East **DIGITAL**

ST LOUIS

An Urban Place-Based Learning Model

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Digital East St. Louis: An Urban Place-Based Learning Model
Video Documentaries

Video Documentaries

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Introduction

This curriculum module takes participants through the process of telling stories about their city through the medium of 3-5-minute documentary films. This module provides participants with an opportunity to practice Common Core Standards skills in interpreting diverse media and developing an artifact of their own. Participants also practice planning and writing for film, and follow International Society for Technology in Education (2020) guidelines including making positive, socially responsible contributions to their community. Participants use tutorials and experiment with video editing software to develop their documentary films. The structure of these lessons encourages skill-building autonomously and in collaboration, as participants take on the roles common for documentarian teams. With a common goal in mind, participants practice self-direction to complete their tasks and function independently to produce a film together. As explained in the Overview, participants chose several themes tied to the project's place-based learning approach that focused the content of their resultant documentaries.

Documentary Film

Documentaries are non-fiction films intended to document reality using images and interviews of real people and places. However, as Sheila Curran Bernard (2010) explains, "factuality alone does not define documentary films; it's what the filmmaker does with those factual elements, weaving them into an overall narrative that strives to be as compelling as it is truthful and is often greater than the sum of its parts" (p. 2). Learning about documentaries helps participants understand how film is an art form that can enhance the meaning and emotion of a story through audiovisual elements. Through tutorials, participants analyze how directors make conscious choices in shooting documentaries that impact the resulting narrative's tone and style. Students learn to identify specific shot types, including close ups, wide shots, and bust shots; they also learn to look for scenes in which the camera is tilting, panning across or zooming in on a shot. Finally, they too take on the role of directors as they practice camera work via a video production scavenger hunt.

After analyzing films, participants plan their own documentaries by researching possible filming locations. Whether they choose a local restaurant, a favorite park, or a historic school, there is a story to tell, and participants find themselves in the role of documentarian seeking to explain the importance of their site for their community. What does it mean to live here? What's unique about here? What would an outsider find interesting about where I live? These questions and more are leveraged to build a compelling documentary film that students will take through the initial storyboarding process through the final steps of film editing. In planning to create and shoot their documentary films, participants write scripts and plan shot lists to guide their days of shooting. In addition to research their location, participants will also learn how to conduct professional on-camera interviews when they interview a volunteer on-location. In this way, participants learn about the standards and common practices of audiovisual media production careers and begin to develop media self-efficacy.

View the documentaries participants created for Digital East St. Louis at this link:

https://eaststlouisculture.siue.edu/omeka/exhibits/show/documentaries/gallery

Choosing Locations and Content

Before starting the module, the instructor should determine any limitations they may impose on the documentaries in terms of topics or filming locations. For example, is there transportation available to take participants to several parts of town in which to shoot footage, or must they remain within walking distance of the main location? As discussed in the Overview, Digital East St. Louis used a place-based curriculum, and participants' documentaries covered a set of topics related to the city's culture that the students chose earlier in the project. On the day of filming, instructors took two mini-vans to two different neighborhoods; each mini-van had two teams whose locations were walkable from a central van parking site.

Equipment and Software

Participants can shoot quality video with almost any camera. Digital East St. Louis used affordable cameras that took both still images and short videos. Many smartphones record high quality video, but if you are selecting a dedicated video camera, the most important technical specification to look at is the video resolution. The higher the resolution, the better the quality of the video. If the camera is HD resolution (1080) or higher, the video quality will be high.

It is often possible to check out video cameras, boom mics, and other video equipment at local libraries. Regardless of the camera, a tripod is an inexpensive investment that will greatly enhance video quality. If you are using a smartphone, you can purchase an inexpensive adapter that allows you to mount a smartphone on a tripod.

This module includes a tutorial for the free, open source video editor Shotcut in the appendix. However, there are many different video editing programs, such as iMovie, OpenShot, KineMaster, and WeVideo. The instructor should experiment with each of these before beginning the module to see which one best meets the needs of the participants and the situation. iMovie is standard on most Macs, and Shotcut and OpenShot can be freely installed on PCs and Macs. Chromebooks, however, have significant video editing limitations. KineMaster is an Android app for video editing, and some newer models of Chromebooks can install Android apps. WeVideo is an online editing environment that can be used on any computer, including Chromebooks. Unfortunately, both KineMaster and WeVideo have watermarks on their videos unless you purchase a subscription.

<h1 align="center">Curriculum Goals</h1>

Essential Questions

- What is a "documentary"?
- How can documentaries be used to share history and culture?
- How are documentaries different from other forms of media?
- What sorts of topics suit themselves to documentaries?
- How may a director's decisions in the production of a film influence the resulting story?

Key Knowledge and Skills to be Gained

Participants will:
- Know the definition and purpose of a documentary.
- Know key terms, including A roll, B roll, close up, wide shot, establishing shot, bust shot, tilt, pan, zoom, shot list.
- Consider aspects of interpersonal communication and non-verbal cues in their interview practice.
- Write open-ended interview questions.
- Plan the elements of a story to construct a logical, compelling narrative using storyboarding and scripting processes.
- Shoot scenes from a documentary film using a variety of techniques
- Use video editing software to arrange a logical structure and transitions for their documentary.

Standards Addressed

International Society for Technology in Education Standards for Educators
- 3a - Create experiences for learners to make positive, socially responsible contributions and exhibit empathetic behavior online that build relationships and community.
- 5a - Use technology to create, adapt and personalize learning experiences that foster independent learning and accommodate learner differences and needs.

International Society for Technology in Education Standards for Students
- 1b - Students build networks and customize their learning environments in ways that support the learning process.
- 3a - Students plan and employ effective research strategies to locate information and other resources for their intellectual or creative pursuits.
- 3b - Students evaluate the accuracy, perspective, credibility and relevance of information, media, data or other resources.
- 4a - Students know and use a deliberate design process for generating ideas, testing theories, creating innovative artifacts or solving authentic problems.
- 4b - Students select and use digital tools to plan and manage a design process

that considers design constraints and calculated risks.
- 6b - Students create original works or responsibly repurpose or remix digital resources into new creations.
- 6c - Students communicate complex ideas clearly and effectively by creating or using a variety of digital objects such as visualizations, models or simulations.

Common Core English-Language Arts
- CCSS.ELA-LITERACY.SL.8.2 - Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.
- CCSS.ELA-LITERACY.SL.8.1.C - Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas.
- CCSS.ELA-LITERACY.W.8.2 - Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

Summary of Lessons and Activities

Video Documentaries (14 days)		
Curriculum Section	**Objectives**	**Activities Completed**
2.1 Introduction to Video Production	• List video recording best practices • Define types of shots	• Sample Recordings
2.2 Video Recording Scavenger Hunt	• Record different types of shots • Critique shots of other participants	• 2.2.1 Scavenger Hunt
2.3 Location Selection	• Identify an appropriate location • Start a shot list	• 2.3.1 Location Selection
2.4 Research	• Conduct relevant research based on a central question • Learn about differences in source format	• Finding Information
2.5 Storyboarding	• Identify an appropriate audience • Create a storyboard plan for a documentary	• Storyboards
2.6 Conducting On-Camera Interviews	• Use professional interview skills • Evaluate interview skills of others	• Interview recordings
2.7 Script Writing	• Create a script for the intro, outro, informational speaking, and interview	• 2.7.1 Script Guide • Scripts
2.8 Preparing to Shoot	• Identify role in shooting the documentary	• Group check-ins
2.9 Filming	• Film recordings	• Video files
2.10 Video Editing Tutorials	• Practice with video editing software • Create an edited video recording	• Sample recordings
2.11 Creating Documentaries	• Make supplemental recordings • Create a documentary film	• Completed films

2.1 Introduction to Video Production

Recommended Time: 50 Minutes

OVERVIEW
In this first activity, participants explore documentary film as a genre. They also learn how to define and identify particular camera shots and analyze how a film's production choices influence the story it tells.

