects that relate to you, and the area of yourself that you are focusing on, or find video images that illustrate this aspect of you. You can also bring music that is important to you. You will also need to write a short voiceover describing this topic to your audience. In your journal, please respond to the following questions:*

1. Describe what you want to focus on about yourself for this video project.
2. List ideas for pictures or objects that you can bring in tomorrow.
3. Describe any music that you'd like to include in your video autobiography that you can bring tomorrow.
4. Write out a rough draft of the voiceover you have in mind.



# Commercial Advertising

**TIME:** 180 minutes

Students will create a commercial to persuade consumers to purchase their product. Students will think about audience, and purpose while developing their commercial.

## ACTIVITY STEPS

1. Students will create a commercial to advertise something. The commercial can be related to something that is being read in class, it could be an invention or destination, or it could be an advertisement for an event coming up at school.
2. Break students into groups of 3-4. Show students some examples of student made commercials on the Teacher DVD. Have the students begin by filling in the commercial brainstorm on the following page.
3. After they have completed the commercial brainstorm, students will begin to write a script for their "can't live without" item or experience.
4. Discuss the basic format for a commercial. Watch some commercials in class, and create an outline as to how the commercial progresses. There are several different ways a commercial can unfold, but all commercials have some basic components: what the product does, what it's good for and why you can't live without it, and a slogan or tag that you are left with.
5. Talk about some of the key items that advertisers will use to sell something: images of food, babies, puppies. Commercials attempt to get an emotional response and connection with their audience in less than 30 seconds.
6. Commercials will target a particular audience. For most products, it is women because advertisers know that women are the major consumers. Ask students to think about their target audience as they begin filming.
7. After students write the script, they will begin to film.
8. Provide students with time to edit their final piece. Remind students that commercials are typically not more than 30 seconds in length. Students will have to market their product succinctly, and use images of their product to sell the product.
9. In the editing process, this project provides a great opportunity to incorporate voiceovers (a narrator) and text.
10. Finalize piece, and screen the commercials, discussing the effectiveness of the commercial.

## STANDARDS

RL/RI	7
W	1
	6
SL	1
	2
	6
L	5

## MATERIALS

Teacher Handbook and DVD

Commercial Brainstorm

1 camera for every 4 students

1 computer with editing software for every 4 students

Computer with internet connection

## DISCUSSION QUESTIONS

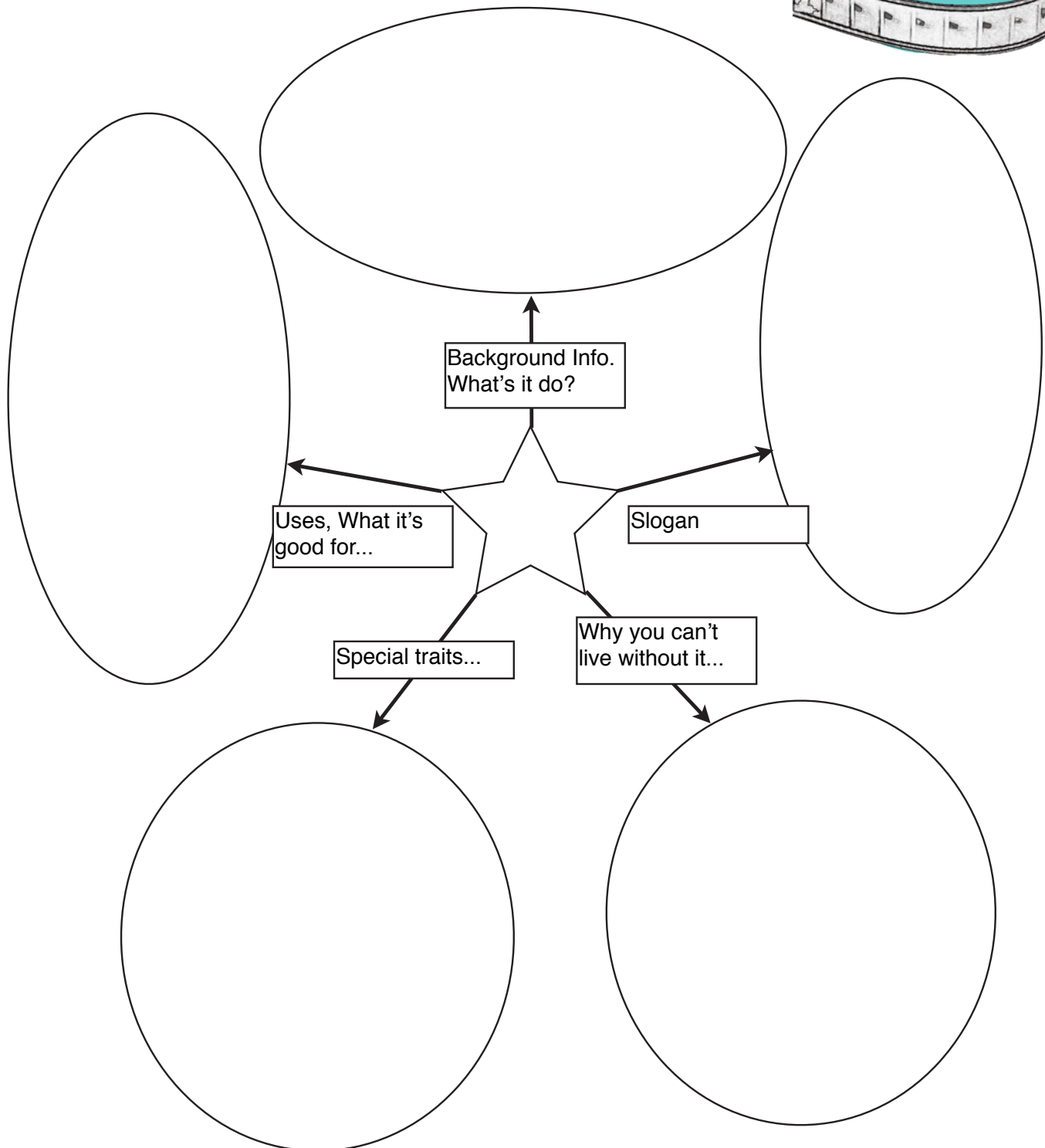
1. Were you successful at merging text with image to sell your item?
2. How did your slogan capture the main strength of your product?
3. Would you buy your own object, based upon how you advertised it? Can you see how advertisers use certain tools to help sell their product? What tools did you use?
4. What was your target audience? How did you address your audience in the commercial?

## EXTENSION

Watch retro commercials online and evaluate. How were the advertisers appealing to their audience? Evaluate the format of these commercials. Check out [www.retrojunk.com](http://www.retrojunk.com) for some great commercials.



# Commercial Brainstorm



# Juxtaposition: Two Emotions

**TIME:** 180 minutes

Students will work with imagery, placing similar images together in different ways to create a different mood and emotion.

## ACTIVITY STEPS

1. Explain the power of juxtaposing images together. Depending on the emotion desired, the editing process allows one to make a statement through juxtaposition. An example: if a close up shot is taken of a person who looks sullen, and the following shot is of a piece of pizza that's been dropped on the floor, one might guess that the person is frustrated or upset because the pizza has fallen on the floor. If, however, the shot is followed by a butterfly flying by, one might think that the individual is feeling introspective.
2. For this assignment, students will take a total of five shots. They will then organize those shots to create two different emotions. For samples of this, see Teacher DVD.
3. Break students into 3-4. For each group, allow students to choose two emotions at random.
4. Provide time in class for students to brainstorm how they will approach the two emotions, and how they will handle using only five shots.
5. Allow students to gather their shots.
6. In the editing process, the same bank of shots must be used, but ordered differently to convey different meaning and emotion. Students will be allowed to add sound effects and music in the editing process. Final clips should be no more than 60 seconds.
7. Each emotion should be its own clip.
8. Screen the clips to the class, and see if the class is able to determine the difference in the two emotions. Discuss why there is a difference, and how the difference was achieved. Link this process to the process of writing, and how juxtaposing different elements of the story can effect the meaning. Also discuss how details can make the story.

## STANDARDS

W	4
	6
SL	1
	4
	5

## MATERIALS

Teacher Handbook and DVD

1 camera for every 4 students

1 computer with editing software for every 4 students

## EXTENSION

1. Watch some scenes from different films and explore the idea of juxtaposition. How are shots organized?
2. Check out the film *The Cutting Edge: Magic of Movie Editing* to see some interesting ideas about juxtaposition.

## DISCUSSION QUESTIONS

1. What was the most difficult element about this project?
2. How easy was it to use the same shots to create different emotions? What would have made it easier?
3. How might you use this type of idea in your writing, thinking about placing two different details next to each other?
4. When you watch films, do you notice how images are placed together? Why or why not?



# Reflect: Film & Writing



*Think about how you've incorporated film with your writing in the past. What ways were most successful? Describe:*

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*How could you incorporate film in ways that will get your students more engaged, and writing for an authentic audience?*

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*What is one idea from Writing that you can take with you into your English class and implement?*

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**Notes:**

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# Audio Scavenger Hunt

**TIME:** 90 minutes

Students will be encouraged to put concrete sounds with emotions for this project. The goals will be to think about how sound can be used in the Teen Stories Project to support the emotional content.

## ACTIVITY STEPS

1. Break students into teams of 3-4. Each of the teams will have a camera and a list of concepts and emotions.
2. Students will be required to collect the sounds that evoke the concepts and emotions on the list. They can create the sounds themselves, or seek the naturally occurring sound.
3. Students will have 60 minutes to do their sound scavenging. The focus should be on the sound collecting, not the video images.
4. Make sure to designate the area where students can collect sounds.
5. Once 60 minutes are up, bring students back into the classroom and begin sharing the clips without the associated imagery. Ask the rest of the class to determine what sound is being created from the list.
6. Once the class has decided the sound, show the clip again with the sound. Have the group describe their goal for the clip, and whether or not the class was able to determine the appropriate emotion.

## STANDARDS

W	3
	10
SL	1
	2
	5
	6
L	3

## MATERIALS

Video camera

Television and connecting cables

List of concepts and emotions

Teacher Handbook

## DISCUSSION QUESTIONS

*Think about the following...*

1. What were difficulties you had in gathering the sounds?
2. What creative methods did you employ to gather your sounds?
3. How might this activity help you more effectively convey your own ideas to an audience through creative use of sound?
4. How successful were you at using sounds that others felt were the emotions you were going for?

## EXTENSION

Use the sounds collected as starts to a short story free write. Have students begin by describing the sound, and continue on with a story or memory that links with the sound.



# List of Concepts and Emotions



*Using your imagination and creativity, collect the sounds from the list of concepts using a video camera and the appropriate microphone. Brainstorm ideas for possible sounds with your teammates. Take turns recording each sound.*

## What is the sound of:

Work  
Joy  
Water  
Youth  
An Emergency  
Time  
Love  
Destruction  
Danger  
Silence

\*No pre-recorded sounds (from TV, radio, or internet!) No words or talking!

Be sure to use headphones to ensure the highest quality sound. Practice moving the microphone around the subject until you find the best direction and angle for capturing sound. Let the camera roll for 30 seconds. Remember to include 5 seconds pre-roll and 5 seconds post-roll. Record video, but don't focus on it. Concentrate on audio.

## Seeing, Hearing, Listening

1. Describe the difference between just listening to the sound, and seeing the sound created.
2. Put words to your sounds. This can be in the form of statements, poetry, one word phrases that work to a beat, factual information, your choice. While your piece is playing, read your words aloud. Does this have a different impact? Describe.



# Something Important

**TIME:** 90 minutes

This exercise will help give students hands-on experience with video equipment, build critical speaking and viewing skills, and will provide a valuable first experience in front of the camera.

## ACTIVITY STEPS

1. Place students into groups of five.
2. Ask them to think of something important that happened in the past year. Explain that they will be sharing this experience with the rest of the group.
3. In the groups, each student will take on a specific role: director, camera operator, sound person, production assistant, talent. Discuss the roles with the class prior to beginning the exercise.
4. In this exercise, the talent will be asked to share his/her experience within 1-2 minutes. This experience will be videotaped.
5. After groups film their talent, instructor sets connects the camera to a project to view the shots and to discuss as a group.

