



YOU BE THE

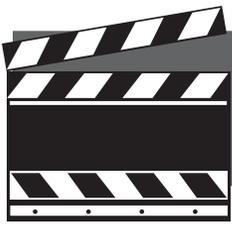
# PRODUCER

## TEACHERS GUIDE

[www.pbs4549.org/producer](http://www.pbs4549.org/producer)







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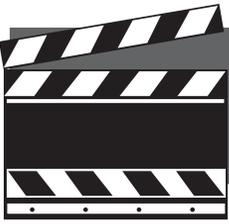
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This project was funded by the Ohio Legislature through Ohio SchoolNet. The printing of the teachers guide was done through a grant from the Martha Holden Jennings Foundation.



# INTRODUCTION

The purpose of this project is to provide guidance and resources for teachers so they can help students tell *their* stories digitally. In today's classroom, digital photography and digital video enable students to make a clear visual connection with their subject matter. Students who create video documentaries not only learn the necessary technology skills but also become personally involved in the content, which leads to a better understanding.

This teachers guide contains four chapters that correspond to the four project videos. Each chapter includes helpful lesson plans, resource materials and checklists to supplement the projects.

**Video 1 – Beginning the Project: Planning** deals with the planning stage in the development of the video project – what type of video to make, the topic, the various jobs required and more.

**Video 2 – Before the Tape Rolls: Preproduction** discusses the second stage of production – storyboarding, scripting, lighting techniques and adjusting the audio.

**Video 3 – Start the Tape: Shooting** deals with camera shots, camera angles, composition and camera tricks. It also talks about putting the story all together with sound as well publishing.

**Video 4 – The Final Product** shows how to publish your video using different media, such as DVD, VHS, video CD and Web streaming, and shows samples of student-created video.





YOU BE THE

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**BEGINNING THE  
PROJECT:  
PLANNING**





# BEGINNING THE PROJECT: PLANNING

## Lesson Overview

**Beginning the Project: Planning** will help the teacher explain the process of creating a video and the different processes the students will encounter in the production. The students will learn about establishing their roles, setting expectations, applying the standards and discussing the required skills. Finally, the teacher will show how the student projects will be assessed.

## Standards

### Technology for Productivity Applications

#### Grade 8, Benchmark B – Problem-Solving and Productivity

##### Tools

1. Incorporate all available technology tools and resources to research, investigate, solve and present findings in a problem-solving situation.

### Technology and Communication Applications

#### Grade 6, Benchmark A – Communications and Principles of Design

1. Explain that information is communicated for specific purposes.
3. Produce information products that incorporate the principles of design.

### Technology and Information Literacy

#### Grade 6, Benchmark B – Decide

1. Generate questions to be answered or a position to be supported when given a topic.
5. Identify relevant facts, check facts for accuracy, record appropriate information and create an information product to share with others.

#### Grade 7, Benchmark B – Decide

1. Develop open-ended research questions about a defined information need.

## Materials

- Web sites
- Storyboards (sample)
- Computer with word processing software
- Interviewing worksheets

## Procedure

1. Select students to participate.
2. View sample projects.
3. Discuss possible topics. Is the topic manageable based on the skills needed and the time frame required?
4. Select the topic (personal, community, fantasy, national, informational).
5. Define the purpose and objective of the video.
6. Pick the target audience.
7. Define the video elements required (interviews, memorabilia, etc.).
8. Determine the location for the video (in-house, travel, outdoors, etc.).
9. Describe what the viewer will see (storyboard – location, description, framing, sounds, dialogue).
10. Accurately describe what the final video will look like (series of still, action shots, etc.).
11. Select the video style. Examples include the following:
  - a. **Documentary style:** Camera normally frames the subject with a centered bust shot (waist up or higher), and the talent usually looks directly at the camera. Use cutaways to video segments or still images to illustrate the points made by the speaker.
  - b. **Situation style:** Viewers are made to feel that they are bystanders in one corner of the room, watching the action. Subjects in the video should be facing each other, not the camera.
  - c. **Scripted style:** The content is often captured in short, staged clips that are edited together to appear as an uninterrupted scene.
12. Research the topic for facts, graphics, sounds, video clips and other needed material.
13. Conduct interviews as needed.
14. Write any scripts or dialogue needed for commentary.
15. Determine what computer skills are needed for editing the video.
16. Evaluate the planning process.
17. Hand out job description checklists for use during the entire project.

## Evaluation

- Review Rubric for Preparation (page 10).
- Conduct peer review.

## Rubric for Preparation

CATEGORY	4	3	2	1	Score
<b>Concept</b>	Team has a clear picture of what they are trying to achieve. Each member can describe the overall project and generally how each person's work will contribute to the final product.	Team has a fairly clear picture of what they are trying to achieve. Each member can describe the overall project, but some have trouble describing how their individual work will contribute to the final product.	Team has brainstormed the concept but has not determined a clear focus. Team members may describe the goals and final product differently.	Team has spent little effort on brainstorming and refining a concept. Team members are unclear on the goals and how their contributions will help them reach the goal.	
<b>Research</b>	Note cards indicate that the group members developed questions about the assigned topic, consulted at least three reference sources, developed a position based on their sources and correctly cited their sources.	Note cards indicate that the group members consulted at least three reference sources, developed a position based on their sources and correctly cited their sources.	Note cards indicate that the group members consulted at least two reference sources, developed a position based on their sources and correctly cited their sources.	There are fewer than two note cards <i>or</i> sources are incorrectly cited.	



# FOUR-PERSON CHECKLIST

If you are working in a four-person group, use this checklist as a guide for the entire project.

## Beginning the Project: Planning

- |                   |  |
|-------------------|--|
| Producer/Director | <input type="checkbox"/> Lead discussion in selection of topic                           |
| Writer            | <input type="checkbox"/> Create text for topic   |
| Camera            | <input type="checkbox"/> Establish visuals for topic: locations, stills, video shot list |
| Editor            | <input type="checkbox"/> Lead research of topic  |

## Before the Tape Rolls: Preproduction

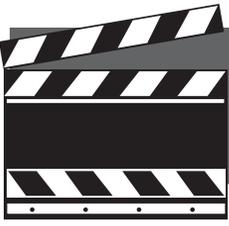
- |                   |  |
|-------------------|--|
| Producer/Director | <input type="checkbox"/> Select shots and create storyboard                      |
| Writer            | <input type="checkbox"/> Establish dialogue for each storyboard scene            |
| Camera            | <input type="checkbox"/> Create scene shots from storyboard                      |
| Editor            | <input type="checkbox"/> Establish equipment needs and background materials list |

## Start the Tape: Shooting

- |                   |  |
|-------------------|--|
| Producer/Director | <input type="checkbox"/> Determine and schedule scenes to be shot                      |
|                   | <input type="checkbox"/> Select sound effects and background music                     |
|                   | <input type="checkbox"/> Establish editing timeline and view rough cuts                |
| Writer            | <input type="checkbox"/> Rehearse dialogue and prompt actors                           |
|                   | <input type="checkbox"/> Create additional narration                                   |
| Camera            | <input type="checkbox"/> Record video and still scenes                                 |
|                   | <input type="checkbox"/> Generate additional video/stills if needed                    |
| Editor            | <input type="checkbox"/> Create video shot list log: scenes and tape time              |
|                   | <input type="checkbox"/> Make editing content choices: cuts, transitions, titles, etc. |

## The Final Product

- |                   |   |
|-------------------|---|
| Producer/Director | <input type="checkbox"/> Select "director's cut" scenes and interviews  |
| Writer            | <input type="checkbox"/> Create advertisements and publicity statements |
| Camera            | <input type="checkbox"/> Create publicity stills                        |
| Editor            | <input type="checkbox"/> Create video trailers for publicity needs      |



# PRODUCER/DIRECTOR CHECKLIST

**Use this checklist as a guide for the entire project.**

## **Beginning the Project: Planning**

- Develop project theme
- Provide content (audio and visual) ideas for project
- Assist in writing script

## **Before the Tape Rolls: Preproduction**

- Assist with storyboard layout
- Assist with script
- Assist actors in rehearsing dialogue

## **Start the Tape: Shooting**

- Obtain footage and stills
- Provide scene shot list
- Direct actors in their performances
- Oversee camera, audio, lighting setups
- Select best shots for editing purposes
- Determine best scenes and editing decisions
- Determine if additional footage/stills are needed
- Preview edited footage and evaluate final videotape production

## **The Final Product**

- Select scenes for outtakes in "director's cut"
- Oversee production of trailer for publicity purposes



# WRITING GROUP CHECKLIST

Use this checklist as a guide for the entire project.

## Beginning the Project: Planning

- Develop project content
- Develop script

## Before the Tape Rolls: Preproduction

- Refine script
- Assist with storyboard

## Start the Tape: Shooting

- Prepare list of necessary scenes for video and stills
- Provide additional dialogue at time of videotaping
- Assist video editor(s) with narration
- Review edited scenes and critique

## The Final Product

- Provide narration for “director’s cut”



# CAMERA GROUP CHECKLIST

**Use this checklist as a guide for the entire project.**

## **Beginning the Project: Planning**

- Select video scenes, still shots and additional footage from other sources

## **Before the Tape Rolls: Preproduction**

- Establish equipment needs and gather additional materials; create equipment checklist
- Learn camera functions and practice
- Set lighting needs for scenes
- Determine video styles and camera movement
- Set videotape schedule

## **Start the Tape: Shooting**

- Test all video equipment on site
- Set up camera and tripod, set lighting for scene, set audio equipment
- Test records, focus camera
- Set scene marker: slate identifies scene, take, etc.
- Tape additional footage for editing cut-aways/cut-ins and sounds
- Store and check equipment
- Identify recorded footage for editors
- Provide retakes of scenes and additional stills
- Find stock footage for inserts

## **The Final Product**

- Provide trailers for publicity



# SOUND GROUP CHECKLIST

**Use this checklist as a guide for the entire project.**

## **Beginning the Project: Planning**

- Review movies and videos for sound usage and styles

## **Before the Tape Rolls: Preproduction**

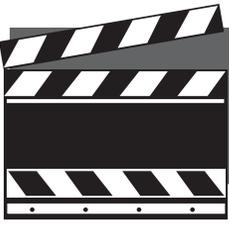
- Locate storyboard position and type of microphones needed

## **Start the Tape: Shooting**

- Gather sound equipment: microphones, headsets, cables, power supplies, etc.
- Connect microphone(s) to camera or mixing board
- Attach headphones to camcorder
- Test equipment and sound levels
- Record sound during taping
- Record background sound for editing purposes
- Record any additional sound effects from location
- Re-record audio for scenes, if needed
- Record narration sound bites
- Record live music, if needed: school band, digital audio
- Record additional commentary for "director's cut"

## **The Final Product**

- Capture audio for trailers



# EDITING GROUP CHECKLIST

**Use this checklist as a guide for the entire project.**

## **Beginning the Project: Planning**

- Review different editing styles
- Learn all facets of computer system: operating system and associated software
- Learn video editing software
- Practice editing skills

## **Before the Tape Rolls: Preproduction**

- Create list of digital files needed: music, still shots, background sounds, stock footage, etc.