Participants will be able to…	Opportunities for Assessment
Define documentary film	Student responses
Define types of shots and footage, including long, close, bust and wide shots, panning, tilting, and zooming, and A and B roll	Class discussions and Scavenger Hunt on following day
Analyze how a film's production impacts its resulting story	Student responses

STANDARDS ADDRESSED
- ISTE.4b - Students select and use digital tools to plan and manage a design process that considers design constraints and calculated risks.
- CCSS.ELA-LITERACY.SL.8.2 - Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.

PREPARATION

Materials	Resources
- Recording devices (camcorders, phones, etc.) 2.1.1 Moving Images and Meaning	- A documentary short; for example, *St. Louis Superman* (2019), dir. Smriti Mundhra and Sami Khan. It is helps to find a short that has local connections. There are several available at the site *Short of the Week:* https://www.shortoftheweek.com "Types of Shots" Video: https://www.youtube.com/watch?v=ICcE72RwEyc

PROCEDURE

Opening (10 minutes)
  1. Discussion – Play a documentary short for students. Guiding questions:
    a. What footage did they show?
    b. What was the camera person doing in each shot?
    c. Why was each shot included?

Activity Body (25 minutes)   2. Discussion – Play the "Types of Shots" video.

3. Play through the first time entirely.
4. Play the video again and stop at each shot and discuss how participants might use the shots and techniques.
    a. Wide shot: Establishes setting, less emphasis on individuals, but can show their relationship to the environment.
    b. Full shot: Emphasizes subject's actions or movement, rather than emotion.
    c. Mid shot: Shows some facial expressions, but still has some of the setting.
    d. Close up: Best shots for emphasizing facial expressions and emotions.
    e. Dutch angle: Uncomfortable angle, often used to create unease or show disoriented/unstable emotions.
    f. Low angle: Can make subject look stronger, heroic, or dangerous.
    g. High angle: Can make subject look weaker, vulnerable, or frightened.
    h. Pan: Establishes setting, can be used to reveal something beyond the initial frame of the camera. If fast, can emphasize speed or action.
    i. Over the head: Looks like it is from the subject's point of view.
    j. Tilt: Can be used to reveal objects.
    k. Medium/Two Shots/Over-the-Shoulder: Shows dialogue between people.
5. Work through the Analyzing Film PowerPoint, having students comment on the effects created in each of the example films linked in the PowerPoint.
    a. Illustrate methods of tilting and panning with recording equipment.
    b. Refer back to the opening documentary short to highlight the difference between A roll and B roll.
        i. A roll: the focus of the video in which people are talking or telling a story.
        ii. B roll: establishing shots without actors providing a sense of setting.

Closing (15 minutes)
6. Individually, or in pairs, allow participants to practice filming on their own.

2.2 Video Recording Scavenger Hunt

Recommended Time: 50 Minutes

OVERVIEW
After learning about filming and recording techniques, participants practice shooting footage, as they learn through trial and error. This scavenger hunt activity serves as good practice for the final lessons in which participants film their own documentaries.

Participants will be able to…	Opportunities for Assessment
Create video recordings using specific shot types	Scavenger hunt recordings
Critique video clips based on recording technique	Scavenger hunt recording evaluations

STANDARDS ADDRESSED
- ISTE.4b - Participants select and use digital tools to plan and manage a design process that considers design constraints and calculated risks.

PREPARATION

Materials	Resources
- Give participants the opportunity to film in multiple environments, including the outdoors - Recording devices (camcorders, phones, etc.) 2.2.1 Video Recording Scavenger Hunt	Types of Shots Video: https://youtu.be/ICcE72RwEyc

PROCEDURE

Opening (10 minutes)   1. Discussion – replay the "Types of Shots" video while illustrating best practices for achieving the shot using the same recording equipment as participants.

Activity Body (30 minutes)
 2. In pairs, participants complete the Video Recording Scavenger Hunt.
    a. During this time, leave the main site for activities and explore new locations.
    b. Practice adapting to conditions while shooting documentaries.

Closing (10 minutes)
 3. Discussion – Review one video per pair with class and critique them.
    a. How well did they achieve the desired shot?
    b. Did they have trouble with lighting, shakiness, etc.?
    c. What might the do differently next time to mitigate common issues in their footage?

<h1 style="text-align:center">2.3 Location Selection</h1>

Recommended Time: 50 Minutes

OVERVIEW
In this lesson, participants will begin working in teams to determine a topic for their documentaries. They will research and choose relevant locations in which to film their documentaries. They will also begin creating a shot list to manage the footage they would like to collect before they move into the editing phase of the project.

Participants will be able to…	Opportunities for Assessment
Identify an appropriate location for a brief documentary	Documentary location selection sheet
Create a "shot list" to get all needed shots for documentaries	Shot list

STANDARDS ADDRESSED
- ISTE.3a - Participants plan and employ effective research strategies to locate information and other resources for their intellectual or creative pursuits.
- ISTE.3b - Participants evaluate the accuracy, perspective, credibility and relevance of information, media, data or other resources.
- CCSS.ELA-LITERACY.SL.8.2 - Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.

PREPARATION

Materials	Resources
- Recording devices (camcorders, phones, etc.) 2.3.1 Location Selection 2.3.2 Shot List	An additional documentary short; there are several available at *Short of the Week:* https://www.shortoftheweek.com

PROCEDURE

Opening (10 minutes)
1. Discussion – topics appropriate for documentaries. Show participants a documentary.
    a. What was the documentary about?
    b. Make a list of the film's content. What A roll, B roll, imagery, narration, and interviews are involved? How are they important for crafting the story the film tells?

Activity Body (30 minutes) 2. Assign documentary teams.   a. Break the group into teams with similar interests and varied skillsets. Whereas some team members may excel at organization, others will see themselves behind the camera, and still others may excel at interviewing.

>   b. At this time, give teams any special assignments related to the content of their film.
> 3. In their teams, participants research relevant locations to shoot their documentaries.
>   a. The "Documentary Location Selection" sheet is designed to guide participants' thinking.
>   b. Participants should use the internet to find related history for the location in addition to their prior knowledge.
> 4. Given time, participants can begin working on a "shot list" with the Shot Planning Sheet. Shot lists should include plans for "B roll" footage.

Closing (10 minutes)
> 5. Discussion – Groups share topics with class, and get any feedback or suggestions.

2.4 Research

OVERVIEW
Participants are introduced to the rudiments of selecting relevant research across several source formats. The teacher pre-selects source materials relevant to local history from books, newspapers, radio, online, and virtual references, and students practice using the resources to find useful additional information for inclusion in their documentaries.