This is a great activity to do with your class in the first week or two. It is really beneficial for them to see later on in the class, and to recognize how they've changed. It is also the first opportunity for the group to watch what has been filmed, and evaluate shots and composition. Students won't know much at this time about these topics, but they will inherently see certain elements naturally.

## DISCUSSION QUESTIONS

### *Filmmaking Process*

1. What stood out to you in telling your story on camera? How might you use your experience when you go and videotape someone else telling their story?
2. What did you discover about communication during this exercise?
3. What would you have done differently as either a crew person or as talent telling the story?
4. What else did you learn about video production in doing this activity (e.g., cinematography, lighting, camera movement, microphone placement, etc.)?

### *The Experiences*

1. How does it feel to share your important experiences with others? What is it like to listen to other's important experiences?
2. Did you hear any common themes in the stories?
3. Are the stories you hear similar or different to stories you hear on TV, the internet, etc? Explain.
4. What stories did you hear today that you'd like to hear more about on TV, internet, etc? Why?

## STANDARDS

W	6
SL	1
	2
	5
	6

## MATERIALS

Camera and tripod

Television and connecting cable to watch footage

Crew Roles and Duties

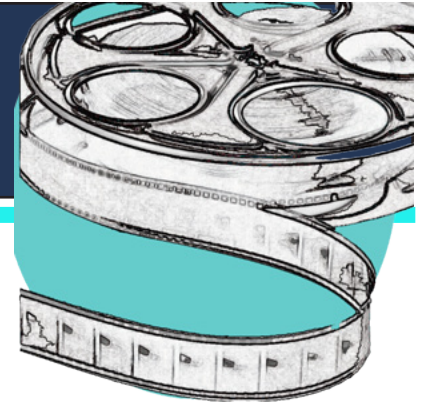
Quiet on the Set !

## EXTENSION

Watch these clips a few weeks later and discuss how things are different. Film a new story, and collect them all as a sort of Time Capsule to be given as a DVD to everyone at the end of the class.



# Crew Roles & Duties for the Shot



For this filming exercise, it is useful to discuss the roles of all parties involved in the shoot. In addition, it is a great time to introduce how the class will make sure that everyone is quiet for the shoot.

**Director:** needs to decide on how to convey the story, what kind of shot, framing, and camera movement he/she wants prior to the camera operator beginning to shoot.

**Camera operator:** needs to listen to the director and make sure that he/she is following the rules of composition. Responsible for the filming.

**Sound:** responsible for ensuring that the story is audible, and responsible for setting up the microphones in an appropriate way.

**Production assistant:** responsible for the countdown to shooting, letting the talent know how much time is left, and when to wrap it up.

**Talent:** responsible for sharing his/her story.

Not all of these individuals will be used for every shoot. Often, the director is also the production assistant. Sometimes the director, camera operator, sound, and production assistant are all the same! In a big budget film, at least all of these individuals are present plus individuals who are focused on lighting, make-up and wardrobe, the producer, and other specialists who may be needed to help set up the shot.

## Quiet on the Set!

For this shot, the production assistant will do the honors of quieting everyone so the shoot can occur. The following is the script that will be used. If you have a scene and take clapper, you can will hold it in front of the camera and clap it closed when the shot begins.

1. Say: "Quiet on the set!"
2. Say: "In 5.....4.....3.....2.....1....." (use hand signal for each number and camera operator begins to film at the "2")
3. Say: "Action" and point to the talent to begin. If you have a clapper, clap it to begin the shoot and get out of the way of the camera.

All other individuals present will need to understand the importance of keeping quiet during the shoot. Whenever "Quiet on the set!" is yelled, everyone needs to stop what they are doing for a moment until the shot is completed.

# Personal Storytelling

**TIME:** 90 minutes

This exercise will help give students hands-on experience with video equipment, and provide students with the opportunity to speak in front of the camera. The completed project will serve as a “time capsule” of the class.

## ACTIVITY STEPS

1. Individual students will share a personal story about an experience that had an emotional impact. Instruct students to begin by jotting down some basic ideas that you would like to share.
2. Students will share their story in front of the class, and be videotaped. They will need to speak using a microphone.
3. After the story has been shared, it will be the student’s responsibility to upload their video clip using video editing software, such as iMovie or Final Cut Pro.
4. Only have students upload their videos, as more personal stories should be gathered throughout the class to be edited at the end of the class.

## STANDARDS

W	3
	6
SL	1
	4

## MATERIALS

Camera and tripod

Television and connecting cable to watch footage

Computer with editing program

## DISCUSSION QUESTIONS

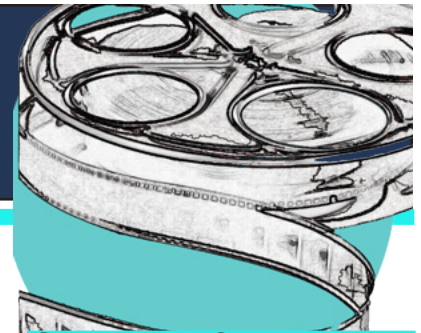
1. What was it like to have to be in front of the camera?
2. Now that you have had the experience of being in front of a camera, how will you approach future interviewees?
3. What difficulties did you have in uploading the video clips?
4. Once your video clip is edited, do you think it will have the same effect?
5. Does it have the same effect?

## EXTENSION

Look at the themes that appeared through the stories. Discuss how they may relate to a current reading in class. What similarities are there? Differences?



# Editing With Another's Eyes



**TIME:** 180 minutes

This exercise will allow you to explore how non-fiction footage can be manipulated and how structure can determine audience reception by editing 5 minutes of raw documentary footage according to different viewpoints (i.e. disagree with main interview subject, agree with protestors point of view, demonstrate a pro-business perspective, etc.)

## ACTIVITY STEPS

1. Select five minutes worth of raw footage that has been gathered for a documentary you have worked on in this class, or with another class.
2. Group students into 3-4 students. Each group will be given a different vantage point to look at the footage.
3. As a class, watch the footage once again. While they watch, students should be taking notes on how to shoot this film to demonstrate their particular view. Students will be logging the shots in preparation for structuring and editing the raw footage. (Film Log and Storyboard located in the *Appendix* )
4. In their groups, students will be given 30 minutes to discuss ideas, take notes, and lay out your editing plan. (More advanced will be given an additional 30 minutes to actually edit the footage.) Find a secluded location within the classroom to meet.
5. Let's discuss!

## DISCUSSION QUESTIONS

Questions for the full group:

1. What, if anything, strikes you as unusual for this editing plan?
2. What transitions/structural aspects seem most logical or objective?
3. What transitions/structural aspects seem most subjective?
4. Are there any transitions/structural aspects included for purely aesthetic reasons?
5. Does this edit give you a new viewpoint on the subject? Did you notice things you didn't think of when you first watched the footage?
6. Where do you think you might see this version of the footage? (e.g. on the news, etc.)
7. What do you think the assigned groups viewpoint was?
8. Who "in the real world" might edit this footage this way?
9. What are you discovering through this conversation about the different ways people can tell a story?

Questions for the small groups:

1. Do you think your choices were interpreted correctly? Why, why not?
2. What was most difficult about this activity?
3. What did you learn from this activity?
4. How might what you've learned enable you to tell a more compelling story?

## STANDARDS

RI	6
	7
W	4
SL	1
	2
	6
L	3

## MATERIALS

Raw documentary footage  
Film Log  
Storyboard  
Teacher Handbook

## EXTENSION

Provide time for groups to execute their plans. Compare, and decide which group was able to be represent their vantage point.



# Connections Through Interviews

**TIME:** 180 minutes

This exercise will provide students with an opportunity to speak on the phone to set up an appointment with a real person to conduct an interview. Interviewing skills will be practiced in front of the camera.

## ACTIVITY STEPS

1. Place students into a groups of three for this activity.
2. While in groups, have students brainstorm people within the community that would have an interesting story to tell. Explain to student that they should think of individuals who might also be good storytellers and who are easily accessible (i.e. someone who has time today, someone who lives or works nearby, someone who would be willing to come to the classroom.)
3. Break students into groups of three. Students will need to contact the individual for an interview. They may do so either through a phone call or an e-mail. Read over the section in *Film Basics* that discusses how to prepare for the interview (page 20). Remind students about how to act professionally, and discuss what that would look like. Have students set up an appointment to meet with the person at school.
4. Once the appointments have been set up, groups will need to formulate at least ten open-ended questions. For details about open-ended questions, review the section that talks about writing interview questions in the *Film Basics* section of this book (page 19). On the same sheet that students have written questions, have students determine their crew roles, desired shots and composition, and a location for the shoot.
5. Prior to the interview appointment, go over some basics for the interview such as: having the talent sign a release form (example located in *Appendix*), setting up the microphone and headphones, establishing rapport. Take a look at the lesson in the Teen Stories Project entitled *Interviewing*.
6. Provide time for students to conduct the interview, and edit the piece so that it is no more than 3 minutes. All members need to support the editing process.
7. Completed videos will be screened to the rest of the class.

## STANDARDS

W	6
SL	1
	3
	4
	5
	6

## MATERIALS

Teacher Handbook and DVD  
Phone Log  
Interviewee Release Form  
Video camera  
Computer with editing software

## DISCUSSION QUESTIONS

*The Process*

1. What was the easiest part for this activity? The hardest? Why?
2. What would you do differently for your next interview?
3. What did you learn from the stories you just viewed?
4. Do these stories change the way you think or feel about the storyteller or community? How?
5. What stories would you want to share with the interviewees? With the community?
6. Why might it be important for community members to share stories?

## EXTENSION

Invite all of the interviewees back to the classroom to screen the final products and discuss.



# Reflect: Film & Speaking/Listening



Think about how you've incorporated film with speaking and listening in the past. What ways were most successful? Describe:

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How could you incorporate film in ways that will get your students more engaged, and interacting with one another in productive ways?

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What is one idea from Speaking and Listening that you can take with you into your English class and implement?

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Notes:

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# Characterization

**TIME:** 180 minutes

Students will develop one character using the S.T.E.A.L. method, and will collaborate with others to bring the character to life through a 30 second to minute long scene that is filmed.

## ACTIVITY STEPS

1. Introduce the concept of characterization. Discuss with students the fact that often, movies don't need anything more than really dynamic characters to be entertaining. For this assignment, students will create dynamic characters.
2. Begin by having all students complete the STEAL method worksheet on the following page. STEAL means speech, thoughts, effect on others, actions, and looks. They will create their own character.
3. Gather all of the sheets back. Once the sheets have been gathered, distribute the sheets at random so that every student has a different sheet than the sheet they created.
4. Break students into groups of 3.
5. Each group will create a scene that incorporates each of their dynamic characters. The scene does not have to be elaborate, as the focus is on the characters. Students will write a script for their scene.
6. Explain to students that their characters should demonstrate themselves through their speech and actions in the scene.
7. Film the scenes in front of the class. Use two cameras to capture multiple angles during the shoot.
8. Allow students to edit their footage.
9. Screen the products in class, and discuss whether and how each character presented him/herself in the scene.

## STANDARDS

W	3
	6
SL	1
L	3
	6

## MATERIALS

Teacher Handbook

STEAL Method

2 cameras for the class

Computers with editing software

## DISCUSSION QUESTIONS

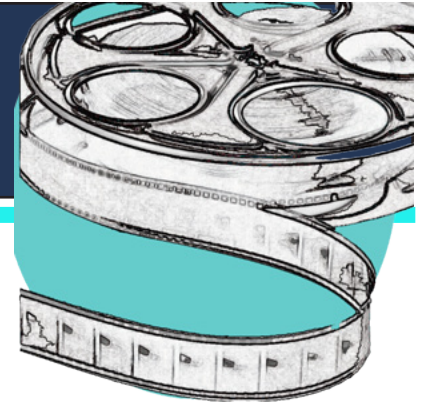
1. How did your character present himself in the scene?
2. What did you learn about ways to show a kind of character, rather than just tell the features of a character?
3. How can you use what you learned in your writing?

## EXTENSION

Use this format for students to describe characters they read about in their novels and short stories. This will force students to think about how author's construct characters.



# STEAL Method



Create a 30 second to minute long skit that shows a particular character in action. It could be a short dialogue seen, or it could be a scene where the character is just doing what he/she does.

*To begin:*

You will create a character. To do so, you will follow the “STEAL” method.

**Speech:**

**Thoughts:**

**Effect on others:**

**Actions:**

**Looks:**

Name your character:

Incorporate your character with two other characters, creating one scene of a play where they all interact. Write a script, and film the scene.