## **Start the Tape: Shooting**

- Obtaining footage and stills
- Produce any digital files needed for editing
- Capture video digitally
- Assemble footage following storyboard
- Add transitions, titles, effects, etc. from within editing software
- Add narration and/or soundtrack
- Review and critique project video
- Create "director's cut"
- Create final edited project for export to tape, VCD or DVD

## **The Final Product**

- Create still shots for distribution in advertisements
- Create trailers for advertisement





# CHOOSING A TOPIC FOR THE PRODUCTION

## Brainstorming

Brainstorming is a group problem-solving activity that involves the spontaneous generation of ideas from members of a group. In this situation the students will generate ideas of what topic they will research for their production.

## Brainstorming Rules

No idea is dumb.

All ideas are needed.

All ideas are recorded.

Each person should contribute.

Let ideas generate other ideas.

Don't go into great depth explaining ideas; deal in simple thoughts.

No one can decide what ideas are good or bad during a brainstorming session.

## Selecting a Topic

Once ideas have been brainstormed, you can use the following four-step process to decide which idea is the best for the group. Otherwise, it will turn into a one-person production whether you want it that way or not. The more support an idea has within the group, the more cooperation you will get.

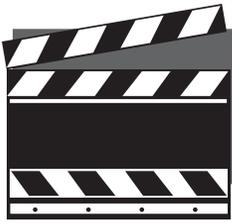
**Step 1:** Most ideas will have some similarities to other ideas. Group them into categories accordingly.

**Step 2:** Discuss the categories. Decide which categories are the most interesting to the group and which would be interesting to an audience. Eliminate the categories that don't meet these criteria.

**Step 3:** Do preliminary research to find possible sources of information about each category. This step is taken to determine which categories can be accomplished in the allotted time. Research sources may include library materials; community resources such as local government agencies, civic organizations, historical societies and knowledgeable residents; and the Internet.

**Step 4:** Choose the topic based on the following questions:

1. Is it interesting to the group?
2. Will it interest the target audience?
3. Is there enough information available?



# TYPE OF PRODUCTION

## Treatment

Determining which TV format will be used for your production is called deciding on the **treatment**. You must decide which treatment will be used in order to plan how to do the research for the final production. Most treatments fall into one of the following four categories.

- **Dramatic** – Requires memorizing lines, acting and creating sets and visuals. Most students like to do this type of production. They can become the characters of a play, historic people in a reenactment or inanimate objects in a fantasy story. Sets are easily constructed, or the production can be created “on location.”
- **Newscast** – Usually has an anchor and a set and visuals, and may require students to record “remotes” off school property. For a true newscast the students should be required to go out and get the news. This can consist of conducting interviews with schoolmates or people from the community. Video or photographs can be shot and explanations can be given on any subject that is too current or too local to be found in library books. Research is important and can lead them to a better understanding of how their community fits into the world.
- **Documentary** – Consists of a host introducing interviews, photos, other visuals and “remotes.” Students like to produce documentaries by acting as historical figures taking part in historical events. They also can document citizens or relatives who were alive during world wars, saw the first moon walk or helped with community projects, for example.
- **Demonstration** – Shows a person or group demonstrating how to do an activity. It requires actions synchronized to words, step-by-step directions, visuals and camera close-ups of what is being demonstrated. Kids love to make things. Use this interest to get them excited about doing a video project. The best way to learn to do something is to teach it.



# CHOOSING A SITE

## Classroom

- **One-camera shoot:** A wide-angle shot may be the only choice with one camera unless you can stage the shoot.
- **One-camera technique:** Position the subjects together and choose to stop the action to reframe the camera.

## Off-School Sites

**Releases:** Consider the legal issues surrounding the use of location and talent. If minors are included in a video, a parent's signature on a permission slip is required. Adults should provide written releases if the final project will be published on the Web.

### State specific project for which the video will be used:

- Explain how it will be distributed.
- Request a signature giving you permission to publish the products and likeness (images and video) of the participant.
- Explain how privacy and safety issues are being addressed.

## Preproduction Scouting

### Reduce the possibility of problems by visiting the prospective sites ahead of time:

- Assure adequate lighting and electrical supply.
- Consider any camera positions.
- Plan for the camera, cable and tripod position as close to the action as possible.
- Cables and tripods should be placed in positions that will not present a tripping hazard.

## Background Sounds

Plan to use some type of external microphone close to the subject.



# PRODUCTION JOBS

The production is broken down into small parts and each person is responsible for one specific job. Every job is as important as any other because a production is only as good as its weakest part. Make sure everyone understands that they must do their jobs correctly to ensure a good production.

## **Camera Person or Videographer**

Operates the camera.

## **Cast Member**

Plays a defined role in a video.

## **Costume Supervisor**

Is in charge of the talents' apparel.

## **Director**

Directs the video style and content.

## **Foley Crew**

Creates custom sounds and special effects.

## **Interviewer**

Asks questions of a person being interviewed.

## **Makeup Artist**

Directs the application of makeup for all talent.

## **Narrator**

Is the off-camera person who narrates a program.

## **Producer**

Controls or manages the entire video project.

## **Scene Logger**

Tracks the content of each scene, including the number of takes.  
Assures the continuity of each scene.

## **Script Writer**

Writes the dialogue for each cast member.

## **Set/Prop Designer**

Designs the set and finds appropriate props and shooting locations.

## **Sound Crew**

Maintains quality sound throughout the program.

## **Storyboarder**

Sketches each scene with the type of shot, angle, position of camera, position of microphone, dialogue, sound effects, etc.

## **Talent**

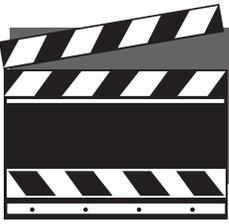
Are the people who appear on camera. This includes actors who memorize lines and act out roles, hosts who lead discussion or activity and newscasters who report the news.

## **Video Crew**

Handles camera set-up, lighting, cables, etc.

## **Video Editor**

Uses video editing software to make a cohesive program.



# PRODUCTION TERMINOLOGY AND EQUIPMENT

**Automatic Level Control** – Circuitry in the recorder that turns the audio level up when it is quiet and down when the sound is loud. It listens for the loudest sound and adjusts the audio to that level.

**Audio** – The sound that is recorded on the videotape.

**Back Lighting** – When there is stronger light behind the subject than in front of it. This causes silhouettes.

**Focus** – Adjusting the camera so that the picture isn't fuzzy.  
**Auto focus** – The camera needs no adjustment. However, it may not focus optimally.

**Manual focus** – You can zoom in on a subject, focus and zoom out to get the desired shot.

**Macro** – Lens adjustment used to focus for extreme close-ups.

**Microphone (Mic)** – A device used to pick up sound.  
**Internal** – Mic attached to the camera.  
**External** – Mic on a cable plugged into the camera or recorder.

**Tripod** – A good tripod will greatly enhance your video production. One of the principal rules of video production is camera steadiness. Shooting with the camera on the shoulder requires care and practice. A tripod lets the less experienced camera operator concentrate on other aspects of shooting.

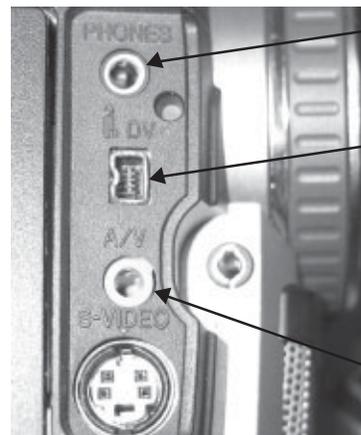
**Video** – The picture that is recorded on the videotape.

**White Balance** – The white balance function adjusts the camera's color range to the light illuminating the subject. Light from different sources has different color. Sunlight is blue. Incandescent light is red. Fluorescent light is green. For accurate color you must adjust the white balance every time the light changes.

## Selection of Camcorder

The purpose of the camcorder is to record quality video that can be captured and edited on a Mac/PC. Your camera should have the following capabilities:

- MiniDV camcorder with good quality lens mechanism. Check to insure the camcorder is compatible with the computer software, and that the computer has a FireWire, iLink or iEEE.
- One-hour battery (minimum)
- Carrying case
- Recharger device
- Extended warranty



Audio in/out for headphones and external microphones.

FireWire, iLink or iEEE input to capture video to computer hard drive. A 4-pin to 6-pin FireWire cable to connect camera to computer.

Pass-through capability so you can record old VHS tapes through the camcorder onto your

hard drive. The quality of VHS is not equal to original MiniDV video recorded from a MiniDV camcorder onto the hard drive.

## Computer Requirements

Windows: XP (best), 2000 on PC with Pentium 4 processor.  
OS X: 10.2 or higher on Macintosh G-4 or higher.

