

# Video Story Telling

## **WAVE GT Magnet School Videography Mini Course**

**Presenters:**

**Bill Lewey**

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**TAGT**

**Houston, Texas**

**2007**



<b>Character Development</b>	
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**What is the principal function goal for this character?**

**What is the goal for this character?**

**How does this character change, develop, grow, and change over the life of the video?**

**Does this character have any distinguishing elements? (physical, personality, etc.**

**How would you describe the characters beginning personality?**

## MY RECOMMENDED RESOURCES

### Books:

#### **Art of Technique, The: An Aesthetic Approach to Film and Video Production (Paperback)**

by [John S. Douglass](#) (Author), [Glenn P. Harnden](#) (Author)

*For me this is the best resource around for the storytelling side of video production. Most resources are about technical proficiency, this book provides a lot about storytelling. I have never finished the book, but have read chapters 1-7 several times.*

#### **Adobe Premiere Elements Classroom in a Book (Paperback)**

by [Adobe Creative Team](#) (Author)

*If you use this software, this is an excellent source of style and techniques. It is mostly about technical proficiency, but there is some about video storytelling*

### Magazines:

#### **Videomaker Magazine**

*The articles and archives of this magazine are valuable for the beginning video producer. Often, the articles are not detailed enough, but they will lead you to search for greater depth*

### Online:

[www.digitaljuice.com](http://www.digitaljuice.com) This company is a high end provider for video producers of all kinds. On their website they provide a DJTV link. For me these are great. Even when presenting technical elements, they provide it in a storytelling form. These are excellent, but I would not buy their DVD of this series, use DJTV online.

### Classroom Aids:

#### **DVDs**

**Started Editing Now, Classroom Edition or Start Editing Now.** Both are from Videocraft Workshop. Originally intended to teach editing, they can also be used to teach story development.

#### **Advanced Broadcast Camera Technique available from Elite Video.**

*This DVD is not well structured, but the WALLDO camera technique makes it worth the price.*

**To Kill a Mockingbird.** This is an excellent source for observing outstanding cinematography. It is also an entertaining movie.

**Me:** [billewey@sbcglobal.net](mailto:billewey@sbcglobal.net)

## Clear Creek ISD Instructional Plan

<b>Subject</b> Video Storytelling	<b>Level</b> 6 – 8 grades	<b>Time Frame</b> _____ <u>4th</u> _____ <b>9 WEEKS</b>
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<p><b>Curriculum Objective(s)</b> Students will increase their understanding and development of video storytelling.</p> <p>Students will become familiar with using the tools of video production in a way that will produce their interpretation of a theme and communicate an idea or value. Selected students will be familiar with the Canon Ultra DV Camcorder, Adobe Premier Elements Editing Software, Start Editing Now Program and the video production process including planning, shooting, and editing the video.</p> <p>Advanced will concentrate on greater script development. Students will explore ways to develop character profiles and use those profiles to strengthen and improve the interest of the script.</p> <p>They will use the WALLDO camera technique guidelines to develop camera work.</p> <p>They will use Start Editing Now, Classroom Edition to improve their understanding of video story structure and advanced editing.</p> <p>Students will explore lighting and sound to improve video quality.</p>	Notes
<p><b>Vocabulary (Language of the Discipline)</b> Thematic development, storyboard, shot sheets, script writing, LCD screen, pan, tilt, shot framing, tally lamp, zoom, wide shot, medium shot, close shot, over the shoulder shot, depth shot, angle shot, link shot, video clip, edit track, audio, context shot, “noddy” shot, pre-production, production, post production, capture, export, clip trim, transition, shot framing, rule of thirds, scene and scene direction.</p> <p>Advanced: White balance, heat index for lighting, decibel input for sound.</p>	Notes
<p><b>Resources</b> Panasonic DV Camcorder instruction Manual, Adobe Premier Elements Classroom In A Book, Bill Lewey Productions Instructional DVD, Digital Filmmaking Handbook, Shot by Shot, The Art and The Technique, Videomaker Magazine, Videography Magazine, Videocraft Workshop’s Start Editing Now, Digital Juice’s DJTV educational videos-available on line.</p>	Notes

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<p><b>Strategies/Activities</b></p> <p>Using the Provided Camcorders and review of functions, review ideas for movies, study the production techniques in the opening scenes of TO KILL A MOCKINGBIRD, MISSISSIPPI BURNING, and HOOSIERS, view the Bill Lewey Productions Video, study the cinematography and production techniques found in TO KILL A MOCKINGBIRD, review videos produced by previous classes, develop a script, complete a storyboard, complete shot sheets, edit the taped clips to produce a final movie. Gain an understanding of how media uses visuals to inform, illuminate, impact, and influence.</p> <p>Developing a plan for lighting the subject. Using wireless sound for input. Observing TV and films to understand how characters and scripts are developed.</p>	<p>q</p>
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<p><b>Extended (For students who already have knowledge and experience on this topic)</b></p> <p>Students may be team leaders, use advanced editing technique, create lighting situations, and use imported photographs or video clips.</p> <p>Advanced video technique using Green Screen and editing effects.</p>	
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<p><b>Assessments:</b></p> <p>Students will be assessed according to cooperation, participation and the guidelines of each assignment.</p>	
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## Shot List