# Developing Film Class Mission Statement

**TIME:** 180 minutes

Students will participate in a whole class, democratic discussion to develop a mission statement.

## ACTIVITY STEPS

1. Teacher will begin the class by brainstorming with the class all the purposes of filmmaking, and the power behind film.
2. Information about mission statements will be discussed, and sample mission statements will be shared.
3. Students will be required to write one statement on the board for the silent chalk talk related to the topic: what is the purpose of filmmaking. A "silent chalk talk" uses a whiteboard and markers to allow students to share ideas silently. A topic is given, and several whiteboard markers available. Each student needs to supply one thought or idea related to the topic of discussion.
4. Student will be a member of a group with two other students, and will contribute through either discussion of ideas or by writing/note taking the other members ideas.
5. Once a core group of agreed upon words are established as important for the group, the students will break into groups of three to work on writing a mission statement that utilizes the core words.

## STANDARDS

W	4
	5
SL	1
	6
L	3
	5
	6

## MATERIALS

Defining Purpose worksheet

Whiteboard and whiteboard markers

Pencil and paper

## DISCUSSION QUESTIONS

1. Do you feel that the class mission statement accurately reflects the goals you have for this class?
2. Why is it important for a class to have a mission statement?
3. How can our class function more like a business or organization, and one that you are proud to be a part of?

## EXTENSION

Use your class mission statement on your film treatments, on your class websites, etc. Make it known that you are a group that has goals!



# Defining Purpose



## Mission Statement Example:

*The American Red Cross is dedicated to saving lives, easing suffering and restoring hope at home and around the world. The Red Cross annually mobilizes relief to the victims of nationwide disasters and has been the primary supplier of lifesaving blood and blood products in the United States. The Red Cross provides training in vital lifesaving skills and delivers locally relevant community services. The organization assists international disaster and conflict victims and its emergency communication centers process calls in support of U.S. military families.*

Mission statements clearly and accurately define several important aspects of a group or organization.

- Who am I?
- Who will I serve?
- What will I do?
- How will I do it?

Mission statements consist of no more than three sentences highlighting their own virtues.

1. In the space below, you will begin by describing our class, as a group. Who are we?
2. Think about the main topics we came up with in our silent chalk talk about film, and its importance to society. Describe three key elements of film that make it important to society.
3. Now, how will we, as a group of individuals, help to promote the values of film to society?
4. Put it all together into one to three sentences:

# Reflect: Film & Language



*Think about how you've incorporated film with your language instruction in the past. What ways were most successful? Describe:*

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*How could you incorporate film in ways that will get your students more engaged, and thinking about the ways they use language?*

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*What is one idea from Language that you can take with you into your English class and implement?*

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**Notes:**

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# TEEN STORIES PROJECT



## TIME: 180 minutes

Imagine a class where your students are actively investigating their own lives through the art of film. This is a high interest project for all students, and is a great way to introduce the concept of the documentary film. The premise is simple: students will be creating a documentary that includes shorter stories from each of their lives. This is an easy project to implement because, while it is better with collaboration, it can still work without it (at least at the beginning.) It also can be implemented in a larger class environment. As students become more comfortable with each other, and get more comfortable with the equipment, different projects can be created. This project will take students through all the main components of filmmaking, while still addressing the language arts standards.

### Personal Timeline

Students begin project by creating a personal timeline that showcases things that have caused major changes in their lives.

*Time: 60 min.*

### Brainstorm

After sharing their timelines with classmates, students will choose two stories of significance to create a diagram about. These stories should represent elements of who they are as people today.

*Time: 60 min.*

### Shots and Movements Scavenge

After learning about different types of shots and movements, students will practice filming different shots and movements and will share their shots with the class.

*Time: 120 min.*

### Storyboarding

Using their knowledge of shots and movements, as well as their two major ideas from their life, students will complete a storyboard as the beginning film brainstorm. This will be refined later.

*Time: 180 min.*

### Just Write It

Students write a personal narrative about the experiences they highlighted. As they write the experience down, they begin to think about key individuals in the experience who they might interview.

*Time: 180 min.*

### Treatment

This is a project that is done both individually, and as a class. It serves as the goals of the project, and requires both information from the individual projects as well as the project as a whole.

*Time: 180 min.*

### Interviewing

This activity allows students to gain knowledge about interviewing, both formally and informally. Students will practice interviewing in the classroom.

*Time: 180 min.*

### Lighting

Students will learn about lighting, and how to make sure lighting needs are met using some simple tools..

*Time: 120 min.*

### Audio

Students complete an audio scavenger hunt and also complete a synchronous and asynchronous activity.

*Time: 90 min.*

### B-Roll Footage

Students think about the footage they will be capturing as filler footage, and begin shooting.

*Time: 90 min.*

### Editing and the Final Edit Plan

Students begin to edit their final projects, and develop a plan to market.

*Time: 180 min.*

## SUGGESTED READING

### Novels

*The Mole People*, Jennifer Toth

Best Teen Stories Series,

### Short Stories

*Greasy Lake*, T. Coraghessan Boyle

Your Ideas:

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# Using the Class Readings

The purpose of the readings is to evaluate narrative stories in book or short story form. When thinking of using high interest stories, think about using stories that are true. The novel *The Mole People* by Jennifer Toth is a great story to use because it is broken into many shorter events about different people. The way the book is set up is similar to how the final project will be set up. The project will focus on individual stories, created by the students, and then “glued” together with commonalities. Once an overall outline is created for the class, stories can be grouped together in a number of ways. It can be chronologically organized, with the events that happened when the students were youngest to the events that happened as they got older. It can be organized by major themes, like “dreams” or “difficulties.” It is up to the class to determine how the stories will work together.

There are suggested readings listed because these can be used alongside the activities. Use them to think about how to organize the project. They can serve as your models. Some of the stories are true, some are fictional. Some are accounts of young people, some are not. Some are written by young people. It is truly a mix. Feel free to add to this list, and there is space to the right for you to do that. As you come across stories that you think are written in a documentary style, or that are written about events in children’s lives, you may find that they will work better than the readings I have suggested.

Discuss with students how books are organized. Each chapter in a book is like a new idea, and yet all these ideas are feeding into the same story. For this project, each of the students will be a chapter, and each of their stories will feed into a

larger story. What is their “larger story?” What will they ultimately be able to tell?

The “glue” that holds the film together is in the commonalities. It is also useful to think about how transitions between the stories will occur. One way is to use street interviewing, which is the suggested method in this handbook. However, it is possible to do a variety of other things. As you become more comfortable with this project, you will develop your own ways of incorporating student ideas. The project will take on a life of its own, as it should. That’s when you know that the students are really into it! Don’t be afraid to let go of some control.

## A Note About Beginning Filming

Think about your resources. Do you have one or two video cameras available to you? Do you have three or four? Do you only have digital cameras? How will you insure that everyone has an opportunity to film? This is one of the most difficult barriers to using film in the classroom.

When you begin to think about filming, and allowing students to film, the first place students should film is in the presence of you. Even if you have only one camera for twenty students, you can still create a film. You can set a space in the classroom to be an interview space, with your equipment set-up and ready to be used whenever needed. You can provide small groups of students with a time to film in class. The limitations of this practice are that you will only get footage from inside the school. However, if you are able to branch out of the classroom to get footage, it can be really eye opening for students. Depending on the location of your school, think about doing street interviews with the class. This will allow them the opportunity to talk to “real” people about the issues that they are presenting in their film. Have students make appointments with others in the community. The filming can occur in the classroom, and the individual can literally serve as a guest speaker for the rest of your students. There are many ways to get around limited resources, as long as you have a plan.

If you have several cameras, or you have students with their own cameras, filming can occur outside the school day. Interestingly enough, I have witnessed that when students are really interested in the project, they tend to want to film outside of school. If you are using school cameras, check with your administrator about policies for signing out equipment before doing it.

After footage has been captured, it's important to view the footage and discuss. You will need connecting cables for your camera that will connect the camera to a television. Most cameras come with this type of cable. These cables will become invaluable to you because not only will you be able to show footage that has been gathered, but you can actually show what the camera sees on the television screen.



# Personal Timeline

**TIME:** 60 minutes

Students think about all the events that have caused some sort of change in their lives. They create a timeline that focuses on these changes and present their timelines to the class.

## ACTIVITY STEPS

1. Explain to students that they are experts of their own lives. For this preliminary assignment, students will use their knowledge of themselves to create a timeline of events.
2. The timeline for this project should include any event in their lives that has caused a change for them. This change could be for the better or the worse.
3. Explain to students that it is not necessary that dates are precise, and that they can even break their timeline down into categories such as "before school," "in elementary school," "in middle school," and "in high school." These categories help students to break down their experiences into more manageable parts.
4. After students have spent some time brainstorming events, they will present their timelines to the class. Limit presentations to 3 minutes, unless you have a smaller class. It is also beneficial to record these presentations, as they may be used for footage down the road and also helps students prepare to be on camera.
5. Timelines must be saved for the following class period, as they will be used. Instruct students to keep their minds open in case they come up with additional stories in their lives.

## STANDARDS

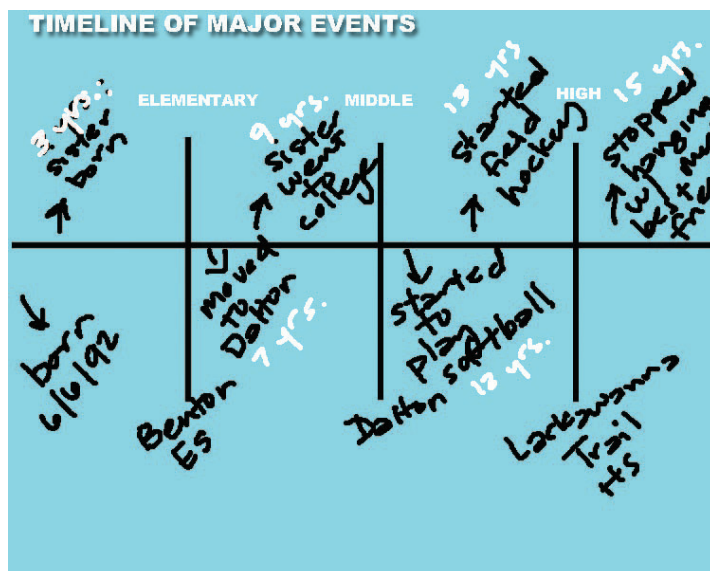
W	3
	5
SL	1
	4
	6

## MATERIALS

Pencil and Paper

## EXTENSION

Record the presentation of these timelines for use in the final project. It is possible that the first candid words might be useful.



## DISCUSSION QUESTIONS

1. Did memories seem to flood into your mind as you began to write?
2. What memories seemed the strongest to you?
3. How was it sharing your personal stories with others in the class? Were there any stories you didn't feel comfortable sharing?

# Brainstorming

**TIME:** 60 minutes

Students will brainstorm two events from their timeline to investigate further. They will think of all details related to the event, and how they could best portray the event on film.

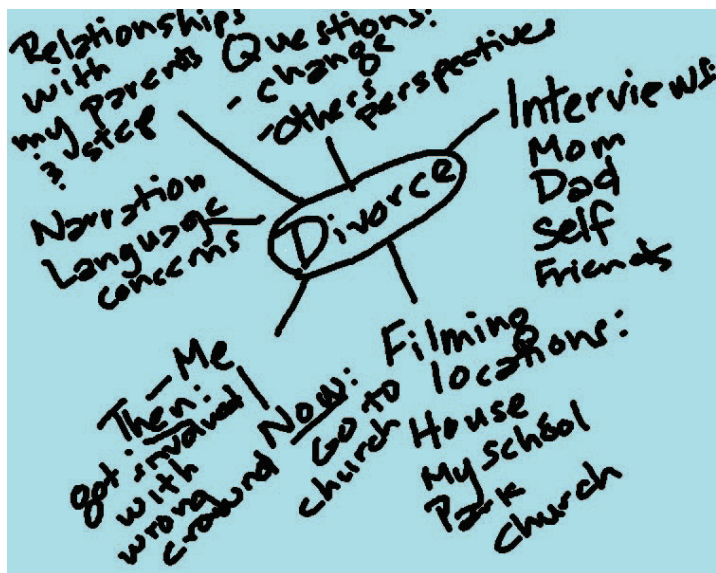
## ACTIVITY STEPS

1. Students will look at their timelines, and will choose two events that seem to have had the most effect in their lives.
2. Once the two events have been selected, students will create a concept web, using their topic as the central event.