Large hard drive (7200 RPM preferred) or external Firewire hard drive to move videos to other workstations.

To burn a video CD (approximately 40-60 minutes at VHS quality), a CD burner and VCD software are required.

To create a DVD (approximately 60-90 minutes), a DVD burner and DVD authoring software are required.

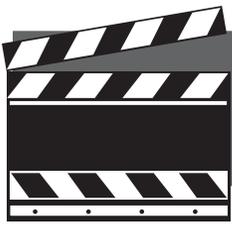


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**BEFORE THE  
TAPE ROLLS:  
PREPRODUCTION**





# BEFORE THE TAPE ROLLS: PREPRODUCTION

## Lesson Overview

Students will establish the roles they will play, the production setup (in the classroom or off site), the needed equipment and the skills needed to record their raw video footage. They will then do the actual shoot.

## Standards

### Technology for Productivity Applications

#### Grade 7, Benchmark B – Problem-Solving and Productivity Tools

2. Investigate various formats of video content and methods of presentation (e.g., .mpeg, .avi).

#### Grade 8, Benchmark B – Problem-Solving and Productivity Tools

3. Research educational video clips available online for use in class projects (e.g., consider copyright and fair use issues when selecting video clips).

#### Grade 9, Benchmark B – Understanding Operations

1. Identify and use input and output devices to operate and interact with computers and multimedia technology resources (e.g., digital video camera, mobile cameras, connecting analog equipment to digital equipment).

## Technology and Information Literacy

### Grade 6, Benchmark A – Evaluating Sources

2. Determine that information located can be used legally and choose appropriately (e.g., copyright information for print and graphic information, check for copyright restrictions).
3. Check copyright and publication dates to determine currency of information.

### Grade 7, Benchmark A – Evaluating Sources

All indicators apply.

### Grade 8, Benchmark A – Evaluating Sources

2. Demonstrate how to determine copyright issues when creating new products: a. Ask permission to use articles, quotations and graphics; b. Credit information to be included in the product.

### Grade 6, Benchmark B – Decide

1. Generate questions to be answered or a position to be supported when given a topic.
5. Identify relevant facts, check facts for accuracy, record appropriate information and create an information product to share with others.

### Grade 7, Benchmark B – Decide

1. Develop open-ended research questions about a defined information need.

## Materials

- Digital camcorder
- Video editing software
- Lighting
- Tripod
- Makeup
- Script
- Set
- Digital camera
- Travel permission slips (if necessary)
- Extras (cables, power supplies, headphones, duct tape, etc.)
- Computer
- Microphone(s)
- Data storage devices
- Props
- Costumes
- Storyboard
- Music (legal soundtracks)
- Releases

## Procedure

1. Help the students determine what part each person will play in the production.
2. The producer and director determine the style and direction of the video. (This could be done with the entire class.)
3. The storyboard is created to outline the content.
4. The script writer creates a draft copy of the dialogue for each cast member. The script writer also writes the interview questions and the text for the narrator. These will be reviewed by the class.
5. Makeup, costumes, sets and props are researched and created.
6. The producer assures that all persons who appear on camera have signed a release form. If under age 18, a parent or guardian must sign. The narrator must also sign a release.
7. The producer and director visit on-site and off-site locations to reduce the possibility of problems during shooting. Concerns include permission to tape, lighting and electrical supplies and potential safety hazards.
8. Following completion of research, the producer, director, videographer, scene logger, cast members, sound crew and narrator will begin videotaping the scenes.
  - a. Following the storyboard, each scene is set up at the location.
  - b. A walk-through is set up to show what is going to happen. The director explains what will be videotaped in the scene.
  - c. The camera crew and sound crew set up the equipment.

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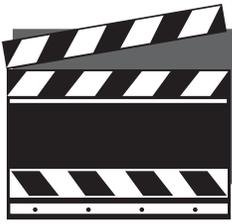
- d. Actors are positioned, including the interviewer.
- e. The videographer records the scenes.
- f. The scene logger records the number of takes, the content of the take and what's going on at the location.
- g. The sound crew and video crew record extra footage containing background sounds, shots to be used as cut-ins and cut-aways and any special sounds that may be required in the video.
- h. The foley crew creates any unusual special sound effects.

## Evaluation

- Review Storyboard Rubric.
- Check off sheet to show that each task has been completed (Equipment Checklist).

## Storyboard Rubric

CATEGORY	4	3	2	1	Score
<b>Storyboard</b>	Storyboard is complete with sketches for each scene, detailed notes on titles, transitions, special effects, sound, etc. Storyboard reflects outstanding planning and organization for the visuals in the video.	Storyboard is relatively complete with sketches for most scenes, and notes on titles, transitions, special effects, sound, etc. Storyboard reflects effective planning and organization for the visuals in the video.	Storyboard has glaring omissions in scene planning. There are sketches for some scenes, and notes on titles, transitions, special effects, sound, etc. Storyboard reflects attempts at planning and organization for the visuals in the video.	Storyboard is not done or is so incomplete that it could not be used even as a general guide. Storyboard reflects very little planning of the visuals.	
<b>Lighting Setup</b>	Additional lighting is used to eliminate shadows and glares. Cameras are set to the appropriate light level.	Additional lighting is used, but may not be set up optimally. Cameras are set to the appropriate light level.	Cameras are set to the appropriate light level, but no additional lighting is used when needed.	Cameras are not set to the appropriate light level. Additional lighting may or may not be used.	
<b>Sound Setup</b>	Microphones are positioned optimally to ensure that important sounds and dialogue are captured. The team has made every attempt to anticipate and filter out unwanted ambient noise in the recording.	Microphones are positioned optimally to ensure that important sounds and dialogue are captured.	At least one microphone (in addition to that on the camera) is used to ensure that dialogue is captured.	Little attention is paid to ensuring quality sound during the shoot.	
<b>Teamwork</b>	Students meet and discuss regularly. All students contribute to the discussion and all are listened to respectfully. All team members contribute a fair share of the work.	Students meet and discuss regularly. Most students contribute to the discussion and are listened to respectfully. All team members contribute a fair share of the work.	A couple of team meetings are held. Most students contribute to the discussion and are listened to respectfully. All team members contribute a fair share of the work.	Meetings are not held <i>and/or</i> some team members do not contribute a fair share of the work.	



# EQUIPMENT CHECKLIST

## Video Equipment

- Camcorder
- Tripod
- Batteries (charged and with AC power supply)
- Videotapes (extra tapes)
- Lens cleaning cloth
- Video bag

## Sign-Out List

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- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_
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- \_\_\_\_\_

## Sign-In List

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- \_\_\_\_\_
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## Audio Equipment

- Headphones for testing sound quality
- Microphones (both wired and wireless)
- Batteries and AC power supply
- Assorted cables and adapters

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- \_\_\_\_\_

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## Lighting Equipment

- Electrical cables
- Lights
- Reflector(s) and/or bounce boards
- Clamps and stands
- Green board backdrop (chroma key) and supports to stretch it taut

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## Miscellaneous

- Script
- Storyboard
- Release forms
- Duct tape
- Log sheets w/pen and clipboard
- Props and costumes
- Transportation

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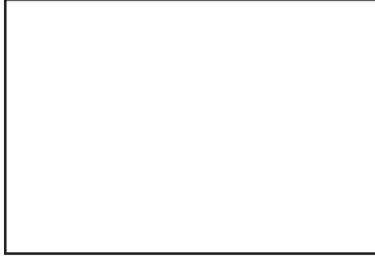
# SAMPLE #1 STORYBOARD

Project Name: \_\_\_\_\_

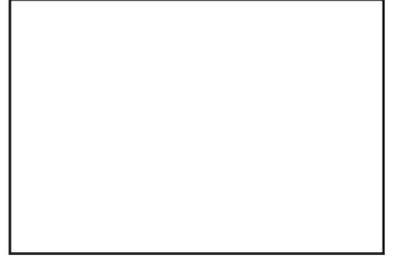
Scene: \_\_\_\_\_



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# SAMPLE #2 STORYBOARD

Shot: \_\_\_\_\_

Video: \_\_\_\_\_  
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\_\_\_\_\_

Audio: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Shot: \_\_\_\_\_

Video: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Audio: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Shot: \_\_\_\_\_

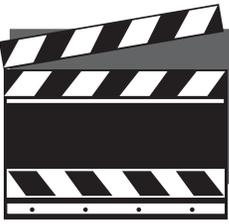
Video: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Audio: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Project Name: \_\_\_\_\_ Scene: \_\_\_\_\_

Equipment: \_\_\_\_\_

Comments: \_\_\_\_\_



# STUDENT VIDEOTAPE/PHOTOGRAPH RELEASE FORM

As the parent/legal guardian, I hereby give \_\_\_\_\_ permission to use the physical likeness, person, picture and/or voice of my child/children in the production and duplication of " \_\_\_\_\_."

I understand that the video/photography of my child/children will be used for educational purposes (which may include open and/or closed circuit broadcasting and which may be viewed on video, television, the Internet and other media). I understand that \_\_\_\_\_ has the right to edit the video and/or voice as necessary.

I understand that no personal information about my child, other than his or her physical likeness, person, picture and/or voice, will be released in written, videographic or photographic form.

I further understand that there will be no financial payment or other remuneration to my child/children or myself, either for initial or subsequent transmission or playback.

I understand that ownership of the video/ photograph remains solely with \_\_\_\_\_.

I acknowledge that I have read this Videotape/Photograph Release Form document and agree to its terms.

Name of child/children: \_\_\_\_\_

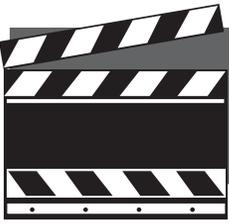
Parent/legal guardian name: \_\_\_\_\_

Parent/legal guardian signature: \_\_\_\_\_

ADDRESS: \_\_\_\_\_

TELEPHONE NO.: \_\_\_\_\_

DATE: \_\_\_\_\_



# LOCATION RELEASE FORM

I, \_\_\_\_\_, give permission to \_\_\_\_\_ to videotape, photograph or produce an image of my (our) residence, office, property or building and use such, both interior and exterior, as a location for a student video project.