Recommended Time: 50 Minutes

STANDARDS ADDRESSED
- ISTE.3a - Participants plan and employ effective research strategies to locate information and other resources for their intellectual or creative pursuits.
- ISTE.3b - Participants evaluate the accuracy, perspective, credibility and relevance of information, media, data or other resources.
- CCSS.ELA-LITERACY.SL.8.2 - Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.

PREPARATION

Materials	Resources
- Computers - Large sheets of paper with research questions developed during previous lesson - File that contains research links students will need to conduct beginning research on their documentary (DESTL used a Google Document with Links to all research resources to make the second half of the lesson proceed efficiently). - Research Guide Sheets, including: 2.4.1 Finding Information in Books, 2.4.2 Finding Information in Newspapers, 2.4.3 Finding Information on the Radio, 2.4.4 Finding Information Online, 2.4.5 Finding Information Using Virtual References.	*New York Times*: https://www.nytimes.com - NPR: https://www.npr.org - A selection of books related to their topics chosen in advance, for example, Andrew Theising's *Made in USA: East St. Louis, the Rise and Fall of an Industrial River Town* (2003) - Websites, local newspapers, radio station archives, directories or other resources where students can easily research local history

PROCEDURE

Opening (15 minutes)

1. Discussion – Why do you conduct research using sources from multiple formats?
    a. Share an example of a radio story and a snippet from a book that highlights how content is often shaped by the format in which it appears.
    b. Ask students what differences they notice. They might highlight:
        i. length of the source.
        ii. detail of the source.
        iii. the kind of story discussed.
        iv. the purpose.

Activity Body (25 minutes)

2. Individually, or in pairs, participants will research the questions they crafted in lesson 1.7 using guiding worksheets for each source format:
    a. Books (books on the topic you've selected in advance for students).
    b. Newspaper (*New York Times* or Newspaper.com).
    c. Radio (NPR).
    d. Websites (websites of local historians).
    e. Virtual Reference Resources (Gale Reference).

NOTE: This will not be the only research that participants do. Introducing them to the resources available will allow them to more easily go back to find information as they make their documentaries.

Closing (10 minutes)

3. Groups each share two to three things they have learned from conducting their research and receive feedback.

2.5 Storyboarding

Recommended Time: 50 Minutes

OVERVIEW

A storyboard is a sequence of drawings, often accompanied by direction and dialogue, that lays out the planned shots for a film, including images, narration, and sound effects. Storyboarding is a standard practice in the fields of audiovisual media production. Using storyboarding to guide the planning of their documentary helps participants see themselves in the role of professional filmmaker. The process of thinking through the film visually, aurally, and narratively allows them to conceptualize what makes a strong multimodal narrative and learn collaborative skills in the process.

Participants will be able to…	Opportunities for Assessment
Define storyboarding and understand how audiovisual professionals use them	Class discussion
Create a storyboard that represents a documentary plan	Storyboards

STANDARDS ADDRESSED

- ISTE.4b - Participants select and use digital tools to plan and manage a design process that considers design constraints and calculated risks.
- ISTE.6b - Participants create original works or responsibly repurpose or remix digital resources into new creations.
- ISTE.6c - Participants communicate complex ideas clearly and effectively by creating or using a variety of digital objects such as visualizations, models or simulations.
- CCSS.ELA-LITERACY.SL.8.2 - Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.

PREPARATION

Materials	Resources
- Storyboarding template printed out for participants or online if using *Canva* or other digital platforms (make sure to have enough on hand for both the practice activity and their actual storyboards) 2.3.1 Location Selection 2.3.2 Shot List 2.5.1 Storyboarding PowerPoint	There are many useful storyboarding templates to choose from: *Boords'* "Ultimate Storyboard Template List," gives a useful overview of several: https://boords.com/storyboard-template *Printable Paper* (2020) offers print-out templates in a variety of styles: https://www.printablepaper.net/category/storyboard, as does *Storybinder* (2020): https://www.studiobinder.com/blog/

	downloads/storyboard-template/#pdf-storyboard-templates
	• Though *Canva* (2020) requires account set-up, it allows for storyboard creation online in a format where participants can add stills of shots, for example: https://www.canva.com/create/storyboards/

PROCEDURE

Opening (10 minutes)
1. Present the Storyboarding PowerPoint, emphasizing the number and diversity of fields in which storyboarding is a standard planning and drafting process.
Activity Body (35 minutes)

2. Complete the "Storyboard a Nursery Rhyme" activity at the end of the PowerPoint to give participants the opportunity to practice the process and consider what elements they had to consider in-depth to make a useful plan for their stories.
3. Using one of the storyboarding template options listed in resources, each team will work together to plan out their documentary. Supervise them to ensure they are accounting for:
    a. Intro.
    b. Interview clips.
    c. Transitions.
    d. B roll.
    e. Music.
    f. Outro.
    g. Participants should note where their research can add useful context to the story.
4. Groups return to Documentary Shot List sheets to update them and prepare for shooting.

Closing (5 minutes)
5. Group review – "What pieces will we need to write a script for?"

2.6 On-Camera Interviewing Practice

Recommended Time: 50 Minutes

OVERVIEW
To prepare for conducting on-camera interviews, participants will need to learn about setting up the ideal shooting and recording environment as well as how to develop their own on-camera interviewing style.

Participants will be able to…	Opportunities for Assessment
Use professional interview techniques	Practice interview activity
Evaluate the interviewing skills of others	

STANDARDS ADDRESSED
- CCSS.ELA-LITERACY.SL.8.2 - Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.

PREPARATION

Materials	Resources
• Recording equipment	• The YouTube tutorial "Shooting a Documentary Style Interview," created by Slanted Lens (2013) gives more technical specifications than is necessary, but it provides useful tips on planning, set-up, and interviewing techniques: https://youtu.be/k-2zrWh82iU

PROCEDURE

Opening (10)
1. Show the "Shooting a Documentary Style Interview" video, and have participants share tips that will be useful for them as they set up, plan, and conduct their interview.
Activity Body (25 minutes)

2. Discussion – What makes a good face-to-face, filmed interview?
     a. Recommendation: Model good and bad interviewing.
     b. Good Interviewing:
         i. Silent after asking a question.
         ii. Asks open-ended questions.
         iii. Waits 5 seconds after interviewee answers before they ask another question.
         iv. Uses nonverbal cues to make interviewee comfortable.
 3. In groups of three, participants practice being interviewers.
     a. One person is the interviewer.
     b. One person is the interviewee.

c. One person films the interview.
Closing (15 minutes)   1. Have groups watch the filmed interview and consider how they might adapt their interview style before they conduct interviews.

2.7 Script Writing

Recommended Time: 50 Minutes

OVERVIEW
In preparation for this lesson, the instructor should review storyboards and the Location Selection sheets to make any adjustments to teams' plans. Each team's documentary will have an introduction, conclusion, and additional content drawing from the research and on-site interviews students conduct. After storyboarding their documentaries, participants will write out scripts for these narrative segments of the documentary. Participants complete a guiding sheet to determine what each portion of the script will be about and begin the writing process.