Concept Webs Should Include the following information:

- a. who student will interview for event
- b. filming locations
- c. the changes that occurred through the process, or "me, then and now"
- d. the types of music and narration that will be used
- e. suggested questions for the interviews, basic idea
- f. what happened in their memory and why it was significant
- g. anything else that may be relevant to the specific event

Remember that students should use this time to brainstorm everything they can about the event. What happened and who was involved, according to their memory, is vital. This is a beginning brainstorm that will help them begin the process of writing a treatment and storyboarding.



## STANDARDS

W	3
	5
	10
SL	1
	4
	6

## MATERIALS

Personal timelines  
Pencil and paper

## DISCUSSION QUESTIONS

1. What two events did you choose to brainstorm further about?
2. What appeals to you most about these stories?
3. What do you think might appeal to others about your chosen stories?
4. What roadblocks to completing a film about either of these stories do you see? Are these roadblocks able to be overcome?

# Shots and Movements Scavenge

**TIME:** 120 minutes

Before beginning the process of filming, students will learn about some shot composition basics. They will also use some basic presentation programs.

## ACTIVITY STEPS

1. Before beginning this activity, review with students the Shot Composition Presentation on the teacher video. Also, review the section on Composition in the Film Basics chapter of this book (page 9). You might print the section out so that students can read along.
2. After you have instructed students on some of the basics, provide students with a list of the different types of basic shots and movements. An example is listed on the accompanying page.
3. Group students into groups of 2-3. If you do not have enough equipment, groups of 3-4 will also work. Emphasize that you wish to see all students using the equipment.
4. For each group, a basic digital camera is necessary. (If you are short on equipment, most students have cell phones with cameras. Feel free to use this as a tool to get the most students engaged.) Students will take still photos of each of the shots on the shot list.
5. For each group, a basic video camera is necessary. The video camera will be used to capture the different basic shot movements.
6. Provide students with time to capture their images. This can be done in class or for homework, however then a sign out sheet for equipment may be necessary. Depending on your school, images can be captured just in the classroom, or can be captured throughout the school.
7. Once all images and movements have been captured, students will begin uploading their images and movements using a program such as iPhoto or iMovie. Images should then be organized into a presentation program that lists the image name with the image. See student samples on the Teacher DVD for more information. Once students have completed their presentation, these should be presented to the class and discussed. Basic concepts of composition should be discussed, including the rule of thirds. Also, make sure that students are analyzing for lighting issues. Discussions about how the particular shot might be used in a film should occur.

## STANDARDS

W	10
SL	1
	5

## MATERIALS

1 basic digital camera for every 4 students

1 basic video camera for every 4 students

1 computer with basic film, photo, and presentation software for every 4 students

Teacher DVD and handbook

Shots and Movements List

## DISCUSSION QUESTIONS

1. We are now going to look at individual shots from the scavenge. Describe for me where you might use each of these shots. What type of mood would the shot evoke? What would the shot foreshadow?
2. What was the most difficult aspect of this assignment? Do you feel you now know the basic shots?
3. What is one new thing that you learned from this process?
4. How successful were you at implementing the rule of thirds? Did you think about it before or after the shots?
5. How did you use lighting in your still shots? Were your images clear?





# Shots and Movements List



## **SHOTS**

1. Establishing
2. Close-up
3. Extreme close-up
4. Medium
5. Long
6. Wide
7. High angle
8. Low angle
9. Too much headroom
10. Too much lead room
11. Two person shot
12. Over the shoulder
13. Leading the subject
14. Cutaway

## **MOVEMENTS**

1. Pan
2. Tilt
3. Dolly (try mounting camera on a classroom cart)
4. Zoom
5. Selective focus

### **EXTENSION**

If you have students who have taken this course before, take a look at the book *Setting Up Shots* by Jeremy Vineyard. Provide students with some more difficult shot groupings to practice.

or

Think about using your experienced students as group leaders for this basic activity. It is always a good refresher!



# Storyboarding

**TIME:** 180 minutes

This activity allows students to create a storyboard for their film, taking into account the shots and movements that they have practiced with the basic outline they are beginning to create.

## ACTIVITY STEPS

1. Students have created a personal timeline and brainstormed using a concept web two events that have had an impact on their lives and have established who they are today. Now, students will begin to see how these events can be shaped into a story.
2. Read through the section in *Film Basics* about storyboarding (page 11). The storyboard should include each shot that will be taken to complete the film. (Every time that the red button is pushed to begin filming and pushed again to end filming is a "shot.")
3. The drawings included on the storyboard should display how the shot will occur, including the type of shot and basic environment of the shot, the way the camera will move using arrows, and the sound that the audience will hear such as music, sound effects, narration, or dialogue. The storyboard almost looks like a comic strip, and should serve as a map for filming. Express to students that they do not have to be master artists to create a storyboard. Stick figures can be used.
4. Pass out storyboards to all students. (Basic fill in storyboard can be found in the *Appendix*.)
5. Have students look over their brainstorm. Instruct them to begin thinking about how they will want to film their story, using interviews with others and themselves about the experience. Students should begin by creating an outline of the order they will film each segment. See following page for an example of the outline.
6. Once they have an outline, they can begin filling in the storyboards with the basic information for the shoots. Explain to students that some of their storyboard may be modified as the experience unfolds for a variety of reasons.
7. As students begin working on their storyboards, have them pause every 10 minutes to share their storyboards with other students in the class. Instructors should circle the classroom, and help with the sharing and idea process.

*Special Note: Depending on the class dynamic, this lesson can be first, or the following lesson entitled "Just Write It!" can be used. For students who are reluctant writers, storyboarding can be an easier start to the process of writing.*

## STANDARDS

W	3
	4
	5
	10
SL	1
	4
	5
	6

## MATERIALS

Sample storyboard

Storyboard blacklines

Paper for outlines

Teacher DVD and handbook

## DISCUSSION QUESTIONS

1. Was this assignment easy or difficult for you? Why?
2. Were you able to recall all the different camera shots and movements while working?
3. How did you collaborate with others while working on this storyboard?
4. After creating the storyboard, are you beginning to picture your film in your mind? What parts are you having trouble with?

## EXTENSION

Have students look online for some really amazing storyboards. See the extra features on the *Lord of the Rings* trilogy DVDs for a great segment on storyboards and how Peter Jackson used storyboards.



# Storyboard Outline

## MY PARENT'S DIVORCE



I. Establishing shots: B-roll footage showing the local surroundings, including my elementary school and the house where I lived with my parents before the divorce

*(what will be filmed at the start of the segment? This should help to set the stage for the story.)*

II. Clip with mom: explaining the relationship of my father and her, and why it didn't work out.

*(describe the basic content of the interview, as you imagine it will be, and who the interview will be with)*

III. Clip with dad: explaining the relationship and why it didn't work out

*(describe the basic content of the interview, as you imagine it will be, and who the interview will be with)*

IV. Me: sharing what happened when my parents divorced and how it changed me

*(describe the basic content of the interview, as you imagine it will be, and who the interview will be with)*

**This is the start of an outline for this project. Remind students that they do not know exactly what will happen in the interview process, but that this outline will help students begin to frame the types of shots and interview questions they will incorporate.**



Shot 1: drive by my elementary school  
Audio: music



Shot 2: Zoom in on my apt.  
Audio: music w/ narration  
"my parents divorced when I was 3."



Shot 3: My mom  
Audio: Mom explaining relationship



Shot 4: My dad  
Audio: Dad at new house discussing relationship



Shot 5: Zoom in on dad  
Audio: Dad continues to explain



Shot 6: Apt. -- Zoom in slow  
Audio: Music, arguing  
Me telling my version

# Just Write It!

**TIME:** 180 minutes

Students write a personal narrative of each of the brainstorms they have completed.

## ACTIVITY STEPS

1. Students will have their timeline, brainstorm concept web, and possibly their storyboard to use as guides to help them write a narrative about their experience.
2. Depending on the group, instructor may wish to include an additional activity to help students think about how the events impacted their lives. See following page for an example activity.
3. Instructor should spend some time describing active beginnings.
4. Showing rather than telling is a key message. Have students write their beginnings, and then share so that they can be discussed. Think about reading the opening lines of a biography to show how an opening should be written.
5. Once instructor feels that students are ready, they should begin to write about the experiences. If the two experiences overlap, it can be one story. If they do not, it should be two separate stories. For example, the story about divorce might overlap into other stories naturally. As a result, the two may work together into one solid story.
6. Explain to students that interesting stories don't just list what happened as a set of facts, but rather they show all sides of the event. (Curb the use of "then." Students can get lost in the timeline effect of the story, and lose the real meaning behind the story.) The opening for these stories may provide a starting place for the start of their films.
7. The length of the writing is a personal choice, unless school or district has a requirement. The suggested length is one story that encompasses both events might be 5-7 pages in length, and two separate stories might be 2-3 pages each.
8. The process of writing these narratives can be strictly a class assignment, or can be worked on outside of the classroom. The purpose of the assignment is to force students to think very deeply about the experience. From the experience of writing, they will have a better understanding of what type of interviews to conduct, and what type of questions to ask. It may also give students material for narration, or for self interviews.



## DISCUSSION QUESTIONS

1. Close your eyes and imagine your event. What is the strongest sensory detail that comes to mind? How could you portray it in film?
2. How can you make an opening more active to hook your audience in? Will you be able to use your hook as the opening to your film?

## STANDARDS

W	3
	4
	5
	6
SL	1
	6
L	1
	2
	3

## MATERIALS

Completed personal timeline, brainstorm, and storyboard

The Meaning Behind...

Paper and Pencil

## EXTENSION

Find great narrative examples online, or in the annual *Best Teen Writing* series or [www.galleryofwriters.org](http://www.galleryofwriters.org) which features student writing in a variety of styles.

Have students read their narratives on camera with lighting. They can use it as is, can add music to it, or can use edited parts of it in their final piece.

# The Meaning Behind...

This supplemental activity to “Just Write It...” will help students connect sensory details, feelings, and emotions to the events that triggered them. This activity should be used when students have a difficult time moving beyond “timeline writing.”



## Emotional Response

Event	How I was affected <i>what happened immediately after, what happened over time</i>	What I did about it <i>how I responded to the event, what I did</i>	What I felt about it <i>how the event made me feel (describe emotions associated, and think of metaphors to describe)</i>

## Sensory Details

Event	How it smelled <i>think about the smells surrounding the event-- may be metaphorical</i>	How it looked <i>what did it look like to you? the participants? an outsider?</i>	How it tasted <i>if the event had a flavor, what would it be?</i>	How it sounded <i>what were the sounds of the event? what would the soundtrack be?</i>	How it felt <i>think of how it would liter- ally feel on your person, may be metaphorical</i>

These samples may be used as is, or as mind maps. The purpose is to provide students with the opportunity to think figuratively about literal experiences. The information gathered can be used for filming, narration, or for filler in the piece.

# Treatment

**TIME:** 180 minutes

Students will learn about treatments, and will use the process of consensus to develop a written work that highlights goals for the project, and outlines the project as a whole. This assignment will result in expository writing.

## ACTIVITY STEPS

1. The first stage of this lesson is to have students get into a circle in the classroom and have each student share their two stories in no more than 2 minutes with the rest of the class. This alone could take some time. Instructors should elect one student to serve as a “secretary” of the process. This individual will take notes for the group, developing a concept web on paper or the whiteboard that shows how each story plays into the whole film. (See example on Teacher DVD)
2. Once all stories are told, the instructor will need to begin a discussion looking at the concept web that shares the similarities and differences between the stories. Each story should serve as its own piece, but should also be connected with the other stories in some way. What is the way that the stories connect?
3. Using the information in the handbook about treatments on page 16, as well as the presentation entitled Writing a Treatment on the Teacher DVD, share some of the basics about treatment writing with students.
4. Share a sample student treatment with the class. Examples are located in the *Appendix* of this guide.
5. Using the presentation as a guide, have each student write the first paragraph of the treatment. You provide students with the outline on the following page that can be used to help them organize. Break the treatment writing process down, however, to allow students to take some time to write each section.
6. Once the first paragraph has been written, collect the paragraphs. Break students into groups of 2-3 and provide each group with 2-3 copies of treatment first paragraphs. Allow students in the group to look at what has been written, and draw from the writing the best sections to be placed into a new first paragraph. After about 10 minutes, instructor should ask one member of each group to report out. Discussion should occur at this time about what parts sound really strong, and what could be better. Instructor should collect all treatment first paragraphs, and should have a student type the newly formed first paragraph treatments on one sheet of paper. These should be either projected to all students, or copied for all students for the next class.
7. In the following class, students should discuss whether or not there is one standout first paragraph, or whether several paragraphs should be combined. The first paragraph should be completed by the end of this class.
8. A similar process should be done with the final two paragraphs of the treatment. For the sake of time, instructors can elect to have students work on the final two paragraphs with a partner. These sections can then be presented to the rest of the class, with the chosen first paragraph. The instructor should be a strong facilitator supporting student voice while also providing critical analysis. At the end of the day, however, the treatment should support student vision and goals for the project.

