STUDENT VOICES CAMPAIGN

CALIFORNIA ALLIANCE
FOR ARTS EDUCATION

CREDITS

ABOUT THE CALIFORNIA ALLIANCE FOR ARTS EDUCATION

The California Alliance for Arts Education advocates for high quality arts education for all students by providing policy expertise and by mobilizing a statewide network of advocates and allied partners.

The California Alliance is in its fifth decade of working to build a brighter future for our state by making the arts a core part of every child's education. A statewide leader and convener, the Alliance galvanizes California's educators and other experts in arts and culture to advocate for quality arts education for all students.

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Dear Teachers,

Welcome to the Student Voices Campaign!

With the passage of the Local Control Funding Formula (LCFF), school districts are required to gather input from students in their annual planning process. The Student Voices Campaign offers a creative way for students to learn about and impact school policymaking.

Students have spearheaded exciting changes in their school district through the campaign, including the expansion of arts programs, the hiring of new teachers and the addition of gender neutral bathrooms to school campuses.

Developed with support from the California Arts Council and Sony Pictures Entertainment, the Student Voices Campaign Classroom Guide is structured as an interdisciplinary, service-learning project, with elements of civic participation, creative expression, media production, and community engagement. The goals of the Classroom Guide are to:

- **Empower students to be informed and effective participants in the civic process**
- **Provide compelling evidence of the value of creative expression and student voice through student-authored videos**
- **Support media arts production and analytical processes that foster student-centered, interdisciplinary and project-based learning**

To encourage widespread participation, we have offered a simple approach aimed at grades 7-12. The end product will be that your class will create and submit videos to the Student Voices Campaign, but as the educator, you get to decide which elements are most important for your students to focus on. To get started, please review the whole guide and determine what level and type of project best suits your abilities and situation. From there, some of your first steps will be to:

1 > Clear the process with an Administrator, particularly if you are planning to use unusual facilities, locations, equipment, or off-campus activities to complete the project

2 > Administer the Student and Teacher Pre-Project Surveys

3 > Administer the Publicity Release Form and have students return it with parent signatures

See the **Project Checklist** for a full list of steps. We value your expertise and insight and welcome your feedback as you use the guide. Please feel free to be in touch with questions by phone or email.

Best,
The Alliance Team
caae@artsed411.org
626.578.9315

AT-A-GLANCE

Why do it?

With the advent of Local Control Funding Formula, your local school district is required to gather input from students, parents and teachers in determining their goals, program and budget allocations for the coming years. This project gives students a creative way to share their vision for better schools with their local school board.

Can I implement the project in my classroom?

Any and all secondary teachers of all subject areas, including those with no video production experience, are encouraged to conduct this project in their classroom.

Schedule

Within a standard school year

Who can submit videos?

Entry is open to any and all students in grades 7–12 in California. This Guide assumes that students will work in groups of 3–4 to complete their videos. Students who submit videos will be eligible for the competition. Videos are judged on the following criteria:

JUDGING CRITERIA (See Lesson Worksheets for more detail)
a. Appropriate to audience (school board) and intent (LCFF), 2 minutes or less
b. Strong message
c. Well-constructed
d. Technically sound
e. Unity - All components contribute to message
f. Creative production

Awards

Students' whose works best exemplify the project criteria will be honored with an all expenses paid trip to the Student Voices Summit & Screening this Spring.

Classroom Time

The project will take approximately 10-20 classes depending on how much time you spend on each module and whether the students shoot and edit videos during class time. The Guide assumed that students will work in groups of 3-4. If students shoot and edit outside of class, the project will take more like 8-12 classes. Lessons can be spread out over days or weeks, as you prefer.

AT-A-GLANCE

Technical Requirements

Although it is ideal if teachers have access to computers and video cameras, there are alternative methods of production. Ideally, teachers will have a computer-to-student ratio of 1 – 3, but 1 – 6 can be manageable. It is suggested that students form groups to work on videos. For details on what equipment you will need and for suggestions to do the project with limited technical resources, see the Technical Needs and Project Strategies & Short Cuts in the Appendix.

Project Modules

1. Speaking up! Advocacy and local school funding.
2. What's your vision? How would you make your school a better place?
3. How does video tell a story? Capture your vision in video.
4. Collaboration. Work together to create your vision.
5. Action! Make your video.
6. Share your story. Let your voice be heard!

Each of the modules contains suggested steps, activities and resources to accomplish the section's goals.

Standards

The Guide references Common Core English Language Arts Anchor standards, National Core Arts Standards, National Core Media Arts Standards and California History–Social Science Content Standards.

Resources

The Classroom Guide Appendix includes submission guidelines, survey forms, release forms and all other forms you need. The Local Control Funding Formula Primer (LCFF) and the Video Production Handbook (VPH) available for download from **studentvoicescampaign.org** are stand-alone documents that you can share with your students and use to familiarize yourself with the details of funding policy and video-making. The appendix also includes a section called Project Strategies & Short Cuts that offers tips and work-arounds for simplifying the project, working with limited technical resources or time. We also provide links to video examples and additional resources.

Submission Process

1. Upload student videos to a hosting site like Vimeo or Youtube
2. Fill out the entry form including the link to video on hosting site and a message from students to their school board

PROJECT CHECKLIST

AT-A-GLANCE

To get started, please review the whole guide and take note of the elements that are relevant to your particular situation. Determine what level and type of project best suits your abilities and situation. From there, some of your first steps will be to:

1. Clear the process with an Administrator, particularly if you are planning to use unusual facilities, locations, equipment, or off-campus activities to complete the project.

2. Administer the Student and Teacher Pre-Project Surveys.

3. Administer the Publicity Release Form and have students return it with parent signatures.

4. Determine which activities you and your students will engage in and your ideal schedule for production.

5. Set-up and test any equipment or technical aspects of the project. See Technical Needs and Short Cuts sections in the Appendix for details.

6. Conduct the lessons, supporting students' investigation and production processes.

7. Have students form groups of 3-4 to collaborate and determine what their video will advocate for and how.

8. Once complete, view videos and offer feedback. Make sure students have included the campaign slide at the end of their video.

9. Upload the video to Vimeo or Youtube and keep link for the entry form and promotion.

10. Have students fill out the online entry form including their video link and message to their local school board. Once entered, the California Alliance will send the video and message to their local school board.

11. Share the videos with the community: You and your students have the option to go a step further and share the videos with the larger community such as a school board meeting, student leadership groups, school assemblies or social media campaigns.

12. Facilitate the student reflection process.

13. Administer Post-Project Student and Teacher Surveys.

THE STEPS
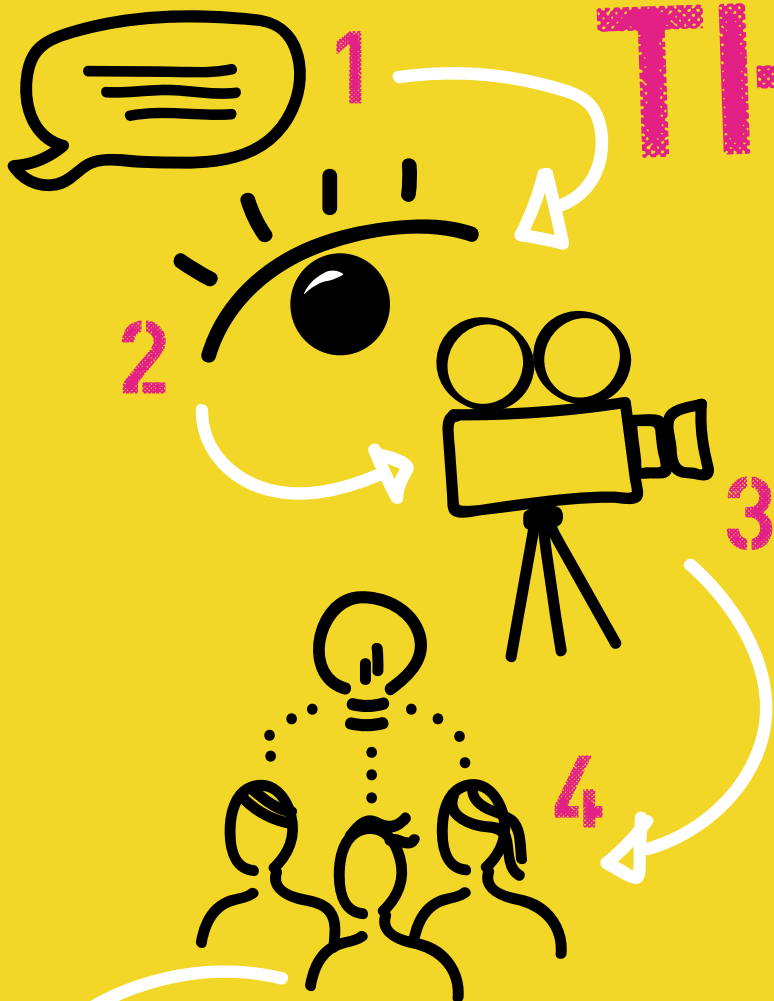
1. SPEAKING UP!
Advocacy and local school funding.

2. WHAT'S YOUR VISION?
How would you make your school a better place?

3. HOW CAN VIDEO TELL YOUR STORY? Capture your vision in a video.

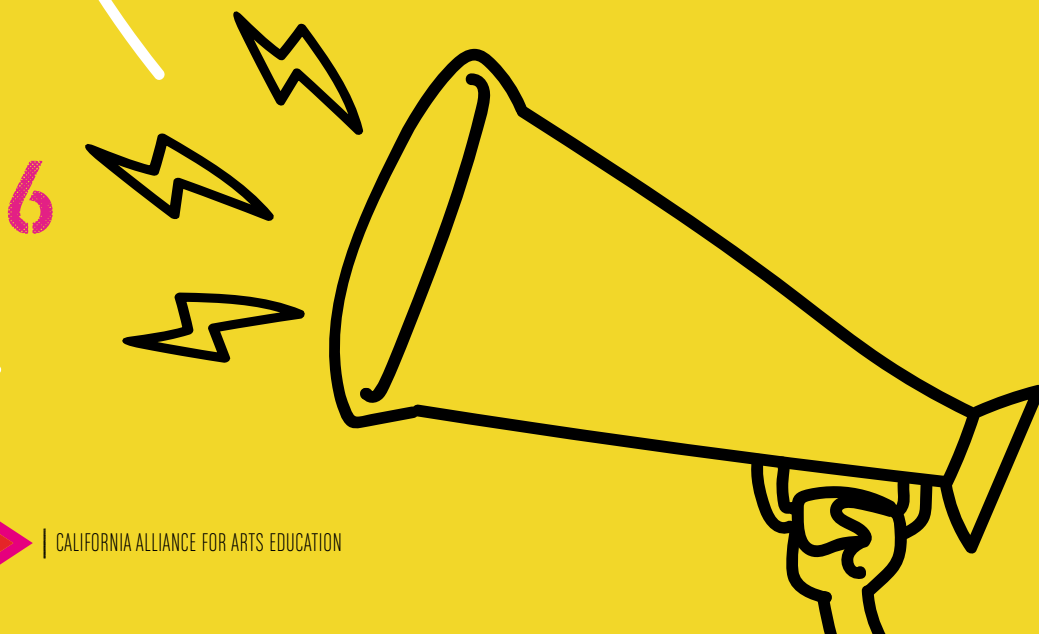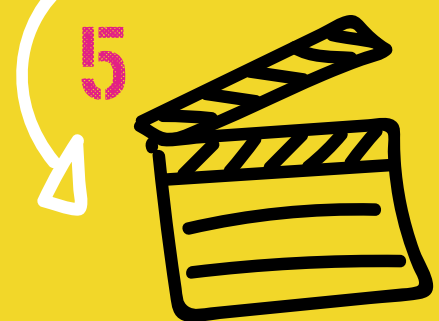**4. COLLABORATION.**
Work together to create your vision.

