



LESSON PLAN

Level:	Grades 9 to 12
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Duration:	3 - 9 hours

Digital Storytelling for Community Engagement



This lesson is part of *USE, UNDERSTAND & CREATE: A Digital Literacy Framework for Canadian Schools*:
<http://mediasmarts.ca/teacher-resources/digital-literacy-framework>.

Overview

In groups, students will create a Digital Story which addresses a topic, theme or issue that is affecting them. All stages of production will be covered, including research, storyboarding their idea into a visual organizational layout, practicing capturing quality photographs and interviews, and finally weaving their Digital Story into a finished project using computer editing software.

This lesson is designed as part of a three-part series:

- [Introduction to Online Community Engagement](#)
- *Digital Storytelling for Community Engagement*
- [Digital Outreach for Community Engagement](#)

However, each is also designed to be delivered as a standalone lesson and any two of the lessons can be taught together without the third.

Learning Outcomes

Students will:

- learn about the elements of a Digital Story and what makes a good product
- in a group, learn how to organize a chosen topic into cohesive storyboard format
- learn how to effectively conduct an interview, including question composition and logistical camera set-up
- learn how to apply photo composition techniques to their own photography and video skills
- as a group, learn how to organize their photos and video into a coherent sequence using video editing computer software or iPad app (such as iMovie or Video Editor), including voice recording



Preparation and Materials

Review the backgrounder *Digital Story Backgrounder*.

Photocopy the following handouts:

- *Interview Template*
- *Digital Storytelling Storyboard Template*
- *Photo Composition and Framing Activity Sheet*
- *Camera Shots*
- *Production Tips*
- *Parental/Guardian Consent Form*
- *Digital Story Post-Production*

Provide six-sided dice (the kind used in board games such as *Monopoly*) for the Photo Composition and Framing Activity.

Prepare to project the following videos (or assign them as homework):

Witness: Editing and Distributing Your Film: Edit Ethically

Arrange for access to the following equipment:

- For production: The class will need enough iPads, digital video cameras, smartphones with video recording capabilities, or digital still image cameras for 30 students in groups of 3-5. (If these are not available, you may have students use their own phones or tablets, so long as it is possible to upload photos and video from them to the school computers.)
- At least 1-2 microphones. *Note: Laptops have internal microphones that can adequately substitute for external microphones.
- For post-production/editing: The class will need enough iPads (with iMovie app pre-installed) or Mac/PC computers or laptops with iMovie or Moviemaker program/software for each group (8-10 iPads or computers for 30 students).

Procedure

PART A: Pitch & Pre-Production (3 hours)

If you are delivering this lesson as part of the larger unit, it will not need any introduction. If you are delivering only this lesson, begin by having students brainstorm a question or theme which will provide a guiding subject within which to work, such as:

- The pros and cons of being a teenager living in your community.
- Where do we see ourselves in 10 years?
- What do we want to change about our lives, why, and how will we do it?



Activity 1: Translating what you care about into a Digital Story

View an example of a Digital Story online as a class. Here are some options:

- “Food Deserts & Food Security in America”
<https://www.youtube.com/watch?v=YwgcXR2WhOg>
- “Volunteering Can Lead to Better Health” by AI Yoshiki
<https://youtu.be/Dilq9glXJB0>
- “Failed Rap” by Joven Senoran
<https://youtu.be/K9Bz94I6pTI>

Ask the class:

- What audio and visual elements were used to tell this story?
- Did they like it? Why or why not?
- Was the message clear?
- If they were asked to make a digital story on the same or similar theme, what (if anything) would they do differently?

Explain to students that the video they viewed is an example of a *Digital Story*: a media project made by one person or a small group working together with a common goal and theme. Write the components of a Digital Story on the board:

- digital photographs
- digital video
- voice and/or narration
- text (title, credits, additional information)
- music

A Digital Story should be clear, focused and easy-to-follow. Voice or narration should complement photos and video. Audio levels/volume should be properly adjusted and photographs should be visually appealing and of high quality.