## STANDARDS

RI	4
	5
	6
W	3
	4
	5
	6
SL	1
	6
L	1
	2
	3

## MATERIALS

Writing the Treatment worksheet

Teacher Handbook and DVD

Projector, Whiteboard, or large paper

Paper and Pencil

## EXTENSION

Look at some actual film treatments online with students, remembering that often film treatments are 60+ pages! Check out [www.writingtreatments.com](http://www.writingtreatments.com) for some professional samples.



# Writing the Treatment

*Films have to both share something new and interesting for their audience, or at least look at a common theme but tell the story in a new way. They also have to be able to transcend just uniqueness and be something to which their audience can relate. This combination allows for the greatest appeal. Think about this as you answer these questions.*



Paragraph 1: Briefly explain the main topic or idea of the project. Phrase this in the form of guiding questions that your film will hope to answer. Think about including at least 3 guiding questions.

Paragraph 2: Describe how you will present your story. How will you tell your story? What segments will you include? Who will you interview? What will the audience see?

Paragraph 3: Why is it important to make this film? Who is your audience, and why would they be interested in going to see your film? Most importantly, what is your personal interest in this topic? How does it affect you personally?

Paragraph 4 and 5: Other details about your film such as the characters in it, the locations, and the style of filming. Feel free to add interview questions and your storyboard here.



## DISCUSSION QUESTIONS

1. What is the universal appeal of the film you are going to make? What is the interesting appeal?
2. What is the theme of your film? What questions will it answer as it winds its ways through your stories?
3. Other than your own story, what other stories of your classmates are you interested to hear?
4. Are you satisfied with the progress made so far? Why or why not?



# Lighting

**TIME:** 120 minutes

Students will learn more lighting techniques as they begin to practice their filming.

## ACTIVITY STEPS

1. Review the lighting section in the film basics portion of this handbook on page 18. A great small clip on the internet that might be shown with this section is put out by Indy Mogul's 4-Minute Film series. Check it out at [www.indymogul.com](http://www.indymogul.com), and search for "lighting."
2. Begin by discussing three-point lighting schemes, including the fill light, key light, and back light. Have students draw the three-point scheme out in their notebooks. Explain that this is a traditional scheme, used a lot in interviewing.
3. After students understand three-point lighting, they can begin thinking about lighting in different ways. Students will be broken into groups of 3 for this activity.
4. As the instructor, you will need at least three different moveable lights for this activity. If you have access to a lighting kit, that is great, but it is not necessary. Try using spot lights, work lights, flood lights, and even floor lamps. For your fill light, try using white poster board. A student will need to hold it, or filming will need to be done close to a wall so that the poster board can be hung.
5. In addition to lamps, think about including different colored transparency paper in place of standard theatre gels. These can be placed in front of lights to create new effects.
6. You will have a list of different scenarios that your students will develop the lighting for. This can be done in several ways: one way will be to have groups come to you one at a time to take a random card. They will then create their lighting for the scenario for the whole class to watch on the spot. This would allow students to have to think of a scene and the lighting quickly. The other way is to hand each group a card in advance for them to think about how they would use the lighting, creating a brief scene with a lighting plan to be filmed in the next class. Either example should be done fairly quickly. The goal is to provide students with an opportunity to think about lighting creatively, and to create a scene with using appropriate lighting.

## STANDARDS

RI	7
W	3
	4
	5
	6
SL	1
	5

## MATERIALS

Different types of lights such as floor lamps, spot lights, work lights, or flood lights

Colored transparency paper

Large white poster board

Teacher Handbook

Computer with internet and projector

Lighting Scenarios

## DISCUSSION QUESTIONS

1. How did you tackle the lighting for your film? Did you try anything new?
2. As you watch your footage, what is the effect of the lighting on camera? Is it too yellow, too blue, just right? Describe.
3. Did you take into account the scenario for your film when addressing the lighting scheme? How? What would different lighting have done to change your film?

## EXTENSION

Use the same scenarios with groups to create a more elaborate scene using the lighting. Students could follow the process of writing a script and storyboard and filming the scene completely.



# Lighting Scenarios



*Choose one of the following situations and describe how you could use what you know and what you have around the house to set up a lighting plan. You will share this plan with the rest of the class. Draw the plan out as you did for the three point lighting schemes.*

You are in charge of lighting for a scene. The scene is one where a person is wandering through a building that is supposed haunted. Write a brief scene script/outline and film the scene using lighting and what you know about shots. The scene should be no longer than 2 minutes.	You are in charge of a one to one interview with a person who is on death row. Create a story about the person , and interview questions. You will need to set the lighting up to conduct the interview, and film the interview. The interview should be no more than 2 minutes.
You are filming a break-up scene. Write a short script, no more than 2 minutes, and create lighting scheme for the shots. Film.	You are filming a scene after a battle where a soldier is dying. Write a brief scene/outline, and create a lighting scheme to be used for the shot. Film. The film should be no more than 2 minutes.
You are in charge of lighting for a scene where a boss and a worker are having an argument. Write a brief 2 minute scene and create a lighting scheme for the scene. Film.	You are filming a scene where a person is having a dream. You may decide whether the dream is a good dream or a bad dream. Create a lighting scheme and film. The film should be no more than 2 minutes.

***Feel free to add additional scenarios to this list.  
These can turn into a lot of fun!***

# Audio

**TIME:** 90 minutes

Students will learn about audio, including the types of sound in film as well as what types of emotional effects can be created using audio.

## ACTIVITY STEPS

1. Instructor should begin by reading the section on types of sound in the *Film Basics* section of this book (pages 15). After discussing the different types of sound, and reading the section as a class, students will begin doing some different audio activities.
2. Begin by showing clips from the following films, and having students complete the Sound Bytes chart on the following page:
  - a. Good Morning Vietnam, Chapter 17 (1:21:00)
  - b. The Shining, Chapter 1 (0:00:00)
  - c. The Princess Bride, Chapter 2 (0:02:14)
3. If you wish, use the Sound Bytes section on the Teacher DVD to play the following song list that can be used in a similar fashion. The goal is to allow students to really think about how sound can be used in film.
4. After completing this process, have students begin to brainstorm audio for their project. They should begin by looking at their storyboard and thinking about sounds, music, and narration that could be included. If they have already been thorough with their sound in the storyboard, they can begin to locate the sounds online. Remind students that if they wish to use a copyrighted song, they would need to get permission. That is why it is often better to use music that they have created themselves using a music editing software program, that is included on the program or software they are editing with, or that comes from a site that has royalty free music. Students can do a search online for appropriate sites. Check out [www.seabreeze.com/tips/freemusic.htm](http://www.seabreeze.com/tips/freemusic.htm) to find a listing of a number of other great sites for royalty free music at no charge.
5. Once students begin to gather clips through the interview process, they will begin to determine if their chosen music and narration ideas are appropriate.

*Please note that you can use an film clip that you wish for this activity. The goal is to show how sound and scene can work together. For this first activity, the focus is on whether or not the combination is synchronous or asynchronous.*



## DISCUSSION QUESTIONS

1. What was the overall effect of the asynchronous film clips? The synchronous? Why might you use these tools?
2. Did you get any new ideas about sound for your film? What could you do with sound to enhance your footage?
3. We focused a lot on music for these assignments. What could you do with sound effects to enhance your film? Narration?

## STANDARDS

RI	7
W	10
SL	1
	2

## MATERIALS

Teacher Handbook and DVD  
 Sound Bytes Worksheet  
 Film clips (see suggested in activity steps)  
 Completed storyboards

## EXTENSION

1. Have students free write a story related to the song Zaar by Peter Gabriel. Play the song, and provide students with an opportunity to write with the music. Discuss the process.
2. Have students complete the Audio Scavenger Hunt (page 62)

# Sound “Bytes”

Watch the following film clips. For each clip, you will fill out the following chart explaining how sound was used in each clip.



Type of Sound <i>Voice</i> <i>Music</i> <i>Sound Effects</i>	Synchronous or Asynchronous	Describe the sound in the scene: <i>Think about the way the filmmaker used sound to make his/her perspective known.</i>	Mood or emotion created, and how: <i>How did the director use sound to elicit an emotion?</i>

Listen to the following music clips. For each clip, you will fill out the following chart explaining how sound was used in each clip

Type of Sound <i>Voice</i> <i>Music</i> <i>Sound Effects</i>	Synchronous or Asynchronous	Describe the underlying theme: <i>Think about the way the musician used sound to make his/her perspective known.</i>	Mood or emotion created, and how: <i>How did the director use sound to elicit an emotion?</i>
1.			
2.			
3.			
4.			
5.			
6.			
7.			
8.			
9.			
10.			

- Fitter Happier
- Outro
- Voices of Old People
- Modeling Sucks
- This is Your Life

- Radiohead  
U.N.K.L.E.
- Simon and Garfunkel  
Handsome Boy Modeling School
- The Dust Brothers

- The Story of the Ballad of the Devil's Backbone
- Autumn I
- (Letter from Home)
- Gin and Juice
- Zaar

- Todd Snider
- Vivaldi
- DJ Shadow
- Richard Cheese
- Peter Gabriel

# Interviewing

**TIME:** 180 minutes

Students will learn about formal and informal interviewing by interviewing each other. They will practice a variety of film strategies and write interview questions.

## ACTIVITY STEPS

1. To begin, instructor should review some of the interview basics as presented in the *Film Basics* portion of this handbook (pgs. 18-21). Discuss the various techniques used for interviewing.
2. Have students get into groups of three for this activity. Each will take turns fulfilling one of the following roles: filmer, interviewee, interviewer. 3. In their groups of three, students will bring their concept map for the two different events they are working on for their film.
3. In groups, each student will share their experiences for 2-3 minutes. After each has shared, they will give their concept map to someone in the group. The person they give the concept map to will be responsible for writing ten interview questions for the individual.
4. Provide about ten minutes for students to write interview questions based upon their subject's concept map.
5. Allow some time for students to practice, and then give each group a camera.
6. In the classroom, designate a space for the formal interviews to occur. Provide an opportunity as groups get up before the class to allow them to arrange the space as they wish. They can do a two-person shot setup or an over the shoulder shot set up. They can also set up to show only the interviewee. It is personal preference. Encourage students to experiment.
7. For this filming, use a tripod if available. Show students how to set up the tripod, and explain why it should be used. Also, if available, use a microphone. Depending on your camera, microphones can easily be attached. Microphones can be purchased for a small amount, but make sure that you also purchase an adaptor for the camera. Check your camera's instruction book for more details.
8. Each group will conduct their interview in front of the class. This is an excellent opportunity to practice the countdown for filming. Remind filmmakers that they will say the following when they are ready to begin filming:  
*Quiet on the set! In 5, 4, 3, ..."*  
*(for the 2 and 1 of the count, filmmakers only show their fingers in the form of a 2 and a 1. They will begin to film at the "2" and will point to the subjects of the filming after the "1")*
9. Interviews are conducted with each group. Instructor should feel free to discuss some strategies used between interviews. This process may take several class periods to complete.
10. Once interviews are completed, it is important to watch the interviews as a class on screen to discuss how the composition worked, how the interviewing was conducted, and whether or not the sound was audible. The footage gathered in these interviews could be used as footage for the student clips.
11. This process is an example of a formal interview. It is also an opportunity for students to practice how to be in a room while filming is occurring.

