

Broadcast Communications I

SUMMER 2015



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Broadcast

Communications I

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INTRODUCTION

This guide was created to introduce students in Broadcast Communications I to the terms, techniques and practices of the Broadcast Communications Industry.

Through the units and lessons provided in this guide, students will gain hands on experience with studio equipment and editing software, which they will use to create original video projects. These units and lessons will also allow students to practice their writing, speaking, listening and intrapersonal skills as they draft, revise and finalize scripts, present pitches and work cooperatively with their peers and clients to complete their videos. Finally, this guide will prepare students for Broadcast Communications II, the next course in the sequence.

Scope and Sequence of Aims – Broadcast Communications I

Production: Stages; Broadcasting Terms; Crew Positions

Lesson 1 (One Class Period) Aim: How did TV become what it is today? What are the stages of production	Lesson 2 (One Class Period) Aim: What are the common terms used in the broadcasting industry? What are some of the crew job descriptions?	Lesson 3 (One Class Period) Aim: How can we work cooperatively to overcome the challenges and obstacles we might face when completing a project?
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Shooting and Editing Video

Lesson 1 (Day 1) (One Class Period) Aim: How do you properly frame a subject? How does the “rule of thirds” apply to framing a subject?	Lesson 2 (Day 2) (One Class Period) Aim: What are some of the basic camera movements and why/how are they most commonly used?	Lesson 3 (One Class Period) Aim: What are some of the basic lighting techniques and what effect do they have on a shot?	Lesson 5 (One class period) Aim: How to we upload, label and save our footage in preparation for editing?	Lessons 6-31 (Four to Five Weeks) Aim: How can we use iMovie to create a tutorial? Day 1-25 Software instruction using iMovie manuals combined with teacher guidance. See iMovie manual in appendix for “lessons”. (Includes importing, arranging and trimming clips, use of transitions, adding and editing music and sound (layering audio), adding titles and credits)	Lesson 32 (Two-Three Class Periods) Aim: How can we use green screen or chroma key technology to transport video subjects to different setting?
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Advertising

Lesson 1 (One Class Period) Aim: What are the most common persuasive techniques and claims used in advertising and why are they successful?	Lesson 2 (One Class Period) Aim: What are “demographics” and How do advertisers use demographics to sell a product?	Lesson 3 (One Class Period) Aim: How do we begin to create an ad campaign for a particular product?	Lesson 4 (One Class Period) Aim: How do we create a name for the product we are trying to sell?	Lesson 5 (One Class Period) Aim: How do we begin to create a tagline and logo for a particular product?
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Commercial Videos

Lesson 1 (One Class Period) Aim: How can we use commercial advertising to market our product?	Lesson 2 (Two-Three Class Periods) Aim: What is a storyboard and how can it be used to prepare for a commercial shoot?	Lesson 3 (One Class Period) Aim: What does it mean to “pitch and idea”? How can we successfully create and deliver a client pitch?	Lesson 4 (One Class Period) Aim: How can we create a shooting schedule?	Lesson 5 (Three to Four Class Periods) Aim: What are the various types of equipment do we need for a shoot and how do they operate?	Lesson 6 (One Class Period) Aim: How do we properly pack and carry video equipment?
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Lesson 7 (Three to Four Weeks) Aim: Shooting the Commercial Ad:	Lesson 8 (Four to Five Weeks) Aim: How can we use iMovie to EFFECTIVELY edit our videos?	Lesson 9 (Two to Three Class Periods) Aim: How can we constructively critique projects completed by our peers. How is constructive criticism useful?
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Additional Video Projects

PROJECT 1 Lesson and Handout English Elective Promos Duration: Eight Weeks	PROJECT 2 Lesson and Handout Movie Scene Re-Shoot Duration: Ten Weeks	PROJECT 3 Lesson and Handout Music Video Duration: Ten Weeks
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**PRODUCTION:
STAGES,
BROADCASTING TERMS,
CREW POSITIONS**

History of TV/Stages of Production

Aim: How did TV become what it is today? What are the stages of TV Production?

Objectives:

1. To learn about the history of TV and how it became what it is today.
2. To learn the three stages of production.

Materials:

1. Handout: The history of TV
2. Handout: Stages of Production worksheet

Motivation	<ul style="list-style-type: none">• What do you already know about TV history and TV production?
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Procedure:

1. Discuss the motivation.
2. Hand out sheet entitled “TV History”. Go over the entire sheet and discuss the more popular trends in TV today (Reality TV and censorship).
3. Hand out sheet entitled “TV Production: Stages”. Go over each stage.

Summary:	<ul style="list-style-type: none">• What are some of the things you learned today about the history of TV and TV production?
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Follow-Up Activities/Homework: Review worksheet in preparation for quiz on Friday.

Framework For Assessment: Answers to the summary questions, as well as a quiz.

Common Core Standards	<ul style="list-style-type: none">• <u>CCSS.ELA-LITERACY.CCRA.R.4</u> Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.• <u>CCSS.ELA-LITERACY.CCRA.SL.2</u> Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
Standards for the 21st Century Learner	<ul style="list-style-type: none">• 1.1.6 Read, view, and listen for information presented in any format (e.g., textual, visual, media, digital) in order to make inferences and gather meaning

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The History of Television

-Between 1831-1925 many European scientists and engineers create the necessary technology, which will be used later to televise images.

-1925 John Logie Baird obtains the first actual television picture based on Paul Nipkow's model. Vlademir Zworykin takes out the first patent for color TV although electronic color systems are not developed until 25 years later.

-1926 Baird gives the first successful public demonstration of mechanical TV in his laboratory in London. Also this year NBC is formed by Westinghouse, General Electric and RCA.

1927-CBS is formed. Pictures of Herbert Hoover, US Secretary of Commerce, are transmitted 200 miles from Washington, DC to New York in the world's first televised speech and first long-distance TV transmission.

1929- John Logie Baird opens the world's first TV studio, but is still only able to produce crude, jerky images.

1936-There are about 2000 television sets in use around the world.

1950-Cable TV begins in the US. Over 100 TV stations are in operation in the US

1951-The first color TV transmissions begin in the US this year. Unfortunately for technical reasons the first several million existing black and white receivers in America cannot pick up the color programs even in black and white, and color sets go blank during TVs many hours of black and white TV. Color transmission is stopped.

1954-Magazines now routinely offer the homemaker tips on arranging living-room furniture for optimal television viewing pleasure.

1960-The Kennedy/Nixon debates are televised. Ninety percent of American homes now own TV sets and America becomes the world's first "TV society". There are now about 100 million TV sets in operation worldwide.

1962-A survey indicates that 13% of Americans have more than 1 TV in their homes.

1965-The Vietnam War is the first war to be televised. CBS begins color transmission. Sony introduces Betamax, a small home video recorder.

1969-The first TV transmission from the moon is viewed by 600 million viewers. Sesame Street debuts.

1973-96 countries now have regular TV service.

1977-South Africans see TV for the first time. The government had banned TV previously because it felt it was morally corrupting.

1979-There are now 300 million TV sets in operation worldwide.

1993-A TV Guide poll reveals that 1 in 4 Americans would not give up TV for a million dollars.

1996-There are over a billion TV sets in operation around the world.

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Television Production - Stages

Before production can even begin, one must get a written proposal approved. A proposal can run anywhere from 1-60 pages depending of the project. Here, an idea is presented and explained. It's basically a map. Once approved, production can begin.

Production consists of three phases:

Phase 1- Pre-Production: Often the most important phase, as all of the planning before the camera rolls is done here. During Phase 1 the basic ideas and approaches of the production are developed and set into motion. Whether it's measured in minutes, hours or days, this planning phase sets the overall vision of the project. You're in pre-production mode the moment you start writing down a few points to cover in a video even if it is a short piece made for a blog. As your projects become more ambitious you can start to storyboard the project. Storyboards can really smooth out the post-production process when it's time for editing. This will really be useful if there are multiple people working on the project. Pre-production also includes working out the shoot location(s) and casting. It is at this phase that the production can be set on a proper course or misdirected to such an extent that it is irreparable.

Phase 2 – Production: This can either be live or recorded. Production begins once the footage is recorded. This process will capture all the scenes and information laid out in the pre-production process. During the production process you will work out the lighting requirements, framing and composition. Some projects will also shoot B-Roll during the production process. B-Roll is supplementary footage that is included in the finished product.

Phase 3 –Postproduction: The post-production process begins after all the footage has been captured. It is when you edit your footage to create a final product. Graphics can be added along with images, music, color correction and special effects. This is where your video project will really come to life. Tasks such as striking (taking down) sets, packing equipment, handling final financial obligations and evaluating the program are part of this phase

Crew Job Descriptions and Broadcast Terms

Aim: What are some of the terms used in production? What are some of the crew job descriptions?

Objectives:

1. To acquaint students with terms used in the broadcasting industry
2. To learn the major crew members' job descriptions

Materials:

1. Handout: Glossary of Broadcasting Terms
2. Handout: Packet of detailed crew job descriptions

Motivation	<ul style="list-style-type: none">• What is “jargon”? Brainstorm some examples of jargon associated with social media.
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Procedure:

1. Handout: “Glossary of Broadcasting Terms” and review
2. Handout: “Television Production: The Crew” and go over crew job descriptions.

Summary:	<ul style="list-style-type: none">• What are some of the things you learned today about the history of TV and TV production?
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Follow-Up Activities/Homework: Review worksheet in preparation for quiz on Friday.

Framework For Assessment: Answers to the summary questions, as well as a quiz.

Common Core Standards	<ul style="list-style-type: none">• <u>CCSS.ELA-LITERACY.CCRA.R.4</u> Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.• <u>CCSS.ELA-LITERACY.CCRA.SL.2</u> Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
Standards for the 21st Century Learner	<ul style="list-style-type: none">• 1.1.6 Read, view, and listen for information presented in any format (e.g., textual, visual, media, digital) in order to make inferences and gather meaning

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Glossary of Broadcasting/Broadcast News Terms

General

Affiliate - A local station that subscribes to the services and programs of a network.

Anchor - The newscaster who hosts the studio portion of the newscast. The anchor is the dominant voice in the presentation of the news to the audience. S/he must be proficient in writing, producing, and editing the news.

AP Wire - Associated Press news service that supplies international, national and regional information and stories. These are almost always rewritten before airing.

Back timing - A convenient way of counting down the length of a newscast. This tells you when each story **must run** in order for your newscast to end on time.

Beats – specific public institutions or areas of concern for which specific reporters in a newsroom are responsible watching (e.g.: county reporter, health reporter, education reporter, courts reporter).

Beat Checks - Using a telephone to search for and tape news stories from a list of agencies. A good beat check would be comprised of the sheriff's offices, fire department, local police, state highway patrol, DNR, local hospitals, and other government agencies that routinely handle breaking stories.

Break – place designated within broadcast programming during which commercials run.

Bumpers – small teases (with or without audio/video) that come at the end of one newscast segment often previewing what is coming up in the rest of the newscast.

Call Letters - A station's legal ID (for example, WBIZ-EAU CLAIRE) is a legal ID, Z-104 is not a legal ID).

Cold Copy - aka; Rip-n-Read - A script not seen by an announcer until the moment s/he reads it.

Control Room - Where the technical equipment for putting a newscast on the air is kept and operated.

Cue – usually a physical signal by engineer or other technical person indicating to anchor to perform a task (start reading, wrap up, go to break).

Cue Up - Putting a sound bite, package, wrap, voiceover, or other recorded material at its beginning.

Dub - to make a recording of a recording.

Edit - To condense or revise material. For example:

- physical - to cut tape with a razor.
- electronic – putting segments of a story together in a sequential manner
- content - to demand a re-focus or rewrite of a story.
- Non-linear – edit done on computer where segments can be put together out of sequence.

Engineer – Technical personnel, who can both operate, maintain and repair equipment.

Feed - A live or recorded report, or a set of recorded reports sent to a station/newsroom via satellite, phone, or other device for inclusion in a news program.

Feedback - An ear-splitting squeal or howl caused when sound from a loudspeaker is picked up by a microphone and re-amplified. Feedback can also happen when the output for a given tape deck or other device is fed back into its own input.

“Happy Talk” – the casual banter that goes on between news anchors and other “on-air” people. Mostly considered light hearted.

Headlines – A kind of "tease" read at the beginning of a newscast.

Kicker - An offbeat or humorous story that typically is used to mark the end of the news segment and the beginning of the sports/weather segment. The kicker can also be used to end a newscast.

Lead – first line/paragraph of body of story that summarizes/indicates most important information.

Lead story – first story in a newscast or segment (in broadcasting) or a story that is above the fold in print-this considered the most important news story of the day.

Outcue – usually the last thing a reporter says in either a live or recorded news story (i.e. PKG) indicating the piece is ending (Example: “FOR UPDATE NEWS, I'M BILL SMITH.”).

Outro – usually the “Goodbye” or end segment of a newscast often during which news/wx/sports anchors engage in “happy talk.”

Producer/Editor – Plans and supervises newscast. Can also work with reporters in the field planning and gathering information for stories.

Pronouncer - Phonetic spelling of a difficult word or name (i.e. Greg Louganis = Greg loo-GAY-nuss).

P-S-A - aka Public Service Announcement - An advertisement for a not- for-profit organization such as the American Heart Association, Partnership for a Drug-Free America, etc.).

Reader - A story read by anchor without any audio/video

Ratings – measuring units used to tell broadcasters how many households and/or viewers have their stations/programs on at a particular time. This information is used in determining how much station will charge advertising for commercial time.

Rundown -aka; Lineup - A chronological outline or order of stories or segments to be used in a newscast. This is the producer's blueprint for the newscast.

Running Time - Refers either to the estimated time or the actual time of a newscast. Producers/editors should always estimate the running time of the newscast based on the actual time of each recorded report and her or his best guess as to the time of each intro and each story to be read by the anchor.

Satellite feed – can be either news or programming feed that is generated from a distant remote location and transmitted via a satellite. Very often live interviews with news makers or other news people are conducted this way.

Sound Bed - aka: natural sound, nat sound A type of background audio that complements the news report. For instance, the sound of protesters is played underneath the reporter's in-studio story concerning the opening of a nuclear plant.

Spots (aka Commercials) – individual commercials that run during breaks.

Spot News – An unexpected event that can be covered in various ways.

Story Tag – Closing to a story package, live shot, or on-set piece usually read by the story report but can also be read by an anchor.

Upcut - Turning on the microphone after the anchor has begun speaking or before and anchor/reporter has stopped speaking.

Television

B-Roll – video that is shot for a TV news story and used to visualize the script the reporter/anchor has written.

Nielsen – service primarily used in determining television ratings.

Live shot/Live Report – A TV news story during which a news anchor or reporter is live at a remote location. Within this report can be included a SOT, VO/SOT or PKG.

On-Set Appearance – Reporter appears on set and is introduced by a news anchor. The reporter can then introduce his/her news package or report his/her story from there.

Package (PKG) - A report from a correspondent that contains a sound bite inserted between the introduction and the epilogue (usually inserted after the reporter's second or third sentence). These need an in-studio lead for the anchor.

Sound bite (SOT) - edited slice of a newsmaker speaking. Similar to actuality in radio except the person can be seen. Often several SOT can be spliced together with the edits cover with video. These can be included in PKGs and VO/SOTs or can stand alone.

Stand-up – part of package with reporter on screen reading/presenting information.

Voiceover (VO) – A TV news story during which a news anchor or reporter reads a script live as video is played.

Voiceover-to-sound (VO/SOT) – A TV news story during which a news anchor or reporter reads a script live as video is played up to a place when a newscaster video/audio sound bite is played. At the end of the SOT, the reporter or anchor resumes reading with or without additional video.

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Television Production - The Crew

In order to complete a production, a production crew is put together. The crew usually is made up of the following:

Assistant Producer: (AP) Assists the producer with talent, etc.

Audio Director: In charge of all aspects of audio/sound

Camera Operators: Operate the cameras but also ensure technical quality and work with directors planning out shots.

Continuity Secretary (CS): makes sure all is consistent throughout a piece.

Director: In charge of production in terms of taking the script from start to finish. Responsible for selecting camera shots and overseeing editing.

Editors: Edit raw footage after taping has ended to produce a final product.

Electronic Character Generator Operator (CG): Programs, designs, types in opening titles, subtitles and closing credits that inserts text over a picture during the production.

Floor or Stage Manager: Responsible for coordinating activity on a set.

Lighting Director (LD): In charge of all aspects of lighting.

Microphone Boom and Grip Operator: Decides on proper mics and their placement for each scene.

Producer: The person generally in charge of the production. He/She hires the talent, writers and director. Sometimes he/she may serve as director. All budget decisions are made by the producer.

Production Assistants (PAs): Assist the producer and director by taking notes and acting as gofers.

Set Designer: Designs scenery

Talent: Either on or off air, these are the people we will either hear/hear see in the show.

Technical Director (TD) or Assistant Director (AD): Coordinates the technical aspects of the production. Operates the switcher.

Videotape Recorder Operator: Self explanatory

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Stages of Production/Crew Positions and Broadcasting Terms Quiz

Directions: Match the term on the left to its description on the right.

Stages of Production:

1. Pre-Production	a) Begins once the footage is recorded. This process will capture all the scenes and information laid out in the pre-production process.
2. Production	b) Begins after all the footage has been captured. It is when you edit your footage to create a final product. Graphics can be added along with images, music, color correction and special effects. . Tasks such as striking (taking down) sets, packing equipment, handling final financial obligations and evaluating the program are part of this phase.
3. Post-Production	c) All of the planning before the camera rolls is done here.

Crew Positions and Job Descriptions

4. Producer	a) Programs, designs, types in opening titles, subtitles and closing credits that inserts text over a picture during the production.
5. Talent	b) makes sure all is consistent throughout a piece.
6. Director	c) Coordinates the technical aspects of the production. Operates the switcher.
7. Electronic Character Generator Operator (CG)	d) Operate the cameras but also ensure technical quality and work with directors planning out shots.
8. The Microphone Boom and Grip Operator	e) Responsible for coordinating activity on a set.
9. Production Assistants (PAs) :	ab) Either on or off air, these are the people we will either hear/hear see in the show.
10. The Technical Director (TD) or Assistant Director (AD):	ac) Edit raw footage after taping has ended to produce a final product.
11. Continuity Secretary (CS)	ad) The person generally in charge of the production. He/She hires the talent, writers and director. Sometimes he/she may serve as director. Makes all budget decisions.

12. Camera Operators	bc) In charge of production in terms of taking the script from start to finish. Responsible for selecting camera shots and overseeing editing.
13. Editors	bd) Decides on proper mics and their placement for each scene.
14. Floor or Stage Manager	be) Assist the producer and director by taking notes and acting as gofers.

Broadcasting Terms

15. Beats	a) A TV news story during which a news anchor or reporter reads a script live as video is played.
16. Cue	b) Where the technical equipment for putting a newscast on the air is kept and operated.
17. Back timing	c) Video that is shot for a TV news story and used to visualize the script the reporter/anchor has written
18. Cold Copy (aka: Rip-n-Read)	d) An offbeat or humorous story that typically is used to mark the end of the news segment and the beginning of the sports/weather segment. The kicker can also be used to end a newscast.
19. Bumpers	e) - A report from a correspondent that contains a sound bite inserted between the introduction and the epilogue (usually inserted after the reporter's second or third sentence). These need an in-studio lead for the anchor.
20. Control Room	ab) Using a telephone to search for and tape news stories from a list of agencies. A good beat check would be comprised of the sheriff's offices, fire department, local police, state highway patrol, DNR, local hospitals, and other government agencies that routinely handle breaking stories.
21. B-Roll	ac) A script not seen by an announcer until the moment s/he reads it.
22. Package (PKG)	ad) Specific public institutions or areas of concern for which specific reporters in a newsroom are responsible watching. (e.g.: county reporter, health reporter, education reporter, courts reporter)
23. Voiceover (VO)	ae) Small teases (with or without audio/video) that come at the end of one newscast segment often previewing what is coming up in the rest of the newscast.
24. Beat Checks	bc) Usually a physical signal by engineer or other technical person indicating to anchor to perform a task (start reading, wrap up, go to break).
25. Kicker	bd) A convenient way of counting down the length of a newscast. This tells you when each story must run in order for your newscast to end on time.

Team Building

Aim: How can we work cooperatively to overcome the challenges and obstacles we might face when completing a project?

Objectives

1. To allow students the opportunity to get to know and work with classmates (with whom they may be unfamiliar).

Materials

Before class begins, create a marshmallow challenge kit for each team, with each kit containing twenty sticks of spaghetti, one yard of masking tape, one yard of string and one marshmallow. These ingredients should be placed into a paper lunch bag, which simplifies distribution and hides the contents, maximizing the element of surprise.