Explain to students that their groups will be creating a Digital Story on the topic they have chosen. (If you are delivering this lesson on its own, you will need to organize them into groups.) Their Digital Story will include at least one interview.

Ask students to think about what *ethical issues* they might encounter when making a Digital Story. To help them reflect on this, show the video *Edit Ethically* (https://www.youtube.com/watch?v=ps8Os0Sle_g#t=2m1s). After the video, have students discuss the ethical questions they might encounter while filming and editing their Digital Stories. Make sure the discussion includes the following points:

- Each time you take a photograph of someone, take video of a person or publish a quote someone told you in a newspaper or online, you are **representing** them.
- Representation is a key element of any media we create when we feature people other than ourselves and we need to be aware of it so as not to **misrepresent** others that may appear in our projects.



- An example of misrepresentation would be to publish an incorrect quote that someone said, leading others to believe that they had one opinion on a given issue, but in fact, they felt another way. Another example would be posting a photo of a friend that they did not give you permission to do.
- In order to avoid hurting people's feelings or sharing incorrect information when we create media projects, it is always good practice to ask permission to publish or share from your subject before you do. It is your responsibility to represent and treat your subjects with respect and care, as this power is very real and can lead to damaged reputations and feelings.

Distribute the handout *Interview Template* and go through it with the class. Give students time to conduct any necessary additional research online, including contacting possible interview subjects to see if and when they are available for the interview activity.

Activity 2: Interview Rehearsal

Distribute one camera, iPad or video camera to each group. (If these are not available, you may have students use their own phones or tablets, so long as it is possible to upload photos and video from them to the school computers.) Ask students to stage a practice or rehearsal interview: start by writing out at least 5 basic questions about the current event their Digital Story is addressing. Assign roles: who will be the cameraperson, interviewer and interviewee? Take turns interviewing each other to practice chair, interviewer and interviewee set-up.

Activity 3: Photograph Composition and Framing Activity

Distribute the handout *Photo Composition and Framing Activity Sheet* and *Camera Shots*. In their groups, have students practice taking photos and video using 'rule of thirds', high, medium and low angles, and from a variety of distances from subject. At the end of the activity, have each student present to the class one favourite photo from the exercise.

Activity 4: Preparing a Storyboard

Distribute the handout *Digital Storytelling Storyboard Template* and have the groups use it to prepare for creating their Digital Story. When they are finished, have each group present their completed storyboards and interview templates to class. Have each group provide at least one piece of feedback about the subject matter, photographs and interviews following each group's presentation.

PART B: Production (Images, Interviews and Narration Composition) (3 hours)

Activity 5: Creating the Digital Story

Distribute the handouts *Production Tips* and *Parental/Guardian Consent Form*. Have each group collect the images (photos and video, including interviews) for their Digital Story Project. Groups may split off and shoot interviews in quiet spaces, capture photographs needed and begin drafting narration. (This may be done in or outside of class time as you prefer.)

For background on how to legally and ethically use existing photos, sound and video, see *Fair Dealing for Media Education* (<http://mediasmarts.ca/digital-media-literacy/media-issues/intellectual-property/fair-dealing-media-education>).



PART C: Post-Production (Import, Editing, Sound, Credits and Transitions) (3 hours)

Activity 6: Organizing, Editing, Recording Narration, Adding Music and Exporting

Distribute the handout *Digital Story Post-Production* and have students follow the instructions.

Activity 7: Discussion

If you are delivering this lesson as part of the larger unit, revisit the *Community Engagement Activity Sheet* from [Introduction to Online Community Engagement](#) and discuss which new methods/activities each group has now completed with this new project. Brainstorm additional ways the students can take their participation in the larger community even further.

