The Colorado River Re-Storied

A Primer for Creating Student-Led Video Documentaries
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Dan Collins, MFA, PhD
Arizona State University

Kaard Bombe
Independent Videographer

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Stories Worth Telling
A Guide to Creating Student-Led Documentaries

Mary Palmer, English Teacher
Perry Lee, Social Studies Teacher
Century High School, Bismarck, North Dakota

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Getting Started and Setting Expectations

You're ready to begin to develop student-led documentaries with your class—what do you do first? This section discusses the process of getting started, including selecting a story, motivating students, defining and sharing expectations, and other beginning steps.

It's a good idea to work up to a full-length documentary instead of starting with something too ambitious. First, experiment with a number of fun, smaller projects to provide a base for students and for you as a teacher. After doing this, moving on to bigger projects will be less daunting.

Students can work individually or in small groups on almost any subject. For example, students working on a science experiment could film the different stages of the experiment, import those video clips into iMovie (the Apple iLife video editing application) or other video editing suite (e.g., Adobe Premiere, Final Cut Pro), edit the clips, and arrange them to tell the story of the experiment. They could add narration and match it up with the clips to explain the experiment. They could add music and text where appropriate, and then present their project to the class. This might be only a two- to three-minute movie, but it would involve most of the basic elements of completing a major documentary.

To introduce filmmaking to your students, consider having the class complete a video poetry project in which students analyze poets or writers that are important to your community. Pick a poem or short story, and interpret it through video and sound. This gets them excited to work with the technology, while at the same time helping them learn to analyze place-based literature.

These first, smaller exercises are designed to familiarize students with the equipment, the software, and to stimulate creative thinking and group cooperation. Think about what existing lesson would be complemented by such a project. Now that the use of video in the classroom is so widespread, hundreds of examples and ideas exist. Check out this website to view a wealth of educator-created lesson plans focused on environmental science: http://californiawaterblog.com/2013/09/30/environmental-science-students-rise-to-storytelling-challenge/

After you have completed the smaller projects, you're ready to pick a story for the major documentary project!

Finding a Story Worth Telling

In the process of finding what student-led documentary will work for a specific discipline, you should examine the curriculum for areas that can be connected to the world outside of school walls: What unit can be taught in a way that will enhance learning if documentary work is adopted and that might also be of service to the community? Once you have some possibilities, student input becomes important—they need to be part of this process if they are to take ownership of the project. They might also have ideas that are newer and fresher than our own. The class brainstorming process should open up many possibilities.

Once you and the students have examined the curriculum, a story worth telling will surely emerge.

Examples of story topics focused on water quality within the Colorado River Basin:

• Teaching K - 12 students about riparian ecology

• Advising city government on potential point sources water pollution

• Mapping and surveying the river for a team of environmental scientists or a local game and fish department

• Providing recreational opportunities on or along the River to people with physical or mental disabilities

• Comparing agricultural practices at different points along the river.

• Investigating Native American practices for water conservation and life in an arid climate

• Cleaning up rivers and streams

This list touches on just a few possibilities for stories—the possibilities are limited only by our imagination and interest.

Motivating Students

Here are some tips for engaging students as you begin to implement a student-led documentary project.

Teacher Role

One of the beautiful, but scary, transformations that occurs while completing a student-led documentary is that the traditional role of teacher as lecturer and keeper of knowledge changes. Indeed, it has to change if this is going to work. As part of motivating students to do a job well done, teachers become coaches. Much like a coach of a sport, the students are first taught the fundamentals—how to use the equipment and how to go about the step-by-step process of creating a documentary. It then comes down to looking over their shoulders and helping them when they need help. Demonstrating how the process is done is critical so the students have a base, but the real learning

comes from doing.

Selling Students on the Idea

Once a teacher believes in the power of student-led documentaries and has a couple of examples to show the class, motivating students becomes easier. To get everyone off to a good start means "selling" the project to the students. Show them how much you believe in the project and its subject. You must have a clear vision and pass that vision on to the students. The students must believe this is really going to work and be something special. Students cannot view this as just another assignment. They need to see how it can initiate change, elevate social issues, inform others about an important topic, or create connections in the community. Ultimately, the students need to know that their final product will be shared with a wide audience and that copies will be made for sharing, for keepsakes, for posterity, or for an agent of others' education or as an agent of change.

Aiming High

Another motivating tool includes expectation. We firmly believe students rise to the level of expectation challenging them. With your students, study and model professionals—anything from Channel One, the History Channel, Discovery Channel, PBS, news programs, or local broadcasts. Study how they transition into a topic, how they set up quotes, how they set up cameras and lights. Call members of the local media and see if someone is willing to come in and talk to your students about how to conduct an interview. Not only can someone from the media help students in interviewing techniques, they can also provide pointers on lighting, camera angles, audio, editing, and selecting sound bites.

Promote the Service and Need

School administrators and the public love the idea of students making a connection with their community. Student-led documentaries provide a great way for students to get involved outside of their peer group. Countless stories exist out there, and they deserve to be told. This is a chance for the average person to keep these stories alive for posterity and beyond. This is a great way to incorporate service learning. Students learn from the project and from the people they interview. The interviewees learn from the students, and the generation gap is chipped away.

Technology Sells Itself

With the current push for the use of technology in the classroom, this process is perfect for hands-on technology incorporation. The bottom line is you are using technology to create a documentary, not just doing an activity to use technology. Students will buy into a project much faster and with more vigor when it includes the use of technology. Technology is a big part of their generation, and they gravitate to it—it engages them so they spend more time on task and strive to provide high-quality work.

Clarifying Expectations and Assessing Student Work

Part of laying the foundation for this endeavor involves clarifying expectations, which also involves assessment. After studying professional work, students should know that quality work is the only work that will be accepted. But, they need to understand what constitutes quality.

This assignment, which is more than an assignment, is so important to us that we make it worth a large portion of a semester grade, approximately equivalent to four unit tests.

You can divide the assessment into five different categories:

• The raw interview or the A-roll (100 points)

This considers quality of image, lighting, and sound, as well as the questions asked and the quality of useable sound bites.

• The filler or supplemental shots or the B-roll (50 points)

This includes supplemental shots such as the interviewee showing a scrapbook of photos, letters, other memorabilia, photos that can be used over sound bites, scanned images, and so on.

• The log or transcription of video shot (50 points)

This category can be modified, depending on the project being completed. A log or transcription is a timed, verbatim script of everything that was asked and said during the interview. This log speeds up the process of outlining and searching for sound bites. The students can also be required to complete a transcript of the interview that can be used for other purposes. For example, a transcript could be used by other students or community members who want to do further research on a topic.

• The written script/story and storyboard (100 points)

Before students write the script, they learn about organizing the material, finding the essential elements of the story, transitioning into the next topic, as well as other writing skills. The storyboard then asks the students to match audio with video—what is being said to what is being seen.

• The overall effect of the completed story (100 points)

Sometimes, when you're working on 30 seconds of the story at a time, seeing the whole picture and feeling the overall effect is difficult. So this category views the completed story: Did it achieve a single effect? Did it make the audience feel and understand the intended message? Did all of the elements— the music, text, sound bites, language used in the script—flow together in a story that seemed effortless?

See Appendix A, "Sample Assessment Tool," for an assessment that you can hand out to your class.

Managing the Project

This section suggests methods of sharing the work among the students as well as other classroom management techniques. It also provides information on the necessary hardware and software.

Dividing the Roles

We've found that dividing the students into groups to do the project works well using two different forms: the Three-Role process and the All-Hats process. For most of our earlier projects, we used the Three-Role process. For more recent projects, we've moved to the All-Hats process so that each student has the full experience of creating a documentary.