5. ACTION!
Make your video.

6. SHARE YOUR STORY.
Let your voice be heard!

STUDENT VOICES CAMPAIGN

SPEAKING UP
Advocacy and Local School Funding

> Students get an overview of the Student Voices Campaign.
> Students define and explore advocacy.
> Students reflect on and examine advocates: people who have made a difference by speaking up, including Californians for Justice.
> Students learn about the Local Control Funding Formula (LCFF).
> Students are introduced to school boards: what they do and who they are.

AT A GLANCE

1. Introduce your class to the Student Voices Campaign (SVC): provide project overview and share your personal excitement.
2. Explore what advocacy is.
3. Examine the Local Control Funding Formula (LCFF).
4. Introduce school board and school board representatives.

TIME REQUIRED 2-4 CLASSES

PREPARATION

1. Get familiar with the Student Voices Campaign (SVC): Read through this Classroom Guide and watch the introduction SVC video provided in the module.

2. Clarify your personal goals for having your students participate in the SVC. What is the most important takeaway of this project for you?

3. Map out the time you have to dedicate to this project and how much time you want to allocate to each key concept.

4. Think about the needs and experience level of your students in terms of advocacy. Are there specific advocates (current day and/or historical) that you want your students to know about? Get familiar with Californians for Justice (information provided in additional resources).

5. Read the LCFF Primer provided in this guide and determine what you think is the best way to share this information with your students. Make copies of the primer for students.

6. Research your local school board. What information can you access to put a human face to the school board for your class?

7. Write out advocacy quotes, LCFF priorities on large paper. Post in classroom.

8. Make sure you have a projector or computer to play SVC videos in your classroom.

1 > Introduce your class to the Student Voices Campaign (SVC): provide project overview and share your personal excitement.

Hand out the student pre-surveys and publicity release form

Share with your class that this is a project that provides young people a creative way to make their voices heard in their school district, and to speak up and advocate for what matters most to them.

Show the SVC Introduction Video:
BIT.LY/YOURSTUDENTVOICE

Share Current **Student Voices Flyer:**

HOW COULD THE ARTS CHANGE YOUR SCHOOL?

YOUR VOICE. YOUR VISION. YOUR SCHOOL.

YOUR VOICE
Create a video of two minutes or less that shows your vision for your school.

YOUR VISION
What ignites your creativity, imagination and passion? What can your district do to inspire students to learn, thrive and succeed? Capture your vision in your video.

YOUR SCHOOL
Upload your video on the Student Voices Campaign site and we'll send it to your local school board. You can also enter to win a trip to a special event where your video will be screened before a live audience of student artists, activists and industry professionals!

For guidelines, judging criteria and entry forms, visit:
STUDENTVOICESCAMPAIGN.ORG

Focus on key ideas of project:

YOUR VOICE
Your voice matters. California law guarantees students a voice in planning and budgeting for their school district. Each school district must submit a plan for the coming years. They are required to get student input on those plans. Your voice can make a difference.

YOUR VISION
Everyone has a vision, an idea, or a story to tell. The Student Voices Campaign gives students a way to share their vision creatively. Make an original video that shows what ignites your creativity, your imagination, and your passion in school. What should your school do to inspire your creativity, imagination, and passion?

YOUR SCHOOL
Upload your video at the Student Voices Campaign site and we'll send it to your local school district leaders, along with a message from you. Your video will also be entered in the Student Voices video contest. Videos will be scored by a panel of judges and students, and the top scoring videos will win a chance to represent your school at a gathering of student artists, professional filmmakers, and activists in the Spring in Los Angeles.

Share project graphic, which maps out steps for the project:

1. Speaking up! Advocacy and local school funding.

2. What's your vision? How would you make your school a better place?

3. How does video tell a story? Capture your vision in video.

4. Collaboration. Work together to create your vision.

5. Action! Make your video.

6. Share your story. Let your voice be heard!

2 > Explore Advocacy

DICTIONARY DEFINITION OF AN ADVOCATE

1. a person who argues for or supports a cause or policy

2. a person who works for a cause or group

3. a person who argues for the cause of another person in a court of law

Discuss: What is advocacy?

Have you ever "gotten involved" in a social cause or issue? Have you, or someone you know, ever stood up for something you believe in? Do you know of any causes that are going on right now? Ask your students to define what advocacy means to them and how advocacy can impact their school, their community, and their world.

Share examples of student advocacy

EXAMPLE 1:

In 2016, students from Lincoln High School in the San Jose Unified School District urged their principal and their local school board member to add gender-neutral bathrooms to their campus – and they succeeded.

WATCH VIDEO HERE: http://studentvoicescampaign.org/post/144060921865/the-3rd-annual-student-voices-campaign-presented.

WATCH THE STUDENTS' VIDEO: http://studentvoicescampaign.org/post/142531608810/trans-and-non-binary-message-lincoln-high-school

EXAMPLE 2:

Californians for Justice: In 2014, students advocated for and won the right for students to have a voice in the formal process to develop their school district's Local Control Accountability Plan (LCAP). See Californians for Justice Action Guide here: http://caljustice.org/tag/student-voice/ and additional resources below. Use these young people to put a human face on the Local Control Funding Formula (LCFF).

Share additional advocates or movements that you want your class to know more about.

"The idea of adults and decision makers listening to a group of teenagers was like a fantasy or a daydream a couple of us had the guts to attempt. Well we attempted, and unbelievably, we won."

– Naudika Williams, Oakland High School

  http://caljustice.org/

2 > Explore Advocacy

Activities
Choose one or more of the activities below or use one of your own.

JOURNAL WRITING: PRIVATE REFLECTION

Have students think about speaking up, making their voice heard.

Have they ever used their voice to make things better? For an individual? For a group, cause, community? In big or little ways?

How do people make their needs and voices heard? Does it feel like there isn't a way for ordinary people, especially young people, to share what they need and what matters to them?

Where does it feel like their voice is heard and welcomed? Where does it feel like their voice is not heard, not welcomed? Can they think of a time they have spoken up in their life? Can they think of a time when they wanted to speak up but didn't? What stopped them from speaking? Why is it sometimes hard to speak up?

Who do they know, or have heard/read about, who uses/used their voice to make things better?

SPEAKING UP
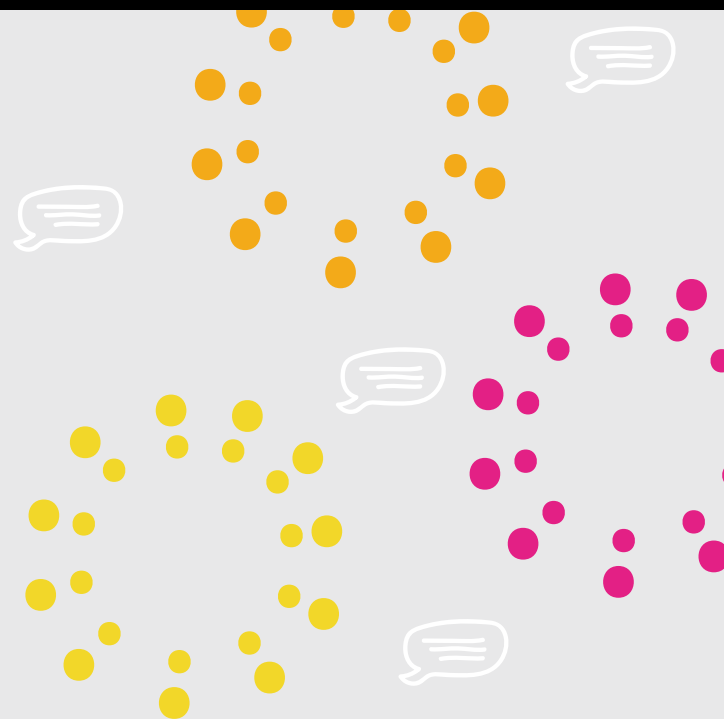
2 > Explore Advocacy

WAGON WHEEL: GROUP ACTIVITY

Have the class form two circles – one circle facing in and the other circle facing out. Everyone should be standing in front of a student in the other circle. Have the class identify who they are standing across from.

Do several rounds - each round is 3-5 minutes long. Both students should share their thoughts about the prompt question during the allowed time. At the end of each round, instruct either the inner or outer circle to move a specific number of spaces to the left or right. Students will have a new partner for each round.

ROUND 1)
Students share someone they know or admire that speaks up for a cause.

Who is it?

What do they advocate for?

How do they advocate?

ROUND 2)
People advocate for causes in different ways - through politics, protests, visual art, music, movies, one-on-one conversations, online communication, etc. Have students share with their partner:

Which ways are most intriguing to them?

Which ways persuade them or make them care about a cause?

What forms of advocacy suit them best?

ROUND 3)
Students share a time they spoke up or a time they wish they had spoken up but didn't.

How did it feel to speak up?

How did it feel to stay silent?

ROUND 4)
Read quote to group:

"Each person who identifies themselves or is identified as an advocate started by challenging something small (or maybe big) that they felt was unfair."
– Teaching Advocacy in Your Classroom - Edutopia, Katie Schellenberg JD, MA

Students share with their partner something unfair, big or small, that they would like to challenge or speak up about.