Extension Activity

Organize a school or public screening of students' Digital Stories. Allow students the opportunity to present the community challenge, their solution and their completed Digital Story, with a question and answer session afterwards for audience interaction.



Digital Story Backgrounder

What is a Digital Story?

The purpose of a Digital Story is to tell a point of view, opinion, life story or message and share with others using a powerful and fun medium.

The format of a Digital Story is a personal or team-based digital media project, using a combination of still images, video, text, music and narration. Digital technologies have now made creating a first-time movie project accessible and easy to make, compared to analogue technologies which are costly and often inaccessible (especially to children).

A Digital Story may include these various components:

- digital photographs
- digital video
- voice or narration
- text (title, credits, additional information)
- music

The term “digital story” was coined by founder Joe Lambert at the Centre for Digital Storytelling, based out of Berkley, California. This organization (now renamed as “Story Center”) hosts and delivers workshops across the United States, and now increasingly internationally through webinars. Many examples of Digital Stories covering a wide variety of themes, such as community, health, education, immigration, can be found on their website and YouTube Channel.

Story Center Website: <http://www.storycenter.org/>

Story Center YouTube Channel: <https://www.youtube.com/channel/UCKLPPDaG0bCj1Yqy6PlcouQ>

Advantages of the Digital Story in a Classroom Project

Creating media in a controlled and responsible environment is an empowering form of creative expression. This project also requires students to reflect on an issue in students’ lives and community. This project encourages and facilitates a shift from students as passive consumers to active creators.

Considered by many to be an introductory documentary video project, the advantage of beginning with a Digital Story lies in the simplicity of required technology. With a simple camera phone, point-and-shoot or iPad camera and edited with free or inexpensive editing software (iMovie for Mac, iMovie app for iPad, MovieMaker for PC) the technical difficulties and obstacles for the teacher and students alike are minimized, with greater emphasis placed on the reflection, story and message. Sharing our research, opinions and ideas with the world through screenings or online can be very empowering experiences, which can lead to greater confidence, knowledge and skill development.



Tips

Depending on the age and group of your students, providing a question to answer or theme to address as a starting point can work to your advantage. Try to keep the students focused by placing importance on the initial story brainstorm session. Instead of creating a Digital Story about “racism”, for example, encourage students to work with more specific and concrete ideas:

- What do they understand ‘racism’ to mean?
- Where do they see specific examples of racism?
- What can they do to help fight racism in their daily lives and communities?

Encourage your students to place themselves in the story as much as possible instead of focusing on overarching themes, terms, solutions or fictional circumstances.

Ethical Considerations

A responsibility comes with being a filmmaker, photographer or creator of digital projects when others are involved. It is important that issues surrounding representation are introduced and discussed with your students before they begin taking photographs or video of others.

Ways to avoid as many of these issues as possible is to first clearly describe the project to the ones involved and then to ask permission from each person photographed if they are ok with this photograph or video being included in the digital story project. An additional step, if possible, is to show the final project to the individuals seen or heard in the project before a public screening or posting the project online to get approval.

One question to keep in mind throughout the editing process of the Digital Story is: “If I were this person, would I be happy with the way I am represented or portrayed?”

A few examples of strong Digital Stories:

- “Food Deserts & Food Security in America”
<https://www.youtube.com/watch?v=YwgcXR2WhOg>
- “New AI” by AI Yoshiki
<https://youtu.be/Dilq9glXJB0>
- “Failed Rap” by Joven Senoran
<https://youtu.be/K9Bz94I6pTI>



Interview Template

Interviews are an excellent way to learn from someone who has knowledge or an opinion about a given topic. Interviews are typically held with both interviewer and interviewee sitting in chairs across from each other in a staged discussion-like setting, though there are any number of other ways to conduct an interview. Get creative! (For example, walking interviews are more challenging to film, but can certainly provide a more interesting product.) The interviewer should have at least 4-5 questions prepared to have as a starting point when beginning the interview, though it is strongly encouraged to adapt and devise new questions as the interview progresses and as the interviewer reacts to how the interviewee responds.