Three-Role Process

This process divides the students into assigned roles that they keep throughout the project. These roles include:

Reporters: After all students have covered the topic of the project in class, the reporters do the grassroots work. They go out and do the interviews (usually in groups of three). This group listens to their taped interview and logs it. Then they gather research information on the topic using various resources from the library to the Internet. This is also the group that finds photos, documents, and Internet video clips and images (B-roll), as well as music from the time period that can be used in the documentary, and logs each resource.

Screenwriters: This is a small group of strong writers. They take the tapes and the logs from the reporters, watch the videos looking for sound bites, and study the logs for guidance. This group writes the script and completes the storyboard for the documentary.

Producers: This group does the computer editing work. The producers put together the final product that will be the documentary. They get the script and storyboard from the screenwriters and match up the video clips and other images with the narration, music, and other audio. They do all the other work with the editing software to make a professional-looking documentary.

All-Hats Process

The other way we've established groups involves splitting students into groups of three to five students and requiring all groups to complete all of the aspects of the documentary process. This means each group member wears "all hats." They create their own short story on one person or topic. Typically a three to five-minute mini-documentary results. Each finished mini-documentary, or vignette, is then exported and blended together onto a video master copy to function as one documentary. This style of project work will probably not produce quite the level of professionalism as the Three-Role process, but we've found that it's better for the students because they get the full experience.

Regardless of the method you choose, it's a good idea to have each student fill out an application that indicates their desired role, preferred partners, as well as their strengths and weaknesses. This has been extremely helpful and practical.

See Appendix B, "Application for Documentary," for an application form that you can hand out to students.

Managing the Classroom Environment

Sometimes, when doing student-led documentaries, outsiders or observers might think that this project sounds or looks a bit chaotic. But there are methods that you can use to contain the madness! One of the most important things in classroom management is to clarify expectations, establish clear deadlines, and make students accountable for progress every day.

Team Teaching

In the early 1990s, there began to be more of a focus on interdisciplinary teaching; two-hour block classes developed. At certain schools, English and American History were combined, really transforming the teaching learning experience. Not only did this combination make sense because of the strong correlation of subject matter, this block class also allowed teachers to pursue major projects, such as student-led documentaries. Consider the advantages of having two hours with forty students where there is a fluid exchange of ideas and information regarding the topic being taught—across disciplinary lines.

Classroom Management Using the Three-Role Process

If a teacher decides to split the class into three groups, the largest being reporters, and the two smaller groups being screenwriters and producers, classroom management is usually not an issue because much of the work is done outside of the classroom. The work of the reporters, mainly interviewing, transcribing or logging, and researching background information is primarily done on their own time. Once the reporters' work is done, we remove the screenwriters from the classroom so they can work on the script and the storyboard. Every school is set up differently, but we have an advantage in that we have an empty study room just a few feet from our classroom. When no empty room is available, our students have also worked in the hallway just outside our room. These students are also expected to treat this as homework, especially as deadlines approach. This freedom demands responsibility from these two smaller groups. After the screenwriters complete the script and storyboard, the screenwriters hand their product to the small group of three to four producers who also work in the study room during class time and their own time. This often involves after-school time for us as well. They, too, are given deadlines and daily expectations, helping them stay on task.

The length of time these two groups spend outside of the classroom generally equates to one unit that we have covered, three to four weeks at the most. During this time, we exempt students from the particular unit we're covering, knowing they are learning about the documentary topic and about writing, organization, communication, and group skills on a deeper level than they would be otherwise.

Classroom Management Using the All-Hats Process

Allowing more students to learn on a deeper level is also part of the reason we changed our organizational strategy in the past couple of years. But splitting the class into more, but smaller groups that are responsible for all steps is a bit more challenging to manage; plus, the quality of the product varies more. But ultimately, more students feel their contribution was integral to the whole process. They work harder and feel proud of their segment. We've also found that this method consumes more class time and might call for a sacrifice of an existing unit—a sacrifice we believe is worth making.

With additional but smaller groups of three to four students, you'll need to spend more time on the writing instruction. We usually spend two to three hours talking about journalistic writing and studying professional examples, and then we spend more class time in our computer or library lab working on individual stories and scripts.

Once their stories are finalized (some members can begin this process during revisions), students begin adding video and photos, and recording narration, and adding sound-bites, and music.

Most of the time, because we have two sessions of forty students for two hours, we have ten groups of four students working on individual segments at one time—the two classes sharing the same ten computers (so we have two groups' projects on each computer).

Managing ten groups of students at this stage can be somewhat of a juggling act, but if they have been shown the basics of iLife and have worked on a smaller project earlier in the year, they are fired up and ready to get to work. We can't emphasize enough how important it is to establish deadlines and daily expectations. Students also need to learn how to be independent, patient, and to be explorers in their own search for answers when teachers cannot answer all questions as soon as they would like.

Setting up the classroom to accommodate multiple groups can be a challenge, but each teacher will find something that works within the blueprint of his or her school. We usually put three to four groups in a study room, three to four groups in our classroom, and the remaining groups in the hallway. Since we team teach, we're able to float around to these areas, making sure no one is left unattended for too long. Individual classroom teachers will have fewer groups but will still need to supervise five to six groups of filmmakers.

An ideal situation, an ideal classroom, would have a mobile lab of eight to twelve notebook computers. This would ease the hassle of equipment setup. Having more computers that are not shared with other teachers or departments would also make saving work easier.

Equipment

To get the equipment you need to create classroom documentaries, you don't have to start big, and you can seek financial help from a wide variety of sources. We've had help from grants, but now, with most schools filling up with computers, access has become much easier. Following is the equipment you'll need to start creating documentaries with your students:

Computers

To create classroom documentaries, two computers would be the minimum for a class, but the more the better. It's nice to have computers available for each sub-group. In other words, for each team of "reporters, screenwriters, and producers" it would be good to have a computer.

HD video processing is naturally an intensive process, and an up-to speed computer is an absolute necessity. It is recommended that your computer of choice is built with the following specs:

- i5 or i7 processor (dual core, quad-core preferred), with a minimum speed of 2.7GHz
- 500gb HD (minimum), 1TB or larger is preferred
- 2GHz processor (minimum), 2.7 and above is preferred
- 8gb of Ram (minimum), 16 and above is preferred
- Intel IRIS/IRIS Pro or NVIDIA GeForce Series (600 and above)
- USB 3 or Thunderbolt Interface is preferred for use with project drives (USB 2 and Firewire 800 are less desirable, but will still work)

We know that many teachers struggle with their district's philosophy or their technology department's views about Mac vs. PC. Ideally, a district would allow knowledgeable teachers and departments to choose their own direction based on personal preference as well as which format best meets the needs of their curriculum. We use both systems at ASU and can accommodate accordingly.

Software

The video editing software you choose is dependent on what computer and "platform" (operating system) you are using.

With Mac computers running OS X (operating system 10.6 or higher), the iLife suite comes with the computer, or you can purchase the latest version of iLife separately. For ease of use, quality, and it's hard to beat iMovie. There's nothing to set up or install. You just plug in the camera and go to it.

On the PC side running on the Windows platform (generally system 7 or 8 as of this writing), we recommend Adobe Premiere Elements. This is an entry level version of the Professional video editing suite called Adobe Premiere. It's easy to use and competes favorably with Apple's iMovie.