Wagon Wheel Debrief:
Have students share something they discovered or learned about themselves during the wagon wheel. What is something they had in common with their partner?

Discuss:
Who were some of the advocates students discussed that they know or admire? Brainstorm additional examples of people who have used their voice to make change.

3 > Introduce the Local Control Funding Formula (LCFF)

Share the LCFF Primer with students. The goal is to make sure students understand basic information about the LCFF and its priorities for funding distribution.

EXPLAIN:

• In California, students are guaranteed a voice in planning and budgeting for their school district. The LCFF requires that districts consult with students, parents, teachers, and community members each spring to create an official plan for the coming years.

• In 2013, Governor Jerry Brown signed historic legislation called the Local Control Funding Formula (LCFF), which supports greater local decision-making and requires community input for school district budgeting, as well as providing additional funding for high-needs students.

• WHAT THE "LOCAL CONTROL" PART MEANS:
Instead of the State deciding how school districts should spend their school budgets, now it is decided locally, by the people who govern, work, and go to local schools! Districts must undertake a public, transparent and inclusive process of planning how to expend their funds that includes the input of the community, including parents and students.

• WHAT THE "FUNDING FORMULA" PART MEANS:
The LCFF gives the same basic amount of money to all schools, and allows them to be able to decide where exactly to spend it. LCFF provides additional funding to districts with high numbers of low-income students, English Language Learners (ELL), and Foster Youth to support specific strategies aimed at closing the achievement gap between high-needs students and their peers.

• THE LCFF'S 8 PRIORITIES
Although local districts are given the power to decide how to spend their budgets, they must invest in programs and services that will help them meet the law's eight priority areas. These priorities are exciting because they go beyond simply measuring schools by the results of standardized tests to include a broad range of criteria, like how well a school is engaging its students, if it provides a happy, healthy climate, and other vital aspects of student success.

Introduce vocabulary terms and concepts students may be unfamiliar with from the LCFF Primer.

Study: Have individual groups (or the whole class) study the LCFF Primer using your chosen or school-supported reading strategies (e.g. jigsaw, cloze reading, etc.). At minimum, have students highlight the most important portions of the primer, then collaborate and come to consensus about, and individually complete answers to, the Primer Questions. Monitor as students work. Discuss some of the questions and responses.

Introduce and Discuss the 8 LCFF Priorities:
Use pages 3-5 of the LCFF Primer to explore examples of each of the 8 priorities.

LCFF PRIORITIES:
Student engagement
Parental involvement
School climate
Common core standards
Broad course of study – example – arts education
Student achievement
Pupil outcomes
Credentialed teachers

Make sure students understand the 8 priorities. Ask the class what specific ideas might fall under each priority. You could do this as a whole group discussion or divide into 8 groups, giving each group one of the priorities to reflect on/research and having each group share their findings with the rest of the class.

REFERENCES:
EdSource LCFF Guide: https://edsource.org/2016/local-control-funding-formula-guide-lcff/89272

California Alliance for Arts Education LCFF Toolkit:
www.ArtsEd411.org/LCFF

4 > Introduce School Board and School Board Representatives

Remind your class that the videos they create will be shared with their local school board, to let the board know where students think money should be spent and what is most important to them to make their school great. Their school board is their audience!

Refer to the LCFF Primer for FAQ on school board members.

Share The FAQ on school board members in the LCFF primer.

Homework
- Visit the school district website and read their Local Control Funding Formula materials
- Read about the members of their local school board on the District website
- Watch additional examples of student videos at http://studentvoicescampaign.org/

Standards
- California History–Social Science Content Standards (CHSS) 12.6.4 Describe the means that citizens use to participate in the political process (e.g., voting, campaigning, lobbying, filing a legal challenge, demonstrating, petitioning, picketing, running for political office).
- CHSS 12.7 Students analyze and compare the powers and procedures of the national, state, tribal, and local governments.
- CHSS 12.7.2 Identify the major responsibilities and sources of revenue for state and local governments
- CHSS 12.7.5. Explain how public policy is formed, including the setting of the public agenda and implementation of it through regulations and executive orders.
- Common Core State Standards English Language Arts (CCSS.ELA-LITERACY).SL.6.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade topics, texts, and issues, building on others' ideas and expressing their own clearly.

Assessment
- Participation
- Demonstrate understanding of advocacy
- Demonstrate understanding of the LCFF and funding priorities

4 > Introduce School Board and School Board Representatives

Additional Resources

http://www.crfcap.org

http://www.crfcap.org/mod/page/view.php?id=213

http://www.civiced.org/home

Homework
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Assessment
- Participation
- Demonstrate understanding of advocacy
- Demonstrate understanding of the LCFF and funding priorities

WHAT'S YOUR VISION?

OBJECTIVES

> Students revisit the Local Control Funding Formula's 8 priorities.

> Students explore their own priorities and develop a vision for their school district.

> Students reflect on what would make school more successful for them or for other students.

> Students imagine an ideal school of the future and specific changes that could move their present-day, real school closer to this imagined ideal.

> Students narrow down the ideas and form video project groups.

AT A GLANCE

1. Recap previous module highlights and learning.
2. Explore Individual School Funding Priorities in relationship to LCFF priorities.
3. Introduce new module — "What's your Vision?"
4. Reflect on present-day school and imagine an ideal school of the future.
5. Determine top ideas for video.
6. Form video project groups.

TIME REQUIRED 2-3 CLASSES

PREPARATION

1. Keep LCFF priorities posted in classroom.

2. Have money bag graphic or stickers for students to vote with. Have markers and large poster pads available for capturing ideas.

3. Create space in the room to do theatre activity OR plan to do this session in a multi-purpose room.

4. Have projector or computer available to play SVC videos.

1 > Recap previous module highlights and learning

Remind your class that in our last session, we talked about **advocacy** and people standing up for what they believe in, or **speaking out** about what they feel needs to **change** or improve. If helpful, show one of the SVC videos.

We also learned about the LCFF and its mission and funding priorities. Recap the **8 LCFF funding priorities**, posted around the room.

2 > Introduce new module: "What's your Vision?" Reflect on present-day school and imagine ideal school of the future.

Let the class know that as we go deeper into the SVC project, we will continue to examine advocacy. We are going to think about our school. As we discussed, the school board needs to hear from students, as well as parents and teachers, about what makes a better school. And nobody knows school better than students do!

We are going to look honestly at what works about our school: what makes students happy and excited to be here. And we will look honestly at what doesn't work: what makes students not want to be here, what makes them or their fellow students feel unsafe or unseen. What needs to improve or change? What would make our school a better place? What would make it great?

We are going to imagine – as individuals and as a class community – our visions for a great school, a school students truly want to come to every day. And from these visions, we will get specific. What specific changes could move our present day school closer to this imagined ideal? Where do students want LCFF funding to be spent? What is the best way to share these ideas through video to the school board?

ACTIVITIES
Choose one or more of the activities below or use one of your own.

1) **Guided Visualization**

2) **Journal Writing**

3) **School of the Future Tableaux**

GUIDED VISUALIZATION: A TYPICAL DAY IN A STUDENT'S LIFE AT SCHOOL

A sample script is provided to the right, please feel free to use your own words and specifics.

Ask the class to sit comfortably and close their eyes. Have them take several deep breaths in and out. Share that you are going to guide them through a typical school day and as they go through this day, have them notice the parts that they like and the parts that they don't like.

Have the class open their eyes. In their journals, they write down what they liked, what works, what was hard, what doesn't work. What do they wish would change? What good things do they wish there were more of or more time for? What would they eliminate from school and why? Stress that there are no right or wrong answers.

Let students know that the writing is private, so they should express their thoughts honestly and then choose what they want to share when we brainstorm as a class.

SAMPLE GUIDE SCRIPT:

START WITH WAKING UP:
What time do you have to get up to make it to school on time? How do you get here?

ARRIVING AT SCHOOL:
What is the first thing you do? How do you feel?

1ST PERIOD CLASS:
What is the class? What do you enjoy? What do you wish would change?

2ND PERIOD, ETC.:
What is hard? What seems valuable?

LUNCH:
What do you eat? Where do you eat?

AFTERNOON CLASSES:
What do you enjoy? What do you wish would change?

AFTER SCHOOL:
What do you do? What is fun? What is hard?

HOMEWORK:
When and where do you do it? What seems valuable? What seems useless?

GO TO SLEEP:
What time do you go to bed?

AND A NOT-TYPICAL DAY AT SCHOOL:
A day with a field trip, sports game, or a dance. Is there something that happens only occasionally that makes school great? What do wish there were more of at school? What would make you want to come here every day?

JOURNAL WRITING:
A MESSAGE TO THE WORLD!

Tell the class to imagine they suddenly have the attention of the whole world. What would they say if they knew that people were truly listening? Students have three minutes to let the world know what matters most to them, what needs to change. Three minute timed free write. Let the class know it doesn't have to be polished, just to write what they wish they could say if they felt like someone were truly listening and that change was possible.

Students have another three minutes and the world is still listening. What would they say about their school? What is important for people to know about the school they and their friends attend? What works? What doesn't work? What isn't safe? What do they dream about? What do they need? What makes them happy? Three minute timed free write.

Remind students that you all talked last session about different ways in which people advocate for a cause they believe in. Ask students to think about how they would most like to share those messages they just wrote about with the world. In a video? Through a song or a poem? In a painting? In a letter, a speech, a conversation? What is the best genre for their message? Why?

"Your vision will become clear only when you look into your heart. Who looks outside, dreams. Who looks inside awakens."
— Carl Jung

SCHOOL OF THE FUTURE TABLEAUX: GROUP ACTIVITY

"The school of the future will, perhaps, not be a school as we understand it – with benches, blackboards and a teacher's platform. It may be a theatre, a library, a museum or a conversation."

– Leo Tolstoy

Divide the class into groups of 5-6 students. Have them discuss the Tolstoy quote.

What do they think would make the ideal school of the future? Create a group tableaux (frozen picture) that represents their vision of the school of the future. Everyone in the group needs to be in the picture and they can also use simple furniture or props to add to their picture. Have the groups title their tableaux.

Have each group share the images and titles. Notice the similarities and differences between the visions.

3 > Explore Individual School Funding Priorities in relationship to 8 LCFF priorities. Build consensus.

Ask students to return to the 8 priorities and add ideas from the visioning exercises. Give each student 2 money bag cutouts and two pieces of tape (see additional resources below). Let them know that they have two bags of money to spend on making their school a better place. Ask them to determine which two of the eight priorities they will "spend" their money on. Tell them to think about what is most important to them. What are the most pressing needs for their school? Each student places their money bags on two of the eight LCFF priorities.