Participants will be able to…	Opportunities for Assessment
Create scripts for their documentary	Script Guiding Sheets, scripts

STANDARDS ADDRESSED
- CCSS.ELA-LITERACY.W.8.2 - Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

PREPARATION

Materials
Materials • Paper for scripts • Storyboards from lesson 2.4 • Previously completed 2.3.1 Location Selection sheets • 2.7.1 Script Guide

PROCEDURE

Opening (5 minutes) 1. In groups, participants review storyboards to verify where they have decided to add additional narration and content.
Activity Body (35 minutes) 2. In their documentary groups, participants fill out the script guide to add additional form and details to narratives they've planned in their storyboards. 3. After completing their script guide and reviewing them with their instructor, participants begin writing their scripts drawing upon their storyboards and their research sheets. 4. In addition to drafting their scripts, students should also develop questions for on-site interviews.
Closing (10 minutes) 5. Group review – Teams share scripts they've written to this point and receive group feedback.

2.8 Preparing to Shoot

Recommended Time: 50 Minutes

OVERVIEW
This lesson serves as the first in which participants in groups function largely independently. Each student will have a specific role in their team and will work on their task accordingly in preparation for shooting the documentary.

Participants will be able to…	Opportunities for Assessment
Identify their role in shooting the documentary	Team discussion

STANDARDS ADDRESSED
- ISTE.4a - Participants know and use a deliberate design process for generating ideas, testing theories, creating innovative artifacts or solving authentic problems.
- ISTE.6b - Participants create original works or responsibly repurpose or remix digital resources into new creations.
- CCSS.ELA-LITERACY.SL.8.2 - Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.
- CCSS.ELA-LITERACY.W.8.2 - Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

PREPARATION

Materials
- Buzzers
- Storyboards
- 2.3.2 Shot List
- Scripts
- Recording equipment (camcorders, phones)

PROCEDURE

Opening (5 minutes)
1. Teams choose roles for the following days of shooting.
    a. On-camera personality: These participants will conduct interviews, record speaking parts, and revise the script.
    b. Video crew: These participants will plan shots and direct and shoot clips.

Activity Body (30 minutes)
2. On camera personalities will:
    a. Revise and practice scripts.
    b. Practice interviewing skills in pairs, referring back to activities from lesson 2.6.

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3. Video crew will:
    a. Practice recording in pairs referring back to lesson 2.6.
    b. Revise shot lists.

Closing (15 minutes) 4. Teams come back together to review changes made to the scripts and shot lists throughout the period and agree on final revisions.

2.9 Documentary Shooting

Recommended Time: Two 50 Minute sessions

OVERVIEW
In this lesson participants shoot their documentaries on location. Teams act out their scripts and record all the shots they have been planning. To prepare for this lesson, the instructor should receive verification that filming is approved by the participants' chosen locations and identify volunteers who will meet participants for on-site interviews. Senior centers, government building, park services, and parents are all useful resources for finding and confirming shot locations. Instructors should establish a set of safety rules for participants' on-location work, and it is helpful to have as many adults present as possible.

Participants will be able to…	Opportunities for Assessment
Create recordings from shot lists and scripts to be used in a documentary film	Documentaries

STANDARDS ADDRESSED
- ISTE.6b - Participants create original works or responsibly repurpose or remix digital resources into new creations.

PREPARATION

Materials
- Scripts
- Recording equipment (camcorders, phones)
- Storage for video files
- 2.3.2 Shot List

PROCEDURE

Opening (5 minutes)
1. Teams review their roles and prepare equipment. They should check in with the instructor to make sure that they have all of the recording equipment, scripts, shot lists, etc.

Activity Body (35 minutes)
2. On location, participants record footage for their documentaries:
    a. On camera personality: These participants will conduct interviews, record any speaking parts, and update script as necessary based on things they learn on location.
    b. Video crew: These participants will set up equipment, plan shots, and record using the shot list as a guide.

Closing (10 minutes)
3. In their groups, participants review their work and upload their recording files. (See the overview for file management suggestions)

<h1 style="text-align:center">2.10 Video Editing Tutorials</h1>

Recommended Time: 50 Minute periods

OVERVIEW

In this lesson, participants record a practice interview and use it to experiment with video editing software. The remainder of the curriculum is essentially a more elaborate version of what they'll work through in this lesson.

Participants will be able to…	Opportunities for Assessment
Explain the basic functions of video editing software	Class discussion, teacher questioning, and completed video projects
Create an edited video recording using effects	Completed video project

STANDARDS ADDRESSED

- ISTE.4b - Participants select and use digital tools to plan and manage a design process that considers design constraints and calculated risks.
- ISTE.6b - Participants create original works or responsibly repurpose or remix digital resources into new creations.
- ISTE.6c - Participants communicate complex ideas clearly and effectively by creating or using a variety of digital objects such as visualizations, models or simulations.

PREPARATION

Materials	Resources
- Speakers or headphones - Computers - Recordings from on-location filming 2.10.1 Shotcut Tutorial	Online databases where students can obtain loyalty-free music and sound effects, such as *Freesound* or *IncompeTech*.

PROCEDURE

Opening (5 minutes)
1. Give students a basic introduction to the software and its capabilities; review the basic editing techniques students will use throughout the lesson:
    a. Importing media.
    b. Adding music to video.
    c. Sound mixing.
    d. Splicing video.
    e. Video transitions.
    f. Exporting video.

Activity Body (35 minutes) 2. Participants each choose one recording from the previous lesson to use as their raw material for experimentation while completing the tutorial.

Closing (10 minutes)
    3. Discussion – Share edited clips with the class and discuss tools the participant used to create specific effects.

2.11 Creating Documentaries

Recommended Time: Three 50 Minute sessions

OVERVIEW
The remainder of the module can extend over several days, but at least 3 sessions is ideal. Teams will open and end the session by checking in on their progress, but they may spend the rest of their time working on their own or with a partner. This system helps participants maintain a sense of ownership over their work and have a clear sense of their role in the project. It also provides instructors with an opportunity to check in with groups on a daily basis and to monitor their progress.

Participants will be able to…	Opportunities for Assessment
Make recordings of intros, outros, and transitions	Documentaries
Create a video documentary	

STANDARDS ADDRESSED
- ISTE.1b - Participants build networks and customize their learning environments in ways that support the learning process.
- ISTE.4a - Participants know and use a deliberate design process for generating ideas, testing theories, creating innovative artifacts or solving authentic problems.
- ISTE.4b - Participants select and use digital tools to plan and manage a design process that considers design constraints and calculated risks.
- ISTE.6b - Participants create original works or responsibly repurpose or remix digital resources into new creations.
- ISTE.6c - Participants communicate complex ideas clearly and effectively by creating or using a variety of digital objects such as visualizations, models or simulations.
- CCSS.ELA-LITERACY.SL.8.2 - Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.

PREPARATION

Materials
- Speakers or headphones   - Computers   - Storyboards   - Video editing software (iMovie, OpenShot, Shotcut, etc.)   2.9.1 Windows Movie Maker Basic Skills [REPLACE]   2.11.1 Documentary Tasks to Complete

PROCEDURE

Opening (10 minutes)

1. Group review – "What am I going to do today to help complete our documentary?"
a. Have participants review the task sheet and coordinate their responsibilities for the day.
b. Participants may work individually or as a group; to encourage effective collaboration skills, they should discussion their preferences and explain their choices.
Activity Body (30 minutes)
2. Participants work on various required tasks to complete the documentaries, including:
a. Identifying, clipping, and adding video from prior recordings.
b. Recording intro, transitions, and outro for the documentary.
c. Finding appropriate music.
d. Joining clips together in video editing software.
e. Adding transition effects transitions.
f. Updating storyboards.
Closing (10 minutes)
3. Share documentaries on the last day.