Student Name(s):	
Teacher & Class:	
Scene:	
Location:	

shot #:	shot #:	shot #:
notes:	notes:	notes:
characters:	characters:	characters:
camera angle:	camera angle:	camera angle:
camera moves:	camera moves:	camera moves:
location notes:	location notes:	location notes:
		transition:

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## **Beginning A Video Program for Educators**

*By Bill Lewey.*

*Bill Lewey is an adjunct teacher in the W.A.V.E. program in Clear Lake Independent School District. He is a professional video producer and has taught Video Storytelling, at W.A.V.E., for five years.*

### **Getting Your Gear Together**

Getting started is easier than many people think. If you are reading this, you are already interested in and, maybe, even enthusiastic about teaching students how to produce video stories. Now you will need to invest a little time and get a little bit of equipment.

Video production is a fun and wonderfully creative endeavor. Students are enchanted with video and that makes it fun to teach. With today's students so immersed in the video culture, you will be surprised by the quality of video your students can achieve in a short amount of time. In our class description you can read about how much time we actually devote to producing quality video in the classroom. Your enthusiasm and hands-on guidance will go a long way to make your program successful.

The equipment part of the equation is really quite easy and becoming easier every day. All you need to create a viable program are some computers, Mini DV cameras on tripods, FireWire cables and, optionally, some microphones and mike cables with mini connectors. Most computers will have simple editing programs already installed. iMovie (Macs) or Windows Movie Maker (Windows) can create very nice productions. You will need a lot of hard disk space (about 10GB for each movie) and at least 1GB of RAM. You will also have to make sure that the computers have DVD burners and DVD creation programs. We use Adobe Premiere Elements for editing and it includes a DVD creator.

There are many Mini DV cameras on the market. My personal preference is Panasonic and Sony. In my experience, the economical camcorders in those brands are sturdier for student use. Look for a camera that has manual controls, an external audio connection, microphone input and **minimal** special effects. Camera special effects have a "wow" factor, but are of little classroom use and create problems. Hardly anyone edits on their camcorder. Professional videographers never use a camera's special effects. Special effects should be saved for the editing process, and removing all the bells and whistles makes the cameras cheaper!

Provide sturdy tripods. We have a local Frey's and they have excellent and sturdy tripods in the \$40.00 range. We only use external microphones in our advanced class. Otherwise, the camera's microphone is more than adequate. If you do want external microphones, you can consider a shotgun microphone or something portable like Azden's WMS-Pro. Today, most camcorders do not have "shoe" adapters. These are the adapters used to attach external microphones. A shoe adapter that screws into the tripod hole of the camera is available for less than \$15.

To assist our students in learning the editing process, we use START EDITING NOW from Videocraft Workshop. Presently this comes in two versions, the standard and the classroom edition.

You will need a camera kit and editor for every 3 to 5 students.

### **Setting Up a Video Program**

Video has become a very visible part of the school experience. The quickest and most interesting way to involve students in video is to produce video stories. They will quickly become interested and both students and teachers find stories an enjoyable experience.

Your students' imaginations are a great asset. Take advantage of that attribute! Give the students a subject, and see if they can come up with creative ways to present the material. Have them create instructional mini-comedies showing something about school life from their perspective. Along the way, the students will learn documentary techniques, as well as production planning, producing, directing, audio recording, shooting and editing techniques.

### **That Legal Stuff**

There are a few things you have to be aware of when you are producing video for schools.

One of the biggest topics is the legal aspect of video production. In our district, it is usually acceptable for students to appear in videos if the video remains in the classroom. For anything more, seek the full cooperation of your student's parents. In today's post-Columbine world, you have to be doubly sure everyone knows what you are doing. Then you will need permission for your students to tape outside of the classroom and around the school. Check your school and district policies about student appearance. Most schools and/or districts provides releases for you to use with all of the students who appear in your videos. Most schools have a blanket release that the parents sign, if the project is a class or school program.

Another legal aspect is that of copyright. Unless you purchase an ASCAP/BMI broadcast license, any music you use must be public domain or royalty-free. We find an excellent source for music is FREEPLAY MUSIC. They freely supply a variety of music for non-commercial videos. There are many fine buy-out music libraries that offer production music of all types. Today's students need to understand the importance of copyright. This vigilance also includes events. It is illegal to videotape and broadcast a play, dance recital or concert, unless you have purchased the license to do so, and licenses can be expensive. If the play is in the public domain, like Shakespeare, have fun and do a three-camera shoot. However, you cannot record Annie! and play it on your local cable channel. Dance recitals that use popular music are off limits, unless you get permission to record every song in the program. It is always better to be safe than sorry.