Roles: Director, Cameraperson, Interviewer, Interviewee

Interviewer's questions:

1.

2.

3.

4.

5.



Digital Storytelling Storyboard Template

Use this to help visualize your digital story.

The 5 main elements of a Digital Story are:

- 1) **Your point of view told in an interesting way:** Get creative, use your imagination!
- 2) **Intention:** What is the main message and why is it important to share?
- 3) **Emotion:** What mood do you want to set? What music best suits this mood?
- 4) **Narration or text:** Which combination of words will best convey your message?
- 5) **Accessibility:** Where can we see your story?

SYNOPSIS (community/federal issue + solution)

NARRATION

IMAGE

MUSIC

TEXT



NARRATION

IMAGE

MUSIC

TEXT

NARRATION

IMAGE

MUSIC

TEXT

NARRATION

IMAGE

MUSIC

TEXT



Photo Composition Framing Activity Sheet

Each group will use 1 die for this activity.

The first person will act as “Director”, rolls the die and fills in the number rolled in the 1st column under “ARMS”.

The same person rolls the die again, and fills in rolled number in the 2nd column under “LEGS”

They roll again for the third time and fills in the rolled number in 3rd column under “HEADS”.

The Director then directs the rest of the group to position themselves in any configuration so that the photograph they will take will have the exact number of each body part found in the frame.

Photographic Elements to consider:

ANGLE—Most people take photographs from where they are standing at “eye-level”. Take your photograph to another creative level by standing on an elevated surface for a “high angle” shot or laying on your back to take the photo from a “low angle”.

DISTANCE to subject—Experiment with different distances from your subject. The face of someone is often the most interesting so try to avoid long shots if taking a portrait photograph of someone.

	NUMBER OF ARMS	NUMBER OF LEGS	NUMBER OF HEADS
STUDENT 1			
STUDENT 2			
STUDENT 3			
STUDENT 4			



Camera Shots

A television program is made up of thousands of pictures, called shots, each of which must be carefully planned. To make television programs more interesting, various types of shots are used.

Camera Distance

There are three main shots describing how near or far the camera is from the subject. A **close-up** shows only one part of the subject, usually in great detail. Close-ups would include shots of a person's face, the paws of a dog walking down a path, a hand on a doorbell, or a tree branch. A picture showing half of the subject, such as a character from the waist up or the back end of a car, is a **medium shot**. A **long shot** shows the whole subject: a person from head to foot or the entire car. Any of these shots can show one subject or more at the same time.

These three shots are used for specific reasons. An **establishing shot** at the beginning of a scene tells viewers where they are; for example, a long shot of a car driving up to a hotel or a close-up of a restaurant sign. To show the effect of one person's words or actions on the other people in the scene, a **reaction shot** is used.

In general, television is a close-up medium: things look better in close-up because the screen is small. However, mixing the shots provides variety and gives information needed to keep the story moving.

Camera Angle

The angle from which a shot is taken is another way to give variety as well as information. A **high-angle shot** positions the camera above eye level, looking down on the subject, which consequently appears insignificant, weak, helpless or small according to how extreme the angle is. At **eye level**, the impression is neutral. A **low-angle shot** has the camera looking up at the subject, which then appears important, powerful or domineering, again depending on how exaggerated the angle is. Usually the camera looks at the subject, but occasionally the camera shows what the subject is seeing. This is a **reverse-angle shot**.

Camera Moves

Another way to give television programs variety is for the camera to move. When the camera changes its position by moving left or right, this is called **tracking or trucking**. Changing the camera's position by moving it forward or backward is known as **dollying**. When the camera stays in the same position but turns left or right, this is **panning**, and when it turns up or down, this is known as **tilting**. Even when the camera is stationary and not turning, it can appear to move closer to or farther from its subject; by using a special ring or lever on the lens, the cameraperson can **zoom in or out**.