Evidence of Learning

Performance Tasks

- Documentary Scripts – Participants will create a script for each part of their documentary before recording. These scripts will include interview questions, narratives for their own screen time, and voiceover recordings.
- Shot Lists – Participants, in planning their films, will create a list of shots they will need to tell their story. These shot lists will be based on research into relevant locations done separately.
- Documentary Storyboards – Participants groups will complete storyboards while planning their documentaries. These storyboards should be updated throughout the project.
- Documentary Films – Participants will create documentary films as the summative project. These documentaries will include video editing skills, video recording skills, planning skills, as well as collaboration and a variety of writing and speaking skills.

Documentary Film Rubric

Score	Plan	Interview Questions	Video Editing	Organization and Presentation	Video Recording Quality
2	• Topic, purpose, and audience are mostly clear • Most components are relevant to the topic and appropriate	• Most interview questions reflect documentary topics • Most interview questions are open-ended and relevant for interviewee	• Most video effects are appropriate and of high quality (cutting/trimming, transitions, volume level, voice-overs, title, credits)	• "Shot list" (clips and ordering of clips) conveys a mostly clear, logical progression of thoughts	• Most of the video is of high quality (framing, focus, lighting, steadiness)
1	• Topic, purpose, and audience are somewhat clear • Some components are relevant to the topic and appropriate	• Some interview questions reflect documentary topics • Some interview questions are open-ended and relevant for interviewee	• Some video effects are appropriate and of high quality (cutting/trimming, transitions, volume level, voice-overs, music, title, credits)	• "Shot list" (clips and ordering of clips) conveys a somewhat clear, logical progression of thoughts	• Some of the video is of high quality (framing, focus, lighting, steadiness)
0	• Topic, purpose, and audience are unclear • Few or no components are relevant to the topic and appropriate	• Few or no interview questions reflect documentary topics • Few or no interview questions are open-ended and relevant for interviewee	• Few or no video effects are appropriate and of high quality (cutting/trimming, transitions, volume level, voice-overs, music, title, credits)	• "Shot list" (clips and ordering of clips) conveys little or no clear, logical progression of thoughts	• Little or none of the video is of high quality (framing, focus, lighting, steadiness)

Worksheet and Tutorial Appendix

2.1.1 Moving Images and Meaning PowerPoint

2. Moving Images and Meaning

Meaning is more than dialogue in videos

Meaning is conveyed in videos through

- Visual metaphor

- Audio

- Editing
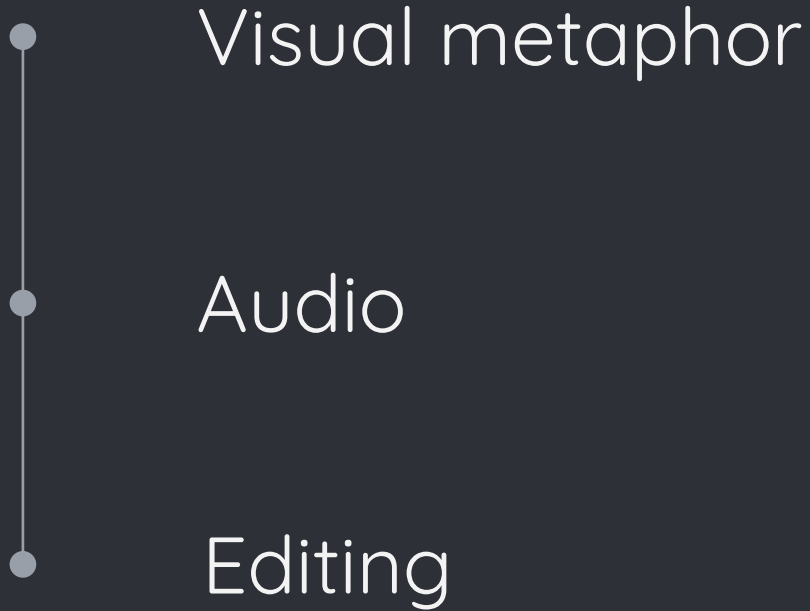
1 Visual Metaphor

Tools for Visual Metaphor

Examples include

- Size
- Composition
- Movement (camera and subjects)
- Camera angles
- Color
- Lighting
- Scenery

And many more

Color

The Lord of the Rings: The Fellowship of the Ring, 2001, Directed by Peter Jackson

Color

The Lord of the Rings: The Return of the King, 2003, Directed by Peter Jackson

Lighting

Up, 2008, Directed by Pete Docter

Lighting

Up, 2008, Directed by Pete Docter

Scenery

Rocky, 1976, Directed by John G. Avildsen

Scenery

Rocky, 1976, Directed by John G. Avildsen

2 Audio

Music can change a scene

Click image to view video, or visit http:/youtu.be/brStDyPNI7w

Play examples at 1:40 and at 2:50

2.2.1 Video Recording Scavenger Hunt Worksheet

Use your camera to record a clip for each task on the list.

Recording #	Recording Task	Notes
	Record a **long shot** of you saying your class schedule.	
	Record a **close** up of your partner saying their class schedule.	
	Record a **bust shot** of a one-question interview with your partner somewhere **outside**.	
	Record a **wide shot** of a one-question interview with your partner somewhere **inside in a big space**.	
	Record a **close up** of a one-question interview with your partner somewhere **inside in a small space**.	
	Record answering a question while being **too loud**.	
	Record answering a question while being **too quiet**.	
	Record a moving object with a **long shot** while keeping the camera **completely still**.	
	Record a moving object that is **close up** while keeping the camera **completely still**.	
	Write down a question and your answer. Make a recording **saying what you wrote down**.	
	Explain what your favorite class was last year using a **bust shot** with **good lighting**.	
	Tell a scary story in a **close up** with **bad lighting**.	
	Make a recording with the camcorder **while walking**.	
	Make a recording while **panning** and **tilting**.	

2.3.1 Location Selection

Record your thoughts as you scout locations for your documentary.

Location 1:
1. Give a brief description of the location. 2. Why would a story centered on this location result in an interesting documentary? 3. Who could you interview at this location? 4. How does the location relate to your group's topic?
Location 2:
1. Give a brief description of the location. 5. Why would a story centered on this location result in an interesting documentary? 2. Who could you interview at this location? 3. How does the location relate to your group's topic?
Location 3:
1. Give a brief description of the location. 6. Why would a story centered on this location result in an interesting documentary? 2. Who could you interview at this location? 3. How does the location relate to your group's topic?

2.3.2 Shot List

Fill out this sheet to plan the shots you will need to take on location.

Location	Type of Shot (Close up, Establishing, Interview)	Purpose of Shot

2.4.1 Finding Information in Books

Go through one book at a time, completing the following tasks.