Student video project title: \_\_\_\_\_

This property is located at: \_\_\_\_\_

Student video production personnel shall be granted access to the above property during:

Date: \_\_\_\_\_ Time: \_\_\_\_\_

Permission is granted for access to the property to allow the visual recording of scenes (interior and exterior) for a student video project. This includes any person(s) or equipment, including but not limited to: cameras, lights, microphones, props and costumes necessary for the student video production.

The permission is also granted for the broadcast and distribution rights of this student video production, which may be viewed on video, television, the Internet and other media.

The student video production staff is responsible to leave the location in its original condition and to remove all equipment items associated with the student video production.

Signed: \_\_\_\_\_

Location: \_\_\_\_\_

Witnessed by: \_\_\_\_\_

Location owner: \_\_\_\_\_

Student representative: \_\_\_\_\_



# PRODUCING A SCRIPT

**Preproduction:** When you start doing television programs, remember: It's the preproduction work that makes a good end product. The more time you spend planning before you use the camera, the less time you will waste. Use the following process to ensure a good production.

## 1. Outlining

Categorize the materials you have collected during your research. Match similar information about the subject from the different sources you found. Once you have categorized your information, develop an outline to use when writing the script.

## 2. Scripting

A script should be written for your audience to hear, not for them to read. Your audience will be watching whatever you put on the screen while trying to listen at the same time. This means you want to use very familiar words and phrases so they don't get confused. Compared to reading a book, watching television does not give a person the opportunity to go back and reread what he or she misunderstands. With TV, you have to keep the viewer interested by using dialogue that is easy to understand.

One technique for TV script writing is to work from your outline, but instead of writing, speak into a tape recorder. Transcribe the tape and add in anything you left out.

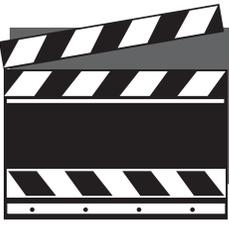
## 3. Storyboarding

As you write the script, make notes of what you want to show the audience. Once the script is done, use these notes to produce a storyboard. A storyboard is made up of pictures that you want your audience to see during the production. When storyboarding, try to visualize where you will place the camera to get the picture and what will be included in the picture. This technique is used to help you visualize what will be shown on the TV screen while the script is being read.

The storyboard will also help you decide what type of transitions you will make between shots. In other words, will you zoom in or out to the next picture, or will you need to stop the videotape in order to focus?

## 4. Combining the Script and the Storyboard

Once the script and storyboard are done, combine them. This step allows you to look at how long each shot will be on the air. You may want to add shots or subtract script so that your production runs smoother. Once this step is done, you will have a complete record of what you want on the tape before you turn on the camera.



# PRODUCTION OF VISUALS

## Visuals

Visuals are existing items that you put on the screen. They include printed materials, photographs, specimens, etc. When showing visuals, make sure your audience can see them. Zoom in and show only what is necessary for the audience to see. In other words, show the picture, not the person talking about it. Or zoom in so only the picture shows, not the edges of the cardboard on which it is mounted.

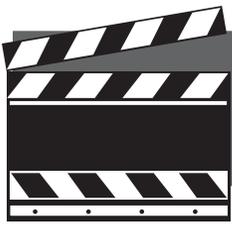
Mount your visuals on poster board so they are easier to handle. Take one piece of poster board and cut it into four pieces. This makes each piece the same size for ease of handling and helps keep the visual stable. You can also place all your visuals, one after another, on a chalk tray or on a music stand and pull them off one at a time as you need them. This technique can even be used as a simple transition device by pulling one card off to reveal the next card.

## Pictures

The most common visual is a picture. To use pictures, first they must be mounted on a piece of cardboard. Drawings or graphs out of books or periodicals can also be prepared this way. Mount these materials so that they don't fold over while on camera. Leave at least 2 inches of cardboard showing on all sides to ensure that what is behind it doesn't show up in the TV picture.

Using the video-editing software program, capture approximately two seconds of video. Then create a still image from the best frame of the video. Place the still frame on the timeline and set the duration. This method is faster than scanning each photograph, since video has a better resolution of 72-96 dots per inch for screen presentations.

Even old photographs, though the image quality may be poor, can give authenticity to the subject. If you are going to zoom in and pan across the image to view details, you may prefer to scan some images at a higher resolution to avoid pixelization. The pixel dimensions of a scanned image should be 640 wide by 480 high. If you wish to zoom in on a photo, you could use the 640-by-480 image and then zoom in on the image; however, the image quality will suffer. The best alternative is to scan the image three times larger than the 640-by-480 standard, and never exceed a zoom greater than 3x. For the occasional image where you want to zoom in closer, make a larger scan of the photo.



# LIGHTING TECHNIQUES

A basic rule of thumb for lighting is “the more the better.” Video cameras will record pictures in very low light, but if you want to do any editing or duplicating of the videotape, low-light pictures won’t show up very well.

## Outdoor Lighting

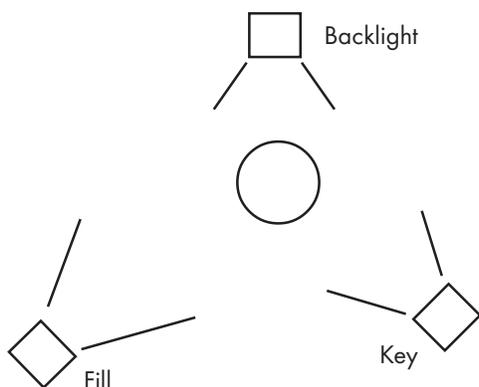
Shooting outdoors is usually very easy due to the abundance of sunlight. However, direct sun will cause heavy shadows, so try to keep your subject in the shade. The best days to shoot outdoors are when the sky is slightly overcast. The clouds diffuse the sunlight and create a very flattering light. Sunlight is your camera’s best friend, but remember you can always get too much of a good thing. If you are outside, have the sun at your back. If the sun is behind your subject (called backlighting) the camera “reads” the bright parts of the picture and closes the iris. This means that the subject of the picture will become dark.

## TV News Lighting

This technique gets its name from the fact that it is used by “remote” TV news cameras. It involves placing a single light on the camera. This technique puts light right where you point the camera.

## Studio Lighting

This technique gets its name from its use in a studio situation. You will need three portable lights that can be aimed at your subject. Place two lights at 45-degree angles in front and to either side of the subject. These are called the key and fill lights. Place one light slightly farther away from the subject than the other. These lights give the subject an even light, with the light placed farther back and causing a slight shadow to add texture to the picture. The third light is placed so it shines on the back of the subject and is called a backlight. This light is used to separate the subject from the background.



## Backlighting

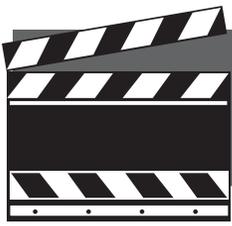
Try to keep a dark background behind your subject. Remember that the camera will “read” the brightest part of a picture. If you shoot against a white wall, it will be the brightest part of the picture and the subject will be dark.

## Indoors

If you are in a room with windows, make sure they are to your back and that the blinds are open as far as you can get them. Try not to shoot a scene that includes direct sunlight in only parts of the picture. The camera will “read” the strong light, which will cause that part of the picture to look fine, but the rest of the picture to look dark. If you have bright light coming from the window and a strong electrical light in the same shot, you will end up with shadows that are off color. This is caused by the different color values between electric light bulbs and natural light. Experiment to see if the color is bad enough to be noticed. If it doesn’t bother you, don’t worry about. However, if you have cute kids with pink and green faces, you may want to move to a different location.

## Outdoors

Try to keep the bright sky out of the picture because when the camera “reads” the sky, it will darken your subject. To correct the problem, zoom in to exclude the sky from your picture. Have the person appearing on camera stand in front of bushes or the side of a house, or set up your shot so you see hills or mountains in the background.



# AUDIO

## Terminology

**Input:** Receiving an audio signal. Also referred to as “mic in” or “line in.”

**Output:** Sending an audio signal. Also referred to as “mic out” or “line out.”

**Level:** The amount of audio signal produced by a microphone or other sound recording or playback device (CD, DVD, VCR, etc.).

**Line Level:** Audio input designed to receive sound from an electronically powered source such as a CD player, a VCR or a DVD player.

**Mic Level:** Audio input designed to receive sound from a microphone.

## Troubleshooting

**Line Out to Mic In Doesn't Work:** The audio from a line level source is too strong for a microphone input. Too much sound will be recorded and it will be distorted if a line level source is plugged into a mic level input.

**Plugging a Microphone Into a Line Input Doesn't Work:** The audio level from the microphone is too weak to be used in a line level input. Little or no sound will be recorded.

## Microphones

**Camera Mic:** The mic on your camera is good for picking up sound from all around the camera location. Use it to record choirs or the band. Don't use it to record individuals because it picks up too much background noise.

**External Mic:** Any microphone that is plugged into your camera and moved away from the camera location. Use an external mic to get closer to the subject you are recording. The closer the microphone is to your subject, the less background noise you will get.

**Hand-Held Mic:** Any microphone you hold in your hand. These mics are useful for doing interviews because two people can share the mic. If you want to keep the talents' hands free, put the mic on a stand.

**Lapel Mic:** A small mic that clips to a person's clothing. It is useful when only one person is going to appear on camera, since it is difficult to share. It is also useful when the talent can't hold a mic because he or she is demonstrating something.

**Wireless Mic:** A mic that uses a radio transmitter to send the sound from the mic to the camera. Both hand-held and lapel versions are available. This mic is especially useful when the talent has to move around the set.