We endeavor to instill in our students a sense of responsibility. You want to keep the staff and teachers on your side, so that they will work with you. Make sure that your video students are polite, professional and unobtrusive. Don't interrupt classes, do ask permission to shoot in various locations and always let everyone know what you and your students are doing. Make the teachers and other staff part of the

production team. You will be amazed at how people cooperate when they know what is happening and feel a part of the process.

**Have Fun! You Are Going to Be the New Video Person!**

The last bit of sage advice we have is... have fun! Students have a great deal of creative energy and can be quick learners when given the opportunity. Provide them responsibilities and the chance to be creative. You will be very surprised at the quality and creativity of the pieces they produce for your video program.

## Video Treatment Handout

Student Names	
Working Title	

Story Summary (what happens in your video?)	
Beginning	
Struggles (Middle)	
Resolution (Ending)	
Hero (Protagonist)	
Villain (Antagonist)	
Supporting Characters	

## **Webster Academy – Visions in Education (WAVE)**

**WAVE** also helps the students to understand themselves and assists them in the development of social relationships. Below are some of the unique attributes of WAVE.

- Differentiated, inter-disciplinary, challenging academic classes
- Curriculum tied to universal themes and real-world issues
- Advanced-level, real-world products and activities
- Language arts/reading integrated into one literature-based course
- Acceleration in mathematics as needed
- Advanced technology integrated throughout course work
- Sixth Grade WAVE Basics Class for cognitive, physical, social/emotional, and leadership development
- WAVE mini-course opportunities based on the research of Joseph Renzulli
- Independent study
- Awareness of the social and emotional needs of gifted students

Highly trained staff - have obtained or are pursuing university GT endorsement and/or State GT Exam Certification as a minimum

Focusing on student strengths and the nature and needs of the GT population, **WAVE** provides the nurturing environment necessary for the development of creative, confident leaders.

### **WAVE mini-course opportunities based on the research of Joseph Renzulli**

Our WAVE introduction to Video Storytelling has a term of nine weeks with three class meetings each week. The allotted time for each class provides approximately one hour and ten minutes. We anticipate that the students will have about 30 hours to produce their video.

For me the first three class meetings are extremely important. In those classes we lay a foundation for how video is used by the media, but I am also attempting to get an idea of how to divide the students into teams. It might help you to have more detail about those class meetings.

After class three, the class will be divided into teams of four or five students. Students work together as a team to produce their video project. The team composition is crucial to student success. We use the first three classes to determine team compositions. We attempt to provide each team with a mix of academic skills and giftedness. We attempt to mix right and left brain students. Next, we attempt to choose teams that include all grades and genders.

The first class session is devoted to becoming acquainted and giving an overview of the class goal. Students introduce themselves and I seek to determine their academic bent. The questions are about favorite subjects, video experience and how much they are into story telling. For the remainder of the session, students are allowed to use the cameras. They all like this and become animated as they tape video. They are expected to learn how to insert and remove the battery, insert and remove the video tape, and turn the camera on and off. Emphasis is placed on handling the cameras (so as not to drop them) and the proper use of the camera's tape transport mechanism. This is the most easily damaged portion of the camera. Later the students will learn how to compose shots using the LCD screen. Since the emphasis is on storytelling, this is the extent of what we teach in camera technical proficiency.

In the second class meeting, students view the previous class tapings. These are usually silly and the students think they are hilarious. You probably will think they are silly, but don't give up. There is hope. Students are allowed to tape again, but this time concentrating on shot composition. These are given a quick viewing by the class and then we randomly divide the class into teams for the lesson on video interpretation.

Using the characters of THE THREE LITTLE PIGS, each team is assigned to develop a commercial story (we don't tape this) that produces a different interpretation of the original story. One team will be assigned to use these characters to influence viewers about the reintroduction of wolves into Yellowstone National Park. The second team uses the characters to develop a commercial story representing the pork industry. The third team uses the characters to develop a commercial story that seeks to influence for PETA. These will be worked on into class three. The teams will then share their commercials with the entire class. My students have provided some ingenious interpretations.

After three classes we usually have enough information to assign students to teams for the duration of the mini-course.

Each team will choose a story subject. Some guidance is provided, but the students prefer to produce videos that deal with student issues and feelings. Most contain strong character and moral inferences.

The students then work their way through the development skills.

1. Develop a log line for their story
2. Determine characters and how the characters will change during the video story
3. Develop a general outline of the beginning, middle and end of the story
4. Storyboarding
5. Create slot lists
6. Tape the video
7. Learn editing basics
8. Edit their videos, adding appropriate music or sounds
9. Create a DVD of their video
10. Get a grade grade.