1. Scan the Table of Contents at the front of the book for any references to your research question and/or search terms.
2. Look for your search terms in the alphabetical index at the back of the book.
3. There might not be something worthwhile in every book. Whenever you find an interesting fact or detail that applies to your research question, write down the title of the book, the page number where it occurs, and a brief description of what you've learned in the following chart.

Book	Page(s)	Information for Documentary

How might you use this research in your documentary?

2.4.2 Finding Information in Newspapers

1. Go to the New York Times link in the links file.
2. Try your search terms and pairings in the search box at the top right of the screen. Make sure you put quotation marks around terms that contain multiple words, like "Madison County."
3. Notice that at the top of the listing, you can sort the findings by Newest, Oldest, and Relevance. You may want to sort by newest or oldest if history is a factor in your research. Otherwise, relevance may be the most effective.
4. Scan through the list of findings, and skim those articles that seem applicable to your research question.
5. Read more closely when you find an article that will help you answer your questions. Note that we do not have free access to all articles.
6. Document your findings in the chart below.

Article Title	Date	Information for Documentary

How might you use this research in your documentary?

2.4.3 Finding Information on the Radio

- Visit the *National Public Radio* link in the links file.
- Click on the search icon at the top right of the screen.
- Try your search terms and pairings in the search box at the top right of the screen. Make sure you put quotation marks around terms that contain multiple words, like "Madison County."
- The database has a sort by "best match" and a "sort by date" option. You may want to try both sorting methods.
- Scan through the list of findings, and skim those transcriptions/radio broadcasts that seem applicable to your research question. Feel free to listen rather than read.
- Document your findings in the chart below. Be sure to add any timestamps that will help you return to useful information.

Story Title	Date	Information for Documentary	Timestamps

How might you use this research in your documentary?

2.4.4 Finding Information Online

- Navigate to Google and try your search terms using Google's search engine.
- Skim the listed returns for relevant information.
- Add what you find to the chart below.

Website Title	URL	Information for Documentary

How might you use this research in your documentary?

## 2.4.5 Finding Information Using Virtual References

- Visit an assigned computer to try searching in the Gale Virtual Reference Library.
- In many cases, you can listen as well as read.
- Add important findings in the chart below.

Article Title	Reference Book	Information for Documentary

How might you use this research in your documentary?

2.5.1 Storyboarding PowerPoint

Introduction to Storyboarding
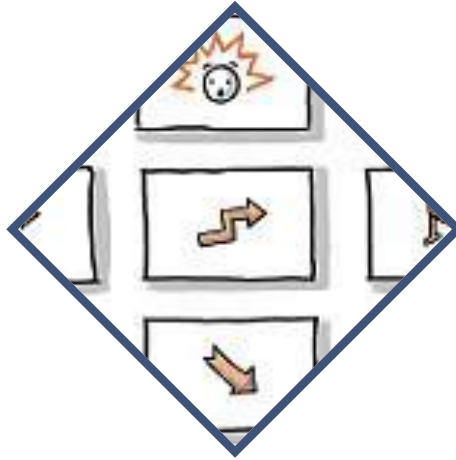
Why Storyboarding?

Storyboarding is a method organize an audio/video project by mapping out all of the key elements--including images, narration, and sound effects.

Different Uses of Storyboarding

Comic Books

Comic illustrators and writers often use storyboards in early drafts to sketch out characters and dialogue.

Business

Also known as presentation boards, businesses use storyboards from everything to planning pitches to creating advertising schemes.

Novels

Authors use storyboards to plot their stories in series of scenes that they can then rearrange to help formulate their novels rather than working chapter by chapter.

Interactive Media

Storyboarding has been incorporated in a variety of ways in instructional design and web development.

Software

Storyboarding is used in software development for identifying the ways in which the program may represent specific details of user experience.

Scientific Research

Linguists often use storyboarding in studies to spark instances of spoken language in research studies.

Creating a Storyboard

Select and organize your images

Develop a script for narration and onscreen text

Identify music and visual effects

(Swan, & Hofer, 2014)

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Select and organize your images

- Shift your thinking to begin with images and consider how language can effectively correspond with them
- Draw images or use photographs
- Organize images into a sequence, including clips of recorded interviews or other audio and video
- How does your sequence tell a story? How would changing the ordering impact the outcome?

Develop a plan for narration and onscreen text

- Determine when you will need narration as when you are introducing a scene, subject, or theme
- Not every image will need narration
- Consider the tone of the project and how images and audio work together

Identify music and visual effects

- Consider how sounds and music will enhance the story while making sure it doesn't overwhelm it
- Use sound effects sparingly for more impact

Try It

- Create a storyboard of your favorite nursery rhyme (ie. "Little Miss Muffet"; "Baa, Baa Black Sheep"; "Humpty Dumpty"; etc.).
- Take 10 minutes to create your storyboard, and then we'll share.

(Christel, & Sullivan, 2007)

Why did you choose to break up the text in this way?

Why did you choose to include these details?

Whose perspective did you use and why?

What images did you add beyond those specifically named in the nursery rhyme?

What did you omit and why?
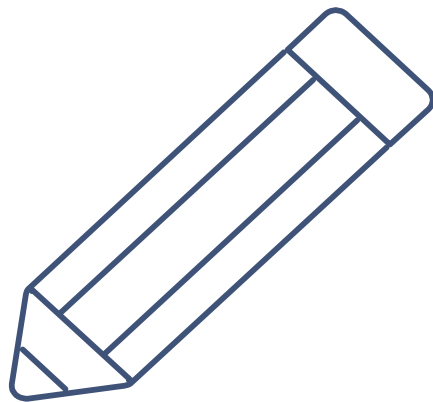
Let the storyboarding Begin!

2.7.1 Script Guide

Refer back to your location selection sheets and storyboards to help you plan and write the following scripts.

Who:
What:
When:
Where:
Why:
Introduction
Interview Questions
Content 1: _____

| |
|---|
| Content 2:_____ |
| Conclusion |

Add videos, audio files, and photos to Shotcut

You will first want to make sure that all of the files you're going to include in the video (called assets) are saved on your computer. It is a good idea to have all of your assets in one folder that it easy to find.