1. **Spaghetti:** Ensure that you use uncooked spaghetti. Avoid spaghettini as it is too thin and breaks easily. Fettucini is too thick.
2. **String:** Include string that can be easily broken by hand. If the string is thick, include scissors in your kit.
3. **Marshmallow:** Use a name brand or private label brand of marshmallows that measure the ‘standard’ size, about an inch and a half across. Avoid mini or jumbo marshmallows. Also avoid stale marshmallows. You’ll want squishy marshmallows that give the impression of lightness.
4. **Masking Tape:** Get standard masking tape. Generally, you’ll want to put the tape on the side of the table, the back of a chair or a nearby wall. Rolling it in the bag tangles the tape.
5. **Paper Lunch Bags:** Standard size lunch bags work well as do letter size manilla envelopes.
6. **Measuring Tape:** Have a contractor’s retractable measuring available after the challenge is finished so you can measure the height of the structures.
7. **Countdown Application or Stopwatch:** The actual marshmallow challenge takes eighteen minutes. Eighteen minutes seems to be the magic time. Twenty minutes is too long and fifteen is too short. You can use a stopwatch, but better yet is to use a video projector and display the countdown time. For Shareware Windows applications, consider <http://www.timeleft.info/> and <http://www.orzeszek.org/blog/2009/08/21/simple-countdown-timer-for-windows/>. For a Mac, consider: <http://www.baldgeeks.com/3-2-1.htm>.
8. **Sound System (optional):** Time out a play list of exactly 18 minutes of music. You’ll want the challenge to end at the conclusion of the last song.
9. “**Marshmallow Challenge**” handout (for instructor).

Motivation	<ul style="list-style-type: none">• Discuss: What are the characteristics of a team? How do you know if you have a good/bad team? (Answers given will be placed on the board and briefly discussed.)• Have students pick numbers out of a hat. Their number will be used to create teams.
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Procedure:

1. Place students in groups at various tables in the room.
2. Put bag of supplies in the middle of each table.
3. Read instructions given on “Marshmallow Challenge” handout.
4. Begin marshmallow challenge.

<u>Summary</u>	<ul style="list-style-type: none">● What did you learn about teamwork today?● What did your group do well?● What would you do differently if you were to repeat the process?● What role did you play in your group? (leader, engineer, someone who relied on others to complete the project)
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Follow-Up Activities/Homework

- Answer the following questions and be prepared to discuss them with your group members:
 - 1) What is your favorite genre of music?
 - 2) If you could go anywhere on vacation, where would you go and why?
 - 3) Who (if anyone) do you admire/idolize? Why?

Assessment:

The results of the marshmallow challenge and observations made by the instructor.

Common Core Standards	<ul style="list-style-type: none">● <u>CCSS.ELA-LITERACY.CCRA.SL.1</u> Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.● <u>CCSS.ELA-LITERACY.CCRA.SL.2</u> Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
Standards for the 21st Century Learner	<ul style="list-style-type: none">● 1.3.3 Demonstrate creativity by using multiple resources and formats Use interaction with and feedback from teachers and peers to guide own inquiry process.

The Marshmallow Spaghetti Challenge

Step One: Assemble a Kit for Each Team

Before class begins, create a marshmallow challenge kit for each team, with each kit containing twenty sticks of spaghetti, one yard of masking tape, one yard of string and one marshmallow. These ingredients should be placed into a paper lunch bag, which simplifies distribution and hides the contents, maximizing the element of surprise.

1. ♦ **Spaghetti:** Ensure that you use uncooked spaghetti. Avoid spaghettini as it is too thin and breaks easily. Fettucini is too thick.
2. ♦ **String:** Include string that can be easily broken by hand. If the string is thick, include scissors in your kit.
3. ♦ **Marshmallow:** Use a name brand or private label brand of marshmallows that measure the ‘standard’ size, about an inch and a half across. Avoid mini or jumbo marshmallows. Also avoid stale marshmallows. You’ll want squishy marshmallows that give the impression of lightness.
4. ♦ **Masking Tape:** Get standard masking tape. Generally, you’ll want to put the tape on the side of the table, the back of a chair or a nearby wall. Rolling it in the bag tangles the tape.
5. ♦ **Paper Lunch Bags:** Standard size lunch bags work well as do letter size manilla envelopes.

Also ensure that you have the following tools to run the challenge:

1. ♦ **Measuring Tape:** Have a contractor’s retractable measuring available after the challenge is finished so you can measure the height of the structures.
2. ♦ **Countdown Application or Stopwatch:** The actual marshmallow challenge takes eighteen minutes. Eighteen minutes seems to be the magic time. Twenty minutes is too long and fifteen is too short. You can use a stopwatch, but better yet is to use a video projector and display the countdown time. For Shareware Windows applications, consider <http://www.timeleft.info/> and <http://www.orzeszek.org/blog/2009/08/21/simple-countdown-timer-for-windows/>. For a Mac, consider: <http://www.baldgeeks.com/3-2-1.htm>.
3. ♦ **Sound System (optional):** Time out a play list of exactly 18 minutes of music. You’ll want the challenge to end at the conclusion of the last song.
4. ♦ Download a copy of the presentation: You can find the pdf instructions here: TED2010_Tom_Wujec_Marshmallow_Challenge_Web_Version.pdf

Step Two: Deliver Clear Instructions

Be clear about the goals and rules of the Marshmallow Challenge.

1. ♦ **Build the Tallest *Freestanding* Structure:** The winning team is the one that has the tallest structure measured from the tabletop surface to the top of the marshmallow. That means the structure cannot be suspended from a higher structure, like a chair, ceiling or chandelier.

2. ♦ **The Entire Marshmallow Must be on Top:** The entire marshmallow needs to be on the top of the structure. Cutting or eating part of the marshmallow disqualifies the team.
3. ♦ **Use as Much or as Little of the Kit:** The team can use as many or as few of the 20 spaghetti sticks, as much or as little of the string or tape. The team cannot use the paper bag as part of their structure.
4. ♦ **Break up the Spaghetti, String or Tape:** Teams are free to break the spaghetti, cut up the tape and string to create new structures.
5. ♦ **The Challenge Lasts 18 minutes:** Teams cannot hold on to the structure when the time runs out. Those touching or supporting the structure at the end of the exercise will be disqualified.
6. ♦ **Ensure Everyone Understands the Rules:** Don't worry about repeating the rules too many times. Repeat them at least three times. Ask if anyone has any questions before starting.

Step Three: Start the Challenge

After the clock runs out, ask everyone in the room to sit down so everyone can see the structures. Likely, just over half the teams will have standing structures.

Introduction: Generally, a tight presentation introducing the challenge will motivate the team. Let them know this challenge has been conducted by tens of thousands of people in every continent, from the CFOs of the Fortune 50 to Students at all levels. The lessons learned are universal.

Goals & Rules: Be very clear about the goals and rules of the challenge. Generally, you'll want to repeat them three times and reinforce them visually.

Cheating: In almost every challenge, there is at least one team that will want to cheat or bend the rules in their favor. The clearer you are about the rules the better the results.

Prizes: Offer a prize to the winning team. A standing ovation from the rest of the group is great. Books, software, perks - even cash are also great incentives. But be wary of big prizes, as you'll read in the Lessons of the Challenge.

Music: Select the appropriate music for the challenge. I prefer driving Rock or Pop, but dramatic classical works well too.

Tips

Start the countdown clock and the music with the start of the challenge.

1. ♦ **Walk around the Room:** It's amazing to see the development of the structures as well as notice the patterns of innovation most teams follow.
2. ♦ **Remind the Teams of the Time:** Countdown the time. Usually, I call 12 minutes, 9 minutes (half-way through), 7 minutes, 5 minutes, 3 minutes, 2 minutes, 1 minute, 30 seconds and a ten-second count down.

3. ♦ **Call Out How the Teams are Doing:** Let the entire group know how teams are progressing. Call out each time a team builds a standing structure. Build a friendly rivalry. Encourage people to look around. Don't be afraid to raise the energy and the stakes.
4. ♦ **Remind the Teams that “Holders” will be Disqualified:** Several teams will have the powerful desire to hold on to their structure at the end. Usually because the marshmallow, which they just placed onto their structure moments before, causing the structure to buckle. The winning structure needs to be stable.

Step Four: Finish the Challenge

1. ♦ **Measure the Structures:** From the shortest standing structure to the tallest, measure and call out the heights. If you're documenting the challenge, have someone record the heights.
2. ♦ **Identify the Winning Team:** Ensure they get a standing ovation and a prize (if you've offered one).
3. ♦ **Wrap up with the Lessons of the Marshmallow Challenge:** Deliver the attached presentation or just describe some of the key lessons of the marshmallow challenge:
4. ♦ **Kids do Better than Business Students:** On virtually every measure of innovation, kindergarteners create taller and more interesting structures.
5. ♦ **Prototyping Matters:** The reason kids do better than business school students is kids spend more time playing and prototyping. They naturally start with the marshmallow and stick in the sticks. The Business School students spend a vast amount of time planning, then executing on the plan, with almost no time to fix the design once they put the marshmallow on top.
6. ♦ **The Marshmallow is a Metaphor for the Hidden Assumptions of a Project:** The assumption in the Marshmallow Challenge is that marshmallows are light and fluffy and easily supported by the spaghetti sticks. When you actually try to build the structure, the marshmallows don't seem so light. The lesson in the marshmallow challenge is that we need to identify the assumptions in our project and test them early and often. That's the mechanism that leads to effective innovation.

SHOOTING AND EDITING VIDEO

Framing a Shot/Rule of Thirds/Camera Movement

Day 1 of 2

Aim:

How do you properly frame a subject? How does the “rule of thirds” apply to framing a subject?

Objectives:

2. To learn the basics of framing a subject
3. To understand and apply the “rule of thirds” to frame a subject.
4. To learn the basic camera movements and the purpose of each.

Materials:

1. Video cameras/iPads
2. Smartboard and connecter/AppleTV
3. Handout: “Framing Heights”
4. Handout: “Rule of Thirds”

<u>Motivation</u>	<ul style="list-style-type: none">● Watch: 5 Minute Movie Making clip https://www.youtube.com/watch?v=izX8EX6eYrM● Handout framing, “rule of thirds” and camera movement worksheets
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Procedure:

1. Watch motivational video
2. Go over handouts detailing camera movement and rule of thirds
3. Break students into pairs and assign Ipad numbers.
4. Allow students to take photo/video exemplifying various movements (have them upload to Google Drive)

<u>Summary</u>	<ul style="list-style-type: none">● What did you learn about the filmmaking process through this exercise?● What did your group do well?● What would you do differently if you were to repeat the process?
-----------------------	--

Follow-up Activities/Homework:

In your notes, comment on when each of the various shots would most likely be used. What purpose does each one serve? Prepare for a quiz on Friday.

Framework For Assessment:

Student participation in the video taking process demonstrates that they have engaged with the assignment and grasped the learning goals.

**Common Core
Standards**

**Standards for the 21st
Century Learner**

- CCSS.ELA-LITERACY.CCRA.SL.1
Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
- CCSS.ELA-LITERACY.CCRA.SL.2
Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
- CCSS.ELA-LITERACY.RST.9-10.4
Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context.
- 4.1.8 Use creative and artistic formats to express personal learning.
- 3.1.4 Use technology and other information tools to organize and display knowledge and understanding in ways that others can view, use, and assess.

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Framing Heights

How to properly frame your subjects for film & video

Acronyms for framing

ECU – Extreme close-up
CU – Close-up
MS – Medium shot
WS/LS – Wide/Long shot
(usually establishes location)
ELS – Extreme long shot
BG – Background
FG – Foreground
OTS – Over the shoulder
POV – Point of view

Other Types of Shots:

One Shot – one person in the frame

Two Shot – two people in the frame

Three Shot – three people in the frame

Group Shot – More than three people
in the frame

When framing shots, remember to pay attention to...

Headroom: The space between the top of the frame
and the subject's head. It is important to keep this in mind,
as you don't want to have too much or too little headroom in the shot.



Source: http://www.lightsfilmschool.com/articles/framing_heights/index.html

Framing a Shot/Rule of Thirds/Camera Movement

Day 2 of 2

Aim:

What are some of the basic camera movements and why/how are they most commonly used?

Objectives:

1. To review the basic camera movements and the purpose of each.

Materials:

1. iPads
2. Smartboard and connector/AppleTV
3. Handout: "Basic Camera Movements"
4. Handout: Shooting Techniques Tips
5. Quiz: Framing Heights/Camera Movements

<p>Motivation</p> <ul style="list-style-type: none"> • Watch a few professional commercials and have the students note the predominant camera movements <p>Zoom</p> <p>https://www.youtube.com/watch?v=lemfQcbHLik</p> <p>Film style</p> <p>https://www.youtube.com/watch?v=Bd1qCi5nSKw</p> <p>extreme closeups</p> <p>https://www.youtube.com/watch?v=yvUO_jU8XII</p> <p>Medium/Long shots</p> <p>http://www.superbowl-commercialss.org/35193.html</p> <p>Establishing/Wide shots</p> <p>https://www.youtube.com/watch?v=xAsjRRMMg_Q</p> <p>Green Screen</p> <p>https://www.youtube.com/watch?v=linSRGYnCcc</p>

Procedure:

1. Watch the videos and discuss predominant camera movement
2. As a class, discuss the most common reasons for utilizing each type of shot.
3. Have students retrieve iPads and utilize Apple TV to view examples of work.
4. Assign one camera shot/movement to each pair of students. Have each pair brainstorm examples of movies/tv shows which make use of that particular shot/movement for a specific purpose (students may use Google to locate these scenes so they can be viewed by the class).
5. Watch a few examples of camera movement chosen by the class and discuss their effectiveness.

<u>Summary</u>	<ul style="list-style-type: none">• What did you learn about the filmmaking process through this exercise?• How is camera movement important in terms of storytelling?
-----------------------	---

Follow-up Activities/Homework: Share Google Drive videos with the teacher/classmates.

Assessment:

Student created video and chosen examples of professional shots/camera movement demonstrate that they have engaged with the assignment and grasped the learning goals. Prepare for a quiz on Friday.

**Common Core
Standards**

**Standards for the 21st
Century Learner**

- CCSS.ELA-LITERACY.CCRA.SL.1
Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
- CCSS.ELA-LITERACY.CCRA.SL.2
Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
- CCSS.ELA-LITERACY.RST.9-10.4
Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context.
- 4.1.8 Use creative and artistic formats to express personal learning.
- 3.1.4 Use technology and other information tools to organize and display knowledge and understanding in ways that others can view, use, and assess.

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Basic Camera Movements

Let's look at the basic moves that are used in every video and film production, from those used by wedding videographers to those used by Spielberg himself.

Tilt: Moving the cameras lens up or down while keeping its horizontal axis constant. Nod your head up and down - this is tilting.

Pan: Moving the camera lens to one side or another. Look to your left, then look to your right - that's panning.

Zoom: Zooming is one camera move that most people are probably familiar with. It involves changing the focal length of the lens to make the subject appear closer or further away in the frame. Most video cameras today have built-in zoom features. Some have manual zooms as well, and many have several zoom speeds. Zooming is one of the most frequently used camera moves and one of the most overused. Use it carefully.

Pedestal: Moving the camera up or down without changing its vertical or horizontal axis. A camera operator can do two types of pedestals: pedestal up means "move the camera up;" pedestal down means "move the camera down." You are not tilting the lens up; rather you are moving the entire camera up. Imagine your camera is on a tripod and you're raising or lowering the tripod head (this is exactly where the term comes from).

Dolly: Motion towards or motion from. The name comes from the old "dolly tracks" that used to be laid down for the heavy camera to move along - very much like railroad tracks - in the days before Steadicams got so popular. The phrase dolly-in means step towards the subject with the camera, while dolly-out means to step backwards with the camera, keeping the zoom the same. Zooming the camera changes the focal length of the lens, which can introduce wide-angle distortion or changes in the apparent depth of field. For this reason, it's sometimes preferable to dolly rather than zoom.

Truck: Trucking is like dollying, but it involves motion left or right. Truck left means "move the camera physically to the left while maintaining its perpendicular relationship." This is not to be confused with a pan, where the camera remains firmly on its axis while the lens turns to one direction or the other. You might truck left to stay with a pedestrian as she walks down a street.

The “Fancy” Camera Moves

Now that you understand the basics, here are few more advanced moves. Some of these usually require the use of a steady device and one or two crew members to execute smoothly.

Handheld Shooting: Sometimes the action is moving too quickly or too unpredictably for the camera to be on a tripod. This calls for making the camera more mobile and able to follow the action of a scene. Most times the camera will simply be held by the operator, who will then employ a number of basic camera moves by moving the feet - trucking in and out, dollying in one direction or another, tilting, panning, zooming - and combinations of all of these.

Floating Cam or Stabilizing Shot: The Steadicam was invented in 1971 by Philadelphia native Garrett Brown. Famously used in the jogging sequence in Rocky and extensively with exceptional effect in the Kubrick masterpiece, The Shining. It uses a series of counterweights (and gyroscopes on more-expensive models) to keep a handheld camera's motion very smooth. Although the term "Steadicam" is used often, this is a trademark name belonging to the Merlin company. Similar to Kleenex for tissues, we call the devices that are non-Stedicams "stabilizers". Stabilizers for the small-business video producer are plentiful, much more affordable and are widely used today.

Crane/Jib: A crane can be used to lift a camera (and operator, if it's big enough) from low to high shooting positions. Less expensive jibs can support the weight of a camera and lift it several feet off of the ground. Sometimes called a boom, but the boom term usually applies to the device that holds a microphone aloft.

Source: <http://www.videomaker.com/article/14221-camera-movement-techniques-tilt-pan-zoom-pedestal-dolly-and-truck>

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Shooting Technique: Tips

Use the information on this worksheet to conduct a successful video shoot.

Position yourself and your camera. If you're using a tripod, make sure it's stable and level (unless you have a reason for it to be tilted). If the tripod has a spirit level, check it. If you're going to be panning and/or tilting, make sure that you'll be comfortably positioned throughout the whole move. You don't want to start a pan then realize you can't reach around far enough to get the end of it. If it's going to be difficult, you're better off finding the position that is most comfortable at the end of the move, so that you start in the more awkward position and become more comfortable as you complete the move. If the tripod head doesn't have a bowl (this includes most cheaper tripods), it's very important to check that the framing still looks level as you pan - it may be okay in one direction but become horribly slanted as you pan left and right.

If you're not using a tripod, stabilize yourself and your camera as best you can. Keep your arms and elbows close to your body (you can use your arms as "braces" against your torso). Breathe steadily. For static shots, place your feet at shoulder width (if you're standing), or try bracing yourself against some solid object (furniture, walls, etc.).

Frame your shot. Do a quick mental check: white balance; focus; iris; framing (rule of thirds, background, etc.).

Think about your audio. Audio is just as important as vision, so don't forget about it. If you are working with talent, be sure to have that person start speaking at least three to four seconds AFTER you hit the record button (rather than at the same time). Be mindful of surrounding noise that may interfere with the talent on screen.

Press "record". Once you're recording, make sure that you are actually recording. There's no worse frustration than realizing that you were accidentally recording all the time you were setting the shot up, then stopped recording when you thought you were starting. Many cameras have a tape "roll-in time", which means that there is a delay between the time you press record and when the camera begins recording. Do some tests and find out what your camera's roll-in time is, so you can then compensate for it.

Keep checking the status displays in the viewfinder. Learn what all the indicators mean — they can give you valuable information.

Use both eyes. A valuable skill is the ability to use one eye to look through the viewfinder, and the other eye to watch your surroundings. It takes a while to get used to it, but it means that you can walk around while shooting without tripping over, as well as keeping an eye out for where the action is happening. It's also easier on your eyes during long shoots.

Learn to walk backwards. Have someone place his or her hand in the middle of your back and guide you. These shots can look great.

You'll often see television presenters walking and talking, as the camera operator walks backwards shooting them.

Keep thinking "Framing...Audio..." As long as you're recording, think about how the frame composition is changing, and what's happening to the sound.

Press "record stop" before moving. Just as in still photography, you should wait until one second after you've finished recording (or taken the photo) before you move. Too many home videos end every shot with a jerky movement as the operator hits the stop button.

Be diplomatic while shooting. Think about the people you're shooting. Remember that people are often uncomfortable about being filmed, so try to be discreet and unobtrusive (for example, you might want to position yourself some distance from the subjects and zoom in on them, rather than being "in their faces").

Many people find the red recording light on the camera intimidating, and freeze whenever they see it. Try covering the light with a piece of tape to alleviate this problem if you think it will help.

Be prepared to experiment. Think about some of the things you'd like to try doing, then try them at a time that doesn't matter (i.e. don't experiment while shooting a wedding). Most new techniques take practice and experimentation to achieve success, and good camera work requires experience.

Source: <http://www.mediacollege.com/video/camera/tutorial/01-technique.html>

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Framing Heights/Camera Movements – QUIZ

Fill in each of the blank spaces below:

Acronyms for framing

1. ECU – _____
2. CU – _____
3. MS – _____
4. WS/LS – _____
(usually establishes location)
5. ELS – _____
6. BG – _____
7. FG – _____
8. OTS – _____
9. POV – _____

15.

14.



16.

Other Types of Shots:

10. _____ – one person in the frame
11. _____ – two people in the frame
12. _____ – three people in the frame
13. _____ – More than three people
in the frame

Define:

18. Headroom:

17.

Fill in the blanks:

19. **The Rule of Thirds** is a guideline that helps you better frame and composite your shots. . It states that you should imagine every image as being divided equally by two _____ lines, and two _____ lines. The important parts of the image should fall on _____, or on their _____.