Have the class look at the distribution of money bags around the room. What got the most money? What matters most to the class as a whole? As individuals? Have students start to think about how this connects to the SVC and the videos they will be creating.

You can ask students to record the 8-10 ideas that generated the most interest.

ACTIVITY: DREAM BUDGET

How would students allocate money and other resources to their school if they were in charge?

Give them time to add additional ideas to the eight priorities.

"Vision is the art of seeing things invisible."
— Jonathan Swift

4 > Form video project groups

Groups can be formed based on excitement around specific ideas or based on your knowledge of the students, or students can decide on their groups, whatever works best for your students.

- Groups of 3-4 are optimal.

- Groups determine their chosen advocacy focus. (e.g. arts education, physical education, English Language Arts, etc.)

- Groups have wide license to determine genre, style, and structure of project. (ad, documentary, music video, etc.)

- Project may need to be shot outside of classroom, around campus, and/or off campus.

- Groups have very different pacing within production phase.

- Editing takes place within classroom on school computer.

- Editing uses very basic video production software, or online free editing software.

Once they are in their groups, they will finalize their idea so that in the next class they can begin to work on creating a pitch and storyboards.

"If you can dream it, you can do it."
— Walt Disney

Homework
- Ask each student to think about a YouTube video or commercial that they really like. Have them consider how the filmmaker used video to tell a story, to capture their attention, to make them laugh, cry, think, or feel. **Have the students bring in the link to their video and/or be able to describe the video in detail.**

Standards
- CHSS 12.6.4 Describe the means that citizens use to participate in the political process (e.g., voting, campaigning, lobbying, filing a legal challenge, demonstrating, petitioning, picketing, running for political office).
- CCSS.ELA-LITERACY.SL.6.1 Engage effectively in a range of collaborative discussions (one on-one, in groups, and teacher-led) with diverse partners, texts, and issues, building on others' ideas and expressing their own clearly.
- National Core Arts Standards (NCAS) Anchor Standard #10 Synthesize and relate knowledge and personal experiences to make art.
- National Core Media Arts (NCMA) Cr1.1.I Use identified generative methods to formulate multiple ideas, develop artistic goals, and problem solve in media arts creation processes.

Assessment
- Participation demonstrating the ability to think critically about their own school experience: what works and what needs to change.
- Demonstrate understanding of how their ideas connect to LCFF priorities and school funding.

CAPTURE YOUR VISION IN VIDEO
How does video tell a story?

> Students examine what makes a good story and why humans need stories.
> Students explore the power of video to get a message across. What makes video a powerful storytelling medium?
> Students look at different components of video and discover which elements grab their attention, both as individuals and as a class.
> Students examine previous SVC videos. What worked well?
> Students look at video as an advocacy tool.
> Student project groups explore how they want to share their vision through video. Which video elements components/genres best serve their group's vision?

AT A GLANCE

1. Recap previous module highlights and learning.
2. Introduce new module — How does video tell a story?
3. In project groups – Specify group vision. Explore the best way to tell the story through video.

TIME REQUIRED 2 CLASSES

PREPARATION

1. Finalize the video groups before beginning Module 3. The goal is to have groups of 4-5 students working together on an idea that they feel passionate about.

2. Have projector or computer to play SVC videos and videos brought in by students (homework).

3. Review SVC sample videos. Select several to share with your class that demonstrate different video techniques and genres.

4. Have large Post-It notes on the wall and provide markers.

5. Video Production Handbook — make a copy for each student.

6. Think about your classroom space. What is the best way to set up the room when the project groups are working together?

1 > Recap previous module highlights and learning

Recap highlights of the last module on visions of **what makes a great school** and specific steps towards making these visions a reality.

Make sure everyone knows what group they are in.

2 > Introduce new module: How does video tell a story?

Introduce video as a storytelling medium. What makes video an interesting way to tell stories? (In video storytelling you're able to show as well as tell.)

View & Discuss: Ask students to share or describe a video they identified that captured their attention. Show two or more Student Voices video examples. You may want to compare and contrast them.

Go through a brief responding process to consider what is being expressed in the videos, how the videos were made and what their strengths and weaknesses are. Explore their message (vision) and how they shared their story (video tools and genres).

1. Perceive Students identify and describe shots, edits, timing, sequence, composition, sound, lighting, titles, narration, combinations, tones, feelings, etc.
- What did you see, hear, feel or notice?
- What stood out? What did you notice? Why?
- What components, elements, and/or principles were used?

2. Analyze Examine how the video works the way it does, and its specific style.
- How did it work? First we saw, we heard…
- How was it made? Why was that first? What happened at the same time? When did the music start?
- Where was the camera? Who did what? Who was talking?
- What style, genre, or form of video is this? How do you know?

3. Interpret Speculate as to the intent and meaning of the production
- Why was the video made that specific way?
- What is it saying or expressing?
- Why did the artist want to say this?
- What does it mean?
- Who is it for?
- How did you come to that conclusion?

4. Evaluate
- What worked or didn't work so well?
- Where was the message strong and/or weak? Why?
- How could it have been improved?

Create a list of the various genres and styles that students could use to produce their videos: comedy, documentary, interviews, animation, advertisement, soap opera, music video. Reference list is in Video Production Handbook (VPH). Invite students to add to the list in the VPH.

Create a class list of video storytelling tools: sight, sound, color, light, motion, emotion, characters, setting. Reference list in VPH.

Remind class of the goals of the SVC project. Remind them that this is an advocacy project. They are using the medium of video to share their visions for a better school – to advocate, communicate, persuade.

2 > Developing Story Activities

PARTNER SHARE

Put students into pairs. Students verbally share the video or commercial they like. Ask them to discuss with their partner what captured their attention, made them laugh, cry, think, or feel. (Unless there is a way to easily show the videos)

How did this video both show AND tell? Ask them to identify storytelling tools that were used in their video, such as sight, sound, color, light, motion, emotion, characters, setting. Ask them to identify the genre or style used in their video, such as comedy, documentary, interviews, animation, advertisement, soap opera, music video.
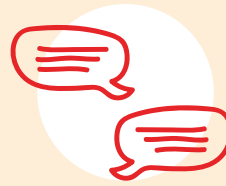
GROUP DISCUSSION

Share discoveries from partner discussion.

Ask students
- What are all the different tools that video uses to tell a story and grab our attention?
- How do videos move us, inspire us, engage us, make us feel, make us think?

Discuss different genres or styles of videos. Ask students which they like best and why.

You can show them other sample PSA videos to illustrate other styles and techniques as needed.

2 > In project groups – Specify group vision. Explore the best way to tell the story through video.

Have the class get into their video project working groups.

Share criteria for SVC videos:
STUDENTVOICESCAMPAIGN.ORG/RULES

Remind students that their own proposals will need to be communicated through video and that now they will briefly brainstorm to come up with some ideas.

Share quote (from Module 1 on advocacy):

"What does it mean to be an advocate? In its broadest sense, advocacy means 'any public action to support and recommend a cause, policy or practice.' That covers a lot of public actions, from displaying a bumper sticker to sounding off with a bullhorn. But whether the action is slapping something on the back of a car or speaking in front of millions, every act of advocacy involves making some kind of public statement, one that says, 'I support this.' Advocacy is a communicative act. Advocacy is also a persuasive act. 'I support this' is usually followed by another statement (sometimes only implied): '...and you should, too.' Advocacy not only means endorsing a cause or idea, but recommending, promoting, defending, or arguing for it."

– John Capecci and Timothy Cage, *Living Proof: Telling Your Story to Make a Difference*

3 > In project groups – Brainstorm

Ask each group to designate a scribe to take notes on the group's discussion.

Have each student share with their group their personal excitement about the group's idea to make school better. Have them share in their groups: *"One reason I think our project vision/ idea matters is…"*

After hearing from every member of the group, have them discuss the commonalities and differences they heard about why this idea matters. Does the group need to clarify or specify their vision? Is everyone in the group on the same page?

Ask each project group to discuss audience and genre. Remind them that they are producing a visual presentation to show their idea.

Tell students to remain open-minded and flexible, and not to fix on the first idea or on one way to do something. All ideas must be recorded and considered. Tell students not to throw anything out yet, no matter how unusual.

Discussion Prompts:

AUDIENCE:
- Who is the audience (school board and beyond)?
- How does the group want their audience to feel when they watch the video?
- How can the group capture the audience's attention and make them care about the group's vision?
- How can they inspire their audience to take action, make a change, put funding toward their vision?

GENRE:
- What video tools and genres interest the group most?
- Which suit the group's vision best? What is the tone of the video?
- How can the group illustrate their idea with images, actions, or a story? Is there a way to act it out, talk about it, show information, draw diagrams, or interview people to communicate it?

3 > In project groups – Specify and Refine Vision

Have groups **decide on their vision** for their video.

Have groups **decide how they will share their vision**. Ask them to develop a short "pitch" to present their video idea to the class. The pitch needs to be thought of in terms of the appealing visual elements or dramatic message described on the previous page.

Their pitches should be:
2-4 written sentences that they can 'tell' the class that include:
   • How they will use the different tools they have available to them
   • What genres or styles of video they will use to capture their vision

This can be a homework assignment as well.

Example: *"We will create an ad. It starts with a close up shot of a kid who is bored in school. The kid then gets to make art, and gets really excited…"*

Lead the class in examining one or two volunteer examples from willing students.