In Shotcut, click **Open File** on the top toolbar. You can then navigate to where the files are saved and select one. Click **Open**.
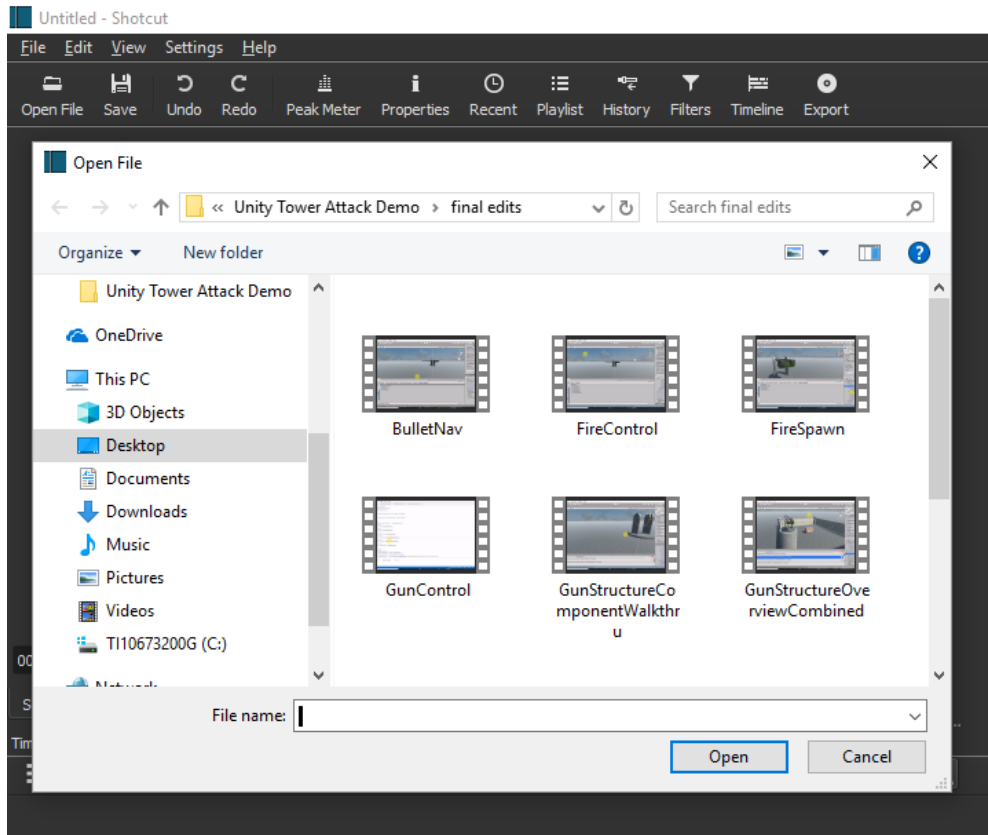
The video or audio will then start playing as a "source" video in the central panel. This is just a preview of the file. If you imported an image, it will just play there as a still image. You now need to move this preview to your "playlist", which is where all of the video assets will go. To do that, click **Playlist** on the top toolbar. Then, click the + button on the bottom left of the playlist panel on the left. This will add the asset to your playlist.

Repeat this step for all of the remaining assets. You can also drag and drop assets from your folder of assets onto the playlist panel to add them.

Please note that when you add files to the playlist, Shotcut needs to know where the files are whenever you have the program open. If you start editing on a new computer, you will need to move all of the assets along with the Shotcut save file to the new computer.

Saving

It is a good idea to save your video project frequently. To do so, click **Save** on the top toolbar and give your project a name. **This does not save the final video**. All this does is save a project file that Shotcut can open to resume editing your video project.

Adding tracks

At the bottom of the Shotcut window is the timeline. This is where your edited video will come together. First, you will need to add tracks to the timeline. Right click (or hit Command + Click on a Mac) and select add video track. Right click again and select add audio track. Your timeline will now look like this:
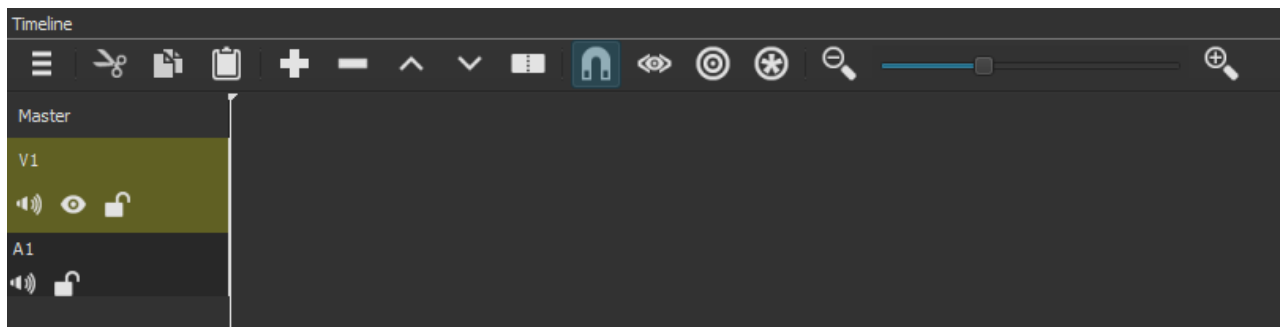

You now have a place to put audio and video assets.

If you want to have multiple audio files at once, such as music and narration, you can add an additional audio track.

Adding videos to timeline

To start putting assets into your video, you can simply click and drag them from the playlist panel to the timeline. Be sure to drag video files to the video track and audio files to the audio track. Here is a timeline with both a video and audio track with assets:
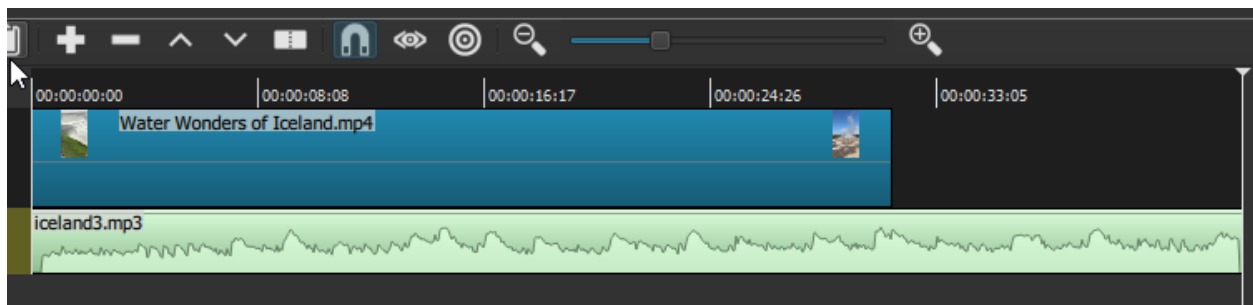
In this example, Water Wonders of Iceland.mp4 is a video file that was put in the video track, and Iceland3.mp3 is an audio file that was put in the audio track.

Playing Your Video

Once you have assets in the timeline, you can start playing the video. Right above the timeline in the middle of the screen is the preview of your video. Below that is the play/pause button to play your video.

Notice that when the video plays, the vertical white line advances on the timeline. This shows which assets are currently active in the preview screen.

Removing sound from video

Some of your video files may have background audio that you do not want to include in the final video. To remove audio, you can right click (or hit Command + Click on a Mac) on the video asset on the timeline and select **Detach Audio**. This will move the audio from the video asset to a separate audio track. From there, you can click on the audio that was separated and press **Delete**.

Balancing Audio

If you have multiple audio tracks, such as one with narration or dialogue and the other with music, you will probably need to adjust the volume of the audio assets to make sure that either the music does not drown out the dialogue or that the music is too hard to hear.

To do this, you will need to add a filter to the audio assets. Click on one of the assets and then click the **Filter** tab that is right next to the **Playlist** tab. Then click the plus button. You now have a list of filters that can be applied to assets. Click **Audio** to see the filters that can be applied to Audio assets, and then scroll down to **Gain / Volume**. Click that to add it as a filter.