Matching (match the term to the correct definition):

20. Dolly A) Moving the cameras lens up or down while keeping its horizontal axis constant.

21. Truck B) Moving the camera lens to one side or another.

22. Pedestal C) Changing the focal length of the lens to make the subject appear closer or further away in the frame.

23. Zoom D) Moving the camera up or down without changing its vertical or horizontal axis.

24. Tilt E) Motion of the camera towards or from.

25. Pan AB) Motion of the camera left or right.

Basic Lighting Techniques

Aim: What are some of the basic lighting techniques and what effect do they have on a shot?

Objectives: To understand how to set up basic lighting configurations to create a specific video effect/feeling.

Materials:

1. Three lighting kits (set up prior to the lesson)
2. Handout: “Basic Lighting Techniques Analysis Chart”
3. Packet: “Basic Lighting Techniques”

Motivation	<ul style="list-style-type: none">• Set up three lighting configurations prior to the lesson:<ol style="list-style-type: none">1) <i>Basic three point lighting</i>2) <i>High key lighting</i>3) <i>Low key lighting</i>• Have students volunteer to be talent so that classmates can take note of the effect of each configuration.
-------------------	---

Procedure:

1. Have students complete the motivation activity and take notes regarding how each lighting configuration affects the look of the subject.
2. In pairs, students should brainstorm ideas for when each lighting scenario could be used (for example, low key lighting creates a somber feeling/mystery and can be used in a dramatic scene or in a horror film). They should take note of their answers on the “Basic Lighting Techniques Analysis Chart” handout
3. Hand out “Basic Lighting Techniques” packet for student review.
4. Have the students properly dismantle and pack the lighting kits.

Summary	<ul style="list-style-type: none">• What are the three basic lighting techniques?• Why is lighting important?
----------------	--

Follow-Up Activities/Homework:

View some scenes from your favorite movies and make note of the lighting set up and its effect on the scene. What feeling was the director trying to convey?

Assessment:

Students will convey understanding by completing the handout: "Basic Lighting Techniques Analysis Chart"

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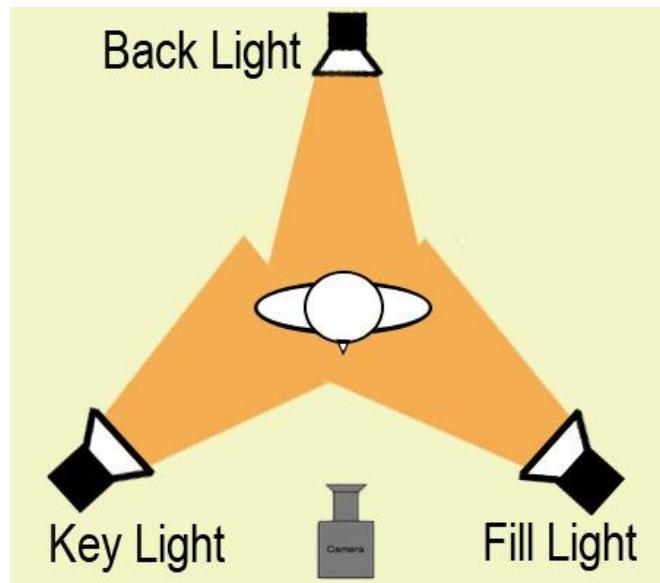
Period: _____
Broadcasting

Basic Lighting Techniques

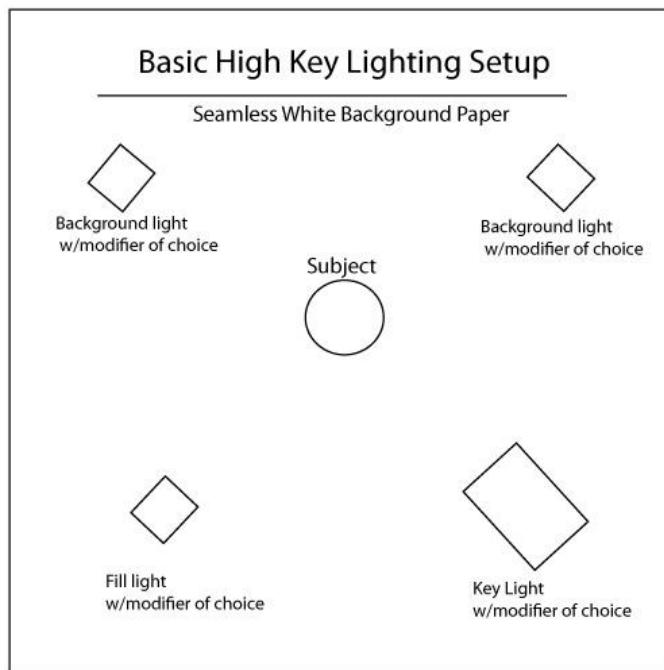
3-Point Lighting

The most basic lighting scheme used in film is **3-Point Lighting**, which is often used for static setups, such as an interview or a one-shot (shot of a single person). It involves a main light ("key") on one side of the subject, a secondary light ("fill") on the other, and a third light ("back") behind the subject to help distinguish him/her from the background. Background elements are lit separately.

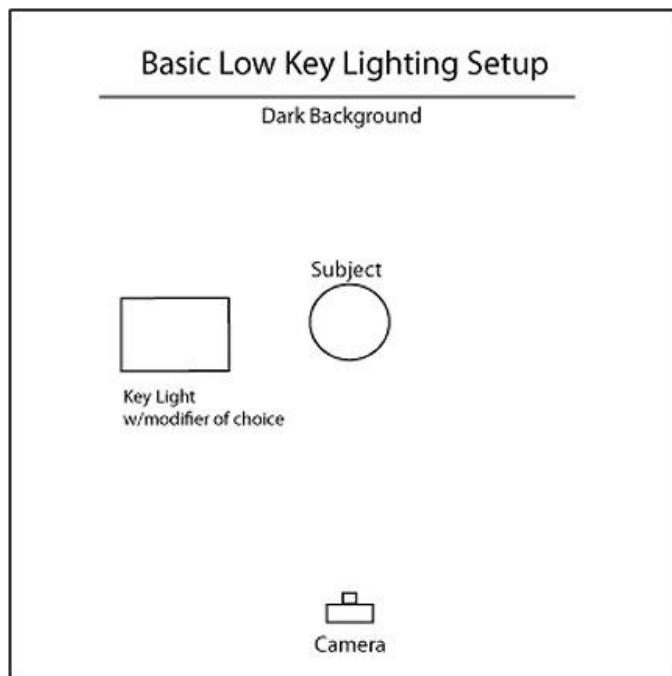
3-point lighting setup:



High-key lighting is a bright, generally even lighting pattern that facilitates a fast and uncomplicated production process, easy understanding of on-screen action and minimal implication beyond what happens on-screen. This type of lighting is often seen in romantic comedies, musicals, sitcoms, soap operas and other light fare. High-key lighting simply functions to illuminate on-screen action, without adding dramatic effect. Interviews in documentaries and news programs often use it as a means of making speech legible and implying an objective tone.



Low-key lighting is a lighting pattern that has both bright and dark areas in the frame. Since the days of the High Renaissance in the 15th Century, painters have used the chiaroscuro (Italian for “bright-dark”) technique, emphasizing contrast between light and dark as a means of imbuing narrative paintings with drama or intrigue. Borrowing from this visual tradition, filmmakers often use shadow (the absence of light) within the frame as a means of unnerving the audience and implying a tone of danger or uncertainty. Low-key lighting is often seen in horror movies, noir films and thrillers.



Example of high-key vs low-key lighting set up:



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Basic Lighting Techniques Analysis Chart

What are the functions of the following lights?

Key Light:

Back Light:

Fill Light:

Type of Lighting	Lighting Set-Up (Where are the key, back and fill lights placed?)	Suggested Use
3-Point Lighting		
High-Key Lighting		
Low-Key Lighting		

Uploading, Saving and Organizing Footage

Aim: How and where do we upload, save and organize camera footage?

Objectives

1. To learn how to upload footage and save it
2. To learn how to label and organize footage.

Materials:

1. Mac Computers with iMovie software
2. Camera kits (5)

Motivation:	<ul style="list-style-type: none">• How do you organize your class notes? How does your method enhance or inhibit your ability to locate class materials? Are you the kid in class who has to search through a bag for 10 minutes before finding your homework? What can you do to avoid being <i>that</i> kid?
--------------------	---

Procedure:

1. Discuss the motivation. Relate this experience to uploading and properly labeling camera footage.
2. Have every student sign onto a Mac
3. Have students log on and go to: <http://www.macworld.com/article/2053681/getting-started-with-imovie.html?page=0> or read a hard copy version (if the link doesn't work).
3. Have them open iMovie
4. Have students connect one of the cameras to a mac.
5. Walk them through uploading, organizing and saving footage. As practice, they will upload the footage they took as part of the previous day's lesson.

Summary	<ul style="list-style-type: none">• Why is it important to properly name and organize camera footage?• What, if any, are some of the challenges you faced in uploading footage?
----------------	--

Follow-Up Activities/Homework: If you have footage or photos you'd like to work with other than the footage from the BMB cameras, put in on a flash drive so that you may work with it tomorrow, as we will practice editing.

Assessment: Teacher will check each student's iMovie account to see if footage is properly uploaded, labeled and saved.

Common Core Standards in this lesson	<ul style="list-style-type: none">• CCSS.ELA-LITERACY.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.• 1.1.8 Demonstrate mastery of technology tools for accessing information and pursuing inquiry.• 1.1.2 Use prior and background knowledge as context for new learning.
Standards for the 21st Century Learner	

Editing Basics

Editing video clips together can be really fun, especially once you master a few basic features in your editing program. With a bit of patience and experimentation you'll be producing smoothly edited videos in no time.

Here are some of the main concepts you need to know to use a video-editing program:

From Camera to Computer: The first order of business is getting the video clips that you shot on your camera over to your computer for editing. Take either a USB cord to connect the camera to the computer, or just remove the memory card from the camera and put it into a card reader that's connected to your computer. Once the camera or memory card icon shows up on your computer, it's time to transfer all those video clips, that's called **importing**. Next, open the icon that shows up on the desktop when the camera or memory card is connected. Then select the files you want to edit, drag and drop them onto the desktop. Depending on how large each video clip is and how many there are this may take some time.

Organization: Sorting through all your video clips can be confusing so it helps to organize them with folders. Name your main folder something memorable that relates to the overall project. Within your primary folder you might want to further subdivide your clips by date, location, event, or whatever helps you keep your clips organized.

Back it up: Your video footage is special, you made it, so don't risk losing it. Make backup copies with either DVD's or copy your footage onto an external hard drive. Should anything disastrous happen to your computer you have peace of mind knowing those memories and moments are safely tucked away on your backups.

General editing program layout: Almost all editing programs follow the same basic structure. First you have an area called a bin, this is where all the videos, audio clips, and even images you want to use in your video are stored for you to reference. Then there's the timeline, the timeline is where you set the order that you want your clips to go in and where you'll do all the trimming. Finally you have a preview window where you can view what you have currently selected in the timeline.

Let's review:

- Bin - where you keep all your files (video clips, audio, images)
- Timeline - where all the clips are cut and blended
- Preview - this is the small screen where you can watch what you have selected in the timeline

Getting started: Your first step in your editing program will be getting your video clips into it. Generally you'll see a control for importing, from there just select what you want to use in your project and when it's done, the clips will show up in the bin area.

SAVE frequently: There's nothing worse than spending hours editing something and then, poof, it's gone. Get in the habit of saving your progress a couple of times every hour, especially after you've made significant edits to the project. When you first start your editing project, you'll need to name your project and give the project file a location to save it on your computer. Name your project something that's relevant to you and again, save frequently!

Trimming: After all of your files are in the bin, you can drag each clip onto the timeline. On the timeline we'll be able to trim videos down so we use only the most important parts of each clip. All you have to do is select where you want each clip to start and end and then use the trimming tool. Don't be afraid to try

things, the changes you make in your editing program won't change your raw footage, all we're doing is editing copies of that footage, so experiment!

Transitions: Use transitions to blend clips together. To apply a transition, just select the one you want use and drag it in-between the two clips where you want it occur. This can have a drastic effect on the feel of your video so try out a few different types and see what helps to tell your story the best.

Text: Adding text is handy for adding titles, captions, or credits to your video. To add text just select the text tool in your editor and drag it over the clip where you would like for it to appear.

Sound: Sound can completely change the feel of your video. Whether it's audio from an interview, or song that really suits the mood you want to create. To edit the audio portion of your video, look for a specialized control, something like sound and music. You'll see general controls for fading audio in and out, adjusting the overall volume, and once your audio is on the timeline, you can control where it will start and stop in your video.

ROYALTY FREE SITES:

incompetech.com

www.freesfx.co.uk/

Exporting: Once you're done trimming and ordering your clips, adjusting the audio, smoothing out the transitions, and adding some text, you're almost done! Now all you have to do is assemble all those edits into one big video file and share it. This process is called exporting or compressing.

Wow, we covered a lot of stuff here! Give yourself sometime to let it all sink in, editing is a powerful skill and it takes time to learn it, but there's no reason you can't start out with a simple video project. Jump into it!

Remember to **SAVE** frequently. You don't want to lose those precious edits!

Adapted from: <https://vimeo.com/videoschool/lesson/32/video-101-editing-basics>

Editing Video Tutorials:

Basic Editing:

https://www.youtube.com/watch?v=ZKjsF_bzKs

Audio Editing:

<https://www.youtube.com/watch?v=NwO0TWmFgJ8>

**IMOVIE EDITING
LESSONS USING
IMOVIE
INSTRUCTION
MANUAL (SEE
APPENDIX)**

Practice Green Screening

Aim: How can we use green screen or chroma key technology to transport video subject to different settings?

Objectives

5. To explore the process of green screening, and examine its use in contemporary media.
6. To add technology and video to existing curricula.

Materials

5. Video camera(s)
6. Microphone(s)
7. Internet access or pre-loaded background images
8. TV or projector for finished student films
9. Computers, Chromebooks, or iPads with video editing software
10. A large bright green backdrop.
11. Handout: "Using a Green-Screen Effect"

<u>Motivation</u>	<u>• Watch examples of green screening, including behind the scenes videos for animation films, newscasts, and student projects.</u> http://thechive.com/2015/04/26/go-behind-the-scenes-to-see-how-green-screens-revolutionize-film-28-photos/ <u>• Discuss: Where have students seen green screening in mainstream and online media?</u>
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Procedure:

1. Green Screening: Mount your backdrop on a wall or a table surface (for figurine animation) and make sure that the area is well lit. Set up a camera so that the green surface comprises the entire frame.
2. Students place objects, cutouts, or their own bodies between the camera and the green backdrop. Students will capture live footage or stop motion animations. Student actors may speak in front of the green screen, create a reenactment, or move animation objects.
3. Photographic or video backgrounds (e.g. photos of landscapes, historical photos, city streets, crowds, etc.) may then be digitally inserted behind the foreground elements using iMovie, Windows MovieMaker, or other standard motion graphics software (See handout with instructions). Students should consider frame composition when placing objects against the green

screen, being mindful of their intended backgrounds and how they want the footage to look. This process can be repeated.

4. Watch final films as a group.

<u>Summary</u>	<ul style="list-style-type: none">● What did you learn about the filmmaking process through this exercise?● What did your group do well?● What would you do differently if you were to repeat the process?
-----------------------	---

Follow-Up Activities/Homework

- Look for examples of green screening in the media. Identify instances where filmmakers, TV broadcasters, and online media-makers are using green screen, and evaluate its effects.
- Journaling assignment: What was your experience with the green screen project? Can you think of any ways you might use green screening on your own?

Assessment

Students may present work to the class to demonstrate that they have engaged with the assignment and grasped the learning goals. A short writing assignment could supplement the lesson by encouraging quieter students to articulate their experience with the lesson.

**Common Core
Standards in this
Lesson**

- **CCSS.ELA-LITERACY.CCRA.SL.1**
Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
- **CCSS.ELA-LITERACY.CCRA.SL.2**
Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
- **CCSS.ELA-LITERACY.CCRA.SL.5**
Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.

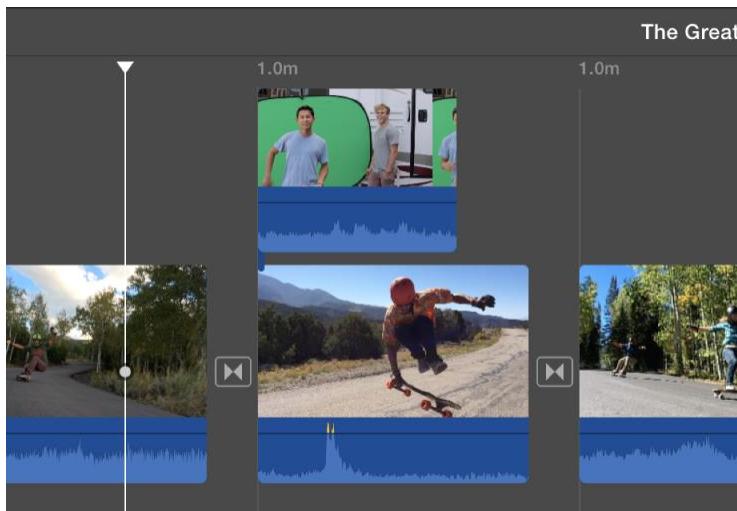
**Standards for the 21st
Century Learner**

- 1.3.3 Demonstrate creativity by using multiple resources and formats
- Use interaction with and feedback from teachers and peers to guide own inquiry process.
- 3.2.2 Use technology and other information tools to organize and display knowledge and understanding in ways that others can view, use, and assess

Using a Green-Screen Effect (iMovie)

1. In the timeline, select a clip or range that you shot against a green or blue backdrop, and drag it above a clip in your project.

When you see the green Add icon (+), release the mouse button.



2. If the cutaway controls aren't shown, click the Video Overlay Settings button.



3. Choose Green/Blue Screen from the pop-up menu on the left.

The Green/Blue Screen controls appear.

In the viewer, the clip shot against the green or blue backdrop has the green or blue removed, and the clip below shows through the areas that were green or blue, creating a composite image.

The color that iMovie removes is based on the dominant color in the frame at the position of the playhead when you choose Green/Blue Screen from the pop-up menu. If the frame below the playhead isn't representative of the rest of the clip, you may need to reposition the playhead and reapply the effect. For example, if a person in a blue shirt is in front of a green screen, and in the beginning of the shot the person is close to the camera and obscuring some of the green screen, iMovie removes blue, because the playhead is positioned on a predominantly blue frame. If the playhead is positioned on a predominantly green frame later in the clip, the green is removed instead.

Depending on the length of the green-screen clip you added, it may extend beyond the clip to which it's connected (if there's another clip after the existing clip). To reposition the green-screen clip, drag it to a different spot within the clip, or to a different clip. You can also drag the ends to lengthen or shorten the green-screen clip.

4. To apply the changes, click the Apply button  in the cutaway controls.

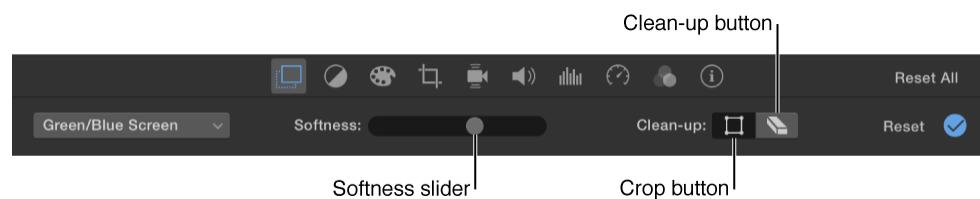
Adjust a green-screen or blue-screen effect

1. Select the green-screen or blue-screen clip you want to adjust.
2. If the Green/Blue Screen controls aren't shown, click the Video Overlay Settings button.



3. Do any of the following:
 - To adjust the softness of the edges of the superimposed clip: Drag the Softness slider.

You should set Softness before using the clean-up tool. If you adjust Softness after you use the Clean-up button, the background clean-up selection is reset and must be reselected.



- To isolate areas of the green-screen or blue-screen clip: Click the Crop button, and then drag the corners of the frame to isolate the subject in the foreground clip.
- To clean up areas of the green-screen or blue-screen clip: Click the Clean-up button, and then drag across stray parts of the green-screen or blue-screen clip that should not be showing.

Each time you drag, iMovie uses the new selection to determine what should be cleaned up.

4. To apply the change, click the Apply button  in the Green/Blue Screen controls.

ADVERTISING

Advertising Techniques/Claims

Aim: What are the most common persuasive techniques and claims used in advertising and why are they successful?

Objectives

1. Demonstrate an understanding of three persuasive techniques (ethos, logos and pathos) and other advertising strategies.
2. Analyze advertisements according to their employment of these techniques.
3. Demonstrate an understanding of the concept of demographics and specific audience.
4. Synthesize this knowledge into advertisements of their own creation.