Another option for both Mac and PC is subscribing to Adobe's Creative Cloud suite of applications. Student/Teacher and School/Institution pricing options are available, and unlock the full professional

suite (including Adobe Premiere). This is a more advanced option by nature, but also the closest simulation of the real world production industry (we use Adobe Premiere for our editing projects).

Whether you are Mac or PC based, one of the beneficial things that has happened throughout the last decade is that the applications have become increasingly easier to use and help easier to find. Your final decision may be determined by budget…in which case, Windows based computers are generally far more economical. Consult with your district IT specialist. They'll definitely have an opinion!

Cameras

The next item you will need is a digital video camcorder. You do NOT want to use the older tape-based systems. These require an additional step and equipment for downloading the data and formatting it for use in your computer. Ideally, you would have a combination of cameras including "DSLR" (digital single lens reflex) cameras with video capability (these will record up to 15 minutes of HD video) and digital camcorders (time limited only by size of the HD card). Optionally, "wearable" GoPro cameras allow for very spontaneous action shots (with the appropriate protective case they are even waterproof). There are a wide range of cameras and a full discussion is beyond the scope of this guide. Our video inventory for students includes the following:

- Canon PowerShot SX510 HS (description)
- Canon Rebel SL1 (description) [optional]
- GoPro Hero4 (description)
- Canon G20 camcorder (description)

Many of today's cameras (such as those above) will let you choose whether to shoot in standard definition (SD) or high definition (HD) format. We recommend capturing video in 1080p and 24fps.

Audio

We recommend an external audio recording device. We are currently using the Zoom H2n. Use the H2n's High-Speed USB 2.0 interface to transfer files to your Mac or PC (or use an SD card reader). Once your recordings are on your computer, you can easily store, edit, playback and share your audio tracks. You can also use the H2n as a USB microphone, letting you record directly to your computer.

While the Zoom H2n supports stereo and surround recording, external mics are also recommended. Depending on what you are shooting, you may want to use a wireless lavalier (clip on mic), hand-held mic, or boom-mic (mic mounted on a pole). These would be connected directly to the Zoom. You may have multiple audio sources from a single shoot (e.g., camera, boom-mic, lavalier).

To synch multiple audio tracks from the external recorder with on-board audio from the camcorder, we use an inexpensive piece of software called "PluralEyes." The application allows you to import multiple audio tracks into a timeline. With the touch of a single button, PluralEyes analyzes the audio from your cameras and audio devices and syncs them up, in seconds. No clapboards or timecodes are needed. http://www.redgiant.com/products/all/pluraleyes/

Microphones

Regardless of the digital video camera you use, using wireless microphones for conducting interviews is essential. When purchasing a camera, make sure it has a microphone jack. We have ten pairs of wireless microphones that we've accumulated over the years. They're fairly inexpensive and well worth the cost. The wireless microphones have given our audio that professional TV station quality that we'd never again do without. If you don't use microphones, you must get very close—uncomfortably close—to the person being interviewed. The most common problem we've had has been with audio because people don't like to get this close.

We tell our students to watch TV reporters. Even with microphones, they get right in their subject's face. We've had some great interviews that our students have done that were unusable in the documentary because of poor sound quality. A few of those times were heartbreaking, so now we never send a student out on an interview without microphones.

Keep in mind other factors that affect audio quality, especially while shooting outdoors. Wind is always an issue, but sometimes can be solved by a windscreen attached to your mic. For an attached lavalier mic, be mindful of shirt rustle that can occur when the mic is rubbed against. Obviously, if a semi-truck passes by or an airplane flies overhead, pause your capture and wait for the noise to subside. Inside, be mindful of loud air conditioning units, echo in small spaces, and your proximity to other people. And remember to bring and use headphones/earbuds to monitor your audio during capture via the headphone jack on the Zoom recorder.

A USB desktop microphone will give your students higher-quality audio when recording their narration. You just plug the microphone into your computer, and your students record their voice with the desktop microphone right into iMovie or Adobe Premiere Elements (voiceover). External speakers are also useful so that students can clearly hear their movie's audio, and make adjustments.

Lavalier mics (the little lapel mics that clip right on to the subject's collar or shirt) are a great way to keep the mic and camera out of the subject's face. Again, make sure you get the kind that allow for wireless connectivity back to your recording device. The mic is attached to a transmitter worn on the belt of the interviewee. A receiver is plugged into the camera or external recording device (such as a "Zoom" audio recorder). See this "low cost" device: http://www.bhphotovideo.com/c/product/647280-REG/Samson_SW87SLM5_N3_UM1_Portable_Wireless_Lavalier.html

Camera and Audio Recorder Data Storage

One of the major changes in the past few years has been the move from tape-based recording systems to "tapeless" units that use digital "SD" cards. An SD Card (Secure Digital Card) is an ultra small flash memory card designed to provide high-capacity memory in a small size. SD cards are used in many small portable devices such as digital video camcorders, digital cameras, audio players, and mobile phones. In recent years, SD cards are now available in "high capacity" formats (SDHC) and "micro" (microSD), used in the GoPro camera and other smaller devices. For video, it's great to have 64 GB SDHC cards, which allow for more recording time (we recommend not buying anything smaller than 16gb). Memory cards

come in different classes and speeds: class 2 being the slowest and 10 being the fastest. Class 10 SD cards should be used whenever possible. The main thing is to make sure that your SD card is compatible with your camera (older cameras may not read the newer SDHC format, for example). For a good discussion about all the formats and history, go to this article in PC Magazine: http://www.pcmag.com/article2/0,2817,2388408,00.asp

External Storage

External drives are not essential but highly recommended. This will allow you to download your work for storage, retrieval, and archival/backup without filling up your computer's hard-drive. An external drive also allows for portability. It's a great idea to have a "master" hard-drive for storing all of your raw and edited files and back-ups. It's not uncommon to find external drives with capacities of 4 TB and more (that's four "terabytes" or 4000 gigabytes). We use "ruggedized" 1 TB drives from LaCie for use in the field. They are more expensive, but a bargain when you consider the "value" of the data you are storing.

Keep in mind that 1 TB = 1000 gigabytes (GB), while 1 GB = 1000 Megabytes (MB), and 1 MB = 1000 Kilobytes (KB).

A good standard "universal" format for *external* drives that is compatible with both PC and Mac files is exFAT. exFAT has virtually no upper limit for storage, whereas FAT32 has a 16GB ceiling. NTFS is the most efficient if you are ONLY using PC equipment (Macs can read NTFS but not write to it). exFAT is good for both Mac (as long as your OS X is after Snow Leopard - 10.6.5). When you purchase a new hard-drive, you will be prompted to format the drive as NTFS, FAT32, or exFAT…or for a Mac, Mac OS extended. For more information about formats, see the article here: http://www.macyourself.com/2012/03/11/how-to-format-a-drive-for-mac-and-pc-compatibility/ Bottom line: Format your external drive as exFAT.

Data Transfer

Most machines will allow for transfer of data through USB 2.0 cables. Most DSLRs (digital single lens reflex) cameras and video cameras have a mini USB port to standard USB port download cable. Some newer cameras may ONLY have the ability to transfer data using a wireless Bluetooth connection, or you may need to take the memory card out of the camera and use a card reader. Many of the newer hard-drives use "USB 3.0" (5.0 GBPS transfer) standard for faster data transfer. Newer Mac computers (and some higher end PCs) now have a port called "Thunderbolt" (10.0 GBPS) and now Thunderbolt 2.0 (20GBPS) for ultra fast data transfer (http://support.apple.com/en-us/HT5219). Firewire (aka IEEE 1394) was popular for a number of years. It has been effectively eclipsed by USB 3.0 and Thunderbolt. Read more: http://www.wisegeek.com/are-firewire-ports-becoming-obsolete.htm For more about data transfer standards: http://www.infoworld.com/article/2609556/computers/not-just-for-macs--thunderbolt-rumbles-into-pcs.html Bottom line: you want to ensure that your camera and your computer are compatible with regard to data transfer protocols.