This window will appear:
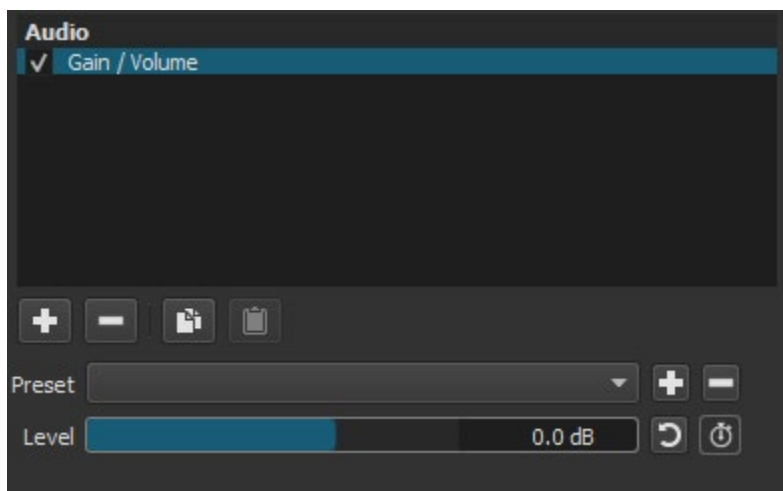
Next to level, there is a blue bar that you can move left and right and change the dB value. Moving it to the right will make the audio asset louder and moving it to the left will make it quieter.

Be sure to play the video after adjusting the volume to make sure it sounds okay.

Cutting video

With a video asset, if you want to include, for example, only the first five seconds of the asset, you would perform a cut to separate the two parts of the asset. To do this, play your video until you get to the point five seconds into the asset. At this point, pause the video. The vertical white line is now at the point five seconds into the asset.
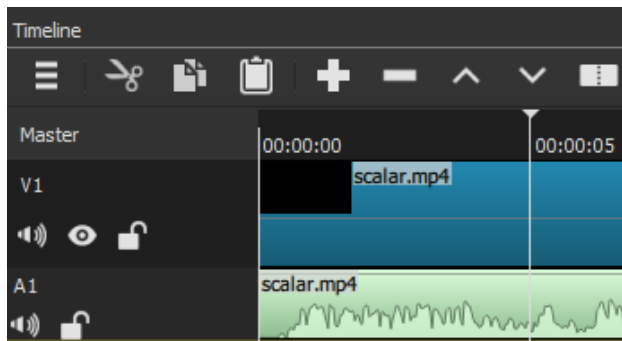
Next, click the split button at the top of the timeline: This will separate the asset into two separate assets:
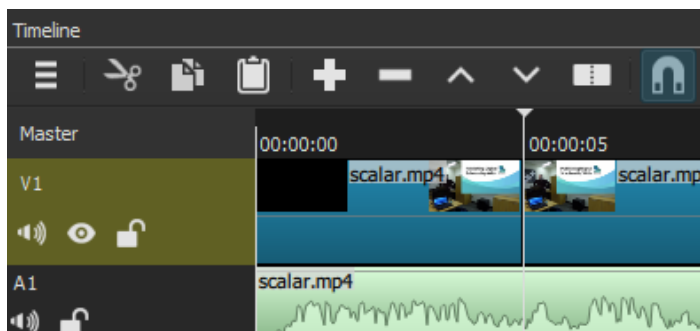
You can then click to select the unwanted part of the video asset, and press delete to remove it. You can also use this to cut out parts of the beginning of assets as well.

Video Transitions

To have video assets crossfade from one to the other, click and drag one asset and have it overlap over part of the other asset. Here is an example with two crossfades:

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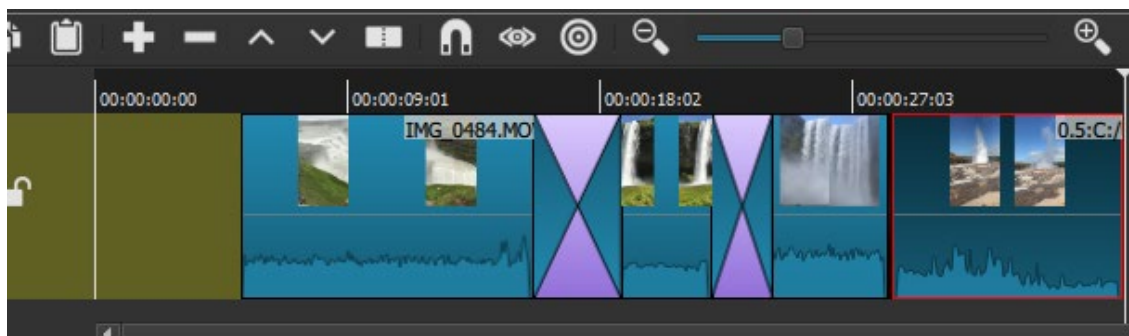
To have a video fade to black, you will need to add a filter. To do that, click the **Filter** tab that is right next to the **Playlist** tab. Then click the plus button. You now have a list of filters that can be applied to assets. Click **Video** to see the filters that can be applied to Audio assets, and then scroll down to **Fade Out Video**. Click that to add it as a filter. You can adjust the duration to change how long the fade lasts. You can also select **Fade In Video** to have it fade in from black.

You can also use **Fade In Audio** and **Fade Out Audio** on audio assets to have them fade in and out.

Adding Text

To put text on the video, you will need to add a filter. To do that, click the **Filter** tab that is right next to the **Playlist** tab. Then click the plus button. You now have a list of filters that can be applied to assets. Click **Video** to see the filters that can be applied to Audio assets, and then scroll down to **Text: Simple**. Click that to add it as a filter. You can then type the text you want to appear on the video, and below that are additional options to change the font, size, color, and other aspects of the text.

Note that if you apply a text filter to an asset, it will appear on the entire asset. If you only want it to appear on part of an asset, you should cut the asset at the point where you want the text to end and only have the filter apply to the first asset.

Exporting

Once you have finished with your video, click the **Export** button on the top toolbar. This will then open the Export tab on the left of the screen. On the list of presets on the far left, select **H.264 High Profile** if it isn't already selected. Finally, press **Export File** at the bottom of the panel to export a video file.

For more extensive tutorials on Shotcut, see: http://write.flossmanuals.net/introduction-to-video-editing-with-shotcut/getting-oriented-the-shotcut-ui-and-panels/

2.11.1 Tasks to Complete

Task	Who	Description	Completed
Storyboard		Plan your documentary with your group. Make a storyboard that addresses all of the content your documentary will need.	
Write the Intro		Make a script for the introduction of the documentary. This should include your names, a bit about the project, and the topic of your documentary.	
Record the Intro		Record the scripted introduction, then upload it. Make sure to name it correctly.	
Write the Outro		Make a script for the end of the documentary. It should include a brief summary and a goodbye.	
Record the Outro		Record the scripted outro, then upload them.	
Write Transitions		Make a script for the transitions between clips, if needed.	
Record Transitions		Record the scripted transitions, then upload them. Make sure to name them correctly.	
Choose the Interview Clips		Choose the interview clips that you'll have in your documentary.	
Combine Video Clips		Import and join together all of the video and sound clips you have for the documentary. Make sure you check the storyboard for their order.	
Add Transition Effects		Add transition effects.	
Find Appropriate Music		Find relevant music for the documentary.	
Blend Music and Voice Recordings		Make the music that you chose balance with the voice recordings that you've imported into the video.	
Add Intro Effects		Add an intro effect or title screen. This may play under your intro audio.	
Add Credits		Add credits to the end of you video.	