Materials:

1. Handout: "Are you sold?"
2. Handout: "Persuasive Techniques in Advertising"
3. Handout: "Advertising Claims"
4. Handout: "Tagline Appeals/Strategies"

Motivation:	<p>Introduce the lesson by engaging students in a brief discussion about their experiences with and the effects of advertising. Ask:</p> <ul style="list-style-type: none">• Where do you encounter advertising? (They will likely mention television, billboards, radio, Websites, school hallways, and so on.)• Which specific advertisements "stick in your head?"• What makes these advertisements memorable? (They might mention music, catchy slogans, celebrity appearance, the appeal of the product itself, and so forth.)• Do you think advertisements have an effect on your personal interests?• Hand out and review "Are You Sold?" worksheet.
--------------------	---

Procedure:

1. Explain to students that advertisers very carefully construct their ads to make them memorable and appealing to consumers, and that the ways in which they try to convince them to buy products are similar to the ways they have been taught to write persuasively, using certain techniques and aiming toward a particular audience.
2. Distribute the "Persuasive Techniques in Advertising" handout and introduce the concepts of pathos, logos, and ethos, defined at the top of the handout. Students should understand that these rhetorical strategies are similar to those used in a persuasive writing assignment, and that they will use these strategies when creating their own commercial by the end of this unit. Encourage students to make connections to examples of each of the terms they have used in persuasive writing of their own.

Note: This is an appropriate time to clarify that the word logos in this context should not be confused with a brand-specific image or insignia referred to as a logo.

3. After explaining the concepts of pathos, logos, and ethos, have students practice identifying the three techniques by placing a *P*, *L*, or *E* in the blank next to the examples at the bottom of this handout. Have students share their responses with a partner and check for understanding by conducting a brief discussion of the examples.
4. Although most of these examples were designed to have one clear answer, emphasize to the students that pathos, logos, and ethos are not always separate entities and may often overlap with one another. For example, "Nine out of ten dentists choose Crest," suggests that the dentists are credible experts (ethos), and also includes a statistic (logos).
5. Explain that there are more specific types of strategies that advertisers use and that many overlap with pathos, logos, and ethos. Go over handout on advertising claims.
6. Close the session by explaining to students that in future sessions, they will be examining existing advertisements with their new analytical skill and applying it to creating ads of their own.

Summary	<ul style="list-style-type: none"> • Where have you seen any of the strategies about which we learned being used in ads that you have seen?
----------------	--

Follow-Up Activities/Homework: Complete the "Tagline Appeals/Strategies" worksheet.

Assessment:

The responses to the summary questions as well as the homework should convey student understanding.

Common Core Standards	<ul style="list-style-type: none"> • <u>CCSS.ELA-Literacy.CCRA.R.7</u> Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
Standards for the 21st Century Learner	<ul style="list-style-type: none"> • 1.1.2 Use prior and background knowledge as context for new learning. • 1.1.6 Read, view, and listen for information presented in any format (e.g., textual, visual, media, digital) in order to make inferences and gather meaning. • 2.3.1. Connect understanding to the real world. • 3.1.3 Use writing and speaking skills to communicate new understandings effectively.

Name: _____
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Advertising: Are you sold?

Directions: Working with a partner complete the tasks below:

1. Complete the following slogans and below each one note the brand/product type associated with it:

a) *Melts in your mouth, not in your...* _____

Product: _____

b) *Just do ...* _____

Brand: _____

c) *I'm lovin'*... _____

Brand: _____

d) *When you care enough to send the very...* _____

Product: _____

2. What do you call the sticky thing, which you put over a wound so it won't get infected?

3. What is another word for "tissue"? _____

4. Consider the following scenario:

It's dinner time and you're being summoned to the table. You ask, "What are we having?" The response is, "dead bird" or "broiled cow flesh". Are you eager to sit down and enjoy your meal? Why/why not?

Now imagine the response to the same question is, “BBQ’d chicken” or “cheese burgers and fries”. How (if in any way) has your opinion of the meal changed?

5. Look at the following brand logos and label the names of the companies associated with them:



A._____



B._____



C._____



D._____



E._____



F._____



G._____



H._____



I._____



J._____



K._____

6. Can you spot the subliminal messages in the following logos?



A. _____

B. _____



C. _____

D. _____

7. Which woman is beautiful? Why?



Think about and respond to the following questions:

1. How long did it take you to complete most of this worksheet (don't include number 6 in your estimate, which may have stumped you)? Did your responses come quickly or did you have to give each answer a lot of consideration?
2. How long did it take for the answers to most of these questions to be committed to memory? A day, week, year or more? How often are the answers reinforced?
3. Take another look at number 4. Why is wording so important? How does what we name things change our views of them?
4. How have you been manipulated by society and the media? What tactics have advertisers used to get you to buy their products? Why are they successful?

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Persuasive Techniques in Advertising: Ethos, Logos, Pathos

The persuasive strategies used by advertisers who want you to buy their product can be divided into three categories: **ethos, logos and pathos.**

Ethos: an appeal to credibility or character.

An advertisement using ethos will try to convince you that the company is more reliable, honest, and credible; therefore, you should buy its product. Ethos often involves statistics from reliable experts, such as nine out of ten dentists agree that Crest is the better than any other brand or Americas dieters choose Lean Cuisine. Often, a celebrity endorses a product to lend it more credibility: Catherine Zeta-Jones makes us want to switch to T-Mobile.



Logos: an appeal to logic or reason.

An advertisement using logos will give you the evidence and statistics you need to fully understand what the product does. The logos of an advertisement will be the "straight facts" about the product: One glass of Florida orange juice contains 75% of your daily Vitamin C needs.

Pathos: an appeal to emotion.

An advertisement using pathos will attempt to evoke an emotional response in the consumer. Sometimes, it is a positive emotion such as happiness: an image of people enjoying themselves while drinking Pepsi. Other times, advertisers will use negative emotions such as pain: a person having back problems after buying the "wrong" mattress. Pathos can also include emotions such as fear and guilt: images of a starving child persuade you to send money.



Practice labeling pathos, logos, and ethos by placing a P, L, or E in the blank :

- ____ A child is shown covered in bug bites after using an inferior bug spray.
- ____ Tiger Woods endorses Nike.
- ____ Sprite Zero is 100% sugar-free.
- ____ A 32-oz. bottle of Tide holds enough to wash 32 loads.
- ____ A commercial shows an image of a happy couple riding in a Corvette.
- ____ Cardiologists recommend Ecotrin more than any other brand of aspirin.
- ____ Advil Liqui-Gels provide up to 8 hours of continuous pain relief.
- ____ Miley Cyrus appears in Oreo advertisements.
- ____ People who need more energy drink Red Bull Energy Drink.
- ____ A magazine ad shows people smiling while smoking cigarettes.

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The Language of Advertising Claims:

The Ten Most Common Strategies

To create the necessary illusion of superiority, advertisers usually resort to one or more of the following ten basic techniques. Each is common and easy to identify.

1. 1. THE WEASEL CLAIM

A weasel word is a modifier that practically negates the claim that follows. The expression "weasel word" is aptly named after the egg-eating habits of weasels. A weasel will suck out the inside of an egg, leaving it appear intact to the casual observer. Upon examination, the egg is discovered to be hollow. Words or claims that appear substantial upon first look but disintegrate into hollow meaninglessness on analysis are weasels. Commonly used weasel words include "helps" (the champion weasel); "like" (used in a comparative sense); "virtual" or "virtually"; "acts" or "works"; "can be"; "up to"; "as much as"; "refreshes"; "comforts"; "tackles"; "fights"; "come on"; "the feel of"; "the look of"; "looks like"; "fortified"; "enriched"; and "strengthened."

Samples of Weasel Claims

"Helps control dandruff symptoms with regular use." The weasels include "helps control," and possibly even "symptoms" and "regular use." The claim is not "stops dandruff."

"Leaves dishes virtually spotless." We have seen so many ad claims that we have learned to tune out weasels. You are supposed to think "spotless," rather than "virtually" spotless.

"Tests confirm our mouthwash best against mouth odor."

"Hot Nestlés cocoa is the very best."



"Listerine *fights* bad breath." "*Fights*," not "stops."

"Lots of things have changed, but Hershey's *goodness* hasn't." *This claim does not say that Hershey's chocolate hasn't changed.*

"Bacos, the crispy garnish that tastes just *like* its name."

2. THE UNFINISHED CLAIM

The unfinished claim is one in which the ad claims the product is better, or has more of something, but does not finish the comparison.

Samples of Unfinished Claims

"Magnavox gives you more." *More what?*

"Anacin: Twice as much of the pain reliever doctors recommend most." *This claim fits in a number of categories but it does not say twice as much of pain reliever.*



"Supergloss does it with more color, more shine, more sizzle, more!"

"Coffee-mate gives coffee more body, more flavor." *Also note that "body" and "flavor" are weasels.*

"You can be sure if it's Westinghouse." *Sure of what?*

"Scott makes it better for you."

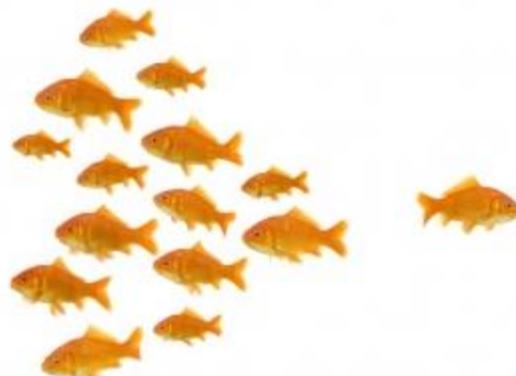
"Ford LTD--700% quieter." *When the FTC asked Ford to substantiate this claim, Ford revealed that they meant the inside of the Ford was 700% quieter than the outside.*

3. THE "WE'RE DIFFERENT AND UNIQUE" CLAIM

This kind of claim states that there is nothing else quite like the product being advertised. For example, if Schlitz would add pink food coloring to its beer they could say, "There's nothing like new pink Schlitz." The uniqueness claim is supposed to be interpreted by readers as a claim to superiority.

Samples of the "We're Different and Unique" Claim

"There's no other mascara like it."



"Only Doral has this unique filter system."

"Cougar is like nobody else's car."

"Either way, liquid or spray, there's nothing else like it."

"If it doesn't say Goodyear, it can't be polyglas." *Polyglas* is a trade name copyrighted by Goodyear. Goodrich or Firestone could make a tire exactly identical to the Goodyear one and yet couldn't call it "polyglas"--a name for fiberglass belts.

"Only Zenith has chromacolor." Same as the "polyglas" gambit. Admiral has solarcolor and RCA has accucolor.

4. THE "WATER IS WET" CLAIM

"Water is wet" claims say something about the product that is true for any brand in that product category, (for example, "Schrank's water is really wet.") The claim is usually a statement of fact, but not a real advantage over the competition.

Samples of the "Water is Wet" Claim



"Mobil: the Detergent Gasoline." Any gasoline acts as a cleaning agent.

"Great Lash greatly increases the diameter of every lash."

"Rheingold, the natural beer." Made from grains and water as are other beers.

"SKIN smells differently on everyone." As do many perfumes.

5. THE "SO WHAT" CLAIM

This is the kind of claim to which the careful reader will react by saying "So What?" A claim is made which is true but which gives no real advantage to the product. This is similar to the "water is wet" claim except that it claims an advantage which is not shared by most of the other brands in the product category.

Samples of the "So What" Claim



"Geritol has more than twice the iron of ordinary supplements."
But is twice as much beneficial to the body?

"Campbell's gives you tasty pieces of chicken and not one but two chicken stocks." *Does the presence of two stocks improve the taste?*

"Strong enough for a man but made for a woman." *This deodorant claims says only that the product is aimed at the female market.*

6. THE VAGUE CLAIM

The vague claim is simply not clear. This category often overlaps with others. The key to the vague claim is the use of words that are colorful but meaningless, as well as the use of subjective and emotional opinions that defy verification. Most contain weasels.

Samples of the Vague Claim

"Lips have never looked so luscious." *Can you imagine trying to either prove or disprove such a claim?*

"Lipsavers are fun--they taste good, smell good and feel good."

"Its deep rich lather makes hair feel good again."

"For skin like peaches and cream."

"The end of meatloaf boredom."

"Take a bite and you'll think you're eating on the Champs Elysées."

"Winston tastes good like a cigarette should."

"The perfect little portable for all around viewing with all the features of higher priced sets."

"Fleishman's makes sensible eating delicious."

7. THE ENDORSEMENT OR TESTIMONIAL



A celebrity or authority appears in an ad to lend his or her stellar qualities to the product. Sometimes the people will actually claim to use the product, but very often they don't. There are agencies surviving on providing products with testimonials.

Samples of Endorsements or Testimonials



Is Your LinkedIn Profile As Blurry As This Image?

"I'm not polite. I'm proactive." (*Katy Perry for Proactive acne product*)

Matthew McConaughey is the spokesperson for Lincoln cars

Jessica Simpson is the spokesperson for Weight Watchers

8. THE SCIENTIFIC OR STATISTICAL CLAIM

This kind of ad uses some sort of scientific proof or experiment, very specific numbers, or an impressive sounding mystery ingredient.

Samples of Scientific or Statistical Claims

"Wonder Bread helps build strong bodies 12 ways."

"Easy-Off has 33% more cleaning power than another popular brand." "*Another popular brand often translates as some other kind of oven cleaner sold somewhere. Also the claim does not say Easy-Off works 33% better.*



"Special Morning--33% more nutrition." *Also an unfinished claim.*

"Certs contains a sparkling drop of Retsyn."

"ESSO with HTA."

"Sinarest. Created by a research scientist who actually gets sinus headaches."

9. THE "COMPLIMENT THE CONSUMER" CLAIM



This kind of claim butters up the consumer by some form of flattery.

Samples of the "Compliment the Consumer" Claim

"We think a cigar smoker is someone special."

"If what you do is right for you, no matter what others do, then RC Cola is right for you."

"You pride yourself on your good home cooking...."

"Choosy moms chose Jiff."

"Because you're worth it."

10. THE RHETORICAL QUESTION

This technique demands a response from the audience. A question is asked and the viewer or listener is supposed to answer in such a way as to affirm the product's goodness.

Samples of the Rhetorical Question

"Plymouth--isn't that the kind of car America wants?"

"Shouldn't your family be drinking Hawaiian Punch?"

"What do you want most from coffee? That's what you get most from Hills."



Demographics

Aim: What are “demographics” and how do advertisers use demographics to sell a product?

Objective: Student will be able to define the term “demographics” and how they play a role in developing an advertising campaign.

Materials:

1. Handout: “Demographics: Who are you?”
2. Handout: “Targeted Commercials”
3. Handout: “Commercial Assessment” (8 copies per student)
4. Internet access
5. Video of pre-selected TV show (including commercial breaks)
6. Handout: “Commercial Dig”

Motivation	<ul style="list-style-type: none">• Introduce the term <i>demographics</i> to students: the characteristics that make up a human population such as gender, age, and race. Have students discover which demographic group(s) they fit into by completing the handout: “Demographics: Who are you?”. When creating their group commercials in a later session, students will need to consider the demographics for their product. Explain to students that this is how advertisers think of consumers: not as individuals, but as members of groups that tend to believe, behave, or purchase in certain patterns. Even when an advertisement is appealing to the idea of individuality (such as Burger King's "Have It Your Way" promotion), advertisers are appealing to the demographic group of "people who like to be thought of as individuals," not to any single consumer.
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Procedure:

1. Continue the discussion of demographics by distributing the “Targeted Commercials” handout, which will further explore the concept of demographics. Ask students to begin applying their understanding of demographics and targeted advertising by showing a commercial/or part of a show of the instructor’s choice. Since the purpose of this activity is to show how advertisers cater to a show’s intended audience, present a show with commercials that very obviously target a specific demographic.
2. If watching a show, share with students a brief description of the show they are about to see, including race/gender/class of the main characters, genre of the program, and the time/date/channel on which the program aired. Have students use these factors (and any other prior knowledge they may have of the show) to determine the probable demographics. Students should indicate their choices on the handout.
3. While students watch the commercial break(s), have them take brief notes to remind them of the products being advertised.
4. Have students complete the "After the Program" response question at the bottom of the “Targeted Commercials” handout. Then discuss the degrees to which the advertisements match the demographics of the likely intended audience of the television program.

5. This would be an appropriate time to talk about clear evidence that programming and advertising are marketed to specific groups. Lifetime: Television for Women, Spike! TV, Logo, and Black Entertainment Television all exist not only to give viewers programming they might like, but also to allow advertisers to target their audiences more specifically.

Summary	<ul style="list-style-type: none">• Which TV shows are aimed at a teenage demographic? What types of commercials are shown during the show's breaks?
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Follow-up Activity/Homework: Distribute the “Commercial Dig” activity, explaining to students that this is a long-term assignment that requires them to keep track of eight commercials viewed during one television program and to explain briefly the purpose of each advertised product. Remind students that the commercials they record on this chart should all come from the same show, as the completed chart will be used to re-emphasize the concepts of demographics and targeted advertising.

Assessment: Answers to the summary as well as the homework assignment should convey understanding.

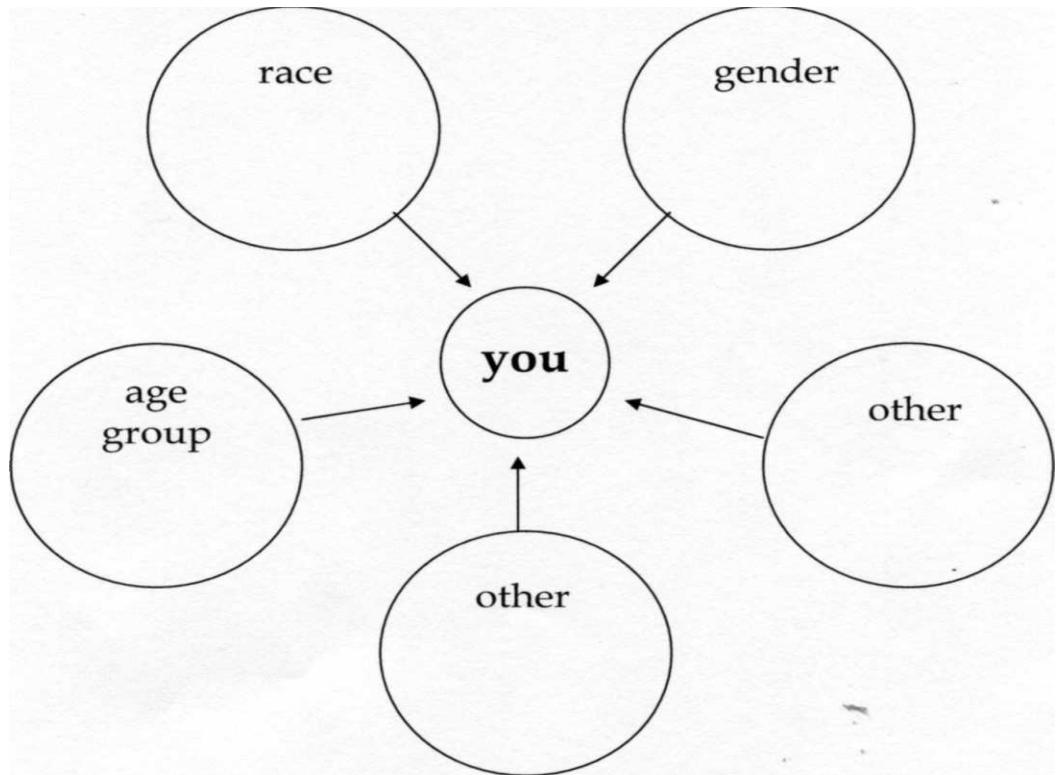
Common Core Standards Standards for the 21st Century Learner	<ul style="list-style-type: none">• <u>CCSS.ELA-Literacy.CCRA.R.7</u> Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.¹• 1.1.1 Follow an inquiry-based process in seeking knowledge in curricular subjects, and make the real-world connection for using this process in own life.• 1.1.2 Use prior and background knowledge as context for new learning• 2.1.3 Use strategies to draw conclusions from information and apply knowledge to curricular areas, real-world situations, and further investigations.• 2.1.4 Use technology and other information tools to analyze and organize information.
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Name: _____
Mrs. Cooney

Period: ____
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Demographics: Who are you?

The concepts of identity and **demographics** will be relevant to several of our assignments during this unit. How do you define yourself? Provide the appropriate description in each circle below. Examples of "other" categories include social group, economic status, religion, level of education, region of the country, and so forth.



With these demographics in mind, list specific types of media that people expect to appeal to someone like the person you described above:

TV Programs	Music	Movies
1.	1.	1.
2.	2.	2.
3.	3.	3.

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Targeted Commercials

Advertising isn't a random process—commercials are often carefully chosen to match the "target audience" of a particular show. The characteristics of this "target audience" are referred to as demographics. Complete this handout as you watch clips from a television program chosen by your teacher.

During the program

Age range of the target audience:

- 0 - 4
- 5 - 9
- 10 - 12
- 13 - 17
- 18 - 24
- 25 - 35
- 36 - 49
- 50+

Race of the target audience

- African-American
- Asian
- Caucasian
- Hispanic
- Other

Gender of the target audience

- Male
- Female

Other characteristics?

After the program

In at least one paragraph, explain whether or not the commercials matched the target audience for the show. Give specific examples of products, considering for whom the products were intended.

Read Write Think

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Commercial Dig

Choose a television show to watch. Keep a detailed list of eight different commercials you see during this show. These all should come from the same show: You must resist the urge to change the channel. Follow the example at the top of the chart.

Name of TV program: _____

Date and time of broadcast: _____

Product name	Purpose of product	To what extent does this product appeal to you? (1 = not at all; 5 = I want it!)
Example: Domino's pizza	To satisfy my hunger	3
1.		
2.		
3.		

Commercial Dig (Continued)

Product name	Purpose of product	To what extent does the product appeal to you? (one=not at all; five = I want it!)
4.		
5.		
6.		