You can use the video responding process in the VPH. The class responds with constructive critique and suggestions for improvement. Students are briefly introduced to the pre-production planning documents.
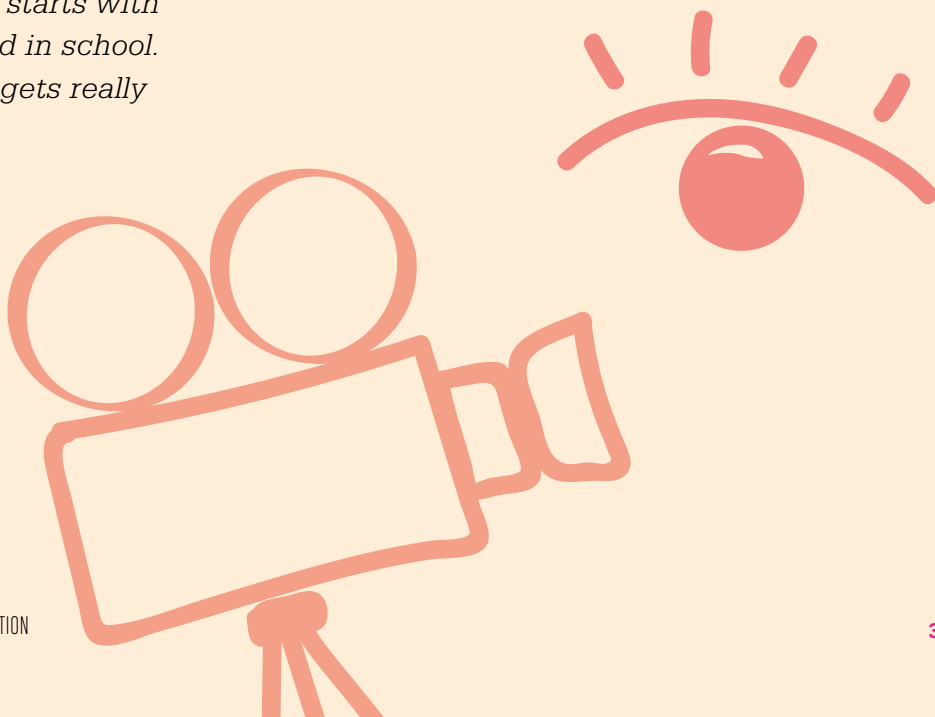
Homework
- Read VPH.
- Continue to refine and specify their group's written summary as needed.
- Develop pitch

Standards
- CCSS.ELA-LITERACY.SL.6.1 Engage effectively in a range of collaborative discussions (one on-one, in groups, and teacher led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.
- CCSS.ELA-LITERACY.SL.6.2 Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.
- CCSS.ELA-LITERACY.SL.6.3 Delineate a speaker's argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.
- NCAS Anchor Standard #11 Relate artistic ideas and works with societal, cultural and historical context to deepen understanding.
- NCAS Anchor Standard #1 Generate and conceptualize artistic ideas and work.
- MA:Cr2.1.I Apply aesthetic criteria in developing, proposing, and refining artistic ideas, plans, prototypes, and production processes for media arts productions, considering original inspirations, goals, and presentation context.

Assessment
- Participation
- Demonstrate understanding of video components, genres and story-telling power
- Work collaboratively with project group to share individual excitement and solidify group message

Additional Resources
The Video Production Handbook includes tips for production methods and techniques

WEVideo Academy
This site offers online editing software free for educators and short videos ('Master Classes') about video production: **HTTPS://WWW.WEVIDEO.COM/ACADEMY**

"Film is incredibly democratic and accessible, it's probably the best option if you actually want to change the world, not just re-decorate it."

– Banksy

COLLABORATION
Working as a team

OBJECTIVES

> Students explore collaboration.
> Students explore how to work together as a team and reflect on how they work as an individual member of a team.
> Students create and commit to group agreements for collaboration.
> Students reflect on the different roles involved in making a video and which of these roles most suits them and why.
> Students work in their video teams to determine individual roles.

AT A GLANCE

1. Recap previous module highlights and learning.
2. Introduce new module — Collaboration — Working as a team.
3. Explore the different roles involved in making a video.
4. In project groups – Determine individual roles and responsibilities.

## TIME REQUIRED 1-2 CLASSES

PREPARATION

1. Think about the needs and experience level of your students in terms of collaboration. What do you need them to know and experience?

2. Collaboration runs throughout this project. We are sharing a focused module on it but you could also take time during each section to do team building activities, conversation and reflection on collaboration and then apply these conversations to the specific needs of creating a video as a team. If collaboration is already a big part of your class culture, you might not need an entire module on it.

3. Write out collaboration quotes and put on walls of classroom (see quotes in resources below).

4. Prepare team building games – we have shared several below, but feel free to choose ones you already know and find effective.

5. Have Koosh Ball or other soft, easy-to-catch ball.

6. Have the end credits from a film to share on the computer or projector.

7. Remind students to bring their copy of the Video Production Handbook to class.

1 > Recap previous module highlights and learning.

Last time, we looked at **how video tells a story** and began to think about the best ways to share our school visions through video.

We also began working together in small teams to specify **how to share our visions through video**.
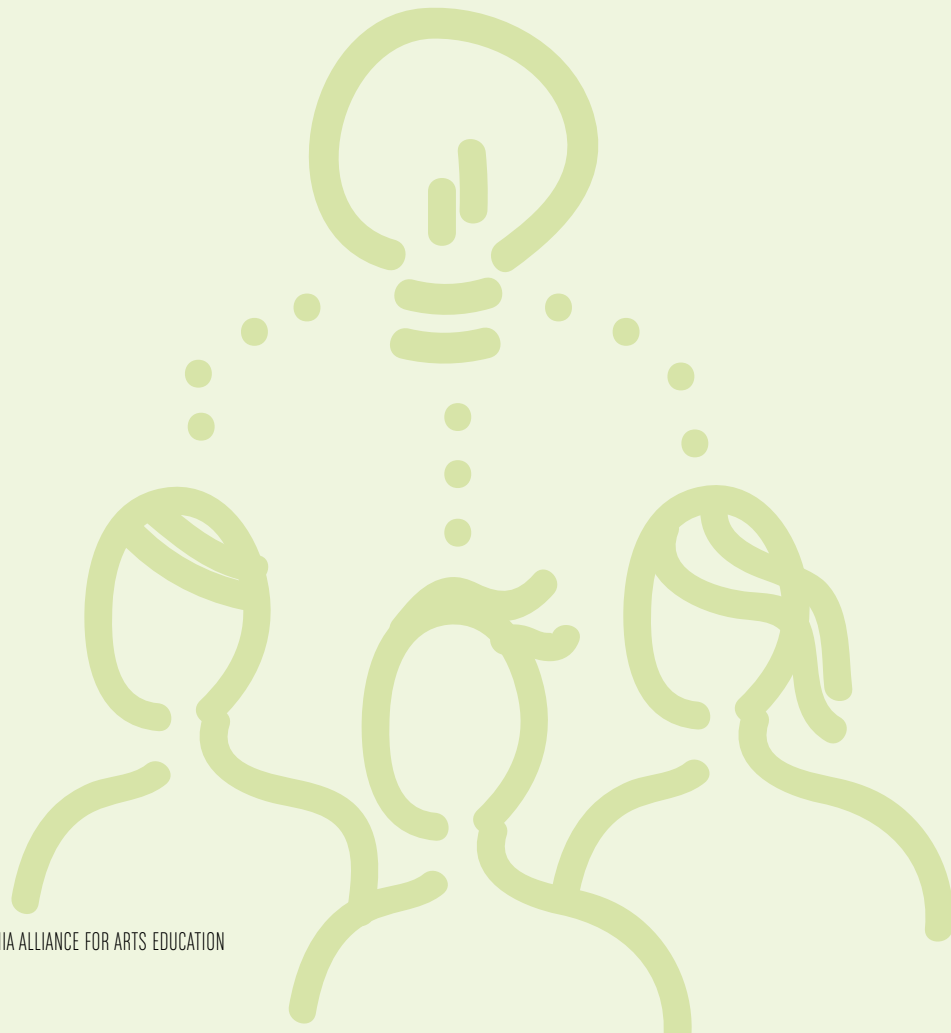
2 > Introduce new module: Collaboration — Working as a team.

Explain to students that as they go deeper into this project, the idea of collaboration is going to become even more important, as they work with their team to communicate their vision. Tell the class that today they will explore collaboration, determine best collaborative practices, and apply these to their video project teams.

JOURNAL WRITING:

Have students write individually about:
- A team experience they really enjoyed - why?
- A team experience they didn't enjoy - why?
- What role do they usually play in teams?
- Do they prefer to lead or follow? How do they communicate with their fellow group members?
- How do they work together to finish a task? What has worked well for them on past team projects?
- What has not worked for them? Why?

GROUP DISCUSSION

- What is collaboration?
- Is collaboration important?
- What are benefits of working as a team?
- What are difficulties in working as a team?

Share dictionary definition:
"To work with another person or group in order to achieve or do something."

Share derivation of the word:

Col labor ation:
"to _labor_ together."

ACTIVITIES

Choose one or more of the activities below or use one of your own.

1) Koosh Ball Pattern Toss

2) Quotes on Collaboration

3) Human Knot

2 > Working as a team Activities

KOOSH BALL PATTERN TOSS

Have the class form a circle. Have one student start a pattern by making eye contact with someone in the circle and gently tossing the Koosh ball to that person.

Student #2 will make eye contact with another person and gently toss the ball to them. Each person will toss the ball to a new person.

The final person to get the ball will make eye contact and toss it back to student #1. Tell the students that they need to remember two things: who they tossed the ball to, and who they caught the ball from.

When the first round is complete, ask each student to point with their right hand to the person they tossed the ball TO. Ask them to point with their left hand to the person they caught the ball FROM. Make sure the pattern is clear.

Repeat this pattern. Time the students and share how long it took them to complete the pattern. Challenge the class to make the timing shorter in the next round (for example, ask them to shave off 20 seconds.)

Ask them what will help them work as a team to accomplish this goal of completing the pattern in a shorter time frame. Repeat several rounds. Keep challenging the group to complete the pattern in less time.
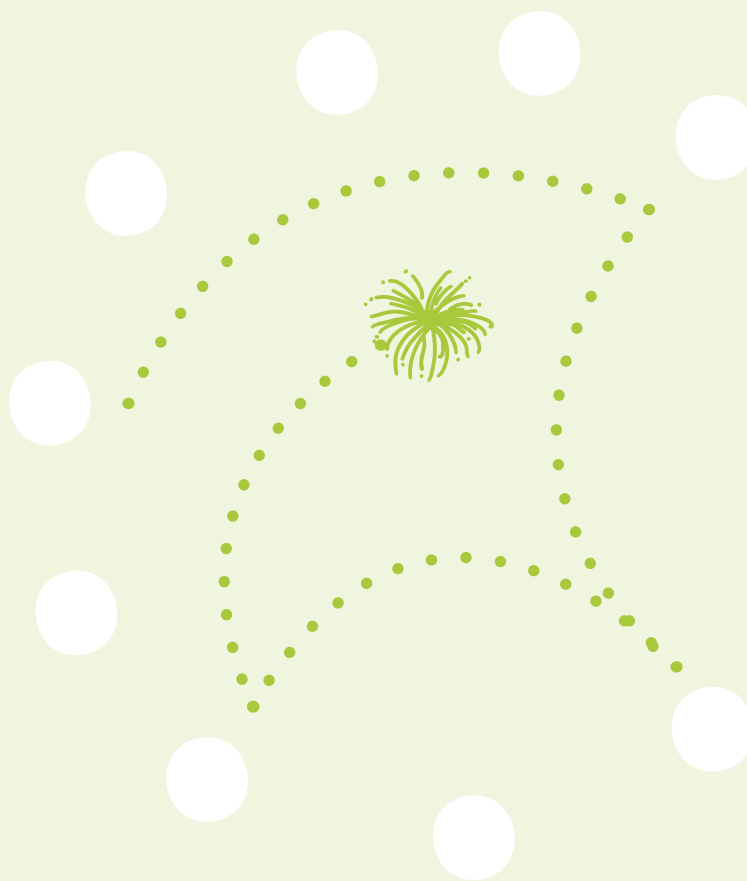
2 > Working as a team Activities

QUOTES ON COLLABORATION

Have 5-7 collaboration quotes posted around the room (See end of this module within "additional resources"). Get volunteers to read the different quotes out loud.