Other Equipment

Tripods are a necessity to ensure that students get clear and steady footage. Fluid head tripods are the best for a smooth, fluid movement, but any tripod is better than no tripod. Again, headphones are a good idea for the cameraperson to use to make it easier to check the quality of the audio while filming the interviews.

You also might want to have some digital still cameras available to the students so they can capture still images, such as photos of the interviewee, objects such as historical artifacts, or historical locations. With iMovie, you can add motion to your photos and pan and zoom in on specific parts of the photo, just like you see in PBS documentaries (also known as the Ken Burns effect).

A flatbed scanner is a good addition so the students can easily include images from books or items such as photographs, newspapers, or letters in their movies. They just scan the image, add it to iPhoto (the Apple iLife application for organizing, editing, and sharing digital photos), adjust the color and brightness and crop out the parts they don't want, and then add it to iMovie.

Carrying bags are a good idea for protecting the camera and transporting other equipment, such as tripods and microphones. Micro-fiber cloths (the same type you would clean your eyeglasses with) are great for cleaning smudges or fingerprints off of camera lenses.

The following is a basic checklist of equipment needs:

- Computers with the audio and video editing applications (Two would be the minimum for a class, but four are recommended.)
- Digital video cameras (You can start with one or two. Some students may have their own).
- Digital still camera (to capture still images)
- Digital audio recorder (for high-quality interview audio)
- Wireless microphones (It's best to have the same number as cameras.)
- Tripods (one for each camera)
- A flatbed scanner
- One or two USB desktop microphones for narration
- A carrying bag (one per camera)
- Extra SD cards (for storage)
- Extra camera batteries
- Headphones (for ensuring good quality audio while filming)

Optional:

- Lighting kits (we have moved completely to LED systems)
- Speakers (one set per computer)
- An external storage device (such as a FireWire or USB drive)
- Blank CD or DVD discs (if you're planning to publish the documentaries on a CD or DVD)

- Hardcase for the camera (Pelican)
- PluralEyes software (audio and video syncing)
- Adobe Creative Suite (gives you access to other creative programs such as Photoshop)

The Production Process

Part of the production process is helping the students learn how to research the topic and gather resources and how to best use the equipment to film their interviews.

When you first introduce the video cameras to the class, point out that they need to remember two basic rules: First, treat the equipment as if you paid for it. Treat it with respect, and be gentle. Don't force anything together or apart. Second, if you don't know, ask.

Filming Techniques

A third and fourth rule could be added to those presented above: Practice, practice, practice, and be prepared for anything. Before filming an interview, students need to practice with the video cameras. Two main basics to practice involve placement and lighting.

Often interviews are conducted at homes. We encourage students to look for an interview spot that is comfortable for the person being interviewed. A real problem with this can be what is behind the subject being interviewed. Students need to visually troubleshoot and notice distractions that might show up behind their subject. Often the background is too busy or there are things that appear to be growing out of the subject's head. Students must be aware that these problems become much more evident on film than when they're filming. Students might have to move the subject or something from behind the subject. People are usually agreeable about this as long as the students explain what they're trying to do. We suggest that our students tell their subjects that their teachers are real picky. Blaming us makes it easier for the students to feel more at ease in moving their subject around. It's also nice if students can move their subject away from the wall to create a sense of space. This helps bring out the subject's face, creating a bit of a three-dimensional effect.

Rule of Thirds

Many of the techniques we teach are the same techniques any photographer would practice, such as the rule of thirds. The cameraperson should try to make sure that the person being interviewed isn't right in the middle of the screen. Have students watch interviews on TV and notice that the subject is always slightly off to the right or left. Whatever the side is, the subject should be looking into the other two-thirds of the shot to make it appear that he or she is looking into space or at a person, and not at a wall. The student conducting the interview should position himself or herself slightly to the side so that the subject is not looking directly into the camera. Using the rule of thirds should be subtle. If the subject moves around a lot, it's okay if he or she becomes centered. A good shot can start with one to two inches of space above the subject's head, with the lower portion cut off at the waist. This gives the cameraperson a chance to pull slowly into the subject's face during the interview. The problem we have found is students not pulling in tight enough. As the cameraperson zooms in, they should zoom in on the top of the interviewee's head, rather than his or her chin. An effective technique is to zoom in even tighter on the face to bring out the eyes in emotional part of the interview.

Lighting

Because we do not have professional studio equipment, such as special lighting, using existing lighting requires the student to make conscientious choices. They should move the tripod around and take the time to look at the subject through the camera and check for good lighting. Good light, but not direct light, should come in from a slight side angle, so that one third of the subject's face is in a subtle shadow. To get some variety, it's a good idea to film a few interviews outside. The best situation would be on a clear day in the morning or in the evening when the sunlight is warm and not too direct. Cloudy days also work because the direct sun has been naturally filtered. When interviewing, students need to be sure to avoid backlighting, which results from placing subjects in front of windows. We always tell the students that the key to a good-looking interview is to focus on the eyes—there should be points of light visible in the subject's eyes. If backlighting can't be avoided, more light should be placed in front of the interviewee's face to avoid shadows and dark, emotionless images.

Conducting Background Research

Students benefit from documentary work in a number of ways: Not only do they experience active learning, but it's active learning complemented by research and note taking. Before they conduct interviews, the students must have gathered sufficient background information about the topic. The point is, of course, that the students must demonstrate a basic knowledge of the topic in order to ask good questions and gain the trust and respect of the person being interviewed. Once the interviews are complete and the story writing stage begins, the students can gather additional statistics and research to help bring their subject's sound bites together and enrich the telling of the story.

During the research stage, students need to find what we call filler shots, supplemental material, or B-roll, which includes photos, letters, memorabilia, film footage, and so on to complement the topic. Students can use a digital still camera to take photographs of the person they interviewed, historical sites, or of objects such as medals, trophies, and so on. They can use the same camera or a flat-bed scanner to capture images of items such as letters, pictures in books, print photographs, and so on. If you don't have a still camera, students can tape or hold an item up against a wall, and with good lighting (no glare), they can film it with the video camera on the tripod. In the past, we would pan or tilt the camera to get the movement you see in professional documentaries. Now you can add movement to still images with iMovie, using what is called the "Ken Burns Effect." This is a great tool, allowing students to do all the panning and zooming on the computer instead of manually.

As for locating film footage, a lot of film out there is now public domain—such as government and military footage. We also get help locating footage from our Community Access TV station, as well as our local TV and news stations. Your state congressperson's office and other community organizations are also good resources. Much of the footage you find will need to be converted to the digital format. If it's in VHS format, you just insert the tape in your VCR and connect your digital video camera to the video out jacks.

Switch the video camera to the VCR setting and record what you need. Now it's ready to import into

iMovie. The fastest growing image library is the Internet, where you can find images and video that can be imported into iMovie. Make sure that the images you find are high resolution or they will look grainy in your movie.

You can use iPhoto (also part of the iLife software suite) to organize and edit your still images. You can organize your images into albums so it's easy to find the ones you want to use in your movie. You can also use iPhoto to edit your images to make them lighter or darker, adjust the color, eliminate red-eye, crop them to select only the part you want to keep, and more. The images in your iPhoto library are instantly available in iMovie.