7.		
8.		

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	4	3	2	1
Pathos	The advertisement uses clear emotional appeals to sell the product. Emotional appeals are effectively persuasive within the context of the commercial.	The advertisement attempts to evoke emotion in its intended audience. Emotional appeals may not directly contribute to the overall persuasive	The advertisement makes reference to emotion without appropriate context. Persuasive effect is minimal.	The advertisement does not attempt to use any emotional appeal to persuade the audience.

Commercial Assessment

		effect.		
Logos	The advertisement uses clear logical appeals to sell the product. Logic is used to convey details about the product's purpose and function.	The advertisement attempts to refer to logical functions of the product. Logic may be somewhat unclear.	The advertisement uses facts or statistics that do not contribute to the persuasive effectiveness of the advertisement.	No logical appeal is used.
Ethos	The advertisement clearly establishes the credibility of the "company" through the appropriate use of expert testimonial or celebrity endorsement.	The advertisement attempts to establish credibility with moderate results.	A celebrity or credible expert may be mentioned, but does not contribute to the effectiveness of the advertisement.	No credibility is established in this advertisement.
Other Strategies	The advertisement clearly and effectively demonstrates the use of a mix of strategies to sell the product.	Other strategies are clearly utilized in the advertisement.	The advertisement attempts to use other strategies with little or no effect on its overall persuasiveness.	The advertisement makes no attempt to utilize other strategies.

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Creating an Ad Campaign

(Day 1)

Aim: How do we begin to create an ad campaign for a particular product?

Objectives

1. To brainstorm ideas for how to market a particular product.

Materials:

1. Handout: "Creating a Commercial Ad for Television"
2. Handout: "Brainstorming"

Motivation:	<ul style="list-style-type: none"> • Place students into pre-determined groups. Give each group a sealed envelope inside of which should be a picture of the product
--------------------	---

	<p>for which they will be asked to create an ad campaign. The product should be as generic as possible ensuring that the students don't rely on the product to sell itself).</p> <ul style="list-style-type: none"> • Handout: "Creating a Commercial Ad for Television" and review assignment requirements.
--	---

Procedure:

1. Explain that today's lesson will focus on brainstorming ideas about how to market this particular product.
2. Handout: "Brainstorming" worksheet and have students fill out the following titles in the bubbles:
 a) Types
 b) Demographic/Users
 c) Functions
 d) Product Appearance
 e) Word Associations
3. Allow students the remainder of the class to complete the graphic organizer.

Summary	<ul style="list-style-type: none"> • What are some of things your group came up with for each of the categories?
----------------	---

Follow-Up Activities/Homework: On Google Drive create a document where you provide a response to the following: To what demographic will you market your product? Share the document with your teacher and the other members of your group.

Assessment: Responses to the summary questions and a review of each groups brainstorming handout.

Common Core Standards in this lesson	<ul style="list-style-type: none"> • <u>CCSS.ELA-Literacy.SL.9-10.1.b</u> Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed. • <u>CCSS.ELA-Literacy.SL.9-10.1.c</u> Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions. • <u>CCSS.ELA-Literacy.SL.9-10.1.d</u> Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when
---	---

<p>Standards for the 21st Century Learner</p>	<p>warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.</p> <ul style="list-style-type: none"> • 1.1.2 Use prior and background knowledge as context for new learning. • 1.1.3 Develop and refine a range of questions to frame the search for new understanding. • 1.3.2 Seek divergent perspectives during information gathering and assessment.
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BCI

Creating a Commercial Ad for Television



As part of this course, you and the members of your ad team will be creating an ad campaign for television. To earn full credit for the project, you must complete EACH stage of the assignment. Details of the project are provided below:

1. Develop of the product's image.

You and your team members are creating an ad for a(n) _____.

Together, decide what you want the product to look like and how you want it to perform based on your chosen demographic. *Don't forget to give it a NAME!*

2. Write a tagline.

A tagline is a short, powerful phrase that is associated with your company name. It represents the tone and feeling you want for your products or services. It is often part of your company graphics (e.g. the logo and letterhead). In many cases the tagline becomes so well known that it is instantly recognizable. Be sure yours is grammatically correct!

Example: Disneyland's tagline: The happiest place on Earth.

3. Come up with a 30 or 60 second idea for a commercial ad and storyboard it.

This storyboard must be submitted to your teacher for review BEFORE you begin filming! In addition to providing the visual and audio information on your storyboard, be sure to include information as to how your spot reflects what you have learned about the appeals Ethos, Logos, Pathos as well as the ten most common advertising strategies (this information can be written on the storyboard itself). Your teacher will provide you with a storyboard template to use.

4. Shoot your footage.

Follow the techniques for shooting video, which were taught in class. Framing and camera movement should be deliberate. You must have a REASON for shooting your video the way you shoot it!

5. Edit your footage to reflect a 30 or 60 second spot.

Use iMovie to edit your commercial, which must be cut to fit an EXACT time of 30 or 60 seconds. Upload the completed project onto Google Drive to be shared with the instructor and your classmates. ***The name of your file should include your ad team's name as well as the name of your product.***

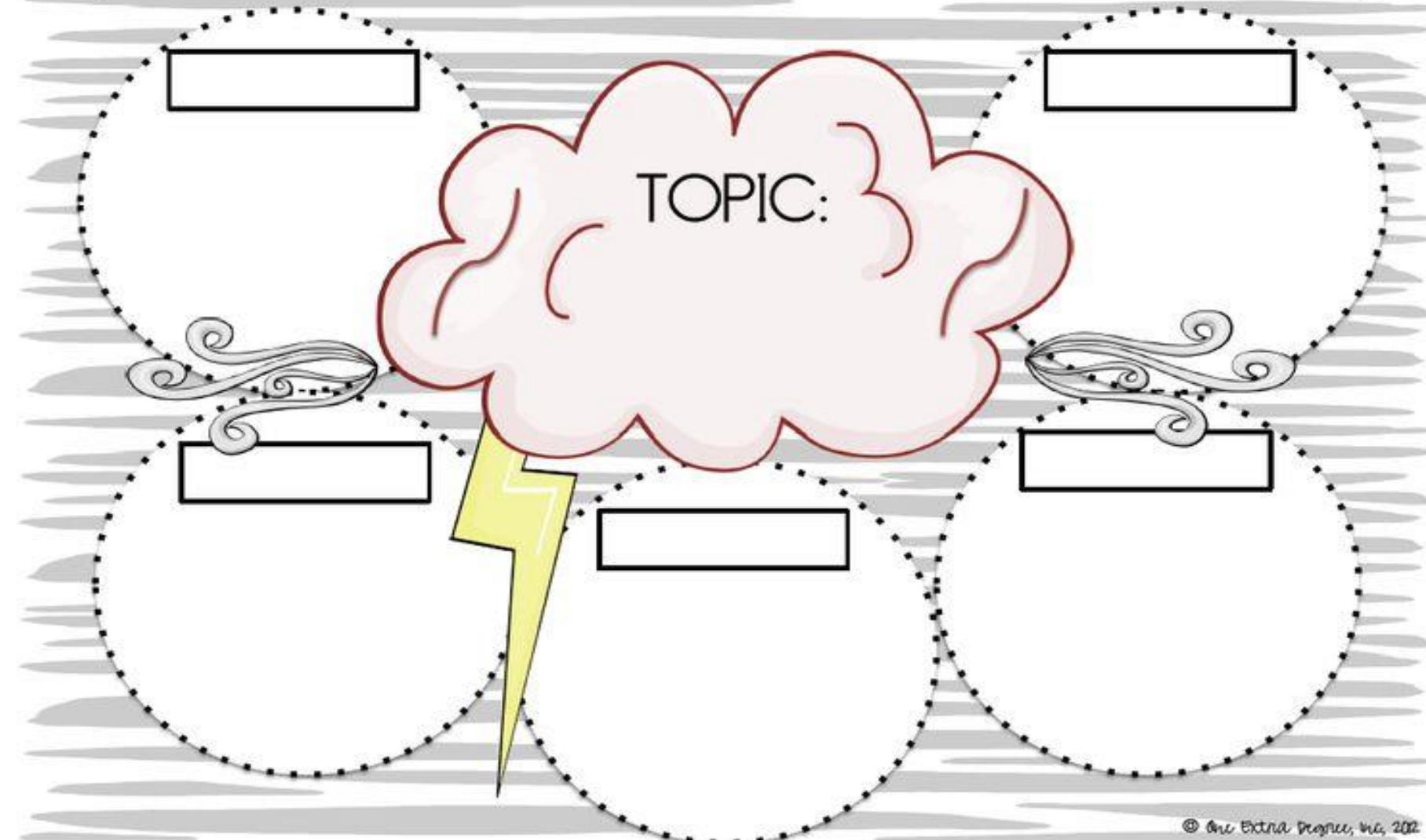
Your project is due on: _____

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Mrs. Cooney

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BCI

BrainStorm

TOPIC:



Creating an Ad Campaign

(Day 2)

Aim: How do we create a name for the product we are trying to sell?

Objectives

1. To develop an image of and create a name for the product

Materials:

1. Article: “How to Pick the Perfect Brand Name”
2. Handout: “How to Come Up With a Good Product/Brand Name”
3. Handout: “How to Create a Product Tagline”

Motivation:	Comment on the following in your notes: <ul style="list-style-type: none">• What are some of the names of the products you use every day (think of toiletries, electronic devices, etc.)?• What do their names suggest about the product? What associations do you make with the names?
--------------------	--

Procedure:

1. Ask for volunteers to share answers to the motivation.
2. Explain that students will be naming their product today.
3. Have students read: “How to Pick the Perfect Brand Name”
4. Ask students to take out their brainstorming sheets from the previous day’s lesson. In their groups have students review the answers and discuss their demographic (5 minutes)
3. Handout: “How to Come Up With a Good Product/Brand Name”
4. Allow students the remainder of the class to complete the worksheet and decide upon a name.

Summary	<ul style="list-style-type: none">• How did your group decide upon a product name?• What associations did you want your customer to make with the name of this product?
----------------	--

Follow-Up Activities/Homework: Read and complete: “How to Create a Product Tagline”

Assessment: Answers to the summary questions should prove understanding.

Common Core Standards in	• CCSS.ELA-Literacy.SL.9-10.1.b
---------------------------------	--

<p>this lesson</p> <p>Standards for the 21st Century Learner</p>	<p>Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.</p> <ul style="list-style-type: none"> • <u>CCSS.ELA-Literacy.SL.9-10.1.c</u> Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions. • <u>CCSS.ELA-Literacy.SL.9-10.1.d</u> Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented. • 1.1.2 Use prior and background knowledge as context for new learning. • 1.1.3 Develop and refine a range of questions to frame the search for new understanding. 1.3.2 Seek divergent perspectives during information gathering and assessment.
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Name: _____
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Broadcasting

How to Pick the Perfect Brand Name

Dan Heath and Chip Heath on what we can learn from the world's brand kings.

By Dan Heath and Chip Heath

Even more than the crazy wigs and high-protein clothing, it's the name that makes Lady Gaga. If her name were Bethany Cranston (or, say, Stefani Germanotta), forget about it.

Everybody wants a Gaga name for their new product/website/startup. But if you've ever brainstormed about names, you know how deflating the process can be. The URLs for every four-letter word in the English language have long since been snatched up. Yet you crave something unique, something legally protectable. So here come the artful misspellings ("Gene-yus") and the syllable mashups ("TechnoRiffic"). Later, as you review your whiteboard full of gawky names, someone walks by with a BlackBerry and you seethe with envy. That's how it's done. (*Hey, has anyone trademarked Grayne?*)

No one in the naming world has generated more envy than a boutique firm called Lexicon. You may not recognize the name. But Lexicon has created 15 billion-dollar brand names, including BlackBerry, Dasani, Febreze, OnStar, Pentium, Scion, and Swiffer.

Lexicon's steady success shows that great names do not come from lightning-bolt moments. (Nobody gets struck 15 times.) Rather, Lexicon's magic is its creative process.

Consider its recent work for Colgate, which was preparing to launch a disposable mini toothbrush. The center of the brush holds a dab of special toothpaste, which is designed to make rinsing unnecessary. So you can carry the toothbrush with you, use it in a cab or an airplane lavatory, and then toss it out.

Lexicon founder and CEO David Placek's first insight came early. When you first see the toothbrush, Placek says, what stands out is its small size. "You'd be tempted to start thinking about names that highlight the size, like Petite Brush or Porta-Brush," he says. As his team began to use the brush, what struck them was how unnatural it was, at first, not to spit out the toothpaste. But this new brush doesn't create a big mass of minty lather — the mouthfeel is lighter and more pleasant, more like a breath strip. So it dawned on them that the name of the brush should not signal smallness. It should signal lightness, softness, and gentleness.

Armed with that insight, Placek asked his network of linguists — 70 of them in 50 countries — to start brainstorming about metaphors, sounds, and word parts that connote lightness. Meanwhile, he asked another two colleagues within Lexicon to help. But he kept these two in the dark about the client and the product. Instead, he gave this team — let's call them the excursion team — a fictional mission. He told them that the cosmetics brand Olay wanted to introduce a line of oral-care products and it was their job to help it brainstorm about product ideas.

Placek chose Olay because he believed that beauty was an implicit selling point for the new brush. "Good oral care means white teeth, and white teeth are better looking," Placek says. So the excursion team began

to come up with intriguing ideas. For instance, they proposed an Olay Sparkling Rinse, a mouthwash that would make your teeth gleam.

In the end, it was the insight about lightness, rather than beauty, that prevailed. The team of linguists produced a long list of possible words and phrases, and when Placek reviewed it, a word jumped out at him: *wisp*. It was the perfect association for the new brushing experience and it tested well; it's not something heavy and foamy, it's barely there. It's a wisp. Thus was born the Colgate Wisp.

Notice what's missing from the Lexicon process: the part when everyone sits around a conference table, staring at the toothbrush and brainstorming names together. ("Hey, how about ToofBrutch — the URL is available!") Instead, Lexicon's leaders often create three teams of two, with each group pursuing a different angle. Some of the teams, blind to the client and the product, chase analogies from related domains. For instance, in naming Levi's new Curve ID jeans, which offer different fits for different body types, the excursion team dug into references on surveying and engineering.

Necessarily, this often leads to wasted work — in the case of the Wisp, the excursion team found themselves at a dead end with the Olay project. But it's precisely this willingness to work in parallel, to endure some inefficiency, which often leads to a break in the case, as with the BlackBerry.

When Research in Motion engaged Lexicon, Placek and his team knew that they were fighting negative associations with PDAs: They buzz, they vibrate, they irritate us and stress us out. So he challenged the excursion team — again, unfamiliar with the actual client — to catalog things in the world that bring joy to people, that slow us down, that relax us. In other words, the antidotes to those negative PDA associations.

The list grew quickly. Camping, riding a bicycle, having a martini on Friday night. Taking a bubble bath, fly-fishing, cooking. Having a martini on Thursday night.

Later, someone added "picking strawberries" to the list. Someone else plucked out the word *strawberry*. But one of Lexicon's linguists said, "No, strawberry sounds slow." (Think of the similar vowels in *drawl*, *dawdle*, *stall*.) Soon it was crossed out and replaced with the word blackberry underneath. *Hey, wait, the keys on the PDA look just like the seeds on a blackberry.* Epiphany!

Actually, no. "Most clients feel that they're going to know the perfect name as soon as they see it, but it doesn't happen that way," Placek says. Even "BlackBerry" was not easy to sell. The client had been leaning toward more descriptive names such as "EasyMail." (Interestingly, the same was true of past blockbuster names: Some at Intel had wanted to call the Pentium "ProChip," and some at P&G had wanted to call the Swiffer "EZMop." And no doubt someone wanted to call Budweiser "EZGut.")

As Lexicon's success demonstrates, a great name can make a big difference. When some smart marketer renamed the Chinese gooseberry a kiwi, the fruit became a huge hit. But we shouldn't overheroicize names. After all, we live in a world where some of the most powerful brands are called Microsoft, Walmart, and General Electric. Clearly, a mediocre name isn't destiny. For every Lady Gaga, there's a Katy Perry. So maybe there's hope for you after all, Bethany Cranston.

Source: <http://www.fastcompany.com/1702256/how-pick-perfect-brand-name>

Name: _____
Mrs. Cooney

Period: ____
Broadcasting

How To Come Up With A Good Product/Brand Name

Choosing an effective name is one of the first and most vital steps in promoting a product. For starters, it is the first thing that people will see and the impression they get from your name will influence how they will initially react towards what you are selling. Will they remember you and buy your particular product when they need it? When you need to name a product, not just any name will do. It needs to be memorable, findable (particularly on search engines), unique, understandable, and relevant.

Follow the 10 tips below to make your efforts to name a product more efficient, effective, and creative.

1. Be Descriptive

The first place most people start when they have to name a product is to simply create a name that describes what the product does. Microsoft's Internet Explorer product is a perfect example of a descriptive name. Consumers use it to explore the Internet. It can't get more descriptive than that!

2. Use Real Words with a Twist

Words don't have to be used literally in product. They can be suggestive like Ford's Mustang (it's fast and sleek) or Ford's Expedition (it's built for adventure).

3. Add a Prefix or Suffix

You can turn a common word into a product name simply by adding a prefix or suffix to it. Apple uses this product naming technique all the time with the iPhone, iPad, and iPod offering perfect examples.

4. Create a Compound Word

Since so many brand and product names are already trademarked and the associated domain names have already been registered, it's very common these days for product names to be compound words made by putting two words together to form an entirely new brand or product name. PhotoShop, TurboTax, and Stickups are great examples.



5. Make up a Word

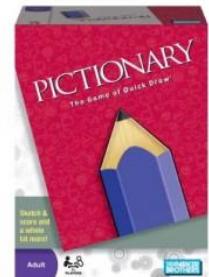
One way to ensure your product name is unique is to make up a word. Gatorade, Fritos, Doritos, and Tostitos are popular examples.

6. Change Spellings

Products like Trix, Kix, Fantastik, and Liquid-Plumr use real words that are misspelled. It's creative and helps when the name you want is already trademarked or the related domain names are already taken.

7. Tweak and Blend Words

When a single word or a compound word won't do, you can tweak and blend words to create a brand or product name. For example, Nyquil is a tweak and blend of *night* and *tranquil*. Pictionary is a tweak and blend of *picture* and *dictionary*.



8. Use a Place or Person's Name

The Clark Bar was named after its creator, David L. Clark. The George Foreman Grill was named after its celebrity endorser. However, use caution when including a place or person's name in your product name. A day may come when you want to expand out of that geographic area or the person whose name you used in the product name might leave to work for a competitor or in another industry. Make sure your product name can withstand these types of changes.

9. Create an Acronym or Use Initials or Numbers

Acronyms and initials are short, but they don't say much on their own. Therefore, you need to exercise caution when you use an acronym or initials in your product name. It typically takes longer to develop brand recognition and comprehension with a name filled with numbers and letters that is difficult to remember. However, many companies have achieved great success in launching products with names that use numbers and letters. Honda's CRV, Toyota's Rav4, and even Formula 409 are examples of how this naming technique can work.

10. Use a Verb

You can use a verb as your product name (like Bounce dryer sheets or Apple's iPod Shuffle) or you can turn a word used in your product name into a verb. For example, the Skype application name has turned into a verb over the years. Today, it's common to say, "Skype me later and we'll talk." The Swiffer product name is also used as a verb sometimes. It's not uncommon for a Swiffer user to say, "Look at that dust! I have to Swiffer that."

****Bonus helpful hint**: The best friends you can have during the process of naming a new business are a dictionary and a thesaurus. Don't forget to make use of them!**

Adapted from: <https://aytm.com/blog/research-junction/how-to-name-a-product-10-tips-for-product-naming-success/>

Now it's your turn:

1. What do you want the image of your product to be? To whom are you advertising?

2. What does your product have to offer? What are some of the benefits of your product over other similar ones available?

Use the space below to brainstorm possible names for your product based on the answers you provided above:

Product Name:

Creating an Ad Campaign

(Day 3)

Aim: How do we begin to create a tagline and logo for a particular product?

Objectives

1. To understand the meaning of the terms “tagline” and “logo”
2. To create a tagline and logo for a product.

Materials:

1. Handout: “How to Create a Product Tagline”
2. Handout: “Creating a Logo”
3. Internet access
4. Computers

Motivation:	In your notes: <ul style="list-style-type: none">• Make a list of the most popular logos you recognize• For each one listed, write down the tagline or slogan associated with that company
--------------------	---

Procedure:

1. Go over the motivation.
2. Handout “How to Create a Product Tagline” and review.
3. Handout “Creating a Logo” and review
4. Ask: Now that we have read the handouts, how would you define the terms “tagline” and “logo”?
5. We will spend the remainder of the class creating a tagline and logo for your product.
6. Allow students work with their groups to complete both tasks.

Summary	• What tagline and logo did you create for your product?
----------------	--

Follow-Up Activities/Homework: If not yet complete, finalize the tagline and logo for your product.

Assessment: By reviewing the students have created for their products, one may assess understanding.

Common Core Standards	
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Standards for the 21st Century Learner	
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Name: _____
Mrs. Cooney

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Broadcasting

How to Create a Product Tagline

Nike said, “Just do it.” Nortel told you to “come together”. Timex said it “takes a licking and keep on ticking”. And GE mentioned that it “brings good things to life”.