## STANDARDS

RI	7
W	5
	10
SL	1
	2
	3
	4

## MATERIALS

Practice Writing Open-ended Questions

Teacher Handbook

1 camera, tripod, and microphone

Student concept maps

Paper and Pencil

## EXTENSION

Allow students to play with lighting for this film workshop. If you can't afford a lighting kit, just use floor lamps, flood lights, or spot lights. Have students look at the effects they can create. In place of colored gels, try using colored transparency paper in front of your light.

# Interview Questions

## Practice Writing Open-Ended Questions

Fill in the chart below with some basic open-ended questions. Remember, open ended questions cannot be answered with a one word answer. After completing this chart, practice writing more questions. Remember that your questions do not have to begin with these words, this is just a practice.

Event	Describe...	Explain...	Tell me about...

*You will use questions to help lead the discussion that may have only a one word response. In these instances, you are anticipating a follow-up question. Remember that the question and one word response will probably not make the best footage, although sometimes it can.*

## Reminders for Interviewing

1. Establish rapport: start off with some basic questions, and get to know your interviewee. Make them feel comfortable, and provide them a chance to forget about the camera.
2. Practice active listening: while you have a list of questions, you should not feel as though you are glued to the questions in the order they are written. Listen to what your subject is sharing, and ask follow-up questions. While your subject is talking, make eye contact, and use other physical clues that show you are listening (nodding, smiling, etc.)
3. Open-ended questions: remember, we wish to hear the subject talking, not the interviewer. Ask questions that can't be answered with a simple "yes" or "no." Good question openers include "describe..." or "imagine..." Look at the practice questions you wrote above.



### DISCUSSION QUESTIONS

1. What are the different interview techniques? How will you use them in your interviews?
2. What was it like to go through a more formal film process in front of the class? Describe.
3. Why are some of the different pieces of equipment useful? (tripod, microphone, headphones, etc.)
4. Was it difficult to be interviewed? To be the interviewer? What role was harder? Why?



# B-Roll Footage

**TIME:** 90 minutes

Students will learn about b-roll footage, what it is, and how it is used in film.

## ACTIVITY STEPS

1. To begin, read the section on establishing shots in the *Film Basics* section of this book (page 13). After watching some of the preliminary interviews that students have conducted, begin to discuss with students how to determine what establishing shots and b-roll footage should be gathered.
2. Explain to students that when “film” was actually on a film reel, a-roll footage would have been the footage that was primary to the film. B-roll footage was the filler. Filler helps to paint a picture of the story without just showing the interviews themselves. So, while an interviewee is discussing what it was like in middle school, b-roll footage of the middle school or middle school halls might be shown.
3. Have students watch their first in class interview. While watching, have them write a simplified transcript of the questions and the responses. This should be more of a notetaking process, and students can use the format on the following page for a guide.
4. Once they have watched the interview, have them look over their list of questions and responses to see if there is any footage that they should capture to help fill in the gaps of their stories.
5. If there are shots that are able to be captured on the school campus, students can work to capture that footage. If they must capture shots off campus, depending on the location, it is possible to either sign out the camera using the Equipment Sign Out form in the *Appendix*, or plan a walking trip with the class to work on capturing footage.
6. If planning a walking trip, make sure to have a full class discussion about what locations would be necessary to shoot. These places should be plotted on a map, and the group should plan on shooting at no more than four places depending on distance.

## STANDARDS

RI	7
W	10
SL	1
	2
	5

## MATERIALS

Teacher Handbook

Footage from first interview, and ability to show interviews (computer, camera, or television)

Pencil and Paper

## DISCUSSION QUESTIONS

1. Think about films you have recently watched. How much “filler” do you think films use in comparison to the main action? Justify your response.
2. What b-roll footage and establishing shots will you get for your interviews?
3. What locations is the class able to visit as a class trip? What is the most universal place?

## EXTENSION

Teach a new edit trick for iMovie: If you hold down the “command” key and shift key while selecting a clip in the project screen on iMovie, you can drag just the audio from the clip. This audio can be placed over filler so that you can show details of what is being said with ease.



# Shooting Filler

Watch your first in class interview. While you watch, transcribe in a note taking fashion the gist of what is said in the interview. After you have written what is said, read over your list and begin to brainstorm ideas for b-roll footage and establishing shots.



Time <i>approximate time on film</i>	Interviewee <i>Name</i>	Interview Question <i>Re-write the question that the individual asks in a shortened way.</i>	Response <i>Rewrite the response in a shortened way</i>	B-Roll <i>Thoughts for the shot related to what was stated</i>
0:00:00	David	When were you first aware that your parents were not happy?	I was six. I would hear my parents up late fighting. I used to get scared.	stairway in David's house, night scene showing house and moon

# Conducting Street Interviews

**TIME:** 180 minutes

Student will prepare to record street interviews, practicing their skills of approaching individuals on the street, introducing themselves, and conducting an interview.

## ACTIVITY STEPS

1. Prior to going out to conduct a street interview, review with students the purpose of gathering street interviews. In this instance, the street interviews will serve as the glue for the project. Each story will be flanked with street interview footage related to the student story that will follow.
2. As a class, write interview questions to reflect all of the issues that the film will address. See Teacher DVD for modeling of how to do this. Work to get three questions per issue.
3. Write each issue on the whiteboard, and leave space below to write the questions. Have students work independently to write the three questions, then provide them time to go up to the board and write their questions below each topic.
4. As a group, discuss the questions. Talk about whether or not they are open ended. Discuss how to make them better. Then rank each question in the order that it should be asked on the street. See sample interview questions in the *Appendix*.
5. Have a student type the questions.
6. Prior to the interview, make sure that you gather several clip boards. Each clipboard should have copies of the release forms, as well as copies of the treatment. One clipboard should have an interview log sheet so that the basic gist of the interviews can be written down.
7. Give each student a duty. There will be a filmer, an interviewer, several “ambassadors” of the project that will try to get individuals to interview, and a production assistant who will take notes and support the filmer.
8. It is also useful to have a second filmer, though not necessary. It will help by giving more than one option for a shot, as well as providing back-up footage in case anything goes wrong.
9. Set a goal for how many interviews should be conducted. For a first time out, often four or five interviews is plenty.
10. Upon your return, watch the footage that has been gathered and debrief. Talk about the elements on the Peer/Self Critique in the *Appendix*, focusing on what quotes can be used from the interview as well as how the interview went, the shot composition, lighting, and audio. Discuss what could be done better next time. This is usually a highly beneficial experience.

## STANDARDS

RI	7
W	5
	10
SL	1
	2
	3
	6
L	3

## MATERIALS

Teacher Handbook and DVD  
Day of the Shoot Guidelines  
Interviewee Recording Sheet  
Treatment  
Release Forms  
Camera with tripod  
Whiteboard and whiteboard markers

## DISCUSSION QUESTIONS

1. Was this experience easier or harder than you expected? Why?
2. What would you do differently next time? How did your shots come out?
3. What was it like to go up to people and ask them to participate? Did you get frustrated when individuals turned you down?

## EXTENSION

Watch some formal interviews and critique the questions that are asked. Look at a program like Dateline to see how individuals are interviewed.



# The Day of the Shoot

*Make sure you have at least 2 clipboards: one with treatments and release forms, one with the interview questions and the Recording Sheet. Discuss in advance the best location to do the shoot.*



## At the shoot:

**Filmer:** prepare the camera on the tripod. You can elect to stay stationary, and have interviewees come to you, or look to do interviews wherever you can. It is a personal choice.

**Interviewer:** practice the questions one more time. Make sure you know the questions well enough that you don't have to look at your interview question sheet. Be sure to establish rapport with your interviewee, and tell them again who you are and what they are doing the interview for.

**Production Assistant:** you will be taking notes throughout the interviews and gathering the release forms. You will also support the filmer, and will need to help with lighting and audio.

**Film Ambassador:** you will be walking up to individuals, asking them if they would like to participate in your documentary film. Explain the project to them, and offer them a copy of the treatment. If they are interested, make sure they sign a release form for you. During the filming, you may be the secondary filmer.

## Interviewee Recording Sheet

Shot	Interviewee Name	Duration	Summary of Key Points

# Creating an Edit Plan

**TIME:** 180 minutes

Students will complete an outline for their editing, will watch their video clips and critique, and will frame their total project.

## ACTIVITY STEPS

1. At this stage, students should be going through all of their footage and putting the footage together in an interesting way. As an instructor, it will be your job to help students frame the film as a whole, as well as help them to frame their individual segment.
2. Students often have the most difficulty incorporating themselves into the project, and yet this is perhaps the most important feature. They will often start editing the beginning, and then move on to the end of the production. The beginning: when things got turned upside down, and the end: when things got straightened out. The middle is very hard because students will be dealing with the actual issue. Instructors have to help students come up with a logical sequence for their video clips.
3. With a smaller class, this can be done one to one. With a larger class, it will be necessary to assign teams to help each other. These teams should meet throughout the editing to talk about how the clips should be organized.
4. An edit plan is important because it provides a structure to the editing process. That being said, there isn't one best way to accomplish this. Every student is different in their approach.
5. Showing clips to the class and discussing the merit of the clip on a regular basis will model for students how they should look at their shots critically.
6. To create an edit plan, begin by having students create an outline of the logical sequence for their film. This outline may not be "sequential," in fact it is often more interesting to begin in the middle of the action and work around the details of the story as opposed to following the events in a sort of timeline fashion. The outline on the following page can serve as a starting point.
7. Once students have created their outline, they will need to begin to go through their footage. Students can use the shot log in the *Appendix* while they watch their footage to log any clips that they feel would fall into one of the categories of their film.
8. As they are working, there will inevitably be questions about how to do particular tricks in the editing program. There are a couple of "cheat sheets" for iMovie in the *Appendix*, but for more complicated questions, consult your program manual.
9. Screen the works throughout the editing process with the whole class. Discuss what is strong, and what could be better. This will allow for more intense knowledge about the film and its clips by all students and will provide instant feedback. The motivation to continue with the project becomes very strong during editing because of the feedback.
10. Discuss the overall project during the critiquing sessions. How will you use the street interviews? What order will each individual's clips go in for the final film? What is the "glue" that will hold the film together? What will the title of each segment be? What will the title of the film be? These are key questions that need to be answered by the group.

## STANDARDS

RI	7
W	6
SL	1
	2
	3
	4
	5
	6

## MATERIALS

Teacher Handbook

Outlining for Editing

Shot Log

Computers with editing software

Video cameras with connecting cables

iMovie Cheat Sheet

## EXTENSION

Use students to support the editing process. Find those students on the fringes of the class, and use them as "eyes" of the overall project. They will be able to go from group to group to share what is going on and help support the larger picture.

# Outlining for Editing



Event <i>order of what you will show</i>	Interviewee	Clips to Support <i>think "quotes" you wish to use</i>	Location/ Timecode
1.			
2.			
3.			
4.			
5.			
6.			
7.			
8.			
9.			
10.			



## DISCUSSION QUESTIONS FOR THE EDITING PROCESS

1. While watching works in progress, discuss whether or not the individual clips serve the whole. What is the impact of the clip? Is it creating the desired effect?
2. How effective are the transitions between ideas in the individual clips? In the overall film as a whole?
3. What is working?
4. How is the audio and lighting?
5. How is the mix of shots and shot selection?
6. Is there anything that can be left out?
7. Are there sections that become more like a private memory than a documentary? (Think too many pictures with music rather than action, or a private joke that won't be understood.)



# Marketing Using Blogger

**TIME:** 180 minutes

After completing the film, there will be an excellent opportunity for students to begin to market their film online. For this lesson, students will upload their film and include a write up and flyer for their film.

## ACTIVITY STEPS

1. Students have completed their film, and are very proud of their film. This is an excellent time to allow students to begin to broadcast their film.
2. Students can begin by setting up a free website account with the site of your choice. Some great sites: Blogger, Weebly, and Google. Each is free, and provides great features for students to publish their work online.
3. Once they have an account, they will need to personalize their site. For this project, they will need to upload their film to YouTube or SchoolTube. They will then be able to embed their film on their new website. For directions on the process of exporting and uploading, see the *Appendix*.
4. Once they have uploaded their film, they should incorporate a write-up with the film. The write-up will be a modification on the Treatment, focusing more on some of the individual stories that presented themselves.
5. To carry this project further, students will create a flyer for the film and post the flyer online. Typical film flyers will have imagery associated with the film, a tagline, the production company and director. Look in the newspaper or online for some examples of film flyers.
6. Flyers can be made digitally using software such as Photoshop. If Photoshop is unavailable, you can download a variety of free programs such as Gimp that contain the same or similar features. If students prefer, they can be made by hand and then scanned into the computer. Once flyers are created, they should compliment the page dedicated to the film.
7. Share your work, and encourage students to pass it on!