Ask students to stand by the quote they find most intriguing. Have each student share why they found this quote intriguing with the other students who chose the same quote.

Ask each group to share back highlights from their conversation with the whole class.

HUMAN KNOT

Have the class form a circle. Ask them to put their right hand up in the air and grab the hand of someone across the circle from them.

Repeat this with the left hand. Tell them to grab a different person's hand. Everyone should be holding the hands of two different people and not holding hands with anyone on either side of them.

The class must now try to untangle themselves and reform the circle without breaking the chain of hands. If the chain breaks, the group must start again. If you have a large class (more than 20) divide them into smaller groups.

Collaboration Activities Debrief:
Ask students: What did they notice or discover? How did the class collaborate on each of these activities? How did they personally contribute to the team effort? What helped team members work well together and allow everyone to contribute? What got in the way of teamwork? What is needed for productive collaboration?

Create Class Ground Rules for Collaborating
What will help students work together as a team on their video projects? Have students brainstorm, scribe, and vote on the ideas. Ask students to commit to these ground rules for collaboration. Post Ground Rules for Collaborating in the room.

3 > Explore the different roles involved in making a video.

Introduce the many roles/jobs in video

Share the end credits for a feature film. Select something you think your students may have seen. As the end credits roll, ask students to look at ALL the jobs needed to make this film.

JOURNAL WRITING:

Have students take a moment to think about their video project and the different roles described in the handbook.

- Which appeal to them? Why?
- What strengths do they think they bring to the project?
- Is there a role they really want to play?
- Is there a role they would rather not play?

GROUP DISCUSSION

Roles and Jobs in Video Production

- What were some of the jobs students noticed in the credits?
- How do they think all these people work together to create a film or video?

Get student volunteers to read out loud the job descriptions in the Video Production Handbook.

4 > Explore the different roles involved in making a video.
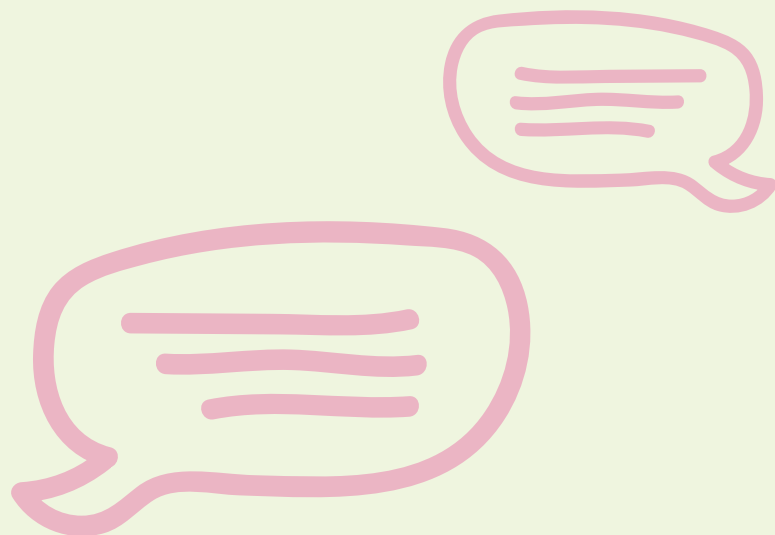
Small Group Discussion

Project groups discuss the specific needs of their project. Who is excited to do what? What role/job will each person play?

Full Class Discussion

Ask groups to share how they arrived at their roles, how they overcame difficulties. Invite the class to offer suggestions for resolving issues using the **Ground Rules for Collaborating.**

Homework
- Read VPH.
- Identify and create a list of what they think are the key responsibilities for their specific role. What will they need to do first? Come to the next class ready to start working on their video.

Standards
- CCSS.ELA-LITERACY.SL.8.1 Engage effectively in a range of collaborative discussions (one on-one, in groups, and teacher-led) with diverse partners on topics, texts, and issues, building on others' ideas and expressing their own clearly.
- CCSS.ELA-LITERACY.SL.8.1.B Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.
- CCSS.ELA-LITERACY.SL.8.1.C Pose questions that connect the ideas of several speakers and respond to others' questions and comments with relevant evidence, observations, and ideas.
- CCSS.ELA-LITERACY.SL.8.1.D Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented.

Assessment
- Participation
- Demonstrate understanding of collaboration and the way they usually approach team work
- Demonstrate ability to think critically about what helps collaboration succeed
- Contribute and commit to the class guidelines for collaboration

Additional Resources
Edutopia.org
- Deeper Learning: A Collaborative Classroom Is Key. Rebecca Alber
- How Collaborative Learning Leads to Student Success. Matt Davis
- Nurturing Collaboration: 5 Strategies. Joshua Block

Quotes on Collaboration

"Talent wins games, but teamwork and intelligence win championships."
– Michael Jordan

"As you navigate through the rest of your life, be open to collaboration. Other people and other people's ideas are often better than your own. Find a group of people who challenge and inspire you, spend a lot of time with them, and it will change your life."
– Amy Poehler

"A group becomes a team when each member is sure enough of himself and his contribution to praise the skills of others."
– Norman Shidle

"If you have an apple and I have an apple and we exchange these apples then you and I will still each have one apple. But if you have an idea and I have an idea and we exchange these ideas, then each of us will have two ideas."
– George Bernard Shaw

"Individually, we are one drop. Together, we are an ocean."
– Ryunosuke Satoro

"No matter what accomplishments you make, somebody helped you."
– Althea Gibson

"The strength of the team is each individual member. The strength of each member is the team."
– Phil Jackson

ACTION! Making your video: pre-production, filming and editing

OBJECTIVES

> Students work collaboratively to take their school vision from concept to finished video.
> Students use the Video Production Handbook to work together through pre-production, filming, and editing to a completed video product.

AT A GLANCE

This module has been broken down into 4 subsets with individual objectives, preparation etc.

5A Video Production Handbook and Storyboard
5B Film Techniques and Pre-production
5C Filming
5D Editing

TIME REQUIRED 6-10 CLASSES*

*Module 5A-D will consist of a total 6-10 sessions depending on how much previous video knowledge your class has, if they shoot and edit videos during class time, and how long each section takes the project groups to complete. If students shoot and edit outside of class time, you may only need 2 classes to complete this Module.

*During Module 5, groups will begin to work at different speeds. Determine what you need to keep each group moving forward at their own pace and how to best balance whole group work with individual team needs.

PREPARATION

1. Read through the Video Production Handbook and determine what is most important for you to emphasize for your students' learning.

2. Look at video links of simple filming and editing techniques supplied in additional resources section. Get comfortable being able to demonstrate simple film and editing techniques.

3. Keep class agreements posted in classroom.

4. Make copies of pre-production planning documents. Have large paper and markers available.

5. Make sure you have equipment needed for filming and editing – see technical needs list on the next page.

6. Keep in mind:
Video Project Dynamics
Video production is a complex and dynamic experience. There is sometimes a lot going on, and it may even seem a bit chaotic. You need to remain calm, observant, patient and flexible as students work with sometimes expensive, delicate equipment. **Students have an opportunity to collaborate in a very active process.** They'll move around a lot, disagree, become anxious to get to work and quite animated during production. Use the opportunity to let students become responsible leaders and supporters. Ask for their help. Remember that you don't have to know everything!
Technology is full of surprises. A computer that seemed to be fine in the last class period will suddenly act unpredictably. Again, let students try to fix the problem themselves. Then take the usual, basic steps: check connections, quit the program, or restart the computer if need be.

ACTION!

Technical Requirements

*Bold print means this item is required. "Ideally" means you can get by without the item. For suggestions on how to do the project with limited technical resources, see the Project Strategies & Short Cuts in the Appendix.

Computers
- **Must have robust Internet access for online editing**, with up-to-date browser
- Ideally can be situated with physical distance between group areas to allow space for members and sound
- Ideally have video editing software
- Ideally have built-in microphone

Computer-to-student ratios:
- 1:3 or 1:4 ideal; preferably with physical space between editing computers
- 1:2 ok; may require floating partners between groups to fill in roles
- 1:4+ some students begin to idle

Video cameras
- Ideally have an external mic input

Camera-to-student ratios:
- 1:3 ideal
- Rotating groups can use 1 video camera

Microphones
- **At least 1** that can be used with computers for recording into the video editing software (if computers do not have built-in mics)
- Ideally several for sharing between editing computers
- Must have "mini-jack" or adaptor for camera/computer input

Headphones
- Ideally "headphone splitter" jacks and sufficient headphones are available for each group. Groups will need to play their sound at low levels while they work.

Tripods
- Not totally necessary; ideally 1 per camera

Facilities
- Ideally a computer lab with sufficient computers
- **Classroom with one computer, up-to-date browser and Internet access** (Internet access is for the possible online editing of video and audio, submission of the video entry, and access to instructional resources)
- Ideally access to various production areas and a variety of attractive locations for shooting that are accessible to student productions (students should get permission)

OBJECTIVES

> Students practice the video responding process and connect to their own videos.
> Students study the Video Production Handbook.
> Students create storyboards for their video.
> Students begin pre production for their video.
> Students practice the skills of collaboration with their project teams.

AT A GLANCE

1. Recap previous module highlights and learning.
2. Video Production Handbook
3. Storyboard
4. Begin pre-production.

TIME REQUIRED 2-3 CLASSES

PREPARATION

1. Familiarize yourself with the Video Production Handbook (VPH).

2. Make sure students bring their copy of the VPH to the next session.

3. Make copies of blank storyboard sheets for each group as well as sample student storyboard sheet.

1 > Recap previous module highlights and learning.

Go over group agreements for collaboration
Last session, we looked at collaboration and specifically how collaboration will impact how you work together in your project groups.

Check in with each group about their vision and division of labor. Determine if each group is ready to move forward to pre-production planning.