## Techniques for Making Common Sound Effects

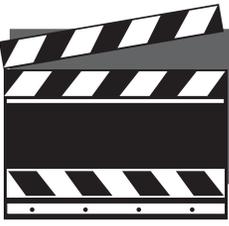
- Cornstarch in a leather pouch makes a good snow crunch.
- An old chair can produce very controllable squeaking sounds.
- A heavy staple gun makes the sound of gunshots. Warning! Do not use a real gun for gunshots. The concussive sound can destroy your microphone. It is even worse when you point the shotgun right at the mic.
- Crumpling cellophane makes a crackling fire.
- A large sheet of sheet metal suspended and shaken produces thunder.
- Use a heavy rolled up and taped phone book or hit a raw chicken or turkey for punching sounds.
- Break celery to create the sound of breaking bones.
- Step on tape from an unraveled audiocassette to make a convincing substitute for walking in grass.

## Gathering Sound Effects

You may already have a project list of the effects required for your upcoming production. You can record realistic one-shots by simply placing the microphone or camcorder where you normally listen to the sound. There is a huge difference in the sound of a telephone recorded at 6 inches away versus 6 feet away. To add to your sounds library, videotape the sound. As you edit, it's simple to save each sound effect as a different file. Make sure you save the original in the highest quality possible (48kHz at 16 bit for DV), and the edited versions with different file names (cheer01, cheer02, etc.). This makes it easy to go back to the original source for every variation.

**How-To:** In your video editing software, capture the recorded sound(s) and place them on the timeline; export or save the audio only as a WAV, QuickTime or similar format file. Now you have a sound file that can be imported and placed on the audio track of your video project *and* effects can now be added to this sound file.

Remember to save or export the original sound *before* you distort or apply special effects to it.



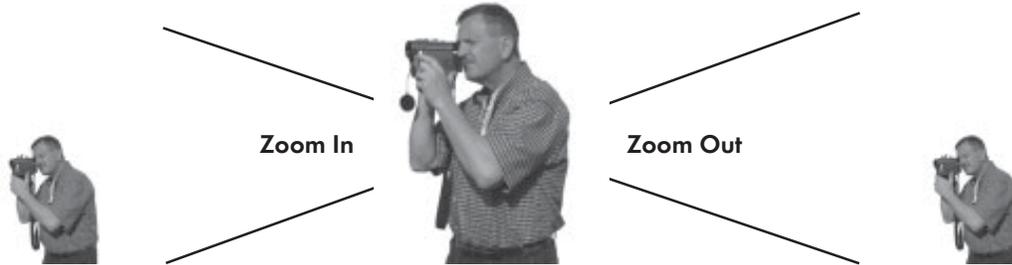
# PRODUCING VISUALLY SMOOTH PRODUCTIONS

## Transitions

Transitions are used to show the viewer that you have changed locations or the emphasis within a location. The smoother your transition, the better your production.

## Zooms

Use a zoom to change the emphasis within the shot. Example: During an interview, the opening shot is of the interviewer and the interviewee. Later you want to emphasize the person being interviewed. Zoom in from the shot of both people to just the interviewee's face.



## Pans

You pan to include or exclude parts of the camera shot. By panning you can direct your audience's attention to the most important part of the picture. Example: A narrator talking about video recording where the shot includes both him and the video person. As the narration continues, the camera may pan to a shot of just the narrator or just the camera person.



Pan Left



Pan Right

## Tilts

This transition would be the same as the pan, only the camera shot moves up or down.



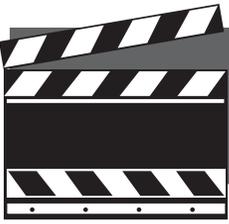
Tilt Up



Tilt Down

## Fades

Most cameras have fade buttons that cause the picture and sound to fade out or to fade in. Example: During a dramatization, you need to show a lapse of time. At the end of one scene, you fade out the picture and then stop the tape. Begin taping the next scene with the camera faded out and let the new scene fade in. Have the action begin but no important lines said during the fade. That way, your audience sees what is happening and gets accustomed to the new scene before you say anything important.



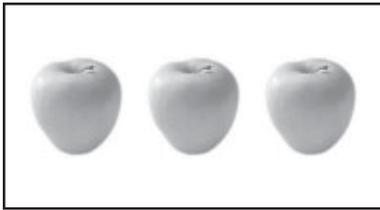
# CAMERA TRICKS



## Lay the Camera Down

Turn the camera on its side and videotape someone doing push-ups against the wall. To the viewer, it appears that they are moving up and down.

To climb a wall, have the talent pull himself across the floor using a rope. With the camera turned sideways, it appears that the talent is climbing up a wall.



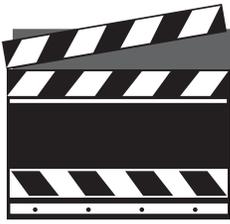
## Starting and Stopping

Objects can appear and disappear from a scene by using your camera's pause button. Simply pause the tape, add or take an object from the scene, then restart the tape. When your audience views the tape, they see the object appear or disappear. Be sure not to move the camera while it is in pause or the whole picture will jump where you make the edit. If people are in the scene, have them freeze when you pause the tape and then continue their motions when you restart the tape.



## Pixilation

This is a rough form of animation that can be done with a video camera. It is most often used to animate people. The talent stands still while the tape is rolling and moves when the camera is on pause. This creates the effect of a person scooting around while not moving his or her feet. Have the talent stand still, start the tape and then hit pause after about two seconds. The talent moves forward about 6 inches while the tape is not running. Start the tape again for two seconds and then hit pause. Continue this routine until the scene is finished. Remember, each time the talent is recorded equals one to two seconds of finished tape. After the talent has moved 10 times, you only have 10-20 seconds of tape to show your audience.



# ADVANCED TRICKS OF THE TRADE



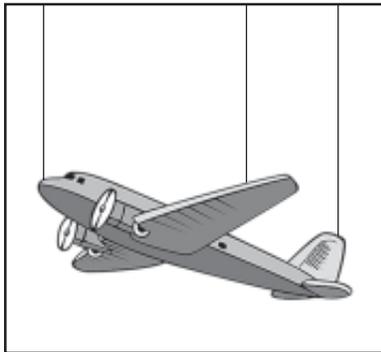
## Gobos

Gobos are lighting devices that create an illusion. For example, project light through a venetian blind onto a set and then videotape the resulting effect of a room filled with filtered light. Another example produces the effect of light from a flickering campfire. Shine a red-orange filtered light through streamers that are being blown from underneath by a fan. The result resembles the illusion of flickering campfire light.



## Masks

A mask is a piece of cardboard with a shape cut out of it to mask part of the picture. For instance, cut out a keyhole and mask the camera lens with it when you want to show someone being spied on.



## Models

Use scale models to show long shots of locations, airplanes or spaceships. Use colored cloth or cardboard as your background and matching thread to suspend objects in front of the background. Move the camera past suspended objects to create motion.

Video editing software programs have visual effects filters that allow compositing more than one image into a scene. The green screen/blue screen will allow you to key in your talent onto live or recorded video just like the TV weatherman. For a cheap screen, buy some fabric and stretch and glue it to poster board. Illuminate with inexpensive floodlights and adjust the key color. Remember, all instances of the blue/green can be keyed out, so try covering hands or face with gloves dyed that color. Now pick up an item without using (showing) your hands.

Video editing software programs have visual effects that allow you to reproduce the look of old-time movies, such as creating the illusion of scratches and dust. The best way to learn the effects is to create a short video clip and apply each effect.





YOU BE THE

PRODUCER

**START THE TAPE:  
SHOOTING**





# START THE TAPE: SHOOTING

## Lesson Overview

Students will establish their roles, the production setup (in the classroom and/or off site), the needed equipment and the skills required to record their raw video footage. They will then do the actual shoot.

## Standards

### Technology for Productivity Applications

#### Grade 7, Benchmark B – Problem-Solving and Productivity Tools

2. Investigate various formats of video content and methods of presentation (e.g., .mpeg, .avi).

#### Grade 8, Benchmark B – Problem-Solving and Productivity Tools

3. Research educational video clips available online for use in class projects (e.g., consider copyright and fair use issues when selecting video clips).

#### Grade 9, Benchmark B – Understanding Operations

1. Identify and use input and output devices to operate and interact with computers and multimedia technology resources (e.g., digital video camera, mobile cameras, how to connect analog equipment to digital equipment).

### Technology and Information Literacy

#### Grade 6, Benchmark A – Evaluating Sources

2. Determine that information located can be used legally and choose appropriately (.e.g., copyright information for print and graphic information, check for copyright restrictions).
3. Check copyright and publication dates to determine currency of information.

#### Grade 7, Benchmark A – Evaluating Sources

All indicators apply.

#### Grade 8, Benchmark A – Evaluating Sources

2. Demonstrate how to determine copyright issues when creating new products: a. Ask permission to use articles, quotations and graphics; b. Credit information to be included in the product.

#### Grade 6, Benchmark B – Decide

1. Generate questions to be answered or a position to be supported when given a topic.
5. Identify relevant facts, check facts for accuracy, record appropriate information and create an information product to share with others.

#### Grade 7, Benchmark B – Decide

1. Develop open-ended research questions about a defined information need.

## Materials

- Digital camcorder
- Lighting
- Tripod
- Makeup
- Script
- Set
- Digital camera
- Travel permission slips (if necessary)
- Extras (cables, power supplies, headphones, duct tape, etc.)
- Microphone(s)
- Storage devices
- Props
- Costumes
- Storyboard
- Music (legal soundtracks)
- Releases

## Procedure

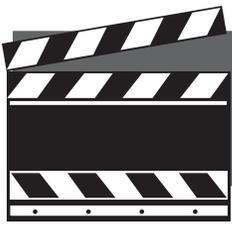
1. Each student assumes the role that has been assigned and performs the duties as required.
2. The teacher reviews related checklists to determine each student's progress.

## Evaluation

- Review Video Production Rubric (page 44).