Although these moves are useful, they should not be overused or they will lose their effect. In fact, any camera movement must be planned and rehearsed so that it will be smooth and in tune with the action.



Production Tips

Pre-production

Start with a plan

The first thing you want to do is ask yourself some key questions, such as:

- What is the main message you want to convey? Will it be fiction or non-fiction?
- What style (realism, stylized, abstract) tone (serious, light-hearted, tongue-in-cheek) and genre (drama, documentary, docudrama, mockumentary, comedy-parody, satire or slapstick) will best connect your audience to your message?
- What visuals and technical elements, such as sound or camera angles, will support your story and help get your message across?
- What other elements may affect your story such as location, people who can help you and specific props? Sometimes it is a wise choice to plan your ideas around these elements.

Interviews

Interview questions should:

- Elicit conversational answers and not single word answers like yes or no
- Lead to a discussion or exchange
- Provide information
- Create controversy
- Quell or dispel controversy
- Elicit questions from an audience

Make sure to formally invite any interviewees to participate and verify their credentials.

Script

Once you have worked out the details of your main message and have an idea of how you hope to get the message across visually to your audience, it is time to commit your ideas to paper. Essentially you will be making a script that will be the blueprint for your Digital Story. In the script you need to identify how the sequence of images and audio (dialogue, sound, music) will appear.

If you are creating a non-fiction podcast, then your script will be quite a bit different than a narrative one. Ideas may shift considerably based on the words and actions of the people you interview or the events you are using. Your script will be a list of events and images that you need to collect and record. Remember that if you are using images or sounds that someone else produced or recorded, you will need permission to use them in your podcast.



Storyboard template

Now you are ready to create your storyboard. Don't worry about whether you can draw realistically. Many talented filmmakers create very simple drawings. Storyboards are important for many reasons, including:

- They help solidify the images you want to capture. The process of creating storyboards makes you focus on each sequence, the type of shot, camera angle and camera movement. Please refer to the handout *Camera Shots*.
- They serve as an excellent communication tool. You can show others (especially the people who are working with you) exactly how the story will unfold. Words can have many meanings and implications, which can cause confusion. A visual representation is much clearer and easier to understand.
- They make it easy to select the order in which you choose to shoot your project. When reviewing your storyboard, make a note of the shots that are similar enough to be covered by the same camera position. For example if your storyboard shots 4, 9 and 15 are close-ups of your subject sitting in the same location, then all three shots could be recorded one after the other.

Shot list

A shot list is the order in which you plan to shoot your Digital Story. List your shots in order of location and match ones that have a similar set-up.

In addition to the shot list, you may want to create lists for your sound effects, props, costumes and equipment.

Finalizing your plan

Here are some quick tips to consider before starting the production phase:

- Make sure you have charged the batteries for any equipment you will be using.
- Bring extra batteries, extension cords, roles of electrical and masking tape, and extra videotape or whatever format you are recording.
- When picking your locations:
 - Be sure you have permission to film at the location you choose. If you are filming at your school, you will need permission from your teacher or principal. If you are filming at a business or a private home, you will need permission from the owner. If you are shooting in a park or a public location, you may need a permit. If this is the case please have a teacher assist you.
 - If your location is indoors, make a note of the accessibility, location and number of electrical outlets.
- Make a note of what the light and sound is like at your chosen location. Are there any elements (water from a stream, traffic noise, a hum from a ceiling fan) that will cause a distortion in sound? Will you need additional lights for proper illumination?
- If you plan to film outdoors, pay attention to the weather forecast three to four days in advance. You may need to plan around the weather or change the shooting day.