Your students will also want to locate appropriate music to include in their movie. They can find royalty-free music on the Internet or import music directly from music CDs. They can also create their own music with GarageBand, another great tool from Apple that's part of the iLife suite. Students can use the included loops to create their music, use the additional loops included with the GarageBand Jam Pack collections, or they can record their own music. They can also include other types of audio files in their movies, such as clips of relevant speeches that may be available on the Internet.

Once the students have the music they want to use, they can then use iTunes to organize their music files. (iTunes comes installed with every new Mac or can be downloaded for free from the Apple website.) Similar to iPhoto, you can use iTunes to create a special playlist of music just for your movie. Your iTunes music library is also instantly available in iMovie.

While completing these projects, many people will ask about copyright concerns.

We refer to our local experts in that field, such as those available from Tech & Learning. See their "copyright flowchart": http://www.techlearning.com/Default.aspx?tabid=67&entryid=8017

We've purchased royalty-free music CDs and public domain image CDs and DVDs so we cover ourselves in this area.

The Interview

One of our favorite topics to talk about with the students involves the elements of a good interview because it is the interview that shapes the story, and it is the interview that builds trust, rapport, and the relationship. Mature communication skills make an interview work.

Preparing for the Interview

This communication starts from the moment students pick up the phone, knock on the door, or write the letter to contact their subject. Even though this step might seem basic to us as adults, students need to be reminded and even role-play how they are going to set up the interview. You might even want to give them a sample script: "Hello, Mr. Miller? My name is Mike Gillum, a student from Generic High School, and we're working on a documentary that focuses on the effects of our nearby nuclear plant. I received your name from my mother who said you've been an advocate for more restrictions concerning emissions. I was wondering if we could conduct an interview with you to record your views." Students should cover the who, what, and why in their introduction. They should be confident in what they're asking. The when, where, and how can be answered after the interview is granted. When establishing the when, where, and how, students should consider shooting on location or at the subject's home, making sure the arrangements are convenient for the subject. This initial contact establishes credibility and that indelible first impression.

Conducting the Interview

When the student and the subject meet, the students are expected to act professionally. Students need to know what that expectation entails. At this point, you might want to call in a professional journalist or give students information you have from experience. At their face-to-face meeting, students should be instructed to reintroduce themselves and their mission. They should shake hands and provide an idea of what to expect, even information regarding the setup of the interview. While the equipment is being set up and checked, the interviewer can provide expectations or make small talk to make the subject feel more at ease. Being professional does not mean being stuffy. Once equipment is ready to go, getting the basic facts behind the story is important: the full name, title of person being interviewed, and the person's involvement in the topic. This establishes the facts and the foundation of the story.

A sound story is a mix of facts and reactions to those facts. To get good, emotional reactions, the interviewer has to show concern, passion, and knowledge about the subject. The interviewer also needs to show their subject that they are interested in him or her as a person. Some of this interaction is difficult to instruct or predict, but since you're not at the interviews, you need to trust these teenagers to be interested and educated listeners. We've had examples of students interviewing veterans and the veteran is getting emotional as he tells the story of losing a buddy to a bullet, and the next question the students asked (with no pause in between) was, "So, how was the food?" So we need to remind students of what listening is all about. Remind students that listening is about silence.

As discussed in "Managing the Production Process," students should also learn the background information they need before going out to interview. This background information stimulates questions they should ask, recognizing that they will need to veer from those questions as situations arise and as follow-up questions are needed. Having the class brainstorm questions together is also beneficial. The best questions to ask include open-ended questions rather than "yes" and "no" questions; questions that will elicit the essential Who? What? When? Where? Why? How? These questions should trigger emotion and produce powerful sound bites. Students need to create a list of interview questions and bring it with them to their interview.

When concluding the interview, students need to remember the power of a thank you and a handshake. Students should also inform their subject as to the "what next" question their interviewee might have, telling them what will happen with their interview and when they should expect to see themselves on film. We have our students send a thank you note and also an invitation to our open house showing of the documentary. This touch brings everything together.

You can use the following guidelines to review the interview protocol with students.

Interview Guidelines

• Set up the interview.

• Act and look professional, but be personable.

• Be prepared—do background research.

• Define and state the purpose of the interview.

• Ask the easy questions first.

• Be a good listener and be sensitive.

• Throughout the interview, take mental notes regarding nonverbal communication, which can reveal much about an interviewee's feelings or attitudes.

• Don't talk too much.

• Probe behind answers and ask follow-up questions.

• Ask for details—ask concrete questions.

• Save the tough questions for last.

• Ask about photos, public relations material, letters, awards to use as background material for B-roll, and then film or photograph these items and let the subject tell you about this material.

• Conclude the interview

Once the students have left the interview, they should have a strong feeling as to what they want to do with this story—what sound bites they want to use, what direction to take the story, and what message they want to present based on the interview. Often, the day after the interview, students will want to discuss with the class how their interview went, sharing everything from disasters to success stories. This reflection is essential. Other students can learn from mistakes made and be motivated by great stories captured.

Logging the Interview

One of the less exciting but crucial steps regarding the documentary process involves logging or transcribing the interview. This step involves listening to the filmed interview and writing down the responses and the times.

Though time consuming, this step is important for at least two reasons: 1) It helps speed up the writing and editing process when students don't have to guess and spend time looking for those five sound bites they want to use in their story or the documentary. 2) If these interviews will be stored for posterity, the transcriptions would be beneficial for people doing research in the future.

We tell students that transcribing the interview will take at least one hour for every ten minutes of interview. While some information can be summarized or categorized, it's best to have a verbatim transcript. We ask them to make two printed copies of the transcript: one clean copy for cataloging and one for writing on that they can use for highlighting and brainstorming their story ideas.

DLC: A good trick for transcribing interviews automatically is to upload the video of the interview to YouTube, then click the "more" button. You will find the option for producing a transcript, complete with time code. This can be cut and pasted directly into your log.

See Appendix C, "Sample Interview Transcript," that you can share with your students as an example of what their transcription could look like.

The Writing Process

Once the interviews and transcriptions are done, we ask students to develop the script for the documentary.

Writing the Script

You can use the following "Steps in the Writing Process" to discuss how to proceed with the class. After the script is completed, it's used in a storyboard that combines the spoken and written words of the film with the specific clips, images, music, other audio, and other elements that will be used.

Steps in the Writing Process

1 As you begin to develop the script, decide on the major theme on which you want to focus. What is each interview subject's story? What do you want the audience to think after viewing each subject's story? After viewing your whole documentary or your portion of the class documentary?

2 Write a lead, or an introduction, for the whole documentary or your portion of the class documentary. A lead is a journalism term for the opening statement made in a story. It is meant to capture attention as well as capture the direction and mood of the story. The lead for the whole documentary should portray its purpose or mission.

3 What sound bites will you use to complement your lead/angle? Go through your transcription log and select potential sound bites by making notations on the log. Try to use at least one to two quotes from all interviewees. When you're done, make a list of the sound bites, with the exact quote and time so importing quotes into iMovie is more efficient. (For example: "Coming home: Jones—33:12-34:33 'I remember going to a bar for a drink as soon as I got off the plane. The first question the waitress asked me was how many babies I killed.' ")

As you review the interviews, keep notes on what reactions you're lacking and those that you feel will be necessary to get from another source, such as another interview.

4 Look at the background information you accumulated during your research and determine any additional research that needs to be done. Divide the research among yourselves or solicit help.

5 Construct an outline for the script. Develop a clear outline. Where do you want to start? What flows together logically and chronologically? Where and how do you want to end? Consider a motif to tie it all together. Consider a title for your segment.