Well, good for GE. As far as you’re concerned, you’d probably be happy figuring out how to bring your tagline to life.

Tagline, strapline, slogan... Whatever you choose to call it, it’s all the same. It’s the key phrase that identifies your business by capturing the essence of three elements:

- Your mission
- Your promise
- Your brand

Coming up with a great tagline is a struggle many people face. More often than not, they get it wrong by focusing on what their product or service *is* and neglecting what it *offers*.

To capture a reader’s eye at a glance, you need to combine all three elements of mission, promise and brand to create a great tagline that really works. Here’s how:

Step One –Your True Mission

There’s a saying in the copywriting world: Be clear, not clever.

Considering that most of us aren’t the best at coming up with the coolest phrases ever uttered on the face of the Earth, that’s sage advice.

Start building a tagline with the purpose of your product. Decide what it has to offer. How is it better than other similar products out there?

Step Two – So What?

Let’s say your business is bottled iced tea. Your tagline will probably start something like this: “Iced tea...”

And this is where people get jammed. It’s rockin’ iced tea? It’s Ice-t-licious?

None of the above because neither line says anything specific about the product. There's one fast, easy way to get past this obstacle. Ask yourself this question: "So what?"

The answers you'll come up with are the benefits a potential customer receives from buying your product and that's important. People always want something. By adding benefits to a tagline, you're telling people what's in it for them and what they get from you.

So what are the benefits of iced tea? Iced tea can:

- Help you quench your thirst
- Help you hydrate your body
- Perk you up
- Cool you down
- Leave you feeling refreshed

Benefits are the key to better copy and better sales.

Step Three: A Little Pizzazz

Alright, so you have your mission and you have your benefits. Now you have to add some branding.

Make your tagline reflect your business image. Differentiate yourself from the competition. Your business has a personality, so show it. Give people a little taste of your business's brand in your tagline. Your words and tone should speak to your target market. For example, McDonald's used the slogan "I'm lovin' it" to speak to the younger generation of fast food consumers – that phrase is how they often speak in their everyday conversations.

Let's say your iced tea business is a little Zen-like. You like to promote tea as relaxing. You want people to enjoy a quieter life. Your logo colors are pale and fresh; that's your branding at work. Your demographic is middle to upper class, educated consumers who take care of themselves and their health.

Put all of that to work in your tagline.

Pick an adjective that encompasses your business image, take the summary of your benefits and tack that to your mission. What do you get?

"Zen Tea: Revitalize your life." Now that's a good tagline!

Adapted from: <http://www.copyblogger.com/create-a-tagline/>

Now it's your turn:

1. What is the purpose of your particular product? (Be specific.)

2. What are some of the benefits of your product over other similar ones available?

3. What do you want the image of your product to be? To whom are you advertising?

Use the space below to brainstorm taglines for your product based on the answers you provided above:

Chosen tagline:

Name: _____
Mrs. Cooney

Period: _____
BCI

Creating a Logo

What is a logo?

Logo

[lōgō]

NOUN

a symbol or other design adopted by an organization to identify its products, uniform, vehicles, etc.:

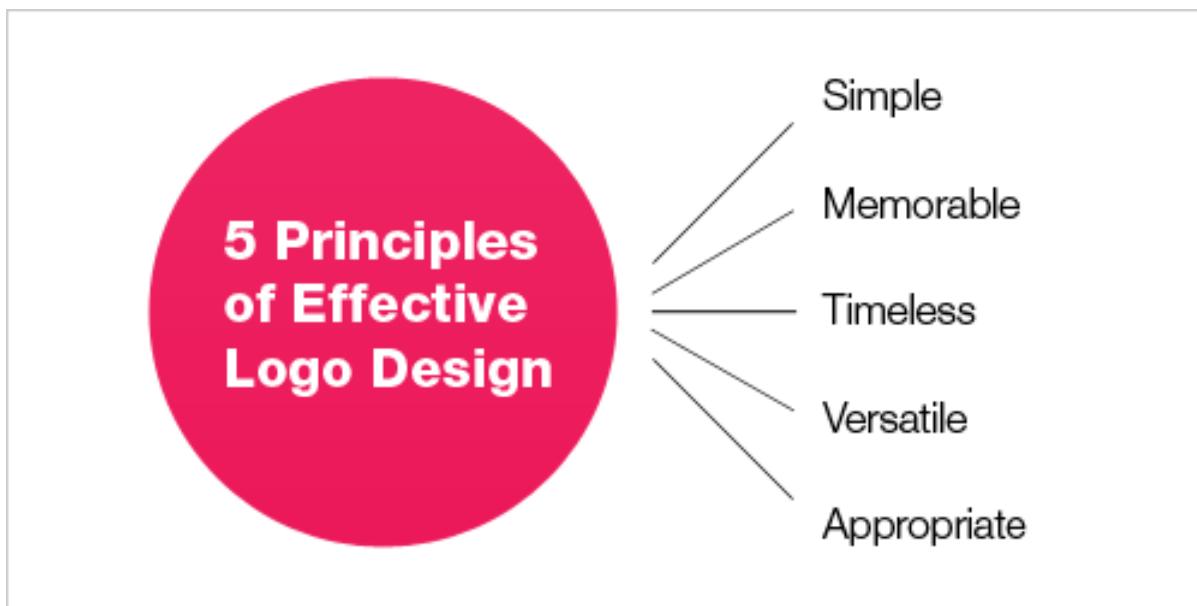
"the Olympic logo was emblazoned across their jackets"

synonyms: emblem · trademark · brand · device · figure · symbol · design

Before you design a logo, you must understand what a logo is, what it represents and what it is supposed to do. A logo is not just a mark – a logo reflects a business's commercial brand via the use of shape, fonts, color, and/or images.

A logo is for inspiring trust, recognition and admiration for a company or product.

Know The Principles of Effective Logo Design



Now that you know what a logo is supposed to do, and what it should represent you now must learn about what makes a great logo aka; the basic rules and principles of effective logo design

1. A logo must be simple

A simple logo design allows for easy recognition and allows the logo to be versatile & memorable. Good logos feature something unexpected or unique without being overdrawn.

2. A logo must be memorable

Following closely behind the principle of simplicity, is that of memorability. An effective logo design should be memorable and this is achieved by having a simple, yet, appropriate logo.

3. A logo must be timeless

An effective logo should be timeless – that is, it will stand the test of time. Will the logo still be effective in 10, 20, 50 years?

4. A logo must be versatile

An effective logo should be able to work across a variety of mediums and applications. It must be able to be scaled to any size. The logo must work in just one color too.

5. A logo must be appropriate

How you position the logo should be **appropriate for its intended purpose**. For example, if you are designing a logo for children's toys store, it would be appropriate to use a childish font & color scheme. This would not be so appropriate for a law firm.

To save time for your project, feel free to use one of these sites/apps to create a logo in minutes:

<http://flamingtext.com/>

<http://www.vistaprint.com/search/logo-design.aspx>

<http://www.logogenie.net/free-logo-design>

<http://logoyes.com/>

[iPad app: Showme](#)

Adapted from: <http://justcreative.com/2008/01/08/how-to-design-a-logo/>

COMMERCIAL ADVERTISING (CREATING A TV SPOT)

Brainstorming Ideas for a Commercial Ad

Aim: How can we use commercial advertising to market our product?

Objectives

1. To brainstorm a commercial ad idea.

Materials:

1. Materials created during advertising unit (brainstorming, demographic, logo and tagline sheets).

Motivation:	<ul style="list-style-type: none">• Ask students which TV ads they like and WHY?
--------------------	--

Procedure:

1. Discuss the motivation and create a list on the board of characteristics the students mention (ex: “it’s funny”, “it’s creative”, “it’s sad”, etc.)
2. Break down the list and discuss what strategies the ads touch upon.
3. Have students break into groups and review their ad strategies and demographics.
4. Allow each group the remainder of the period to brainstorm commercial ad ideas. They should write the ideas down in their notes.

Summary	<ul style="list-style-type: none">• Why do you believe your ad will be successful? What strategies have you touched upon in your ad? Have you aimed the ad at your demographic?
----------------	---

Follow-Up Activities/Homework: Review what you have created during class and take notes regarding changes and improvement.

Assessment:

Teacher will discuss each group’s commercial ad idea and discuss any issues they may encounter in making their vision a reality.

Common Core Standards in this lesson	<ul style="list-style-type: none">• CCSS.ELA-LITERACY.CCRA.W.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.• CCSS.ELA-LITERACY.CCRA.W.5 Develop and strengthen writing as needed by planning, revising, editing,
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Standards for the 21st Century Learner	<p>rewriting, or trying a new approach.</p> <ul style="list-style-type: none"> ● 2.1.2.Organize knowledge so that it is useful. ● 2.1.5 Collaborate with others to exchange ideas, develop new understandings, make decisions, and solve problems.
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Creating a Storyboard

Aim: What is a storyboard and how can we create one in preparation for shooting our commercial videos?

Objectives

1. To understand the purpose of a storyboard
2. To create a storyboard

Materials:

1. Handout: “Creating a Storyboard”
2. Handout: Storyboard template

Motivation:	<ul style="list-style-type: none"> ● Ask students how they prepare/pre-write for an essay/research paper ● Discuss the ways outlining helps make the writing process easier ● Show students a professional storyboard and the commercial for which it was created.
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Procedure:

1. Discuss the motivation (relate pre-writing to storyboarding).
2. How do you think a storyboard helps to make the shooting process easier?
3. Handout “Creating a Storyboard” and review.
4. Discuss the importance of creating and more importantly *referencing* a storyboard when shooting video. A storyboard is basically the instruction manual on a video shoot.
5. Handout the storyboard template and provide instructions on how to use it
(Students should include visual and audio cues as well as any scripting. All graphs should be numbered by scene and sequence (ex. S1:1, S2:2 etc).
6. Ask students to review their brainstorming graphs, taglines, logos and strategies for their product and use those to come up with a commercial ad they would like to storyboard.
7. Once they think they have an idea they feel good about, they should begin a basic storyboard.

6. As students work, check to see that they are providing all of the necessary information on their boards.

Summary	<ul style="list-style-type: none">• What is the purpose of a storyboard?
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Follow-Up Activities/Homework: Review what you have created during class and take notes regarding changes and improvement.

Assessment:

Teacher will discuss each group's commercial ad idea and discuss any issues they may encounter in making their vision a reality. Teacher will review each group's storyboard before class ends.

Common Core Standards in this lesson	<ul style="list-style-type: none">• CCSS.ELA-LITERACY.CCRA.W.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.• CCSS.ELA-LITERACY.CCRA.W.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.• 2.1.2.Organize knowledge so that it is useful.• 2.1.4 Use technology and other information tools to analyze and organize information.• 2.1.5 Collaborate with others to exchange ideas, develop new understandings, make decisions, and solve problems.
Standards for the 21st Century Learner	

Name: _____
Mrs. Cooney

Period: ____
BCI

Creating a Storyboard

A storyboard is a visual aid primarily used to plan out or prepare a television commercial, short-film, or movie. Storyboards are useful in organizing sequences and steps and contain the flow of several processes that include visual elements, text or dialogue elements, audio, and actions of characters. Creating a storyboard can also help you plan for special effects, testing complicated ideas on paper first versus at the actual filming location, and finally with validating continuity.

How to create a storyboard:

- 1. Include the product name, title and length of your spot on the storyboard.** This information should be provided in the upper left hand corner of the page.
- 2. Designate frame numbers.** Each of your frames should be given its own number.
- 3. Explain actions occurring on each frame.** Provide explicit details and your vision behind what should happen in each frame, such as "John throws ball at Cindy."
- 4. Designate camera instructions.** Explain what the camera should be doing for each particular frame, such as "Camera pans on John as he walks four steps to the left."
- 5. Include character dialogue.** For each frame in the commercial storyboard, write out the intended dialogue, such as "John: Our company is innovative and will get the job done."
- 6. Describe additional audio.** For each frame, add details surrounding any extra audio you want to include, such as sound effects and background music.
- 7. Provide details on visual effects.** If there are to be any visual effects you need to add after filming your commercial, include them in that frame. For example, if your character is talking about the world, mention in your storyboard that a picture of a globe should be turning around in the corner of the screen.

*****For our class, include appeals and strategies for each frame where applicable*****

Source: <http://www.wikihow.com/Create-a-Commercial-Story>



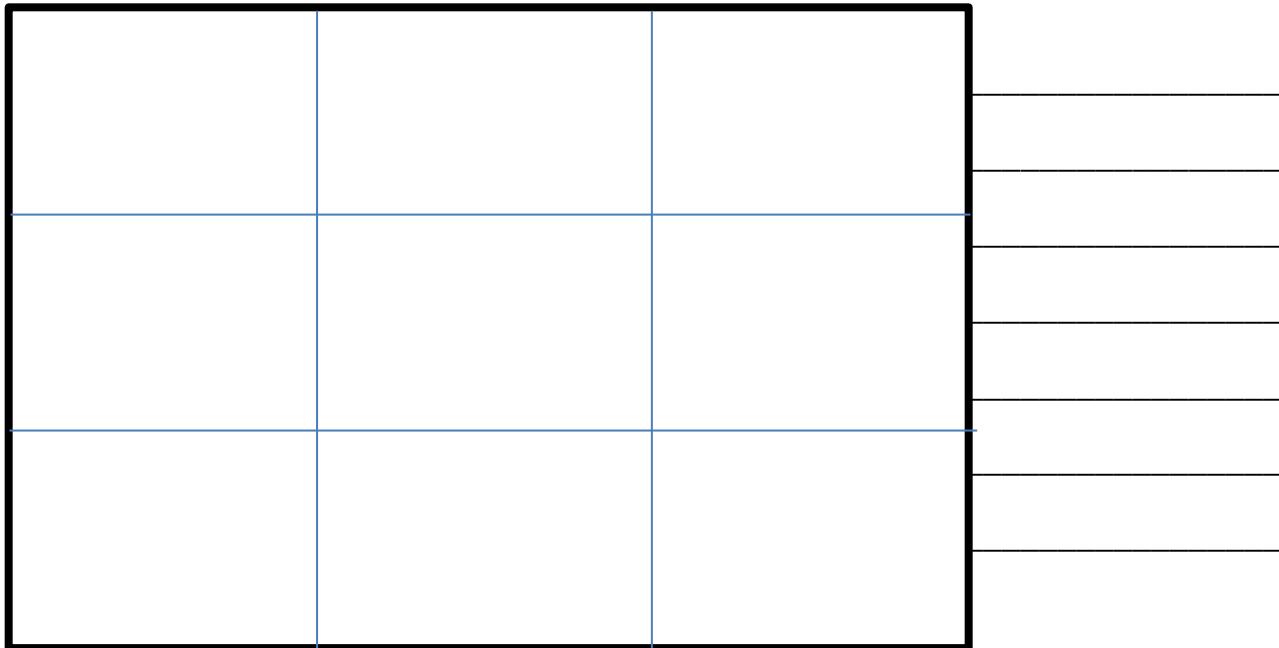
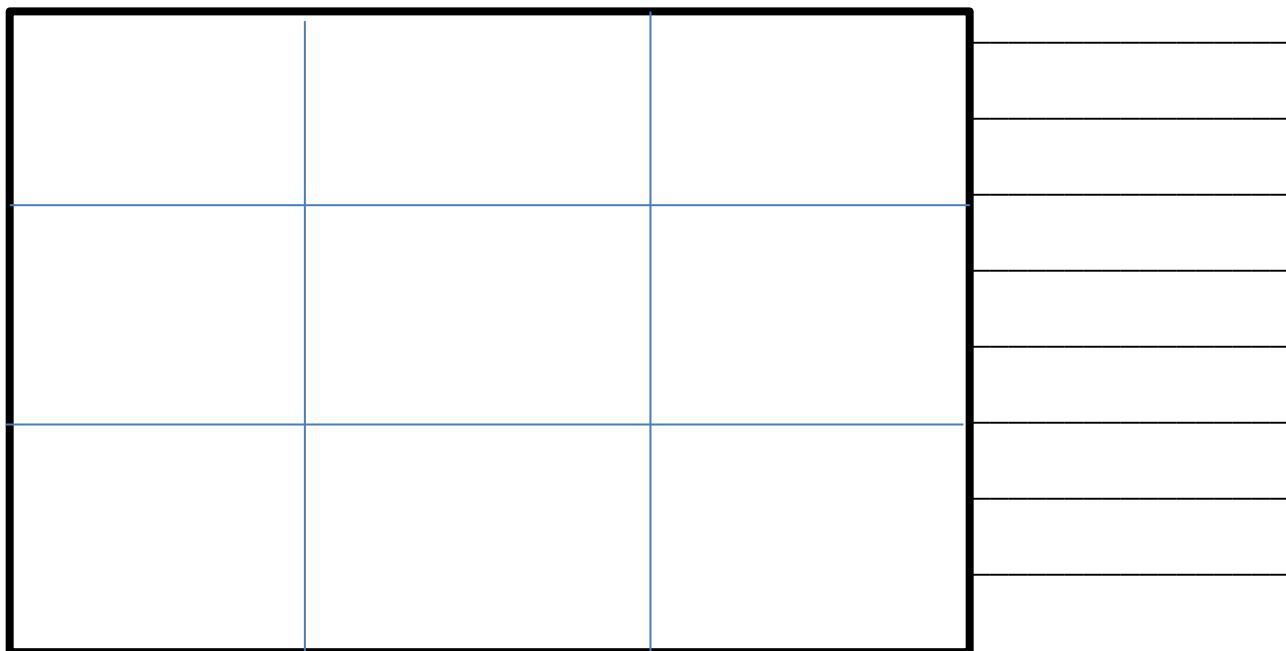
STORYBOARD

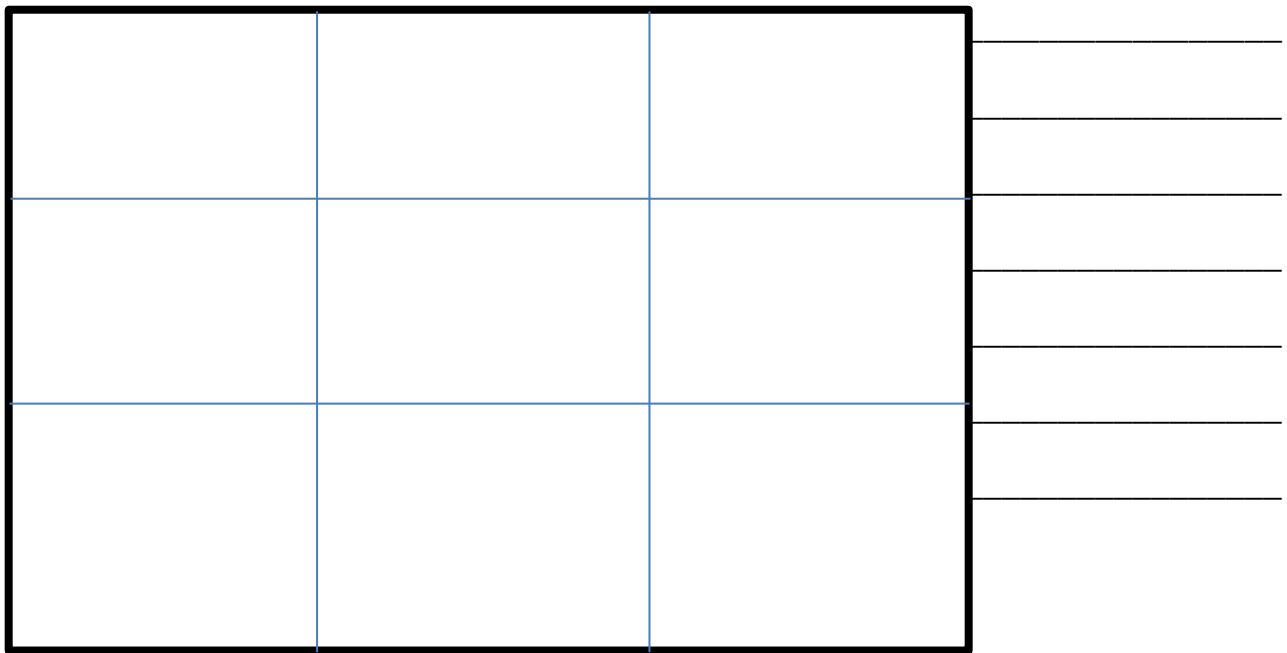
AD COMPANY NAME: _____

PRODUCT NAME: _____

COMMERCIAL TITLE: _____

SPOT LENGTH: _____





Preparing a Pitch

Aim: What does it mean to “pitch and idea”? How can we successfully create and deliver a client pitch?

Objectives

1. To learn what it means to “pitch an idea”.
2. To learn how to deliver a successful pitch.

Materials:

1. Handout: “How to Pitch Ideas to a Client (a.k.a. How to Pitch Your Video Idea to a Teacher)”

Motivation:	<ul style="list-style-type: none">• In baseball, what does the pitcher’s job? What does the word “pitch” mean?
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Procedure:

1. Discuss the motivation. Relate this experience to pitching an idea to a client. One is hoping to throw out an idea that will be met with approval and excitement. A successful pitch/campaign could bring in thousands and potentially millions of dollars for a company.