- Do not include scenes containing physical conflict, violence or weapons of any kind. If you plan to shoot a scene of crisis (verbal arguments, emotional distress or staged injuries) in a public place, take extra precautions such as notifying proper authorities, acquiring special permits, involving certified professionals and posting public notices. Please have your teacher assist you if you are planning such a scenario.
- Give advance notice of when and where you will be filming to the people who are helping. Let them know in advance what their roles will be.
- Make sure to let people appearing on camera know that they should avoid clothes that have visible logos or brands, as these are copyrighted images.
- Review your camera's operating manual. Make sure you are familiar with the key functions that you will need, and practise using the camera before the day of recording. Bring the camera's operating manual with you in case you need to troubleshoot.
- Have your pre-production notes with you at all times as they will keep you on track while shooting.

Production

Camera

Here are some quick tips when working with a video camera:

- Check the lens periodically to make sure it is free of dust and hair. Use the lens cap when you are not recording.
- At each location perform a white balance. This is a way of ensuring the camera registers colours in a proper manner. Each location will have its own unique lighting scenario, which creates different hues. To perform a white balance, zoom in on a white sheet of blank paper and select the white balance button (or select it from the menu).
- Use a tripod. Tripods will give you steady, professional looking shots that will be easier to match when editing. However, if your intent is to make your story feel realistic (like a home video, documented footage or police drama) then you may prefer a hand-held approach. Practise all camera movements before you shoot. When recording, don't stop until after you complete the motion.
- Use manual focus. Although automatic focus ensures everything is sharp, you run the risk of losing focus if there is movement near the lens or a change in lighting. To avoid these problems, set the camera to automatic focus, and then zoom in on your subject. Once your image is in focus, switch the focus to manual and zoom out to re-establish your original framing. Your subject will now be in focus for the duration of the shot.
- When setting up for filming, a good practice is to tape down the cords with electrical tape so that people will not trip on a cord and hurt themselves, or unplug or damage equipment.
- Keep a log of all your shots. Include information such as shot number, duration of the shot, and whether you felt it was a good take. This will save you time in editing.
- Keep the subject close to the camera. Your podcast in its final form will be viewed online in a smaller screen size. Extreme long shots will be difficult for your audience to see. Close-ups create a sense of intimacy and importance, and make sound recording easier if you are relying on your camera's internal microphone. Most video camera microphones will not pick up much sound beyond what is directly around the camera.



- Record longer versions of each shot than you need. You can always edit each shot down, but you can't make it longer in post-production. Beware that with some video cameras, the tape may roll back when you stop recording, losing some of the footage.
- If your subject is moving either through or out of a frame, wait until she or he leaves the frame before you stop recording.
- Take extra shots for cutaways. These come in handy during editing to insert between sequences that don't quite match up. Extra shots can be a close-up of a person, prop or hand movement. If you need to establish a location, using shots of the setting, such as an exterior of a building, is an easy way for your audience to identify the location.

Lighting

Lighting can help your project look professional. Here are a few quick tips.

Working with natural light

- When it comes to making judgements on lighting, trust your video display and not your eyes. Eyes automatically adjust to light levels in ways that lenses can't. That is why a bright sunny day with lots of natural light appears clear and crisp to us, while on a camera it may appear overexposed and washed out. The best time to shoot outside is when the sun is not directly overhead.
- If possible, during interior shots avoid windows—especially placing your subject in front of one. The bright light from outside will make it hard to see your subject. You may need to cover windows and introduce artificial light.

Working with artificial light

Try using a three-point approach:

- The main light used to illuminate the subject is called the key light. The key light is usually the most intense light in the set-up and is placed at a forty-five degree angle from your subject and the camera.
- The fill light is the secondary light used to offset any shadows created by the key light. The fill light is located on the opposite side of the camera from the key light.
- A back light, a light pointed at your subject from behind, is used to distinguish your subject from the background.