Review class agreements on collaboration. Keep posted in classroom.

Finalize Pitches:
• Have each group share their 3-4 sentence pitch with the whole class. Have members of other groups ask questions to clarify.
• Give project teams time to make any needed adjustments or changes to their written pitches.

2 > Video Production Handbook (VPH)

Ask each student to get their copy of the VPH. Go through as a class.

Review Project Criteria for SVC videos.
This is how the video will be evaluated by judges and finalists and winners selected.
STUDENTVOICESCAMPAIGN.ORG/RULES

Review the Entry form so that they are familiar with the end goal of the project. Remind them that they will need to write a statement to the school board to go with their video.

3 > Storyboard

Introduce storyboarding
During the storyboarding process, students will sketch shots for their video and write their script by captioning sketches with dialogue or voice over.

Handout extra copies of the storyboard template.

Go over the directions for creating a storyboard in the VPH.

ACTIVITY: PSA PRACTICE
Choose one of the sample PSAs and have students - individually or as a group - fill in the storyboard template with sketches and dialogue/voice over. Go over the first few shots as a group to make sure everyone understand what elements belong in the storyboard.

Create storyboards for student videos: In project groups, have students begin to create storyboards. This may be continued as a homework assignment.

After each group has had a chance to sketch out their vision, invite them to share it with the class. Use the video responding process outlined in the VPH so that teams can get feedback from the class.

Once they have completed their storyboard sketches with dialogue, they can use this to create their Production Organization List.

4 > Pre-Production

Go over Video Production Organization Chart.

In project groups, have students begin to **fill out the Organization Chart.**

Create a list of steps needed before filming. What is each team member responsible for doing before the next session? *(Examples: Gathering costumes, securing an interview, scouting good locations in the school).*

Create a written list of these commitments.

Homework
- Read through the rest of the Video Production Handbook.
- Finalize storyboard
- Finalize the Organization Chart
- Identify and create a list of what each student is responsible for their specific role. What will each student need to do first?
- Come to the next class ready to start working on your group's video

Assessment
- Participation
- Use class guidelines for collaboration
- Completed visual and physical storyboard
- Pre-production sheets filled out

Additional Resources
Examples of storyboards and corresponding shot lists can be found here:
HTTP://WWW.WIKIHOW.COM/ CREATE-A-STORYBOARD

Standards
- CCSS.ELA-LITERACY.SL.8.1 Engage effectively in a range of collaborative discussions (one on-one, in groups, and teacher-led) with diverse partners on topics, texts, and issues, building on others' ideas and expressing their own clearly.
- CCSS.ELA-LITERACY.SL.6.4 Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts, and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.
- NCAS Anchor Standard #1 Generate and conceptualize artistic ideas and work.
- MA:Cr2.1.I Apply aesthetic criteria in developing, proposing, and refining artistic ideas, plans, prototypes, and production processes for media arts productions, considering original inspirations, goals, and presentation context.

OBJECTIVES

> Students continue finalizing their production documents and begin preparing for actual production.
> Students study and practice production techniques, tools and methods that lead to quality videos.

AT A GLANCE

1. Recap previous module highlights and learning.
2. Finalize Production Organization Chart.
3. Video Basics

TIME REQUIRED **1-2 CLASSES**

PREPARATION

1. Have materials ready to teach video basics – either online videos or demonstrate with equipment or both.

1 > Recap previous module highlights and learning.

Each group specified their vision though the creation of a visual and physical storyboard.

You started pre-production planning and action steps as individuals and as a project group.

2 > Finalize Production Organization Chart.

In project groups

• Review storyboard and Video Production Organization Chart.
• Each team member shares the status of the next step they were responsible for.
• Group determines what additional pre-production steps are needed and add them to the Organization Chart.

Finalize pre-production sheets

Emphasize that these plans have to be complete and easy to read and follow for the teacher, and for the team. Also, the plan must be possible with the resources available, and must meet the project criteria.

As the group work progresses, consider using a **"gallery walk,"** where students could move in groups to the various group stations, and one student could present how their group is organizing their video. Alternatively, students could also present their planning documents from an overhead projector.

3 > Video Basics

With the Whole class:

Review Recommended Production Methods and Techniques in VPH.

Demonstrate and practice film techniques.

If possible, use an actual video camera and tripod to allow students time to rehearse with equipment as though they were on the shoot, while you monitor them. You could have one group model the shooting process while the rest of the class is watching. Then everyone can discuss the process and improve methods of production.

Groups prepare to start filming. In project groups discuss the film techniques and how they relate to your video project. Make any adjustments to your storyboard, script, and organizational chart needed to be ready to film next session. Depending on availability of equipment, you could have your students shoot and edit videos outside of class time.

Homework
• Use your group's pre-production sheets to determine what needs to happen between now and the start of filming next session. What is each individual's responsibility? What is the group's responsibility?

Assessment
• Participation
• Pre-production documentation, progress and completeness
• Group collaboration and fulfillment of individual roles

Additional Resources
FILMMAKING, STORYBOARDS
Lessonbucket.com

SOUND PRODUCTION
http://sourceforge.net/projects/audacity/
http://www.audiotool.com/
http://www.looperman.com/loops

ROYALTY-FREE MUSIC
http://www.adweek.com/socialtimes/royalty-free-music/38475

COPYRIGHT
http://www.youtube.com/yt/copyright/index.html#yt-copyright-education

AN EXAMPLE FROM A PILOT PROGRAM TEACHER
Brookhurst Junior High School Students Share Their Experience Working on their Student Voices Video: www.bit.ly/Brookhurst

Standards
• NCMASCr3.1.I Consolidate production processes to demonstrate deliberate choices in organizing and integrating content and stylistic conventions in media arts productions demonstrating understanding of associated principles, such as emphasis and tone.

> Students film their videos.
> Students practice the skills of collaboration with their project teams.

*IF YOU HAVE A LIMITED NUMBER OF CAMERAS OR COMPUTERS:

1 camera, 1 computer – In this situation, we suggest having groups cycle through the shooting and editing processes one by one.

Bring your own device – depending on your school's device policy, this can be an effective method, as quite a few students may have a device that is capable of full or limited production. The challenge is that it can be difficult to support so many different hardware situations. Students will need to be self-reliant to the degree the teacher is unable to assist.

AT A GLANCE

1. Recap previous module highlights and learning.
2. Distribute equipment.
3. Film videos.

TIME REQUIRED 2-4 CLASSES

PREPARATION

1. Make sure certain equipment is prepared for use, with batteries charged, and items clearly organized to maintain security while they are being checked out. If possible, have student assistants be in charge of this process while you monitor it.

2. Allow time for checking equipment out.

3. Production schedule. Create master chart of production location for every group. Make sure each group has permission to be in those locations.
   • If several groups are shooting in one location, you may need to alternate production recording between groups – i.e., maintaining quiet from other groups while one is recording.
   • You may need to circulate among groups spread across locations, possibly both inside and outside of the classroom. This requires a system of trust and consequences if activity moves outside of the approved plan. Trustworthy, lead students can also assist with monitoring.
   • Make certain groups understand when they need to return.
   • Some groups may encounter "collaboration" issues. You will sometimes need to step in with counseling and/or solutions. Keep group guidelines posted in classroom as a reference point.

4. Allow time for checking equipment back in and securing it.

5. Production equipment: videocamera(s), tripod(s), etc. Projector (or TV)*

1 > Recap previous module highlights and learning.

Review film techniques.

Have groups **go over** individual and group next steps from the homework.

Did everything get accomplished? Is everyone ready to start filming?

2 > Distribute equipment.

Review equipment operations and rules. Determine time frame if groups need to share.

3 > Film videos

Monitor students as they produce, keeping in mind how long each group will probably take and what their production process will consist of. Be prepared to help students troubleshoot and refine their production techniques as they work.

Ask groups to check in on their progress and estimate time remaining to complete production.

Check equipment.

Groups could **share any problems** they encountered, and solutions they came up with, or have the class offer solutions to remedy them.

Depending on how much each group accomplished, you may need to allocate an additional session to filming or have them complete filming as a homework assignment.

ADDITIONAL NOTES:
With the wide variability of group progress in mind, have lessons and assignments ready for the class that will continue a regular instructional sequence.

Administrators should be informed of out-of-classroom activities.

Identifying badges with prominent names are recommended for student groups, even off-campus.

Assessment
• Participation
• Production progress
• Group collaboration and fulfillment of individual roles

Standards
• NCMASCr3.1.I Consolidate production processes to demonstrate deliberate choices in organizing and integrating content and stylistic conventions in media arts productions demonstrating understanding of associated principles, such as emphasis and tone.

OBJECTIVES

> Students construct meaningful video messages through the editing process.
> Students utilize technical equipment and processes.
> Students constructively critique and refine videos to completion per project criteria.
> Students practice the skills of collaboration with their project teams.

AT A GLANCE

1. Recap previous module highlights and learning.
2. Introduce editing techniques.
3. Edit videos.
4. Analyze group videos.

TIME REQUIRED 1-2 CLASSES

PREPARATION

1. Test the computers before the project has begun, so that you know that the video camera can connect and import video to the computer, and that the video editing software and/or Internet browser are up-to-date and functional.

2. If you have enough computers, you may want to divide larger groups into smaller pairs or threes, even working with the same video material, so that students can be more involved in the process. It's interesting and instructional to see how minor differences between edited versions create different viewer experiences.

3. If you are using Wevideo.com, the website has tutorial videos that can quickly and effectively introduce the basics of editing.

4. Equipment: Projector (or TV), speakers, computer, Internet

*IF YOU HAVE LIMITED TECHNICAL RESOURCES:

Here are some suggestions if you do not have computers with video editing software:

"In-camera editing" – It is possible, if a bit tricky, to edit within the camera as students shoot the video. They would need to practice each shot before recording, and record over any mistakes. They could narrate into the microphone as they're shooting.

1 > Recap previous module highlights and learning.

Ask each project group to report on where they are in the filming process.

Ask each group to share a highlight and a challenge from filming.

Brainstorm solutions to the challenges as a class.

2 > Introduce Editing techniques.

In this lesson, you will provide students with a basic introduction to the editing process. Students may begin to edit their videos even before the shooting has ended. Students sit in groups around their computer and make collective decisions in post-production. They will need to evaluate works in progress as a group and class, and then continue to refine their work to completion.

INTRODUCE EDITING TECHNIQUES:
Project the video editing program you will be using onto the screen.

The Wevideo website also has several tutorial videos that can quickly orient users to the editing process and techniques.
  • Wevideo.com – Start an account
  (students under 13 need parental permission.)