## STANDARDS

RI	7
W	2
	4
	6
SL	1
	2
	3
	4
	5
	6

## MATERIALS

Teacher Handbook

Exporting and Uploading cheat sheet

Treatment

Computers with internet access

Computers with drawing software

## DISCUSSION QUESTIONS

1. Reflect on the overall experience. What is something you'll miss about the project? What is something you won't miss?
2. Did you accomplish all you set out to do for this project?
3. Have you posted to other sites besides your own? What has feedback been about your project? How does that shape the way you feel about the experience?

## EXTENSION

Use the flyers as a marketing campaign for a screening of the film at the school. Have students invite friends and family members to see the film. It will be a magical evening!



# APPENDIX



**Film Recap Assessment**

**Storyboard**

**Camera Shot Cheat Sheet**

**Sample Treatment**

**Sample Interview Questions**

**Phone Log**

**Crew Roles and Responsibilities**

**Interviewee Release Form**

**Location Release Form**

**Equipment Sign Out Sheet**

**Shot Log**

**iMovie Cheat Sheet**

**Exporting and Uploading**

**Peer/Self Critique Forms**

# Film Recap Assessment

1. The stage of filmmaking where you predominantly plan the what you will film is called
  - a) production
  - b) pre-production
  - c) post production
  - d) brainstorming
2. Six basic characteristics of light include
  - a) quality
  - b) size of source
  - c) color of light emitted
  - d) direction
  - e) distance
  - f) intensity
  - g) all of the above
3. A spot light
  - a) give off a hard light
  - b) fills the space around the focal point
  - c) produces crisp, edged shadow
  - d) both a and c
4. A flood light
  - a) gives off a soft light and produces soft-edged shadows
  - b) gives off a hard light
  - c) produces crisp shadows
  - d) is focused on one object in the shot
5. This is called \_\_\_\_\_ because the subject is illuminated from three different positions. They include the key, fill, backlight, and background light.
  - a) 5 point lighting
  - b) 3 point lighting
  - c) overhead lighting
  - d) flood lighting
6. The point the camera moves on is known as the
  - a) camera axis
  - b) tripod
  - c) pan shot
  - d) tilt
  - e)
7. A point of view shot is also known as a
  - a) pan shot
  - b) wide shot
  - c) low angle shot
  - d) first person shot
8. A shot where the camera is angled above the object and the shot is angled downwards is known as a
  - a) high angle shot
  - b) low angle shot
  - c) wide shot
  - d) medium shot
9. Too much room between the top of the head and the top of the shot is known as
  - a) too much headroom
  - b) too much leadroom
  - c) a weak shot
  - d) a medium shot
10. This method of shooting a scene uses two or more cameras at the same time to make the editing process easier:
  - a) pan shot
  - b) tilt shot
  - c) first person shot
  - d) camera orientation



11. **True or False: It is okay to use “comparable footage” to tell your story. Example: using forest fire footage from a previous fire to illustrate a current news story.**
- e) True: As long as you let your audience know and mark it with something like “file footage”
  - f) False: You must be 100% accurate in anything you share.
12. **How long does a copyright last?**
- a) Copyrights last indefinitely.
  - b) Copyrights last for the life of the artist.
  - c) Copyrights last for the life of the artist plus 70 years.
  - d) Copyrights must be renewed every year.
13. **When do you need permission for a copyright?**
- a) If you plan on showing your film to family and friends
  - b) If you plan to enter a film competition.
  - c) If you plan on broadcasting your film.
  - d) Both b and c
14. **Works in the public domain refer to:**
- a) Work where the copyright has expired.
  - b) Work available to the public.
  - c) Work that needs permission to be used from the copyright holder.
  - d) Work that is not exciting.
15. **The kind of rights that are necessary to secure music include**
- a) Performance rights: using music in a public venue
  - b) Mechanical rights: record and playback selections in production
  - c) Synchronization: using the music for a sound-track
  - d) all of the above
16. **Any person or location that is corporate owned that is clearly visible in your film needs a**
- a) pretty face
  - b) movie form
  - c) permission slip
  - d) talent or location release
17. **An interviewer should try to ask \_\_\_\_\_ ended questions**
- a) open
  - b) closed
  - c) interesting
  - d) argumentative
18. **The interviewer demonstrates he/she is listening to the interviewee by using**
- a) paraphrasing, and asking follow-up questions
  - b) being a devil's advocate
  - c) nodding head, giving eye contact– body language
  - d) both a and c
19. **The three types of sound in film are**
- a) special effects, music, animals
  - b) music, sound effects, talking
  - c) singing, music, nature sounds
  - d) digital, organic, mechanic
20. **When sound and action work together in harmony, the sound is**
- a) asynchronous
  - b) sound effects
  - c) musical
  - d) synchronous

21. A \_\_\_\_\_ is a written piece that describes the film project in detail.

- a) Synopsis
- b) Treatment
- c) Summary
- d) Report

22. Please list 5 different kinds of shots that you would see or use in a filmmaking process

Film Shots

23. Please list 3 different types of camera movements

Film Movements







# Storyboard







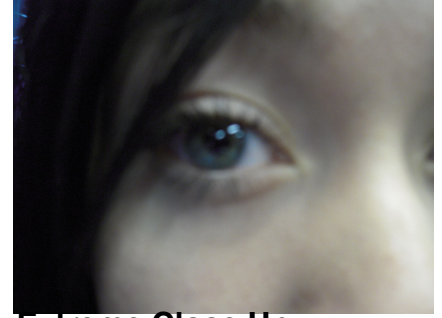
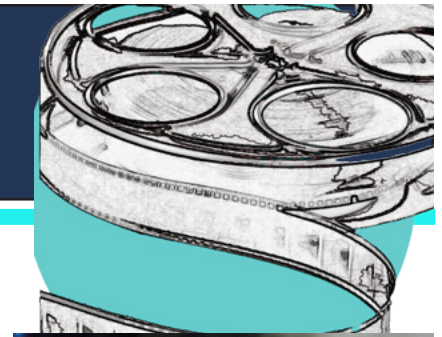
# Camera Shots Cheat Sheet



**Establishing Shot**



**Close Up**



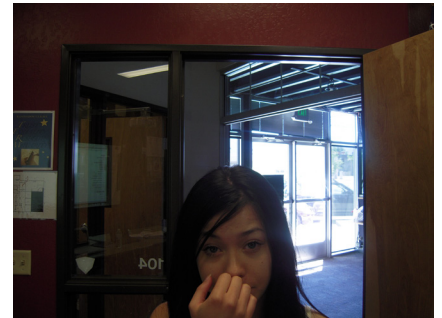
**Extreme Close Up**



**Two Person**



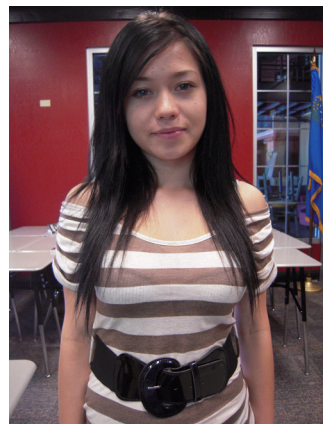
**Long Shot**



**Too Much Headroom**



**Over the Shoulder**



**Medium Shot**



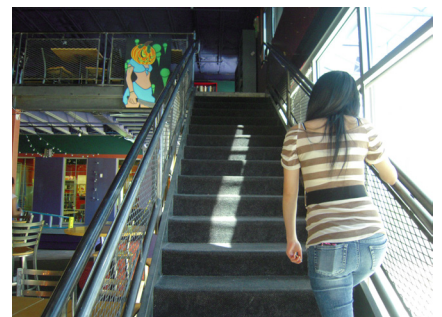
**Too Much Lead room**



**High Angle**



**Low Angle**



**Leading the Subject**

# Sample Student Treatment

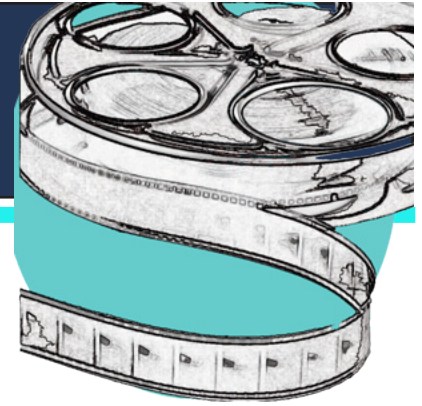
## *Loss of Innocence*

What kind of struggles do teens in Reno have to face? How do teens cope with their life changing experiences? What can people learn from these teens? In Reno, Nevada, four teenagers are going to show their dramatic life situations to describe the conflicts they have had to face. Natalie, at the age of 18, is a senior attending Rainshadow Community Charter High School. She has a lot of potential goals surrounding music and looks up to her uncle, an ex-drummer and an alcoholic. Jonathan is a Mexican student who had to struggle with his parents getting divorced and got involved with gangs. Marisela is a 17 year old teen who had to deal with the loss of a very close friend and has had difficulty realizing her best friend is gone. Martha, a 17 year old teen, had to struggle with peer pressure and focusing on school while so many other things were going on.

The life changing experiences that have occurred in the lives of these four individuals will be shown through interviews with the people who were involved. The film will take the audience on a journey to the prime locations of a teenager's life. This film will show four very different student stories, from divorce to dreams to difficulties to death, in the voices of the individuals who experienced them. Between each story, opinions about these issues will be gathered from outside individuals through street interviews. The backdrop for this film is the city of Reno, as each of the students are from Reno.

Teenagers have difficult challenges they must face everyday. It is not easy to navigate life as a teenager, and in Reno there are some other roadblocks that might get in the way. Life can change so much as someone gets to high school. Sometimes it seems that there are so many differences between different teenagers, but in reality, they all must deal with so many of the same issues. This film will help teens recognize just how similar they all are, and will provide a glimpse to others about the struggles that teens face everyday.

# Sample Street Interview Questions



## *Loss of Innocence*

Teenagers in Reno:

How do you see teenagers today?

What kind of problems do you think teens face today?

How is it different then when you were a teen?

Death:

Have you ever lost a close friend?

How did you react when you found out?

What are some things you remember about that person?

How did you cope with it afterwards?

Divorce of Parents:

Have you ever experienced a divorce (as a child or as a spouse)?

If so, how did divorce impact your life?

Did you change after experiencing divorce?

After the divorce, did you have the same relationship with both parents or your child(ren)?

Gangs:

What do you think about gangs in Reno?

Why do you think people get in gangs?

If you've ever felt unsafe because of gangs, can you tell us why?

Dreams and Goals:

As a teen did you have a lot of dreams and goals?

What sorts of dreams or goals did you have?

How did they change as you became an adult?

# Phone Log

Date of call:  
Purpose of call:

Name of person called:  
Phone number:

Hi, may I please speak with: \_\_\_\_\_? My name is \_\_\_\_\_  
and I am a student at \_\_\_\_\_  
I am working on a film project entitled \_\_\_\_\_ about \_\_\_\_\_  
I'm calling to \_\_\_\_\_.

Notes from the conversation:

## Crew Roles and Responsibilities

Shot/Scene #: \_\_\_\_\_

Talent (interviewer and interviewee): \_\_\_\_\_

Director: \_\_\_\_\_ Camera Person: \_\_\_\_\_

Sound Person: \_\_\_\_\_ Production Assistant: \_\_\_\_\_

*\*Please note that depending on how many students are involved, students may need to do "double duty" as both the camera and sound person.*



# Interviewee Release Form



I, \_\_\_\_\_, hereby release my image, likeness, and the sound of my voice, as recorded for use in the video documentary entitled \_\_\_\_\_ produced by \_\_\_\_\_. I agree that the footage may be edited and used, in whole or in part, in all media, including, but not limited to, audio and video cassettes, CD-ROM, DVD, Internet, television, radio, and cable broadcast, and for all other purposes in perpetuity throughout the world. I consent to the use of my name, likeness, voice, and biographical information in connection with the distribution and promotion of this video documentary.