## Video Production Rubric

CATEGORY	4	3	2	1	Score
<b>Equipment</b>	All necessary equipment/supplies are located and scheduled well in advance. All equipment (sound, light, video) is checked the day before the shoot to ensure it is operational. A backup plan is developed to cover possible problems with power, light, etc.	All necessary equipment/supplies are located and scheduled a few days in advance. All equipment (sound, light, video) are checked the day before the shoot to ensure they are operational. A backup plan is developed.	On the day of the shoot, all necessary equipment/supplies are located and checked to ensure they are operational. There may or may not be a backup plan.	Needed supplies/equipment are missing or were not checked before the shoot.	
<b>Lighting</b>	Additional lighting has been used to eliminate shadows and glares. Cameras are set to the appropriate light level.	Additional lighting has been used, but may not be set up optimally. Cameras are set to the appropriate light level.	Cameras are set to the appropriate light level, but no additional lighting is used when needed.	Cameras are not set to appropriate light level. Additional lighting may or may not be used.	
<b>Sound</b>	Microphones are positioned optimally to ensure that important sounds and dialogue are captured. The team has made every attempt to anticipate and filter out unwanted ambient noise in the recording.	Microphones are positioned optimally to ensure that important sounds and dialogue are captured.	At least one microphone (in addition to that on the camera) is used to ensure that dialogue is captured.	Little attention is paid to ensuring quality sound during the shoot.	



# ASSEMBLE THE STORY: POSTPRODUCTION

## Lesson Overview

Students will complete the editing process. Common elements of editing using software programs will be addressed. These include trimming video, making transitions between scenes, titling or captioning, recording audio tracks and creating special effects.

## Standards

### Technology for Productivity Applications

#### Grade 7, Benchmark B – Problem-Solving and Productivity Tools

1. Investigate various formats of video content and methods of presentation (e.g., .mpeg, .avi).
2. Edit video clips using video editing software.

#### Grade 8, Benchmark B – Problem-Solving and Productivity Tools

1. Create a video production related to a class activity.
2. Research educational video clips available online for use in class projects (e.g., consider copyright and fair use issues when selecting a video clip).

#### Grade 9, Benchmark B – Understanding Operations

1. Identify and use input and output devices to operate and interact with computers and multimedia technology resources (e.g., digital video camera, mobile cameras, connecting analog equipment to digital equipment).

## Materials

- Video editing software
- Computer

## Procedure

1. The students import the raw footage into a computer storage device (hard drive).
2. The raw footage is trimmed.
3. The video clips are assembled onto a story line.
4. The students add transitions, titles, sound effects, narration and special effects.
5. The video is previewed by the teacher and peers for comments and criticisms.
6. The video project is saved in different formats, which may include the following:
  - a. DVD
  - b. VCD
  - c. Videotape
  - d. A movie file (.avi, .mpeg2, .mov, etc.)
  - e. Web streaming

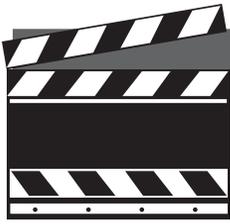
## Evaluation

- Review raw footage at the end of each shoot for comments, criticisms or the need for retakes.
- Review the progress of the editing.
- Review Postproduction Checklist before distribution.

## Postproduction Checklist

	Excellent		Needs Improvement		
1. The video tells a story that suits the <b>style</b> and <b>content</b> .	10	8	6	4	2
2. <b>Motion scenes</b> are purposeful. Few “talking heads.”	10	8	6	4	2
3. <b>Transitions</b> between clips are appropriate and add to the story being told.	10	8	6	4	2
4. The <b>content</b> is creative. All parts of the program relate to the story line.	10	8	6	4	2
5. Effectively uses a variety of <b>camera shots</b> .	10	8	6	4	2
6. <b>Text</b> , if needed, is used appropriately.	10	8	6	4	2
7. Video clips are appropriately <b>sequenced</b> and <b>trimmed</b> .	10	8	6	4	2
8. <b>Sound</b> is both clear and appropriate.	10	8	6	4	2
9. <b>Hardware and software</b> capabilities are understood and utilized.	10	8	6	4	2
10. <b>Clips</b> are neither too long nor too short, but the right length to make the point clear.	10	8	6	4	2





# CAMERA SHOTS



## Long Shot (L.S.) — Used To:

Show where you are (also called an establishing shot)

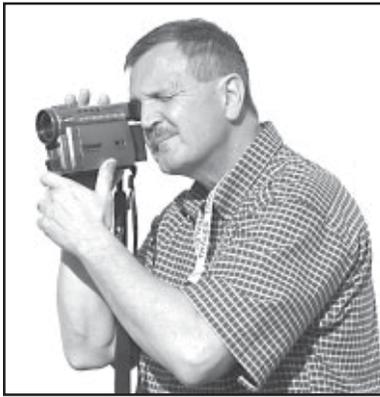
- On top of a mountain
- In a living room

Show large groups of people

- Everyone who will appear in the program
- A group demonstrating

Show all of something

- A house
- A statue



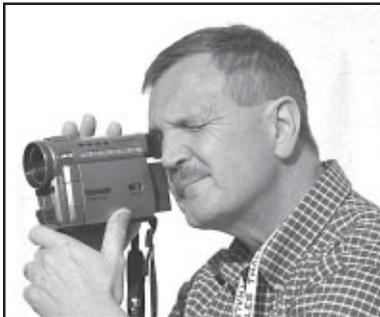
## Medium Shot (M.S.) — Used To:

Move in closer on what is important in the picture

- Cuts out unwanted people or background
- Focuses audience attention

Let people get a better look at what is important

- Person talking
- What person is talking about



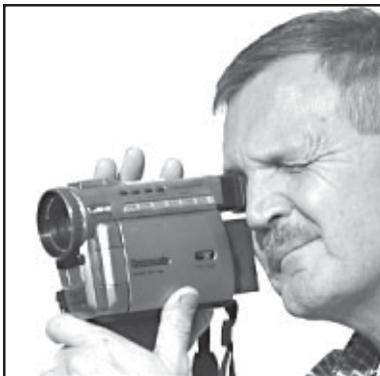
## Close-up Shot (C.U.) — Used To:

Isolate what is important in the picture

- People's faces
- What someone is demonstrating

Enlarge something to give the audience a better view

- A cutting board during a cooking show
- A person's hand during a manicure demonstration



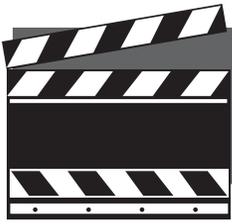
## Extreme Close-up Shot (E.C.U.) — Used To:

Show details or small objects

- Inside a watch
- A single person in a group photo

Add unusual effects to the program

- Someone's mouth (comic effect to show a person's anger)
- Enlarge a bug to the size of the TV screen



# CAMERA ANGLES



## Over-the-Shoulder Shot:

The camera looks over a person's shoulder to a view of another person. By showing both people, the shot establishes where they are in relationship to each other. You can also look over someone's shoulder to establish relationships to other places or things.



## Subjective View:

The camera is involved in the shot. For example, the talent talks into the camera as if talking to another person. The object of this shot is to make the viewer feel that the talent is talking directly to him or her. The shot creates an intimacy between the talent and the audience. A news anchor is shown with a subjective camera angle.



## Objective View:

The camera is never addressed directly by the talent. This shot makes the viewer feel like an observer. An interview uses an objective camera angle. The viewer is overhearing a conversation.



## Eye-Level View:

Most TV is shot at the eye level of the talent. This is an important concept in the classroom since the teacher and student are not necessarily at the same eye level. The camera should be set at the eye level of the talent, not at the height most comfortable for the camera operator.



## High-Angle View:

When the camera is placed higher than eye level, the talent appears small and is perceived to have less power.



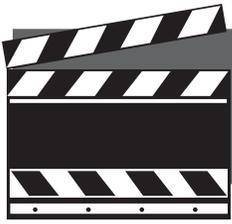
## Low-Angle View:

Aiming the camera up towards the talent gives the viewer the impression that the talent is in a powerful position.



## Oblique Angles:

The camera leans to one side so the viewer sees the talent at an angle. These shots add a sense of fun to a production.



# COMPOSITION



## Head Room

To allow space above a person's head

- Don't cut the person's head off
- Don't make it appear that the top of a TV set sits on the person's head



## Leading

To allow space into which someone can walk



## Two Shot

To include two of something in the same picture

- Two people talking
- Two animals grazing in the zoo



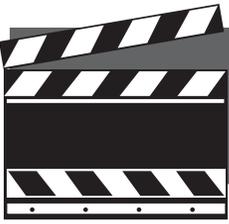
## Foreground

Objects or people close to the camera. In this instance, the person is in the foreground; the trees and building are in the background.

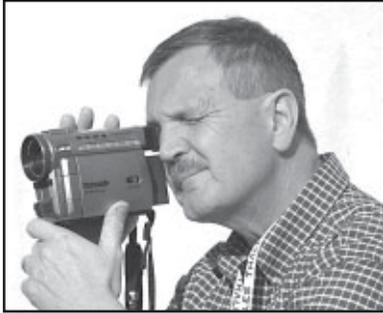


## Background

The objects or people are farther from the camera. In this instance, the tree is in the foreground and the person is in the background.

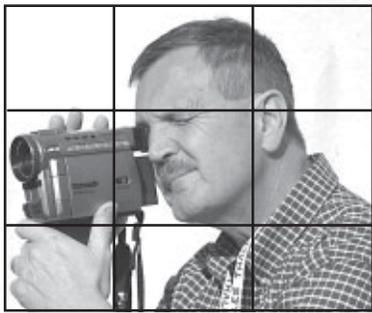


# MORE COMPOSITION



## K.I.S.S. Principle

The Keep It Simple, Stupid principle applies to video composition. Choose one item in your picture and make it important by making it the center of attention. Make it as simple as possible for your viewers to decide what is the most important feature in the picture.