6 Write a rough draft for your documentary, complete with transitions, quotes, and a conclusion. Write the script in a journalistic style—one that is conversational, capturing a cadence. This script should be complete with facts, reaction, and emotion. A typical setup for documentaries and news stories is news, news, reaction to that news, news, reaction, news, reaction, news, news, reaction, and so on.

7   Edit and reedit your script.

8   Hand in your rough draft.

Determining the Theme

Explain to students that in the writing process, one of the most essential aspects is deciding on an angle, which is a theme or a message for the audience. Progressing without that direction is difficult and dangerous. If smaller groups are working on individual stories, they need to decide on the angle within their group. If a small group of screenwriters is responsible for writing the whole script, brainstorming as a class would work so everyone's input is heard. Like every other stage through which students progress, it's a good idea to study the examples of the professionals, such as Tom Brokaw's segment on The Greatest Generation.

Writing the Introduction

You can use the following suggestions as you discuss the process for writing an introduction (or lead) with students. If you're creating a class documentary made up of different groups' vignettes, each group writes an introduction for their portion. The introduction to the whole documentary can be written by a separate group of students, with input from the whole class.

• Within your introduction, focus on the goal of the documentary or your individual vignette—what emotion do you want to convey, what mood do you want to set, what lesson or purpose do you want your audience to grasp?

• The introduction should avoid overuse of adjective and adverbs, but instead be packed with power words: specific, concrete nouns and vivid action verbs. For example, what words or phrases come to mind when thinking about Vietnam veterans and the Vietnam War? Protest, misunderstanding, political conflict, unanswered questions, jungle patrol missions, VC warfare, Agent Orange, burning villages, protest music, unresolved issues.

• The introduction to the whole class documentary should include a mix of still and video shots that complement the narration, as well as any sound bites that pack enough power to belong here. This segment should be no longer than 3-4 minutes, but no shorter than 45 seconds.

You might want to have your students study introductions used in television or other video stories. They should note how the introduction leads into sound bites, how the subjects are set up, and how the story works its way toward the title.

For an example of an introduction from one of our student-led documentaries, seeAppendix D, "Sample Documentary Introduction."

Setting Up Sound Bites

Each time an interview is used in the documentary, students need to make sure it has a proper setup.

Setting up a person's interview requires students to know these interviewees and their stories well. Here are some examples of such setups from our student-led documentaries:

"Paul Bussel has written about what war was like, about his own combat experience."

"As a W.W.II fighter pilot ace and recipient of the Congressional Medal of Honor, Joe Foss represents the American hero (leads into sound bite of Foss). In the squadron Foss led, half of the boys were right off the farm—they knew how to hunt and never give up." (This is followed by Foss's stories of boys who never gave up.)

Remember that the script should provide the facts and set up the sound bites, which provide the emotions and the stories.

Additional Script-Writing Tips

You can provide these additional suggestions to students as they develop their scripts:

• Don't forget about silence—don't feel as if you have to fill every second with talking. Sometimes images and music say more than words. Sometimes, silence can act as a transition.

• Break up sound bites with B-roll film or filler/supplemental shots.

• Focus on flow during the body of the documentary or your story, making sure all ideas transition together.

• You can place two interviews back-to-back, but make sure they don't repeat; instead, they should complement each other.

• A major challenge involves melding facts together with the emotion of the era or topic. For example: "GIs teach us again what we already know: how combat, killing, and seeing others killed is a brutal way to spend your youth, and that experience can haunt them years later."

Completing the Storyboard

When students have finished revising their scripts, they're ready to develop a storyboard for their documentary or their portion of the class documentary.

During the writing process, a mix of sound and sights should be coming together as the story develops. This matching of sound and sights comes together in the storyboard. Here is also where students need to become serious about weeding through what might be hours of information and narrowing those hours into minutes. Now is the time to choose precisely what elements they want to use: Full interviews (voice and visuals)? Voice interview? Photos? Existing footage? There's a trick to weaving these aspects together, and that trick involves conciseness and some sacrifice and editing, editing, editing, rewriting, rewriting, and rewriting.

Storyboards are divided into columns for the video and the audio, with a third column sometimes used

for miscellaneous notes and reminders. The audio portion includes the script. As students complete the storyboard, they should keep track of shots still needed to complete the documentary.

For an example of a storyboard that you can share with your students, see Appendix E, "Sample Storyboard." Also, see Appendix F, "Storyboard Template," that students can use to create their storyboards.

The storyboard greatly aids in the next step, which involves combining the words and images on the computer for the final product.

The Editing Process

In the editing process, our students use either Apple iMovie or Adobe Premiere Elements to import their video clips and to add narration, music, titles, transitions, and other elements. As an alternative to iMovie, try Adobe Premiere Elements (low learning curve and very cost effective)…plus it runs on a low cost PC. Read this article: http://www.workinentertainment.com/blog/video-editing-software-for-students/ There is a free and very comprehensive set of tutorials for Premiere Elements here: http://tv.adobe.com/watch/learn-premiere-elements/get-started-with-premiere-elements/

Becoming Proficient with Editing

Although iMovie is easy to learn, one way to get up to speed quickly is by using the iMovie tutorial available at www.apple.com/ilife/tutorials. Another helpful resource is The Macintosh iLife in the Classroom book from Peachpit Press. If you want even more help, Apple also offers a leader-led two-day workshop for educators on Documentary Filmmaking. This workshop is led by experienced professionals and is delivered at your school site for up to 16 educators.

If you had your students complete a smaller video project earlier in the year, they'll be well prepared to start editing their documentary. If not, you can connect a Mac to a projector and show your students the basic iMovie techniques. You can do this in less than an hour. After that, students are ready to venture out on their own. From there, you can help groups individually as they need help. Most of the learning is really learning on the go.

Editing Steps and Tips

Following is the process we use for students to edit their final movie.

Creating a New iMovie Project

The starting point for using iMovie is to open the application and create a new project. iMovie includes a variety of themes that each offer a unified design for a movie, with titles and transitions that fit with that theme. You can choose a theme when you first create the project or apply a theme later.

Importing Video

The next step is to import the video clips you want to use. With the new project started, and the digital video camera connected to the Mac with the appropriate cable, you can run your camera using the buttons in iMovie to select the portions of the video you want to import. The video you import is automatically organized by date into events in the Event Library.

Adding Video Clips and Other Images to Your Project

With the video clips imported, the next step is to drag the video clips you want to use from the Event

Library to the iMovie project area and add photos and other images from the Photos browser. You can rearrange the order of clips and images, stabilize shaky video, and use the Precision Editor's tools to cut clips and make other edits to your movie.

Recording Narration

For the narration portion of the script, the narrator can read right into the microphone built into your Mac, and record their voice directly into iMovie using the iMovie Record feature. For higher-quality audio, you can connect a USB desktop microphone to your Mac to record the narration. Once you record your narration, it comes in on a separate audio track in iMovie, so you can move it around to match with clips as needed. We also cut or split a lot of our narration audio tracks, as well as a lot of our interview sound bites so we have more flexibility in placing them in our movie.

Once you have recorded narration, you may need to adjust the timing of clips or still images to match the audio. One way to extend the time that photos are displayed is by using the Ken Burns effect, which adds a motion effect to still images.

Adding Music

Another aspect of sound that needs to be considered is music. Music can play a key role in setting the mood and enhancing your project. If you've previously added your music to iTunes, you can add it to your movie right from iMovie. You can move it around, change the volume, or shorten or lengthen it to match your clips.