I expressly release \_\_\_\_\_ (producer of the film) from any defamation and other claims I may have arising out of the above-described materials and hereby waive all rights to inspect and approve the finished product or its use.

I acknowledge this release is firm and final, and I sign this document to signify my agreement.

Name (Print): \_\_\_\_\_ Phone Number (Optional): \_\_\_\_\_

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

If under the age of 18, please obtain parent consent to participate in the making of this production.

Name of Parent/Guardian (Print): \_\_\_\_\_

Signature of Parent/Guardian: \_\_\_\_\_ Date: \_\_\_\_\_



# Location Release Form

Film (Working Title): \_\_\_\_\_ (the "Film")

Location: \_\_\_\_\_

Location Owner or Authorized [name and address]: \_\_\_\_\_ ("Owner")

Date(s) of Recording: \_\_\_\_\_

I \_\_\_\_\_ ("Producer") and Owner agree as follows:

Owner agrees that Producer and persons designated by Producer may be in, on, or about the above location on the date(s) indicated above, for the purposes of preparing or making photographs, and/or video and sound recordings or otherwise (the "Recordings") in connection with the Film. Producer shall hold Owner harmless from and indemnify Owner against any damage to the above location caused by any persons designated by Producer to be on the location or against any injuries occurring to persons designated by Producer to be on the location.

Owner authorizes Producer to edit the Recordings as desired and to use them, in whole or in part, in connection with the Film, in all manner and media, as Producer shall determine in Producer's sole discretion. Producer, and Producer's successors and assigns, shall own all right, title and interest, including the copyright, in and to the Film, including the Recordings, to be used and disposed of throughout the world in perpetuity without limitation as Producer shall determine in Producer's sole discretion.

Owner represents and warrants that Owner has the right to enter into this agreement and that the rights Owner has granted hereunder will not conflict with or violate any commitment, agreement, or understanding Owner has or will have to or with, nor infringe upon any rights of, any person or entity. Owner expressly releases Producer and Producer's employees, directors, officers, agents, assignees, and licensees from all claims, losses, costs, expenses, settlements, demands and liabilities of every kind, including reasonable attorneys' fees and expenses, arising out of or incurred by reason of the use of the Recordings in connection with the Film or the inaccuracy, alleged breach or actual breach of any representation, warranty, covenant, agreement or undertaking made by Owner herein.

Agreed and Accepted By:

PRODUCER \_\_\_\_\_ Date: \_\_\_\_\_

OWNER \_\_\_\_\_ Date: \_\_\_\_\_

# Equipment Sign Out Sheet



Date Signed Out	Student Name	Equipment Description and Condition	Date Returned	Condition	Teacher Signature

# Shot Log

Date:

Location:

Camera Operator:

Other Team Members:

Comments:

Timecode	Take	Duration	Description	Audio	Comments

# iMovie Cheat Sheet

**1** THIS IS THE PROJECT WORKSPACE. THIS IS WHERE YOU WILL DRAG FILM CLIPS, AUDIO CLIPS, TRANSITIONS, AND TEXT TO CREATE YOUR FINAL PRODUCT.

**2 3 4** THIS IS THE VIEWER. YOU CAN VIEW EITHER FOOTAGE FROM YOUR EDITING, OR FOOTAGE FROM YOUR CLIP BANK (YOUR EVENT LIBRARY).

**5 6 7 8 9** THIS IS YOUR EVENT LIBRARY. IT IS WHERE ALL YOUR CLIPS GO WHEN YOU FIRST UPLOAD THEM OFF YOUR CAMERA. THEY ARE ORGANIZED BY UPLOAD, AND BY DATE.

1 View full screen	5 Music and sound effects through iTunes
2 Voiceover	6 Still photo access through iPhoto
3 Cropping tool	7 Text including titles, labels, and end credits
4 Inspector (access all video editing features including audio, video, and effects)	8 Transitions
	9 Backdrops for text or transitions



# Exporting and Uploading

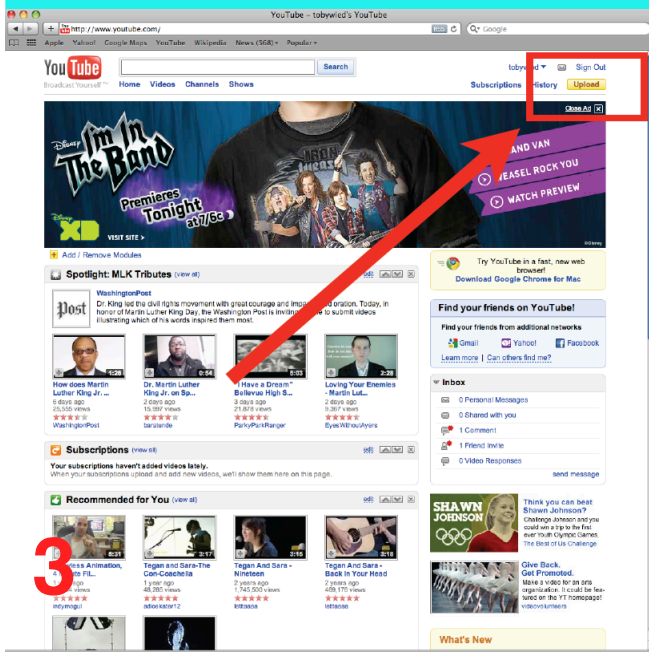


1. Now that you've finished filming and editing, what do you do?
2. Click on "Share." On the drop-down menu, click on "Export Movie."

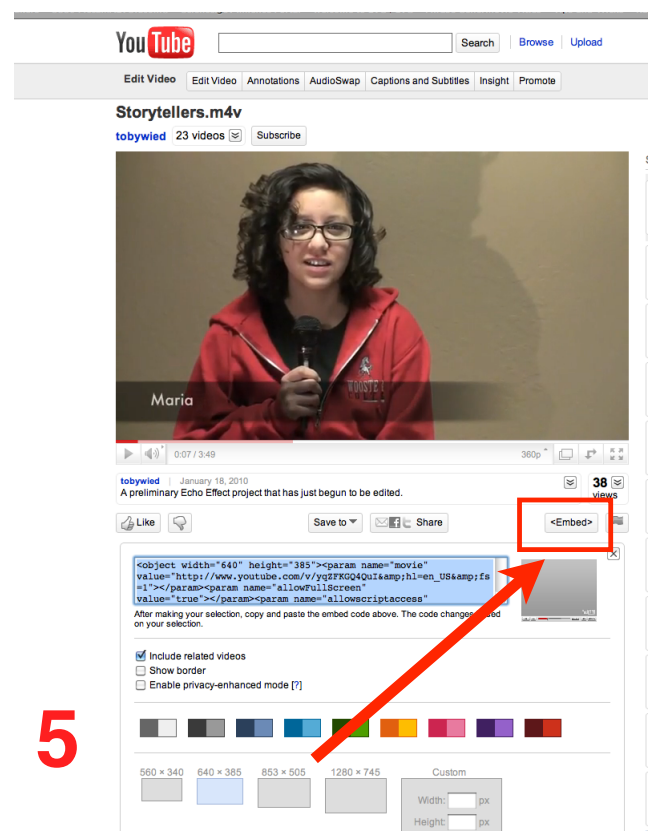
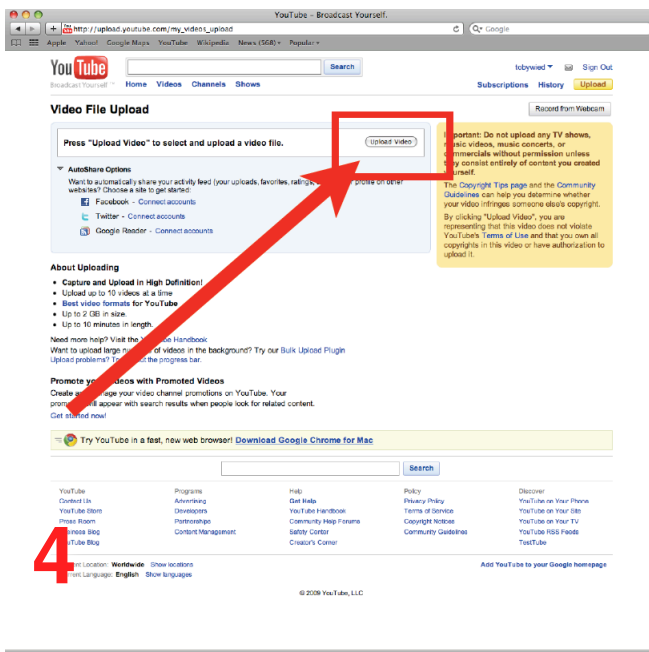


3. This will give you several options for size. You can select either the "Medium" size, or the "Large" size. This relates to the size of the screen image, as well as the quality of the picture when the image is larger. It's your choice.
4. Take a look at where the movie file is saved. Most of the computers will save to the Desktop.
5. You can now transfer this film into an iDVD project, or to YouTube.





1. Sign in to your YouTube account. If you do not have one, you will need to set one up for the first time.
2. Once signed in, click on the yellow "Upload" button in the upper right-hand corner.
3. From there, you will click on the "Upload Video" button.
4. Once you click, you will be browsing through your computer to select your file. Find your film that you have just exported from iMovie, and upload!
5. Once you have uploaded your film, you are ready to "embed" your video into your online blog, facebook or myspace account.



6. After you have uploaded, a screen will appear with your video. It will give you several options. You can click the "share" button to automatically link it to Facebook or similar. Clicking "share" will give you the URL to your video clip. You can click "embed" to get the code to embed your video on whatever site you wish. The benefit of embeddng is that with a little html knowledge, you may even be able to change the way it embeds on your website.




# Peer/Self Shot Evaluation

Composition	Needs Improvement	Satisfactory	Outstanding	Comments
Shots are still and clear				
Rule of Thirds: shot is balanced				
Camera Shots: used to convey mood and meaning to audience				
Camera Shots: used variety of different shots and movements				
Lighting: enhances the overall story and helps convey mood or meaning				
Audio: is able to be heard clearly				
Audio: enhances the film and provides a mood				
Editing	Needs Improvement	Satisfactory	Outstanding	Comments
Combine interviews, images, sound, and effects to tell a story or make an argument with intended impact on the audience.				
Interviews	Needs Improvement	Satisfactory	Outstanding	Comments
Establishes rapport with interviewee				
Interviewer knows questions well and asks open-ended questions				
Uses different interviewing techniques such as follow-up questions, paraphrasing, and/or devil's advocate				
Uses active listening skills				
Overall Shot/Film				

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# RESOURCES



## **Film Basics**

[www.mediacollege.com](http://www.mediacollege.com)

This website gives definitions for all basic film terms, as well as images to demonstrate.

[mediarights.org](http://mediarights.org)

This website has a variety of purposes. The first is that it focuses on youth films, and provides a link to a variety of different youth created films. The second is that it provides toolkits for educators who wish to use film in the classroom.

[oscars.org/education-outreach/teachersguide/index.html](http://oscars.org/education-outreach/teachersguide/index.html)

This site, put out by the Academy of Motion Picture Arts and Sciences, provides teachers with educational activities related to films. A teacher's guide is presented with suggested lessons for everything from animation to composition to costumes.

[www.youthchannel.org](http://www.youthchannel.org)

This site is "made for youth, by youth." It includes films that have been created by students, and can be used to show examples of what can be done with film.

[www.teachingmedialiteracy.com](http://www.teachingmedialiteracy.com)

A great site with information about media literacy, as well as lessons related to the topics. There is a chapter on film strategies, as well as studies in different genres and how to incorporate media into the English classroom.

[www.indymogul.com](http://www.indymogul.com)

This site is all about filming, and includes video tutorials about everything from lighting to sound to interviewing. There is great information about how to do things without having the precise equipment. Check out the 4 Minute Film School for videos that can be used quickly in the class-

room.

## **Image and Composition**

Vineyard, J. (2008). *Setting up your shots: great camera moves every filmmaker should know*, 2nd ed. Studio City, CA: Michael Wiese Productions.

This book gives you illustrated examples of different types of more advanced shots. It also includes actual film scenes that use the technique. A great resource for teachers to show examples of different filming strategies.

## **Film Viewing**

[www.snagfilms.com](http://www.snagfilms.com)

Watch documentaries for free on this site. Includes a real variety of films, and channels from Sundance to PBS.