2. Watch a clip of “Mad Men” where an idea is pitched to a client:

<https://www.youtube.com/watch?v=cT0d-ISXH5Q> Ask the students what Don Draper’s character did to make his pitch a successful one.

3. Hand out: “How to Pitch Ideas to a Client (a.k.a. How to Pitch Your Video Idea to a Teacher)” and discuss.

Summary	<ul style="list-style-type: none">• Why is it important to develop and plan for a client pitch?
----------------	---

Follow-Up Activities/Homework: How might you pitch your idea for your commercial campaign to a prospective client?

Assessment: The answers to question 2 in the procedure, as well as the answers to the summary question will reveal whether or not students comprehend the idea of a successful pitch. Reviewing the homework will also show comprehension of the lesson.

Common Core Standards Standards for the 21st Century Learner	<ul style="list-style-type: none">• CCSS.ELA-LITERACY.CCRA.SL.1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.• 2.4.3 Recognize new knowledge and understanding.
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Name: _____
Mrs. Cooney

Period: _____
BCI – Client Interaction

How to Pitch Ideas to a Client **(a.k.a. How to Pitch Your Video Idea to a Teacher)**

The following information has been put together so you can BEST present yourselves, your ideas and your work to your clients (a.k.a. the teachers). From here on in, you are a professional advertising executive and video maker and the teacher with whom you are working is your client. Your team members are your colleagues and I (Mrs. Cooney) am the company C.E.O. Think of this project as an assignment given to you at your job. Your grade is the “money” you will earn. In other words: TAKE THIS SERIOUSLY AND BE PROFESSIONAL!! We MUST put our BEST feet forward from here on out! NO SLACKING! I am confident you will all make our company (class) PROUD!

***Wherever the following text reads “client” I am talking about the teacher of the elective. ***

Ideas vs. Products

Pitching ideas is often quite different from a sales pitch for a tangible product. Unless you’re pitching an idea for a new technique, such as folding or printing, you’re appealing mainly to gut instincts and emotion instead of logic and reasoning. This means your pitch must stimulate the mind’s eye and get your client’s creative juices flowing. Be ready and able to explain your concept fully, including a short narrative as to how you came up with the idea. Link your idea to a specific problem, and explain how it can help meet the client’s goals. *For example, explain how your idea for the video will encourage students to enroll in his/her class.*

Dig Deep for Information

Creative idea presentations require as much forethought and planning as any other sales pitch. Gather as much background information as you can find and study it until you understand every aspect of the elective class (Teachers can give you’re their class descriptions and you may want to talk to current students in the course). Understand not only the requirements the teacher provided, but also why the current video (if s/he has one) is no longer meeting his/her needs.

Embrace Professionalism

A high-quality visual (Storyboard) and meticulous preparation help you maintain an air of professionalism regardless of how much -- or little -- excitement your idea generates. Summarizing your idea in a short brief makes it easier for the client to follow along during the pitch and provides something concrete to refer to once the pitch is complete. Prepare, rehearse and tweak your pitch and then rehearse again. It’s especially important to avoid falling short when it comes to negative comments and in answering the barrage of “why” questions idea-based pitches typically invite. Count on problems, prepare for negative comments and encourage

dialogue by always asking open-ended questions. Also, make sure to confirm that the answers you provide satisfy a question or comment before moving forward or ending your pitch.

Tips for Pitches:

Be on time. You set a date and time to meet the client. Be there at that date and time. NO EXCUSES!!

Follow instructions. The client gave you instructions for a reason. So follow them.

Leave-behind work. Make sure you leave a copy of everything that was presented, either electronically, via an e-mail, or in hard copy. It matters.

Everyone must have a role. If you don't let every group member speak, the client may assume you don't trust that person, which causes concerns. EVERYONE must be FULLY invested in the project and know all of the details about it!

The screen/paper in front of you isn't "hiring" you. Don't talk to the computer screen (if you're using one) or a piece of paper, talk to the client. Make eye contact. SHAKE HANDS when you greet them and before you exit the meeting (especially if you've never before met). It's the professional thing to do and the client will expect it.

Show passion or stay home. Passion sells. Not fake passion but real, undeniable passion for the client and the project. Passion is contagious and people eat it up. Be passionate about your ideas and your work.

Show, don't tell. No one likes to be sold, so use facts or examples to lead the client down your logic trail. Your video has to accurately promote the teacher's class and you have to have a rationale for your video idea. If you do it right, the teacher ought to understand your idea right away and you will not have to explain much.

Get to the point. The client will see your first meeting as the beginning of a new tomorrow filled with opportunity (In other words, s/he is psyched to be getting a video promo made for his/her class!). If your group comes in and spends the first 20 getting yourselves organized or blabbing about something not about the task at hand – you will lose the client's attention and confidence. Be organized, clear and concise! The teacher's time is precious!

Follow up quickly. If you say you will email the client with answers to questions, do so asap. If you promise to show the client footage in a day or two, do it. Keeping your word matters!

Keep written responses professional. The client is NOT your friend and you are not on Facebook. All written correspondence must be professional and grammatically correct. You MUST "cc" Mrs. Cooney on ALL electronic exchanges!

****MOST IMPORTANT**:**

Your mantra is: The client is ALWAYS right! I know you may have ideas/opinions on which you are set, but if the client disagrees, you MUST do as s/he says. This is ultimately the client's video. You have been "hired" by the client and your C.E.O. is "paying" you. Welcome to the "real" world, people; you can't (and won't) do whatever you want. If you learn this lesson now it will save you A LOT of heartache later! Remember, if you don't listen, someone else will and that person will get the job instead.

*Adapted from: <http://smallbusiness.chron.com/pitch-ideas-client-80070.html> and
<http://adage.com/article/small-agency-diary/helps-pitching-client-s-point-view/235576/>*

Preparing for an On-Location Shoot

Aim: How can we prepare for and schedule a shoot to maximize our efficiency and productivity?
How does following a schedule help ensure continuity?

Objectives

1. To learn how to prepare for a shoot including how to create a shooting schedule
2. To understand the term “continuity” and how it can be maintained by a well-prepared schedule.

Materials:

1. Handout: “How to Prepare for an On-Location Shoot”
2. Handout: “What is Continuity?”
3. Handout: “Breakdown Sheet”
4. Handout: “Cast Contact Sheet”
5. Handout: “Shooting Calendar”

Motivation:	<ul style="list-style-type: none">• Ask students how they prepare for an overnight trip. Do they make a list of necessities before they pack? Do they consider the climate they will be in once they arrive at their destinations? Do they consider luggage size?• Why is preparation important? What would happen if they didn’t plan for a trip?
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Procedure:

- 1 Go over previous night’s assignment regarding pitching an idea to a client.
2. Tell students to imagine that their pitch was a success and that they are moving forward with the campaign.
3. Discuss the motivation. Relate this experience to preparing for an on-location shoot and ask students how they might prepare for one. Their responses should be recorded on the board.
4. Hand out: “How to Prepare for an On-Location Shoot” and discuss.
5. Hand out: “What is Continuity?”
6. Discuss the importance of shooting out of sequence, which ensures only one trip to a particular location. Discuss the importance of continuity (in costumes, hair styles etc.)
- 7 Show a couple of videos that highlight continuity errors (found easily on YouTube).
8. Handout: “Breakdown Sheet”, “Cast Contact Sheet” and “Shooting Calendar” and review.
9. Allow students to begin organizing their shooting schedule using their storyboards for reference. Hand out a pre-printed calendar so that they may record locations. This will enable the teacher to easily locate each group during class time.
10. Explain how continuity sheets will be used during taping.

Summary	<ul style="list-style-type: none"> • What is the purpose of shooting schedule? • What is continuity and why is it important to a film/show?
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Follow-Up Activities/Homework: if your shooting schedule is complete then begin filling in the breakdown sheet for your first day of shooting.

Assessment:

Teacher will review each groups schedule for accuracy.

Common Core Standards in this lesson	<ul style="list-style-type: none"> • CCSS.ELA-LITERACY.CCRA.W.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. • 2.1.2.Organize knowledge so that it is useful. • 3.2.3 Demonstrate teamwork by working productively with others.
Standards for the 21st Century Learner	

How to Prepare for an On-Location Shoot:

ORGANIZATION AND PREPARATION ARE KEY!

Follow these tips to ensure the success of your on-location shoot:

1. Scout your location. Scouting a location means either looking for a suitable location to shoot or visiting one you already have in mind.

Scouting Tips:

- a) It is preferable to visit the location at which you're going to shoot at the same time of day during which you plan to shoot. This way, you can see what the noise level and lighting situation is like. For example, if you plan to shoot outdoors during rush hour and visit the sight on a Saturday afternoon, you will not be able to properly gauge how car traffic will affect your sound quality. If you plan on shooting at 12pm and you visit the sight at sunrise, you will not be able to properly gauge the lighting situation.
- b) Take pictures of your location so that other crewmembers who are unable to make the scout can familiarize themselves with the location.
- c) Locate restrooms/access to food in advance so you don't waste time looking for them on the day of the shoot.
- d) Take some test footage. Check your camera placement, angles and framing. How much space will you have to set up your equipment?
- e) Don't forget to check out your access to electricity! The location won't work if you can't plug in lights or any other electronic equipment.

Anything you can do to prepare *before* the shoot will help make it more successful.

2. Finalize your storyboard/shot list. You did make one in advance and get it approved, right? If not, do it!

3. Prepare a shooting schedule: No matter how long your shoot is, you MUST create a schedule so you budget your time well. The more time you leave yourself the better. Don't rush, as that's when mistakes are made. Here's an example of a well-planned video shoot:

7:00: Pick up equipment (which should be packed and charged the day before!!!)

7:30: Head to LOCATION 1 – Local Park (be sure to plan for transportation PRIOR to the day of shooting!)

8:00: Shoot scenes 1, 2 and 3 “swing set”

8:45: Shoot scenes 4, 5 and 6 “pool”

9:30: Head to LOCATION 2 – Local Restaurant

10:00: Shoot scenes 7, 8 and 9 “table”

10:45: Shoot scenes 10, 11 and 12 “kitchen”

11:30: Complete filming and pack up equipment (check all bags to be sure all equipment is accounted for.)

12:00: Head back to the studio

12:30: Arrive at studio and return equipment

All members of the crew should have a copy of the schedule so they know what is expected of them.

Names of group members:

Name of Project:

Due Date:

Monday	Tuesday	Wednesday	Thursday	Friday
Date: Scene: Location(s):	Date: Scene: Location(s):	Date: Scene: Location(s):	Date: Scene: Location(s):	Date: Scene: Location(s):
Date: Scene: Location(s):	Date: Scene: Location(s):	Date: Scene: Location(s):	Date: Scene: Location(s):	Date: Scene: Location(s):
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Date: Scene: Location(s):	Date: Scene: Location(s):	Date: Scene: Location(s):	Date: Scene: Location(s):	Date: Scene: Location(s):

Name: _____

Period: _____

Mrs. Cooney

BCI

Cast Contact List

Name: _____

Period: _____

Mrs. Cooney

BCI

What is *Continuity*?

When we're talking about making a film, there are certain professions that everyone knows. You can see what an actor does, we know more or less why a director is on the set and even if we don't really know what a production sound mixer is doing, we assume that all these microphones are here for a reason.

However there are other less known professions. Is the first assistant on the set to prepare the coffee for the director? Is the director of photography organizing all the photos taken on the set? And what about the script supervisor in all this, what is this person writing after each take? You'd like to know too? Let's see what lies behind this mysterious profession.

Script supervisor, an essential job

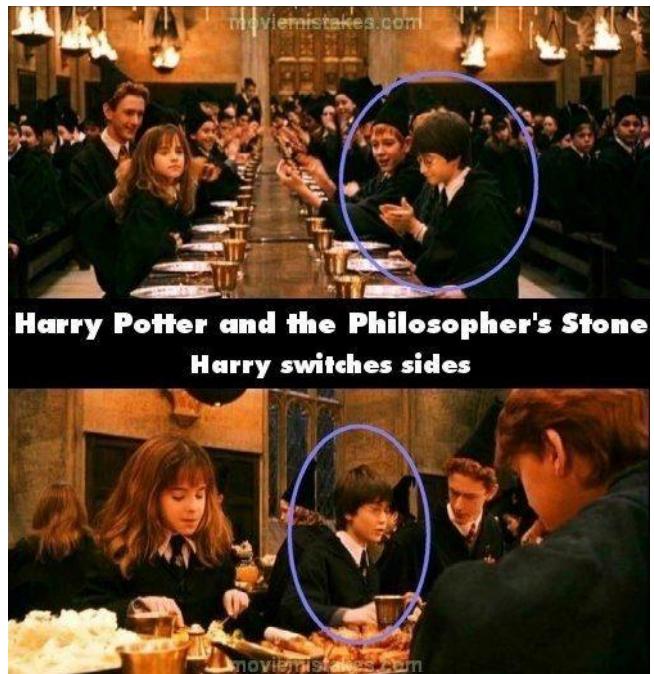
Each profession matters when you make a film, from team leaders to trainee positions, everyone has a place. Amongst these technicians is the script supervisor, the memory of the shooting. His work is essential for the proper design of the film, thanks to the many reports written throughout the shooting, he will ensure the film continuity.

These reports will help the editor who'll be able to select only the correct takes and avoid the wrong pictures taken during the shooting. This is a great time saver for everyone involved in the film editing.

The film continuity

Behind this term lies a well-known concept: having shots "matching" with each other. For instance, let's imagine a dialogue scene between two characters, James and Harry. We'll first make a wide shot of our characters talking together and where James would wear sunglasses. Then in a second time we'll do a close up shot of his face to show how angry he is.

To ensure this film continuity, James will have to wear glasses in the same way between the two shots. If it's raining in the wide shot, the rain will have to hit the





glasses exactly the same way in the close up shot. This may seem simple at first, but I assure you that the problem gets trickier when a character smokes cigarettes and that cigarette has to be consumed the same way between shots, it can quickly become very complicated to handle.

Yet, sometimes mistakes happen in a movie, which means the film continuity is broken. But let's be clear, a cigarette or a glass of water not matching won't have the same importance than a character changing his shirt between two shots. There are even some mistakes that give charm to films, such as Robert Zemeckis' *Back to the Future* series, which is full of mistakes but yet the films are still great.

This being said, in the great majority of time it is better to have someone who'll ensure care of the film continuity. This person, equipped with his stopwatch and his reports, is the script supervisor.

Adapted from: <http://www.thepixelisland.com/blogen/understanding-continuity-log-sheet/>

BREAKDOWN SHEET

DATE: _____

DIRECTOR	PRODUCTION TITLE	BREAKDOWN PAGE NO.
SCENE NO.	SCENE NAME	INT. OR EXT.
DESCRIPTION	DAY OR NIGHT	
LOCATION	PAGE COUNT	
SEQUENCE	SCRIPT DAY	
CAST Red	STUNTS Asterisk	EXTRAS/ATMOSPHERE Green
SPECIAL EFFECTS Brown	PROPS Violet	VEHICLES/ANIMALS Pink
WARDROBE Circle	MAKE-UP/HAIR Orange	SOUND EFFECTS/MUSIC Blue
SPECIAL EQUIPMENT Box	PRODUCTION NOTES	

Day Ext. - YELLOW

Night Ext. - BLUE

Day Int. - WHITE

Night Int. - GREEN

Camera Kits

Aim: What is in a camera kit and how is the equipment properly used and packed?

Objectives

1. To understand the function of the equipment in a camera bag
2. To properly check and pack a camera kit

Materials:

1. Handout: "It's in the Bag"
2. Camera kits and tripods (5)

Motivation:	<ul style="list-style-type: none">• Ask students how they pack a suitcase for a trip? Do they just throw everything in the case or do they organize and fold everything? What is the benefit of organizing the contents? Do they make a list of item to bring on the trip? Why might it be beneficial to create a list before one packs for a trip?
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Procedure:

1. Discuss the motivation. Relate this experience to packing a camera kit.
2. Hand out: "It's in the Bag" and discuss.
3. Place the students into 5 groups and give each a camera kit and tripod.
4. Have students LOOK at the interior of the bag to see how it is packed. If they have smart phones, suggest they take a picture of the way the contents are packed for reference. Then, have them empty the contents on a table at which they are seated (not over the floor or from a standing position – this prevents damage to the equipment!). Discuss the importance of properly packing equipment to prevent damage and to create a consistent placement of materials for each new user.
5. Go over the names and functions of every piece of equipment. Have the students assemble the camera, on-board light and shot-gun mic.
6. Tell them to take out the quick-start instructions located in the bag and practice using the functions. Each student in the group should have a chance to hold the camera and shoot video.

Summary	<ul style="list-style-type: none">• What are some of the names and functions of the equipment we learned about today?• Why is it important to properly pack a camera kit?
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Follow-Up Activities/Homework: Have each group re-pack the camera kit so the teacher can verify they know how to properly pack a kit.

Assessment:

Teacher will review each group's kit.

<p>Common Core Standards in This Lesson</p> <p>Standards for the 21st Century Learner</p>	<ul style="list-style-type: none"> • CCSS.ELA-LITERACY.CCRA.SL.2 Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally. • 1.1.8 Demonstrate mastery of technology tools for accessing information and pursuing inquiry. • 3.2.3 Demonstrate teamwork by working productively with others.
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Name: _____
Mrs. Cooney

Period: _____
BCI

It's in the Bag!

When you are ready to go on a shoot, you will need to take a camera kit with you. Below is a list of the equipment found in each camera kit. It is very important to verify that all of the equipment is in the bag before you head out and that it is there upon returning it (a list of the contents is provided in each camera kit bag to assist you with this process).

CAMERA KIT CONTENTS

- (1) BASIC SET OF INSTRUCTIONS**
- (1) CANON VIXIA HF R500 HD CAMCORDER**
- (1) DUAL SHOE BRACKET**
- (1) COMPACT ON-CAMERA LIGHT**
- (1) MEMORY CARD (IN CAMERA)**
- (1) CAMERA AC POWER ADAPTER**
- (1) ON-CAMERA LIGHT BATTERY CHARGER**
- (1) USB CABLE**
- (1) HDMI CABLE**
- (1) SHOTGUN MIC**
- (2) CAMERA BATTERIES**
- (2) ON-CAMERA LIGHT BATTERIES**
- (2) AA BATTERIES FOR MIC**

Obviously, you need to know the functions of each piece of equipment in order to use it properly. As your teacher goes them, take notes as necessary in the space below. Once the demonstration is complete, you will have time to check out a camera with a partner so you can familiarize yourself with its major functions in preparation for your first shoot.

The Power of Editing

(Day 1)

Aim: How can we use iMovie to EFFECTIVELY edit our videos?

Objective:

1. To teach students how editing can change the tone and look of a video.

Materials:

SmartBoard
Internet access
iMovie instruction manuals
Mac Computers/ iMovie software
Raw footage

Motivation:	Trailers: “Who’s the Boss” https://www.youtube.com/watch?v=7dvzR0jfxKk Wolf of Wall Street https://www.youtube.com/watch?v=iszwuX1AK6A Who’s the Boss of Wall Street https://www.youtube.com/watch?v=dY2aS7eYGPU
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Procedure:

1. Have students answer the following in their notes: How did the editing of the video and audio change our perception of the movie trailer? Discuss the answers as a class.
2. Discuss the importance of setting the tone of the commercial clips by making intentional choices about video/audio. Introduce royalty free sites for music.
incompetech.com
www.freesfx.co.uk/
3. Watch a video on editing as a refresher (if necessary).
https://www.youtube.com/watch?v=_ZKjsF_bzKs
4. Have students upload their video clips and within their groups, split scenes on which to work. One person could also be in charge of locating the necessary sound effects/music. The completed video should run for :60.
5. Go over summary and inform students they will have four weeks to complete editing their commercials at which time we will view and critique them in class.

Summary	<ul style="list-style-type: none"> • Why are our video and audio choices so important when editing footage? What is our goal when editing our commercials?
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Follow-up Activities/Homework:

Watch any commercial for a product of your choice on YouTube. How did the editors create the right tone/visuals to enhance the marketing of that product? Be ready to share your answers in class tomorrow.

Assessment: The answers the students provide to the motivational questions will reveal whether or not they understand the concept of effective editing.

Common Core Standards in this Lesson	<ul style="list-style-type: none"> • <u>CCSS.ELA-LITERACY.CCRA.SL.1</u> Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively. • <u>CCSS.ELA-LITERACY.CCRA.SL.2</u> Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally. • <u>CCSS.ELA-LITERACY.CCRA.SL.5</u> Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations. • 1.3.3 Demonstrate creativity by using multiple resources and formats • Use interaction with and feedback from teachers and peers to guide own inquiry process. • 3.2.2 Use technology and other information tools to organize and display knowledge and understanding in ways that others can view, use, and assess
Standards for the 21st Century Learner	

The Power of Editing

(Day 2)

Aim: How can we use iMovie to EFFECTIVELY edit our videos?

Objective:

Edit raw footage to create an effective :60 commercial spot..