## Rule of Thirds

There are four points in a picture that are most pleasing to the human eye. Divide the picture vertically and horizontally into thirds. Where the lines meet are the points of interest. To create video with good composition, place the most important part of the picture at one of the four points.



## TV Is Two-Dimensional

Our eyes add a third dimension, depth, to scenes we see in real life. Without depth, it is easy to frame a shot with a flagpole or tree growing out of the talent's head. **So choose your backgrounds carefully.**

## Combining Shots to Add Continuity

When planning your show, keep in mind that you control what your audience will see. Try to make it simple for the audience to keep track of what you are doing by establishing where you are with a long shot, then narrowing the focus with a medium shot and finally showing what is important with a close-up shot.



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**THE FINAL  
PRODUCT**





# THE FINAL PRODUCT

## Lesson Overview

Students will perform the steps necessary to publish their video using different formats.

## Standards

### Technology for Productivity Applications

#### Grade 7, Benchmark B – Problem-Solving and Productivity

##### Tools

1. Investigate various formats of video content and methods of presentation (e.g., .mpeg, .avi).

#### Grade 8, Benchmark B – Problem-Solving and Productivity

##### Tools

1. Create a video production related to a class activity.
2. Research educational video clips available online for use in class projects (e.g., consider copyright and fair use issues when selecting video clips).

## Procedure

1. Students make a choice of the following media for distribution of their video:
  - a. DVD
  - b. VCD
  - c. Videotape
  - d. A movie file (.avi, .mpeg2, .mov, etc.)
  - e. Web streaming
2. Students view a video and use the Student Video Checklist to evaluate it.

## Student Video Checklist

	Excellent		Needs Improvement		
1. The video tells a story that suits the <b>style</b> and <b>content</b> .	10	8	6	4	2
2. <b>Motion scenes</b> are purposeful. Few “talking heads.”	10	8	6	4	2
3. <b>Transitions</b> between clips are appropriate and add to the story being told.	10	8	6	4	2
4. The <b>content</b> is creative. All parts of the program relate to the story line.	10	8	6	4	2
5. Effectively uses a variety of <b>camera shots</b> .	10	8	6	4	2
6. <b>Text</b> , if needed, is used appropriately.	10	8	6	4	2
7. Video clips are appropriately <b>sequenced</b> and <b>trimmed</b> .	10	8	6	4	2
8. <b>Sound</b> is both clear and appropriate.	10	8	6	4	2
9. <b>Clips</b> are neither too long nor too short, but the right length to make the point clear.	10	8	6	4	2
10. The video is <b>interesting</b> .	10	8	6	4	2



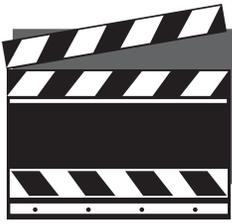


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**SAMPLE SCRIPT**





# TEENAGE DRINKING SCRIPT

Scene	Dialogue
<p><b>Eric's bedroom</b></p> <p>Trophies and awards are all over the room. A letter jacket is laying across the bed. It is the middle of the week.</p>	
<p>Eric is looking for a beer stash he has hidden in his room. He finds it, opens a can of beer and takes a long, hard drink. He looks over at a picture of Ashley.</p>	<p><b>(ERIC)</b></p> <p>Why do you love me so?</p>
<p>Eric turns, looks at his team pictures, his friends, his trophies. It is as if he is remembering the good days.</p> <p>He takes another drinks.</p>	<p><b>(ERIC)</b></p> <p>Ahhhh, much better. Now I'm ready to go out.</p>
<p><b>Cut to living room</b></p> <p>Eric comes down the stairs. His mother and father are sitting in the living room. They are reading. Father looks as if he hardly wants to be disturbed. Mother stops Eric.</p>	<p><b>(MOM)</b></p> <p>Where are you off to on a school night? Mr. Landers called about that unfinished schoolwork you still owe him.</p> <p>He said he might have to go and talk with the coach if you didn't get it done.</p>
	<p><b>(ERIC)</b></p> <p>I know, Mom. I'll get it to Mr. Landers just as soon as I'm done. Besides, I'm the star. What can any teacher do? The coach will stick up for me.</p>
	<p><b>(MOM)</b></p> <p>Well, where are you going anyway? It still is a school night.</p>
	<p><b>(ERIC)</b></p> <p>I'm just going over to Ashley's. We're going to study and then maybe go and get a burger somewhere. Why the third degree?</p>

## TEENAGE DRINKING SCRIPT

<p><b>Editor's note:</b> This scene could also be developed with a heated argument between mom and son, father and son or parents and son.</p>	<p><b>(MOM)</b> I just worry that you might go out and do something you shouldn't be doing.</p>
	<p><b>(ERIC)</b> Mom, I can take care of myself.</p>
	<p><b>(DAD)</b> Good Lord, Emma. Loosen up the apron strings a bit, will ya? He's almost an adult. I don't think Eric would have gotten as far as he has if he couldn't handle himself. Quit bugging him. I'm sure he's got everything under control.</p>
<p>Turning to Eric's father.</p>	<p><b>(MOM)</b> Well, all right. If you think so...</p>
<p>Eric gives his mother a kiss and exits.</p>	<p><b>(ERIC)</b> Mom, don't worry. I'll be okay.</p>
<p><b>Cut to Eric's car</b> Eric is on his way to pick up Ashley, but he has stopped at the neighborhood carryout store first.  Eric is sitting in his car. He has an open can of beer. He is drinking.</p>	<p><b>(ERIC)</b> It is good to be a sports star. The owner of the convenient store is all too willing to sell me a six-pack – and I don't need an ID.</p>
<p>Eric finishes the beer and puts the remaining five cans in the backseat.</p>	<p><b>(ERIC)</b> Ah, that hit the spot. Now on to Ashley's.</p>
<p><b>Cut to Ashley's house</b> Eric is talking with Ashley's parents. Eric is a very polite young man. He shows no signs of his drinking.</p>	<p><b>(ERIC)</b> We're going to hit the library for a bit, and then maybe we'll stop for a burger and soda on the way home.</p>

<p>Ashley comes down the stairs.</p>	<p><b>(ASHLEY'S MOTHER)</b> Well, don't stay out too late. It is a school night, you know.</p>
	<p><b>(ASHLEY'S FATHER)</b> Oh look, here's Ashley now. Remember sweetheart, your mother and I want you back here by 11.</p>
<p>Ashley replies as she and Eric are leaving.</p>	<p><b>(ASHLEY)</b> Okay Dad, Mom. We'll be back by then.</p>
<p><b>Cut to Eric's car</b></p> <p>Eric starts the car and then leans over to kiss Ashley.</p> <p>Ashley smells the beer on Eric's breath and pushes him away.</p> <p>She looks into the back and sees the remaining beer.</p>	<p><b>(ASHLEY)</b> I thought you promised me you were going to stop the drinking.</p> <p>And I see you have the rest of your six-pack in the back seat.</p> <p>Eric, I'm serious. Either you stop the drinking or I'm not going steady with you anymore.</p>
<p>Pulling her close.</p>	<p><b>(ERIC)</b> Oh, baby. You know how much I really need you. This was the last six-pack I had lying around. It didn't seem right to just throw it away. That's throwing money away. I promise this is the last time.</p>
<p><b>FADE TO BLACK</b></p>	
<p><b>FADE UP FROM BLACK</b></p> <p>School hallway</p> <p>It is game day.</p> <p>The coach is talking to Eric in the hallway.</p>	<p><b>(COACH)</b> I want to tell you, Eric, there are going to be some big college scouts watching tonight's game. I don't have to tell you what this means. You know it could be a scholarship.</p> <p>Let me tell you, tonight it's show time. You need to get yourself ready for this ... and forget about everything and everybody else.</p>

# TEENAGE DRINKING SCRIPT

	<p><b>(ERIC)</b></p> <p>I got it under control coach. I'll have my head in the game.</p>
<b>FADE TO BLACK</b>	
<p><b>FADE UP FROM BLACK</b></p> <p><b>Eric's room</b></p> <p>A few hours later, just before he leaves for the game.</p>	<p><b>(ERIC)</b></p> <p>This could be a big night. I just need one drink to relax. It always helps me loosen up a bit.</p>
<p><b>Cut to locker room</b></p> <p>Eric and his teammates are talking typical locker room-type talk before a big game. There is a party planned for after the game tonight, so talk of the party is mixed in with the locker room bravado.</p>	<p><b>(TEAMMATE)</b></p> <p>Eric, man. You're gonna be there tonight, right? We're countin' on you.</p> <p>Besides, my brother got us a keg.</p>
<p>A teammate of Eric's turns to him.</p>	<p><b>(ERIC – mumbling)</b></p> <p>I dunno. Ashley's been really at me to stop the drinking.</p>
	<p><b>(TEAMMATE)</b></p> <p>So stop tomorrow. Hey man, it's just one more night. Besides, it'll be a night to celebrate when we win and you impress those college scouts.</p>
	<p><b>(ERIC)</b></p> <p>Yeah, maybe you're right. I can start my promise tomorrow. I'll get Ashley to go with me. If I get too outta control, she can set me straight.</p>
<p><b>Cut to after-game party</b></p> <p>Ashley is reluctant to go into the party.</p>	<p><b>(ASHLEY)</b></p> <p>Eric, I don't think we should be here. When you're with your friends you change. You made a promise to me.</p>