Sound

Sound is extremely important. Audiences are often more forgiving of poor quality video than bad sound. Here are a few quick tips that will help you get the best sound possible and additional options for editing:

- If the sound is distorted, cracks, or is too loud, then your subject is too close to the microphone. If you are using an independent sound recorder, your levels are too high.
- If the subject is too far away, the audio may be soft and blend into the background noise. If your subject is too far or too close, the sound will be unusable during editing.



Post-production

Editing

Your options during editing will vary depending on what software you use. Here are some general tips:

- Give yourself a lot of time to edit. You've worked hard to get to this point and you don't want to be rushed during the final important phase.
- Make sure the computer has more than enough space for your project. This includes original footage, extra files such as music, and the final product. If space is limited, refer to the shot log and use only the footage you need.
- Keep it simple. Once a scene has made its point, move to the next scene. Don't include shots just because they are interesting. Let the story be the focus. The podcast is three to five minutes in length so don't get carried away with transitions or special effects.
- If things are not working, try experimenting. Sometimes just changing around sequences can enhance or clarify the story.

Adding audio

- Use music to create the mood. You will most likely need to create the music yourself, have it created by a friend (or a friend's band) or use royalty-free music.
- Don't get carried away with sound effects. You want sound effects to blend into the scene and enhance the environment rather than distract the audience.
- If possible include background sound, recorded on location, to help fill in gaps in the soundtrack.



Parental/Guardian Consent Form

This form must be completed by all participants appearing in the video podcast or credited in its production, and signed (by parent or guardian for participants under the age of 18).

The form must be returned to the school before filming can begin. Please submit one form per **participant**.

Participant

School Name: _____

First Name: _____ Last Name: _____

Age: _____

Home Address: _____

City: _____ Province: _____ Postal Code: _____

Home Phone: () _____ Email Address: _____

We/I hereby grant _____ (hereafter the *school*) the right to:

(Please check one. **Participants under 18 years of age must have this filled out by a parent or guardian.**)

use a photograph and/or recording produced on film, video, audio/tape of my child or ward aged _____.

use a photograph and/or recording produced on film, video, audio/tape of myself. I am 18 years or older.

In granting these rights, we/I understand that we/I hereby release the school and its employees from all actions, causes of actions, claims and demands, except for those arising from the negligence of the school and its employees.

Signature of Participant (if 18 years or older): _____

Signature of Parent/Guardian (if under 18 years): _____



Digital Story Post-Production

Depending on the tools you are using, refer to one of the following tutorials:

- iMovie for iOS (Mac): <https://www.apple.com/ca/support/ios/imovie/>
<http://computers.tutsplus.com/tutorials/how-to-create-a-movie-from-start-to-finish-with-imovie--mac-59638>
- iMovie for iPad: <https://www.apple.com/ca/support/mac-apps/imovie/>
<http://www.pcadvisor.co.uk/how-to/photo-video/beginners-guide-imovie-for-ipad-3504907/>
- Movie Maker: <http://windows.microsoft.com/en-ca/windows-vista/getting-started-with-windows-movie-maker>
<http://library.albany.edu/imc/pdf/WindowsLiveMovieMaker.pdf>

Step 1: Organizing Your Footage

Select clips of video/interview that you would like to keep and discard the rest. Assemble into desired sequence of events.

Step 2: Titles & Transitions—Name Your Project, Add Text and Transitions

Add text blocks to beginning and end of project for project title and credits, plus include any additional text throughout project to provide additional information to audience, including names of interviewees. Transitions can be added to smooth the switch from one photograph or video to the next.

Step 3: Recording Narration + Adding Music

The student (or students) chosen to narrate will need to practice reading the already-written script of the project's narration in a quiet area. They can then begin to record narration when ready. To set the mood of the project, select royalty-free or Creative Commons music to add to the timeline. Adjust volume to desired levels for both narration and music track. Review project from beginning and make any necessary adjustments.

Step 4: Export Your Project

Each project will be exported as a .mov file. iMovie/MovieMaker tutorial explains how to create this file which can then be emailed, transferred to a USB key or burned to a DVD.