Materials:

Internet access

iMovie instruction manuals

Mac Computers/ iMovie software

Raw footage

Motivation:	<ul style="list-style-type: none">• Take out your homework. (How did the editors of the commercial you watched create the right tone/visuals to enhance the marketing of that product?)
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Procedure:

1. Go over the motivation
2. Break the students up into their groups and allow them to begin editing using iMovie software. Remind the students to access the following sites for royalty free music.
incompetech.com
www.freesfx.co.uk/
3. Make manuals available for reference and remind them to review their “Editing Basics” handout, which should be in their notes.
4. Remind students that the final cut of the commercial is due in four weeks time and that they may need to edit on their personal time as well in order to meet this deadline.

Summary	<ul style="list-style-type: none">• What are some of the effective editing choices you made today?
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Follow-up Activities/Homework:

If possible, work on title screens, music selections at home.

Assessment: Visit with each group to verify that they have assigned editing tasks to each group member and that there is a consensus among members on how they will proceed.

<p>Common Core Standards in this Lesson</p> <p>Standards for the 21st Century Learner</p>	<ul style="list-style-type: none">• <u>CCSS.ELA-LITERACY.CCRA.SL.1</u> Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.• <u>CCSS.ELA-LITERACY.CCRA.SL.2</u> Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.• <u>CCSS.ELA-LITERACY.CCRA.SL.5</u> Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.• 1.3.3 Demonstrate creativity by using multiple resources and formats• Use interaction with and feedback from teachers and peers to guide own inquiry process.• 3.2.2 Use technology and other information tools to organize and display knowledge and understanding in ways that others can view, use, and assess
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Peer Assessment

(Two to Three Class Periods)

Aim: How can we constructively critique projects completed by our peers. How is constructive criticism useful?

Objective:

To constructively give and take criticism in order to improve/hone our shooting and editing skills.

Materials:

Internet access

Student-made videos

Handout: “Peer Assessment”

Motivation:	1. What is the difference between “criticism” and “constructive criticism”.
--------------------	---

Procedure:

1. Go over the motivation
2. Handout: “Peer Assessment” and go over instructions.
3. For the remainder of the period and for the next day’s class, View each student-made video at least twice. Allow students time to complete the peer assessment handout for each video. Discuss each assessment as a class so that each group can listen and respond to comments.
4. Collect peer assessment sheets (to be graded and returned to individual assessors/groups).

Summary	<ul style="list-style-type: none">• What are some of the comments you heard today that will help you improve your skills for our next project?
----------------	--

Follow-up Activities/Homework:

Look over your assessment sheets. For each area in which you need to improve, list at least one way you can do so in preparation for your next project.

Assessment: Grade assessment sheets and student-made videos.

<p>Common Core Standards in this Lesson</p> <p>Standards for the 21st Century Learner</p>	<ul style="list-style-type: none">• <u>CCSS.ELA-LITERACY.CCRA.SL.1</u> Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.• <u>CCSS.ELA-LITERACY.CCRA.SL.2</u> Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.• <u>CCSS.ELA-LITERACY.CCRA.SL.5</u> Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.• 1.3.3 Demonstrate creativity by using multiple resources and formats• Use interaction with and feedback from teachers and peers to guide own inquiry process.• 3.2.2 Use technology and other information tools to organize and display knowledge and understanding in ways that others can view, use, and assess
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Name: _____
Mrs. Cooney

Period: ____
Broadcasting/Ads

Peer Assessment

Directions: While watching the commercials created by your classmates, you will use the following chart to constructively criticize their work.

Circle the appropriate box for each of the criteria listed AND provide examples that support your choices.

Commercial Title: _____

Shooting/Framing

- All camera movements are fluid
shaky
(not too fast/too slow)
- There is adequate headroom in each shot
- Most shots follow the “Rule of Thirds” utilized

Example: _____

- Some of the camera movements are fluid,
but some are too fast/slow
- Some of the shots do not provide adequate headroom.
- Some of the shots follow the “Rule of Thirds”

Example: _____

- Most of the camera movements are
or too fast/slow
- Few/none of the shots provide adequate headroom
- The “Rule of Thirds” is rarely/never

Example:

Cuts/Transitions

- Commercial includes a black title frame readable providing the name of the product, the names of the group members listed.

- Commercial includes title frame, but some of the information is missing/incorrectly

- The title frame is missing or is not
-No transitions are used or they cause a great deal of issues

(listed in alphabetical order) and the length of the commercial (:30/:60).

All information is left justified.

-All cuts/transitions are smooth and ensure continuity of action

Example: _____

-Some of the cuts/transitions cause continuity issues

Example: _____

with continuity

Example: _____

Audio

-All audio is clear and the volume is neither too loud/low of the

-The music is appropriate and enhances/complements the video footage

Example: _____

-Some of the audio is muddled and at times the volume is either too loud/low

-The music does not enhance/complement the video

Example: _____

-Most of the audio is muddled and the volume was either too loud/low most

time

-Music was not used

Example: _____

Strategies

-The advertisement uses clear emotional and/or logical appeal
-The ad clearly establishes credibility

-The advertisement attempts to evoke emotion or to refer to logical functions of the product.
-the ad attempts to establish credibility

-The ad makes reference to emotion without appropriate context or uses facts or statistics that do not contribute to the persuasive effects of the advertisement/
the ad does not attempt to use any emotional
or logical appeals
-No credibility is established in this ad

Example: _____

Example: _____

Example:

ADDITIONAL VIDEO PROJECT ASSIGNMENTS

PROJECT 1: ENGLISH ELECTIVE PROMOS (Eight Weeks)

Creating a Promotional Video

Aim: How can we use all of our newly acquired pre-production, production and post-production skills to create a promotional video for the English electives offered at Mepham?

Objectives

1. To practice and hone our pre-production, production and post-production skills
2. To create and shoot original promo videos for the English elective fair

Materials:

1. Mac Computers with iMovie software
2. Camera kits (5)
3. Handout: “English Elective Promo Video Assignment”
4. Handout: “Elective Preference Sheet”

Motivation:	<ul style="list-style-type: none">• Watch a movie trailer for an upcoming film. Ask: What is the purpose of a movie trailer? What is the meaning of the term “promotional”?
--------------------	--

Procedure:

1. Discuss the motivation. Tell students they will be creating promos (“move trailers”) for the English department electives.
2. Go over the elective offerings and the teachers of each.
3. Inform students that they will have eight weeks to complete this project and will need to work on it outside of class in order to meet the deadline. They will also be meeting with teachers in the English department during this class and on their off periods.
4. Allow students time to complete a preference sheet.
5. Allow students to brainstorm ideas for various classes (discuss last year’s ideas and issues with execution/completion).

Summary	<ul style="list-style-type: none">• What purpose is the promotional video serving?
----------------	---

Follow-Up Activities/Homework: This project will require additional time outside of class to complete. “Homework” is to continue with the production process.

Assessment: The answers to the motivational questions will reveal comprehension.

Common Core Standards in this lesson	<ul style="list-style-type: none">• CCSS.ELA-LITERACY.SL.11-12.5 Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in
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Standards for the 21st Century Learner	<p>presentations to enhance understanding of findings, reasoning, and evidence and to add interest.</p> <ul style="list-style-type: none">• 4.1.8 Use creative and artistic formats to express personal learning.• 3.1.4 Use technology and other information tools to organize and display knowledge and understanding in ways that others can view, use, and assess.
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Name: _____
Mrs. Cooney

Period: _____
BCI – English Elective Video

English Elective Promo Video Assignment

You have been assigned an English elective for which to create a 2-3 minute video promo. This video should successfully depict what the class is about and why it would be advantageous for a student to enroll in it. From start to finish, you must work closely with your group members, teacher and client (the elective teacher) to come up with a professional and impressive video, which will be used for years to come at the English elective fair. This is your chance to shine in front of your teacher's and peers!

Requirements:

- 1) Regularly scheduled meetings with your teacher and your client
- 2) A professional looking storyboard and brief written description of your video idea
- 3) A 3-4 minute video representation of your finalized vision (after collaborating with your client). Your video must include:
 - a) A start title screen on which you will list the name of the elective course.
 - b) An end title screen on which you will include your group members' names as directors and editors.

All titles screen should be black and the font should be white

Your assigned English Elective is: _____

Your client is: _____

You are working with: _____

The video is due on: _____

*****Your first assignment for this project is to meet with your client to discuss his/her class and his/her vision for the video. Draft an email asking to meet the client within the next two business days. CC Mrs. Cooney on the correspondence.*****

Name: _____
Mrs. Cooney

Broadcasting
Elective Promo Videos

1. Below, please list your top three choices (in order of preference) of courses for which you would like to create a promo video. Also be sure to note your availability (**Your availability must match the elective teacher's availability!**).

1st Choice: _____

2nd Choice: _____

3rd Choice: _____

2. Circle your “off” periods (be sure to indicate if they are only on odd/even days):

Period 6

Period 7

Period 8

Period 5 (No need to circle this one!)

Name: _____
Mrs. Cooney

Broadcasting
Elective Promo Videos

1. Below, please list your top three choices (in order of preference) of courses for which you would like to create a promo video. Also be sure to note your availability (**Your availability must match the elective teacher's availability!**).

1st Choice: _____

2nd Choice: _____

3rd Choice: _____

2. Circle your “off” periods (be sure to indicate if they are only on odd/even days):

Period 6

Period 7

Period 8

Period 5 (No need to circle this one!)

PROJECT 2: MOVIE SCENE RE-SHOOT

(Ten Weeks)

Movie Scene Re-Shoot

Aim: How can we use all of our newly acquired pre-production, production and post-production skills to reshoot/cut a classic movie scene?

Objectives

1. To practice and hone our pre-production, production and post-production skills
2. To illustrate our understanding of and skills in detail oriented work.

Materials:

1. Mac Computers with iMovie software
2. Camera kits (5)
3. Reference video of various movies

Motivation:	<ul style="list-style-type: none">• What is your favorite movie scene and why?
--------------------	--

Procedure:

1. Discuss the motivation. Tell students they may have a chance to recreate their favorite scenes and explain the idea for the project (provide handout entitled: “Take 2”a0
2. Split students into groups and allow them to use a computer to review possible scenes for the project. Once they decide upon a scene and it’s approved, they should begin the pre-production stages (casting, storyboarding, etc.) Scripts for scenes can easily be found on-line.
3. Inform students that they will have eight weeks to complete this project and will need to work on it outside of class in order to meet the deadline.

Summary	<ul style="list-style-type: none">• What scene have you chosen to recreate and why?
----------------	---

Follow-Up Activities/Homework: This project will require additional time outside of class to complete. “Homework” is to continue with the production process.

Assessment: Teacher will approve selected scenes and discuss any potential pitfalls.

Common Core Standards in this lesson	<ul style="list-style-type: none">• CCSS.ELA-LITERACY.SL.11-12.5 Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
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**Standards for the
21st Century Learner**

- 4.1.8 Use creative and artistic formats to express personal learning.
- 3.1.4 Use technology and other information tools to organize and display knowledge and understanding in ways that others can view, use, and assess.

Name: _____

Period: _____

Mrs. Cooney

BCI



For this project you will be **re-shooting a movie scene of your choice (pending teacher approval)**. The scene must be shot **EXACTLY** the way it was in the original footage. Your goal is to showcase your ability to plan, shoot and cut video as instructed (with the original film serving as your instruction manual). When choosing a scene to re-shoot, be mindful of set and costume design limitations (for instance, it would be difficult to re-create a scene from *Jurassic World*). In addition, you do not want to shoot a scene that runs more than 5 minutes in length.

Here are the assignment requirements:

1. Choose a film scene which runs between 3-5 minutes in length. The scene must contain:

- At least three cuts
- Dialogue between two or more characters

2. You must create and submit:

- A storyboard based on the original film, which includes audio as well as visual cues (scripts for most films can be found online at sites such as <http://www.imsdb.com>).

3. Your final video project must include:

- A title screen including the original movie's name, as well as the names of the students who worked on the project
- The original movie scene
- Your re-shoot

You will have ten weeks to complete this assignment. Here is a breakdown of due dates:

Film scene selection (Days 1 and 2): Due: _____

Storyboard creation (Days 3-5 and week 2): Due: _____

Re-Shoot (weeks 3-6) Due: _____

Editing (weeks 7-10) Due: _____

PROJECT 3: ORIGINAL MUSIC VIDEO (Ten Weeks)

Original Music Video

Aim: How can we use all of our newly acquired pre-production, production and post-production skills to create a music video?

Objectives

1. To practice and hone our pre-production, production and post-production skills
2. To illustrate our understanding of and skills in detail oriented work.
3. To illustrate our creativity through visual media.

Materials:

1. Mac Computers with iMovie software)
2. Camera kits (5)
3. Music/songs

Motivation:	<ul style="list-style-type: none">• Watch the following music videos and answer the following:<ul style="list-style-type: none">❖ Is the message of the song enhanced by the video? How so?❖ What do you think the director's inspiration for the video was?❖ Did you like the video? Why/why not?❖ What, if anything would you have done differently?
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Procedure:

1. Discuss the motivation. Tell students they will be creating their own music video using a song of their choice.
2. Split students into groups and allow them to use a computer to review possible songs for the project. Once they decide upon a song and it's approved, they should begin the pre-production stages (brainstorming, storyboarding, etc.)
3. Inform students that they will have ten weeks to complete this project and will need to work on it outside of class in order to meet the deadline.

Summary	<ul style="list-style-type: none">• What song have you chosen and why? What is your vision for the video?
----------------	---

Follow-Up Activities/Homework: This project will require additional time outside of class to complete. "Homework" is to continue with the production process.

Assessment: Teacher will approve selected songs and discuss student rationale for video.

Common Core Standards in this lesson	<ul style="list-style-type: none">• CCSS.ELA-LITERACY.SL.11-12.5 Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
Standards for the 21st Century Learner	<ul style="list-style-type: none">• 4.1.8 Use creative and artistic formats to express personal learning.• 3.1.4 Use technology and other information tools to organize and display knowledge and understanding in ways that others can view, use, and assess.

Name: _____

Period: _____

Mrs. Cooney

BCI



“Video Killed the Radio Star”

The name of this worksheet is based on a 1979 song by the band “The Buggles” which was the first song/music video ever played on MTV when it aired in 1981. It’s prophetic lyrics fit the launch of the Music Television channel perfectly and music has never been the same since. As you know, music videos are just as important as the music which inspires them, so for this project, you will be creating an original music video based on a song of your choice.

Here are the project requirements:

1. Choose a song which runs between 2-3 minutes in length. Have your teacher to approve your choice.

2. You must create and submit:

- A storyboard based on your original idea, which includes audio as well as visual cues. Please submit the song lyrics on a separate page as well.

3. Your final music video project must include:

- A title screen including the song and artist’s name, as well as the names of the students who worked on the project
- Your music video

You will have ten weeks to complete this assignment. Here is a breakdown of due dates:

Song selection (Days 1 and 2): Due: _____

Storyboard creation (Days 3-5 and week 2): Due: _____

Video Shoot (weeks 3-6) Due: _____

Editing (weeks 7-10) Due: _____

APPENDIX

Name: _____

Period: _____

Mrs. Cooney

BCI

Baseline Assessment

Directions: Answer each of the following questions to the best of your ability:

Multiple Choice: Choose the BEST answer to each of the following questions:

1. How does an “establishes shot” differ from a “long shot”?
 - a) It doesn’t. They are two names for the same type of shot.
 - b) a long shot is a shot of a the talent, an establishing shot is a shot of the talent doing something (it establishes action).
 - c) An establishing shot establishes location, with or without talent in the shot.
 - d) A long shot is a shot taken with a telescopic lens.

2. What is a “three shot”?
 - a) a shot with three people in it.
 - b) a scene that is shot in three takes
 - c) a shot which is three seconds long
 - d) a shot created with the use of three cameras

3. Which of the following body parts would appear in an extreme close-up?
 - a) eyes
 - b) hands
 - c) lips
 - d) all of the above
 - e) a and c only

4. A three-point lighting set up includes which of the following lights:
 - a) back light
 - b) key light
 - c) fill light
 - d) all of the above
 - e) a and b only

5. The Rule of Thirds dictates that the subject of one’s shot should fall on:
 - a) intersecting lines
 - b) along the lines dividing the screen by thirds
 - c) between the lines dividing the screen by thirds
 - d) a and b
 - e) b and c

Matching I (match the camera movement terms to their correct definitions):

6. Dolly A) Moving the cameras lens up or down while keeping its horizontal axis constant.
7. Truck B) Moving the camera lens to one side or another.
8. Pedestal C) Changing the focal length of the lens to make the subject appear closer or further away in the frame.
9. Zoom D) Moving the camera up or down without changing its vertical or horizontal axis.
10. Tilt E) Motion of the camera towards or from.
11. Pan AB) Motion of the camera left or right.

Matching II: Match the following broadcasting terms to their correct definitions:

12. Upcut a) Closing to a story package, live shot, or on-set piece usually read by the story report but can also be read by an anchor.
13. Spot News b) Usually the “Goodbye” or end segment of a newscast often during which news/sports anchors engage in “happy talk.”
14. Out-cue c) usually the last thing a reporter says in either a live or recorded news story (i.e. PKG) indicating the piece is ending (Example: “FOR UPDATE NEWS, I’M BILL SMITH.”).
15. Cue-up d) An offbeat or humorous story that typically is used to mark the end of the news segment and the beginning of the sports/weather segment. The kicker can also be used to end a newscast.
16. Outro e) An unexpected event that can be covered in various ways.
17. Story Tag ab) Turning on the microphone after the anchor has begun speaking or before and anchor/reporter has stopped speaking.
18. Kicker ac) Putting a sound bite, package, wrap, voicer, or other recorded material at its beginning.

Matching III: Match each of the following advertising strategies with the tagline that BEST exemplifies it:

19. ____ The Weasel Claim a) "Plymouth--isn't that the kind of car America wants?"
20. ____ The Unfinished Claim b) "Choosy moms chose Jiff."
21. ____ The "Water is Wet" Claim c) "Great Lash greatly increases the diameter of every lash."
22. ____ The "So What?" Claim d) "Supergloss does it with more color, more shine, more sizzle, more!"
23. ____ The Compliment the Consumer Claim e) "Strong enough for a man but made for a woman"
24. ____ The Rhetorical Question Claim ab) "Listerine *fights* bad breath."

iMovie Software Questions:

25. Can the Precision Editor modify audio or just video?
A. Just audio
B. Just video
C. Both.
26. What is the name of the cable used to transfer footage from the camera to iMovie?
A. Firewire Cable
B. Limewire Cable
C. Camera Cable
D. Light Cable
27. Are audio fades added automatically to video clips?
A. Yes. iMovie adds an automatic half-second fade to the start and end of every video clip.
B. No. iMovie does not add an automatic half-second fade to the start and end of every video clip.
28. How do you open up the Precision Editor?
A. Select Precision Editor from the Action pop-up menu on any clip, or double-click the space between two clips.
B. Select Precision Editor from the Apple menu on any clip, or control-click the space between two clips.
C. Select Precision Editor from the keyboard shortcut menu on any clip, or shift-click the space between two clips.
D. Select Precision Editor from the Finder menu on any clip, or command-click the space between two clips.

- 29.** How do you apply video effects like Aged Film or Vignette?
- A. In the Clip Adjustments inspector, click the Aged Film or Vignette button.
 - B. In the Apple menu, click the Video Effects button.
 - C. In the Clip Adjustments inspector, click the Video Effects button.
 - D. In the Apple menu, click the Aged Film or Vignette button.

- 30.** True or False: The green-screen function will work on shots with a blue background.
- A. True
 - B. False

- 31.** How can you change where background music begins in your project?
- A. Drag the background music by its name to where you want it to start.
 - B. Copy and paste the background music to where you want it to start.
 - C. Drag the video clip by its name to where you want it to play with the audio.
 - D. Copy and paste the video clip to where you want it to play with the audio.

- 32.** Does ducking change the volume of the selected audio track?
- A. No. Ducking reduces the volume of any audio that overlaps the track for which ducking has been selected.
 - B. Yes. Ducking does not reduce the volume of any audio that overlaps the track for which ducking has been selected.

- 33.** Does inserting a clip cover up existing footage?
- A. No. It pushes the old footage out of the way to make room for the new shot.
 - B. Yes. It overlaps the old footage.

- 34.** Which button allows you to add credits?
- A. The Titles button.
 - B. The Credits button.
 - C. The C key button.
 - D. The T button.

- 35.** True or false: Once you apply automatic transitions, you can't add or modify any transitions in the project.
- A. True. This is a universal setting.
 - B. False. But making any changes requires turning off automatic transitions.

- 36.** If you play a five-second clip at 50% speed (slow motion), how long will the clip be?
- A. 2.5 seconds.
 - B. 20 seconds.
 - C. 10 seconds.
 - D. It will still be 5 seconds.

- 37.** How do you open the Clip Trimmer?
- A. Select Clip Trimmer from the Action pop-up menu for any clip.
 - B. Select Clip Trimmer from the Apple menu for any clip.
 - C. Select Clip Trimmer from the keyboard shortcut menu for any clip.
 - D. Select Clip Trimmer from the Finder menu for any clip.
- 38.** Which button allows you to add transitions?
- A. The Transitions button.
 - B. The Fade button.
 - C. The T button.
 - D. The F button.
- 39.** True or false: Video stabilization can stabilize any footage, no matter how shaky.
- A. True
 - B. False
- 40.** Once you have clips in the Event area, you can pick and choose which parts of the clips you want to use and put those clips in order in the _____ area.
- A. Event
 - B. Project
 - C. Movie Viewer
 - D. Sidebar