	<p><b>(ERIC)</b></p> <p>Ashley, don't worry, I know what I'm doing. Besides, I need to thank my teammates. Without their blocking and opening the holes in the line for me, I wouldn't a been able to score three TDs and win the game.</p> <p>These guys probably helped me get a college scholarship. I owe it to them to say thanks.</p> <p>We'll just make it a quick visit and then leave and go get something to eat.</p>
<p>Ashley kisses Eric and holds him tightly.</p>	<p><b>(ASHLEY)</b></p> <p>Okay, but don't forget your promise.</p>
<p><b>Cut to party in progress</b></p> <p>Eric and Ashley enter to a cheering crowd. Eric is steered to the center of the room. Ashley moves off into another room to talk with her friends.</p>	<p><b>(TEAMMATES — cheering)</b></p> <p>ERIC, ERIC, ERIC, ERIC, ERIC ...</p>
<p>Eric is high-fiving his friends. Someone hands him a beer. They all toast each other and chug the beer.</p>	<p><b>(ERIC &amp; TEAMMATES)</b></p> <p>(Typical jock bravado, cheering, etc.)</p>
<p>They all toast each other again and chug another beer.</p>	<p><b>(ERIC &amp; TEAMMATES)</b></p> <p>(Continuing the mayhem)</p>
<p>Ashley suddenly appears. She sees Eric in the middle, beer in hand and chanting along with the others. She starts to cry.</p>	
<p>When Eric turns and sees Ashley, she turns and leaves. Eric follows.</p>	
<p><b>Outside party</b></p> <p>Eric and Ashley are standing by Eric's car.</p>	<p><b>(ASHLEY)</b></p> <p>I don't think you should drive. You better give me the keys.</p> <p><b>(ERIC)</b></p> <p>It's not like you think – I only had one little sip. I can handle it.</p>

## TEENAGE DRINKING SCRIPT

<p>Ashley holds her hand out for keys.</p>	<p><b>(ASHLEY)</b> I don't know Eric. I really think I should drive.</p>
<p>Walking a straight line.</p>	<p><b>(ERIC)</b> I'm fine. Look I can walk a straight line.</p>
<p>Reluctantly.</p>	<p><b>(ASHLEY)</b> All right. If you really think you can ...</p>
<p>Winking and giving her the "thumb's up."</p>	<p><b>(ERIC)</b> Of course I can. I'm in control.</p>
<p><b>FADE TO BLACK</b> As Eric and Ashley get into the car.</p>	
<p><b>FADE UP TO FLASHING EMERGENCY LIGHTS.</b> Accident scene.  Lying on the ground is a body, covered with the EMT's blanket.  Police officers are standing by taking notes and making measurements.</p>	<p><b>(EMT - 1)</b> Jeez. Another one too young to die.</p>
<p>Emergency Medical Technicians are picking up their equipment.</p>	<p><b>(EMT - 2)</b> When are these kids ever going to learn, drinking and driving just don't mix.</p>

<p><b>Cut to funeral</b></p> <p>(This scene is optional – it can either be in a church or graveside.)</p> <p>Medium shot of friends and teammates from behind – neither Eric nor Ashley are in the group.</p> <p><b>Cut to medium shot from the front</b></p> <p>They are standing, hugging and crying.</p> <p>One by one, or in a small groups, they turn and walk away.</p>	
<p><b>Cut to burial site</b></p> <p><b>Tight shot of fresh gravesite</b></p> <p>Crowd is gone. Gravesite is covered with flowers.</p> <p>A shadow passes over the grave. Suddenly a high school ring drops into the dirt.</p>	
<p><b>Camera pulls back</b></p> <p>We see Eric from behind as he drops down to his knees.</p>	<p><b>(ERIC)</b> (Sobbing)</p> <p>Why! Why Ashley and not me?</p> <p>It was all my fault. I was drunk but I convinced her I was okay to drive.</p> <p>I never meant to hurt her. I loved her. But I lied, to her ... and to myself.</p> <p>Why?</p> <p>Why not me?</p>
<p><b>FADE TO BLACK</b></p>	
<p><b>FADE UP TO ROOM</b></p> <p>(This could be risers on a stage, a classroom, a living room in a house, etc.) Actors, in their original roles and costumes, are sitting in a casual group.</p>	<p><b>DISCUSSION</b></p>

<p>For every question that is asked, the following graphics will appear:</p> <p>Who is at fault for Eric's drinking?</p> <p>Who could have helped Eric?</p> <p>Who let Eric escape the consequences?</p> <p>Is the drinker always the one to suffer?</p> <p>Who was affected by Eric's actions?</p> <p>What is peer pressure?</p>	<p><b>DISCUSSION</b></p> <p>Actors sitting and discussing each question.</p>
<p><b>FADE TO BLACK</b></p>	<p>Closing music</p>
<p><b>CREDITS</b></p>	
<p>Copyright 2005 – Your school</p>	

## Character Sketches

**Eric** – High school student; all star athlete; extremely charming, handsome, likable, has a severe drinking problem and doesn't want to admit it.

**Ashley** – High school student; Eric's girlfriend. Attractive, trusting, wears Eric's class ring. Thinks Eric drinks too much and is trying to get him to stop. Loves Eric very much and is willing to accept his excuses.

**Eric's mother** – Loves son very much. She denies a problem, sees son as typical teenager – sullen, grumpy, a rollercoaster of emotions. Tries harder to understand son than to hold him accountable for actions.

**Eric's father** – Suffers from the typical "my son, the athlete" syndrome. Makes excuses constantly for Eric's problems with teachers, coaches, friends, etc.

**Coach** – Appreciates Eric's talent. Really needs him on the team. Knows that Eric and several players like to drink, but looks the other way.

**Teammates** – Eric's circle of friends. They do everything together, and they do it hard, including playing, partying and drinking.



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**APPENDICES**





# TECHNOLOGY STANDARDS ADDRESSED

## Technology for Productivity Applications

### Grade 7, Benchmark B — Problem-Solving and Productivity Tools

1. Solve problems using all available technologies for inquiry, investigation, analysis and presenting conclusions.
2. Investigate various formats of video content and methods of presentation (e.g., .mpeg, .avi).
3. Edit video clips using video editing software.

### Grade 8, Benchmark B — Problem-Solving and Productivity Tools

1. Incorporate all available technology tools and resources to research, investigate, solve and present findings in a problem solving situation.
2. Create a video production related to a class activity.
3. Research educational video clips available online for use in class projects (e.g., consider copyright and fair use issues when selecting video clip).

### Grade 9, Benchmark B — Understanding Operations

1. Identify and use input and output devices to operate and interact with computers and multimedia technology resources (e.g., digital video camera, mobile cameras, how to connect analog equipment to digital equipment).

## Technology and Communication Applications

### Grade 6, Benchmark A — Communications and Principles of Design

1. Explain that information is communicated for specific purposes.
3. Produce information products that incorporate the principles of design.

## Technology and Information Literacy

### Grade 6, Benchmark A — Evaluating Sources

2. Determine that information located can be used legally and choose appropriately (e.g., copyright information for print and graphic information, check for copyright restrictions).
3. Check copyright and publication dates to determine currency of information.

### Grade 7, Benchmark A — Evaluating Sources

All indicators apply.

### Grade 8, Benchmark A — Evaluating Sources

2. Demonstrate how to determine copyright issues when creating new products: a. Ask permission to use articles, quotations and graphics; b. Credit information to be included in the product.

### Grade 6, Benchmark B — Decide

1. Generate questions to be answered or a position to be supported when given a topic.
5. Identify relevant facts, check facts for accuracy, record appropriate information and create an information product to share with others.

### Grade 7, Benchmark B — Decide

1. Develop open-ended research questions about a defined information need.
5. Create information products to share information using different formats (e.g. print, audio recording, digital, video and slide show).

### Grade 8, Benchmark B — Decide, Check

1. Formulate an essential question to guide the research process.
2. Identify and evaluate relevant information and select pertinent information found in each source.
3. Analyze information, finding connections that lead to a final information product.

### Grades 9, 10, 11 and 12, Benchmark B — Decide, Find, Use and Check

All indicators apply.



# GLOSSARY

**Audio:** The sound that is recorded on the videotape.

**Automatic Level Control:** Circuitry in the recorder that turns the audio level up when it is quiet and down when the sound is loud. It listens for the loudest sound and adjusts the audio to that level.

**Back Lighting:** When there is stronger light behind the subject than in front of it. This causes silhouettes.

**Chroma Key:** A chroma key is the removal of a color (or small color range) from one image to reveal another “behind” it. The removed color becomes transparent. This technique is also referred to as color keying, color separation overlay, greenscreen and bluescreen. It is typically used for weather forecasts. The presenter appears to be standing in front of a large map, but in the studio it is actually a large blue or green background.

**Focus:** Adjusting the camera so that the picture isn’t fuzzy.

**Input:** Receiving an audio signal. Also referred to as “mic in” or “line in.”

**Line Level:** Audio input designed to receive sound from an electronically powered source such as a CD player, a VCR or a DVD player.

**Macro:** Lens adjustment used to focus for extreme close-ups.

**Microphone (Mic):** A device used to pick up sound.

**Camera Mic:** The microphone that is an integral part of a camera.

**External:** Mic on a cable plugged into the camera or recorder.

**Hand-Held Mic:** A microphone held in the hand that is useful for conducting interviews.

**Internal:** Mic attached to the camera.

**Lapel Mic:** A small mic that clips to a person’s clothing.

**Wireless Mic:** A mic that uses a radio transmitter to send the sound from the mic to the camera.

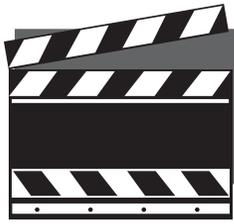
**Output:** Sending an audio signal. Also referred to as “mic out” or “line out.”

**Storyboard:** A panel or series of panels on which a set of sketches is arranged depicting consecutively the important changes of scene and action in a series of shots.

**Tripod:** A good tripod will greatly enhance your video production. One of the principal rules of video production is camera steadiness. Shooting with the camera on the shoulder requires care and practice. A tripod lets the less experienced camera operator concentrate on other aspects of shooting.

**Video:** The picture that is recorded on the videotape.

**White Balance:** The white balance function adjusts the camera’s color range to the light illuminating the subject. Light from different sources has different color. Sunlight is blue. Incandescent light is red. Fluorescent light is green. For accurate color you must adjust the white balance every time the light changes.



# NOTES



# NOTES





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