Adjusting Volume

The volume of the audio for your clips can be adjusted, or even turned off completely. For example, you can lower the volume of the background music so that it doesn't interfere with someone speaking in your movie, or increase the volume of the person you interviewed so that they can be heard more clearly. You can also increase the volume of music in certain parts of the video for a dramatic effect. You can extract audio from a clip, and then "cut away" to use that audio over a photo or action scene.

Adding Titles

You can add text throughout your movie, such as a title page, credits, citations, or even to add emphasis to powerful quotes. You have many options for how your text is displayed. You can have text presented over a black or colored background or you can put it on top of a clip, or you can add animation to your text.

Using Maps

An easy and effective way to show locations being discussed in a documentary is with the animated maps that are included with iMovie. You enter the start and end locations—perhaps to show people's migration path—choose from flat and 3D map styles, and iMovie adds an animated map to your movie.

Using Effects

iMovie comes with exciting effects that can be applied to your project. Sepia tone is one effect our students have used frequently for a vintage look. Picture-in-picture and green screen effects, both available with the Advanced Tools in iMovie, can be particularly valuable in documentaries. With a picture-in-picture effect, you insert video that plays in a small window on top of another clip shown in the full screen; for example, an interview subject could be shown in the small picture with a clip of the event being discussed in the larger window. With a green-screen effect, you record video in front of a green backdrop, and then electronically "cut out" the subject and place that clip into another video clip. Students might want to do this to create a "you are there" effect, with a person talking in the location being discussed. We use effects sparingly. Make sure that effects don't distract from the story.

Using Transitions

Transitions from one clip to another give your project a smooth and professional look. We mostly use the cross dissolve or overlap transitions. You can also adjust the speed of the transition. Cross dissolves steal a little of the clip from both sides and make your clip shorter. Overlap takes a little from the end of the clip, but does not affect the length of the clip. You should get the clips in and arrange them the way you want before applying transitions. Transitions should be one of the final steps of the project. Students need to be careful with effects and transitions so they aren't distracting.

If You Make a Mistake

At any point in the project, if you have done something you did not intend to do, you can always undo your last action. You cannot use this Undo feature once you've saved your work. If you make changes to a clip and decide you want to start over, you can restore a clip back to how it was originally imported into iMovie.

Putting It All Together

If you're creating a class documentary, each student group will now have a completed portion of the whole documentary. The next step is to combine these iMovie projects into one movie. You can do this by opening each group's movie project on one computer (more than one iMovie file can be open at a time) and then copying and pasting individual clips, sections, or a whole movie from one window to another to create one iMovie project.

Publishing

Sharing Your Documentaries

Once the whole movie is complete, you have several options for publishing it. You can copy your movie onto a CD or use the iDVD feature built into iMovie to easily create a professional-looking DVD of your movie, complete with chapters, coordinated menu, background music, and buttons. If you are using a Mac, you can also send the movie to iTunes directly from iMovie and then copy it onto an iPod for sharing.

You can put their final documentaries on your school website, post them on a webpage created with iWeb (part of the iLife suite) or other web-authoring application, copy them onto a CD, or, if your computer has a DVD-writable drive (also called a SuperDrive), your students use iDVD (also part of the iLife suite) to create their own DVDs, complete with buttons and menus. And, because DVDs hold so much information, you can put all of your students' documentaries on one DVD disc.

Another option is to export your movie as a QuickTime movie (.mov) and include it on either your school website or on a new webpage, such as a webpage created with iWeb, another iLife application. This is another easy way to share your students' documentaries with a wide audience.

Many schools and institutions are now sharing their finished videos on YouTube or Vimeo or other social media sites. Here are the instructions for uploading your movies to YouTube or Vimeo:

YouTube: https://support.google.com/youtube/answer/57407?hl=en

There is a long list of formats that you can use:
https://support.google.com/youtube/troubleshooter/2888402?hl=en

Vimeo: https://vimeo.com/help

Vimeo supports all standard video formats (see list for YouTube above…it's basically the same).

Publishing on either YouTube or Vimeo is an attractive option as you can easily embed the URL of the movie into a class website (complete with thumbnail). You can also organize your videos into channels and groups in either YouTube or Vimeo.

Appendix A: Sample Assessment Tool

Video Interview (100)
_____ Camera setup: angles, fill frame, lighting
_____ Sound: quality sound bites, working microphones
_____ Interview: questions, follow-up and timing, completeness of interview
_____/ 100

Log (50)
_____ Appropriate amount of verbatim transcription
_____ Accuracy of time and quotes
_____ Typed
_____ /50

Filler or B-Roll (50)
_____ Amount: enough to complement the story
_____ Quality: steady camera, lighting, background
_____/50

Written Feature Story and Storyboard (100)
_____ Storytelling: strong lead, focus on an angle, development of story/depth, capturing the subject's
        personality and life event, letting him or her talk
_____ Flow: use of transitions, logical flow between facts and reaction quotes, consideration of pace
_____ Accuracy of historical and personal facts
_____/ 100

Final Product (100)
_____ Use of sound: natural sound, narration, choice of music
_____ Overall effect: match between audio and video, effects used
_____ Completion of story and meeting deadline
_____ / 100

_____ Any deductions: missed deadlines

Total for the whole product (400)
_____/400

Appendix B: Application for Documentary

1   What area of the process are you most interested in?

       A. Interviewing

       B.   Writing the story

       C. Editing the film on computer

       D. Research

       E.   Editing the whole documentary

       F.   Other

2   Do you know someone you could interview on the documentary's topic?

       Yes   No

If you do, who is this person?

3   What strengths do you have that would contribute to a job well done?

4   What weaknesses do you have that might hinder your progress in this group project?

5   This project, and your contribution, will be completed in groups of 4-5 people. With whom would you most like to work?

** With whom would you least like to work? (Optional)

6   Rate yourself in the following categories (1 being weak, 10 being strong):

Organization

Responsibility

Commitment to a good job

Quality of your work

Listening skills and empathy

Team player/group worker, able to lead as well as compromise

Writing skills

Camera skills

Video editing skills (iMovie, Final Cut, or Premiere knowledge)

Creativity

Handling and acting on suggestions

Self-control

7   Provide an example of when you have shown positive leadership:

8   Recall a time when you have seen a project through, from beginning to end—a time when you have been proud of the outcome.

Do you promise to treat this project (the people and the equipment involved) with respect and dignity, focusing on what you can learn from others and what you can teach others? If yes, sign below.

_____
(Signature)

Appendix C: Sample Interview Transcript

The following is an example of a transcript of an interview conducted for one of our student-led documentaries. (Bold text indicates sound bites that have been highlighted as possible selections for the documentary.)

Mary K. Gorman (Wife of Bill Gorman who died within one month of action in Korea)

In 1950, Mary, Bill and their seven-month-old daughter Kathy were living in Sioux Falls, South Dakota. Bill, who had served in W.W.II, was not interested in serving during wartime again, but was a graduate of an ROTC program, enrolling to help him pay for his education at NDSU where he graduated with an engineering degree.

Regardless of his wish not to serve in another war, Bill was called up as an inactive reserve officer, and on May 8, 1951, he left for Korea, where, as far as Kathy was concerned, he was part of a police action.

May 28, 1951, Bill was killed in the line of duty.

:52—1:05 > Called up as an inactive reserve officer; he tried to get out because he did not want to go, naturally.

1:18—1:35 > Mary and Kathy followed Bill to Ft. Riley, Kansas and Ft. Benning, Georgia for six weeks of basic training.

1:38—1:48 > "He left on the eighth of May 1951 and he was killed on the 28th of May."