Assessment Task Rubric

	Learning Expectations	Achievement
<p>Use</p> <p>Skills and competencies that fall under “use” range from basic technical know-how – using computer programs such as word processors, web browsers, email and other communication tools – to the more sophisticated abilities for accessing and using knowledge resources such as search engines and online databases and emerging technologies such as cloud computing.</p>	<p><i>Community Engagement:</i></p> <p>use digital media to be part of a community</p> <p>exhibit leadership as a digital citizen</p> <p><i>Making and Remixing:</i></p> <p>communicate information and ideas effectively to multiple audiences using a variety of media and formats</p> <p>download and access different information types from the Internet</p> <p>participate in society through online engagement in democratic actions (e.g. lobbying, petitions, parliament)</p> <p>locate, organize, analyze, evaluate, synthesize and ethically use information from a variety of sources and media</p> <p>exhibit leadership as a digital citizen</p> <p>use digital media to be part of a community</p>	<p>Insufficient (R)</p> <p>Beginning (1)</p> <p>Developing (2)</p> <p>Competent (3)</p> <p>Confident (4)</p>
<p>Understand</p> <p>“Understand” includes recognizing how networked technology affects our behaviour and our perceptions, beliefs and feelings about the world around us.</p> <p>“Understand” also prepares us for a knowledge economy as we develop information management skills for finding, evaluating and effectively using information to communicate, collaborate and solve problems.</p>	<p><i>Community Engagement:</i></p> <p>understand how meaning is produced through multimedia (text, images, audio, video) and how culture is produced through the Internet and social media in particular</p> <p>show awareness of the discourse on both the issues and the opportunities involved in new media</p> <p>understands the wider context of digital tools in a 'digital age' characterized by globalization and networks</p> <p><i>Making and Remixing:</i></p> <p>select and use applications effectively and productively (e.g. chooses the most appropriate technologies according to the task)</p> <p>understand the potential of digital devices and resources for her/his schoolwork</p> <p>understand the different purposes and contexts of digital image editing</p> <p>understand how meaning is produced through multimedia (text, images, audio, video) and how culture is produced through the Internet and social media in particular</p>	<p>Insufficient (R)</p> <p>Beginning (1)</p> <p>Developing (2)</p> <p>Competent (3)</p> <p>Confident (4)</p>

	Learning Expectations	Achievement
Understand (continued)	<p>understand the legal and ethical dimensions of respecting creative work</p> <p>show an understanding of the forms and techniques of the medium and genre:</p> <ul style="list-style-type: none"> the chosen topic, issue and solution were clear the product displayed an insight into a topic and opinion 	
<p>Create</p> <p>“Create” is the ability to produce content and effectively communicate through a variety of digital media tools. It includes being able to adapt what we produce for various contexts and audiences; to create and communicate using rich media such as images, video and sound; and to effectively and responsibly engage with user-generated content such as blogs and discussion forums, video and photo sharing, social gaming and other forms of social media.</p> <p>The ability to create using digital media ensures that Canadians are active contributors to digital society.</p>	<p><i>Community Engagement:</i></p> <p>make valuable contributions to the public knowledge domain (e.g. wikis, public forums, reviews)</p> <p><i>Making and Remixing:</i></p> <p>contribute to project teams to produce original works or solve problems</p> <p>interact, collaborate, co-construct content and publish with peers, experts or others employing a variety of digital environments and media</p> <p>remix different existing digital content into something new</p> <p>effectively apply the forms and techniques of the medium and genre:</p> <ul style="list-style-type: none"> photographs or video were taken with care and relevant to the topic at hand visual components were complimentary to the audio narration was recorded clearly the chosen music was a good fit for the topic and mood text, if any, was effectively integrated 	<p>Insufficient (R)</p> <p>Beginning (1)</p> <p>Developing (2)</p> <p>Competent (3)</p> <p>Confident (4)</p>