1:58—2:30 > "I didn't get the notice that he was dead until the 15th of June. It was really terrible the way I got this news: I got a telephone call, and the person on the other end said 'Are you alone?' I said, 'No, my sister's with me.' Well, this is the (she stops and starts over).

2:53—3:28 > "I received a telephone call … we have a message for you. 'Can't you tell me?' 'No' … about 10 minutes later, a little boy on a bicycle came up, tears streaming down his cheeks, and gave me this telegram telling me my husband had been killed in action in Korea."

3:30—3:46 > "I had a baby. It was a very difficult time. I didn't even know about the

Korean War; I just thought it was a police action."

3:46—4:08 > "I had one letter from him, and it was after he died that I got two more letters from him. It was just a very difficult time. I had to find a way to support my child and go on with my life."

4:15—5:26 > (general info) Married Bill, NDSU grad, served in WWII, did not go overseas, served in Naval Air Corps, ROTC, would not go back in unless as an officer, stipend paid for education, married in Aug 1950, daughter Kathy, moved to Sioux Falls.

5:26—6:00 "We were these young kids, 24 or 25, when we got that letter that Bill had to go back in the

service. Our lives were so disrupted. There were so many decisions … I was lucky enough to go with him to basic for six months.”

6:00—7:00 > Living in a trailer, going back to work, lived with sister, notice on 15th of June = difficult

7:13—7:25 > “I knew so little about the war. … I just didn’t know how I would cope, how I would handle it.”

7:30—8:00 > “When I received notice that Bill was killed, it was handled so poorly—

that little boy standing there crying, handing me the telegram.”

8:12—8:20 > “18-17 days had gone by and I didn’t even know about it.”

8:50 > After getting over the initial shock, she moved to Minneapolis and lived with her sisters.

9:25 > Bill was buried in Korea, but correspondence relayed that he was to be returned to the US.

9:55—10:10+ > She was planning to go to the Mardi Gras when she was notified of

Bill’s funeral at Ft. Snelling.

10:30—12:02 > A great story about the Christmas after Bill’s death—she received his personal effects, including his dog tags and his combat boots—her daughter was excited to play with these combat boots = “It was a brutal experience.”

11:35—12:02 > “I was really happy to have the dog tags because then I knew Bill was gone.”

12:20—13:20 > Welcoming us to read the letters Bill sent home—shows harsh conditions, shows that Bill was upbeat . . .

13:28—13:43 > “From the information I received from the army, it appears he was killed the first time he went out on patrol, which was 20 days after he left the U.S.”

13:43—14:06 > “I always felt kinda that he had had about six months training to be leading patrols—I’ve always had kinda bad feelings about that.”

14:07—14:40 > “It’s been 50 years since Bill died, and to this day, I have never been to any war movies or documentaries. So you see, though you think you put them (memories) away, you never really do. I suppose I fought my own war in that political action called Korea.”

Appendix D: Sample Documentary Introduction

The following is an introduction from one of our student-led documentaries on Vietnam that you can share with your students to help them with writing their own introductions.

Our Search for Answers

"Ask not what your country can do for you; ask what you can do for your country." But can a country ask too much? Too much of its citizens? Too much of its young men?

In the early part of the 1960s, just one generation (20 years) after men returned from fighting against world dictatorships in Europe and the Pacific, just 10 years after men returned from fighting communism in Korea, young soldiers were called to duty again—this time in Vietnam.

This conflict lasted over 10 years, involved 2.6 million American troops and took close to 60,000 U.S. lives, mostly in their teens and early twenties—but this conflict is about more than numbers. The Vietnam war conjures up images of jungle patrol missions, VC warfare, Agent Orange, burning villages, protest music, fatalistic faces of the Vietnamese, but just as importantly, the Vietnam war conjures up unanswered questions:

• What was our goal, our mission?

• Why were we not allowed to win?

• How much of the war had to do with big business and money?

• Why weren't soldiers welcomed back as heroes?

• Did we ask too much? Was the expense too great?

Part of the lingering pain for Vietnam veterans involves these unresolved issues. Hopefully, one question that can be answered is what can we learn from Vietnam?

The young men and women who fought in this often misunderstood battle are now in their 60s, entrenched in the demands of society, career, and family; most of them have moved beyond the horrors of the past. But we have asked them to recall those days of combat and conflict, of frustration and fear. We have asked them to share their stories, to relive their pain in Our Search For Answers.

Appendix E: Sample Storyboard

The following is an example of a storyboard from one of our video poetry projects that you can share with your students to help them with creating their own storyboards.

Audio	Video	Other
Slow, sad music	Black screen	
	Fade into teen girl's room Pictures and teddy bear Black and white Fade in title	
Music gets a little more powerful	Dad kneeling at grave	Sunset background?
Dad narrates "Tell me not, in mournful numbers, life is but an empty dream"	Dad looks at grave, holding teddy bear	Profile shot
"For the soul is dead that slumbers, and things are not what they seem"	Dad look at camera	Shot from behind the headstone
"Life is real! Life is earnest and the grave is not its goal"	Look back at grave Fade to color	Profile
"Dust thou art, to dust returnest was not spoken of the soul"	Dad gets up, puts his hand on headstone	
Justin narrates "Not enjoyment and not sorrow is our destined end or way"	Look at camera Takes off jacket Put on gloves	
"But to act that each tomorrow, find us farther than today"	Pan out to see cliff he's about to climb	
Start faster music Chelsey start narrating "Art is long, and Time is fleeting, and our hearts though stout and brave, Still like muffled drums are beating, funeral marches to the grave."	Justin starts climbing slowly, steadily. Justin slips and falls partway down	Get different angles of him climbing, esp. top
"In the world's broad field of battle, in the bivouac of Life"	Blurred picture	View from Justin's eyes
"Be not like dumb, driven cattle! Be a hero in the strife"	Picture comes clear, Justin slowly gets up and continues	View not from his eyes

Audio	Video	Other
Go to softer music Narrate very slowly "Trust no future however pleasant! Let the dead past bury its dead"	Dad going through his daughter's things	
"Act – act in the living present! Heart within and God overhead!"	Justin frantically climbing Pan out to see sun in background. Justin reaches the top	
"Lives of great men all remind us, we can make our lives sublime"	Justin leaning, hands on knees, panting	View from above
Pause narration, music very loud and passionate	Justin stands up tall	
"And departing leave behind us footprints of the sands of time"	See the footprints Justin made	
"Footprints that perhaps another, sailing over life's solemn main"	Dad walking down railroad tracks near the cliff	Faraway shot
"Seeing, shall take heart again." Let music play awhile	Dad looks at footprints, and steps onto Justin's path, following his prints.	
"Let us, then, be up and doing, with a heart for any fate"	Dad starts climbing Falls in the same place Justin fell	
"Still achieving, still pursuing, learn to labor and to wait"	Dad gets to the top and a hand reaches down to help him up	We never see whose hand it is.
Passionate music	Black screen See the words "Life that shall send a challenge to its end, and when it comes, say, 'Welcome, Friend.'" –Henry Wadsworth Longfellow	

Appendix F: Storyboard Template

Title of Project _____

Audio	Video	Notes

Appendix G: Further References for Creating Video Documentaries

http://www.wikihow.com/Create-a-Good-Documentary-Film

http://www.rock-your-world.org/curriculum/take-actions/producing-documentaries

http://www.teachwithmovies.org/guides/film-study-worksheet-documentary.html

http://www.pbs.org/pov/behindthelens/lessonplan1.php

http://www.pbs.org/pov/behindthelens/lessonplan2.php