Demonstrate the basics of editing yourself, or present video tutorials. You should limit the amount of technical information you deliver at one time to about 10 minutes, then allow students to begin the process and gauge their ability to use the program.

The basic steps of video editing are:
• Import and/or upload media
  (images, video, narratives, graphics files)
• Drag media to timeline
• Add narration if called for in script
• Edit clips to the best material, and to synch
  with narration
• Add transitions (note: it is recommended
  to limit transitions to simple cuts or dissolves)
• Add titles and/or captions
• Add non-copyrighted music (optional)

INTRODUCE SOUND PRODUCTION:

Wevideo and most basic video editing software contain non-copyrighted music soundtracks you can instantly insert into an audio track. There are simple and free or inexpensive music editors available online or as apps for most computers or personal devices.

The sound production process is similar to video editing in that samples are dragged to a timeline and mixed on multiple audio tracks. Combining or "remixing" musical tracks and using audio effects can be an easy way to create something more original with these basic tracks.

3 > Edit Videos

In project groups, begin to **edit videos**.

If possible, **share projects in progress** within the editing software, so students can examine each other's editing and construction methods. Wevideo.com, for example, allows you to be a collaborator with student projects, so that you can project them from the teacher's computer.

2 > Analyze & refine group videos

Present and analyze student videos in progress and determine their strengths and weaknesses for refinement.

Model for students the process of constructive critique, leading with positive comments, and gently offering supportive and specific suggestions for improvement.

Model phrasing would include:
• Why did you use that particular technique?
• It seems to have _____ effect on the message.
• Have you noticed that this particular part moves more slowly?
• Have you considered doing _____?
• Perhaps you could _____.
• Do you think it might improve it if _____?

You can use the four step responding process outlined in module 4 and included in the VPH.

Homework
• Groups continue to edit and finish videos.

Assessment
• Video sufficiently meets Project Criteria
• Project Criteria:
  Collaboration
  Participation
  Leadership
  Technical Proficiency
  Soft Skills
  Effort
• Group collaboration and fulfillment of individual roles

Additional Resources
For Video Editing
HTTPS://WWW.WEVIDEO.COM/
HTTPS://WWW.YOUTUBE.COM/EDITOR

Standards
• NCAS: Anchor Standard #2 Organize and develop artistic ideas and work.
• NCAS Anchor Standard #3 Refine and complete artistic work
• NCMASCr3.1.I Consolidate production processes to demonstrate deliberate choices in organizing and integrating content and stylistic conventions in media arts productions demonstrating understanding of associated principles, such as emphasis and tone.
• NCMASCr3.1.I.b Refine and modify media artworks, honing aesthetic quality and intentionally accentuating stylistic elements, to reflect personal goals and preferences.
• NCMASRe9.1.HS.I Evaluate media art works and production processes at decisive stages, using identified criteria, and considering context and artistic goals.

SHARE YOUR STORY
Let Your Voice Be Heard!

OBJECTIVES

> Students present videos.
> Students write school board statement and submit video to SVC.
> Students reflect on both the finished product and process.
> Students brainstorm next steps and additional audiences.
> Students reflect on learning process.
> Students reflect on their understanding of advocacy now.

AT A GLANCE

1. View and reflect upon student videos.
2. Write statement to school board and upload videos.
3. Brainstorm possible next steps and audiences.
4. Reflection — individual and as a class.

TIME REQUIRED 1-2 CLASSES

PREPARATION

1. Make sure each group has finished their videos and is ready to screen and then submit to the SVC.

2. Make copies of entry form and submission guidelines for each group.

3. If doing surveys, make copies of student post-surveys.

4. Equipment: Projector (or TV), speakers, computer, Internet

1 > Write statement to school board and upload videos.

In project groups, **create a message** for your school board to accompany your video. What else do you want them to know about you, your school, and your video?

Resources for writing to elected officials:
http://www.artsed411.org/blog/2015/10/what_works_letters_elected_officials

Fill out Entry form included in the Appendix (and at studentvoicescampaign.org)

Upload video. Follow submission guidelines included in the Appendix additional resources to the right.

HOW TO SUBMIT A VIDEO

REMINDERS:

• **Review** the Submission Guidelines prior to submitting your entry

• **Upload** your video before filling out the Entry Form

• We suggest that you **prepare your answers** in a word processing program and then cut and paste the text into our online entry form. *We have provided a copy of the entry form in the Appendix*

• Once your video is submitted, it will be sent to your local school board. As part of the entry form, participants are asked to **include a message of 250 words or less** from students to the local school board.

1. Export your video in a Youtube acceptable format:
.MOV .MPEG4 MP4 .AVI .WMV .MPEGPS .FLV 3GPP WebM

2. Upload your video to Youtube, Vimeo or Schooltube and copy the link. Please test your link to make sure you have successfully uploaded your video.

3. Fill out an entry form here:
STUDENTVOICESCAMPAIGN.ORG/ ENTRYFORM
(Make sure you have: your video link, Names of all students, and Message to your school board)

2 > Brainstorm possible next steps and audiences.

Ask about possible next steps for sharing their video propositions.

Who are additional audiences who should view these videos? Why do they need to see the videos? What do we hope to accomplish?
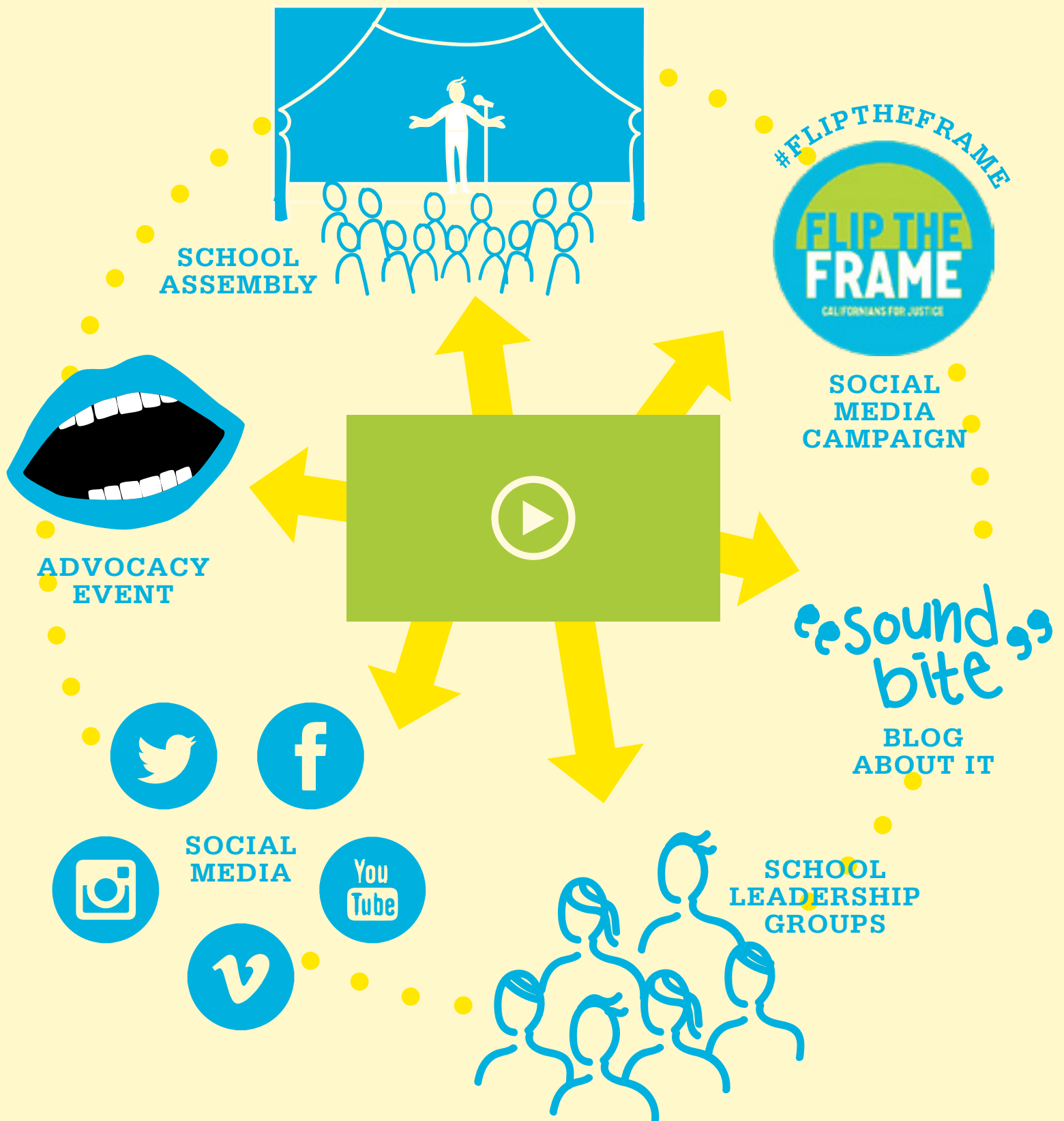**Capture their ideas.**

Share examples that students came up with last year (See graphic on next page):
- Share your video and what you've learned about student advocacy at a **school assembly**.
- **Host a student advocacy event** that combines LCAP informational/student voices, i.e. open mic, community forum, talent show or host a TED Talk-Style Event on Student Voices.
- **Attend a school board meeting** and share your message or video during public comment. Check out the Alliance's Resources: http://www.artsed411.org/ make_case_your_school_board
- **Social media** – Share your video on social media Facebook, Instagram, Tumblr, Twitter, etc. Most school districts, schools, and some school board members have social media pages where students might share their videos.

- Post/blog **a teaser** of final project – for example, a quote from your video, or a 15-second Instagram teaser
- Update your **school leadership groups** – student body, school governing council, etc.

Help **facilitate** the process of planning and organizing for other public presentations of student video propositions. Brainstorm next steps.

SCHOOL ASSEMBLY

#FLIPTHEFRAME

FLIP THE FRAME
CALIFORNIANS FOR JUSTICE

SOCIAL MEDIA CAMPAIGN

ADVOCACY EVENT

sound bite

BLOG ABOUT IT

SOCIAL MEDIA

SCHOOL LEADERSHIP GROUPS

STUDENT VOICES CAMPAIGN

3 > View and reflect upon student videos.

View students' works.

With student input encouraged, you and the class **provide constructive feedback** and thoughts regarding assessment, both for the product and the process.

What are you proud of? What would you do differently?

Consider potential improvements for future productions.

4 > Reflect upon whole project as a class.

Explain that students will reflect on the research, development and public presentation processes that they have gone through so far.
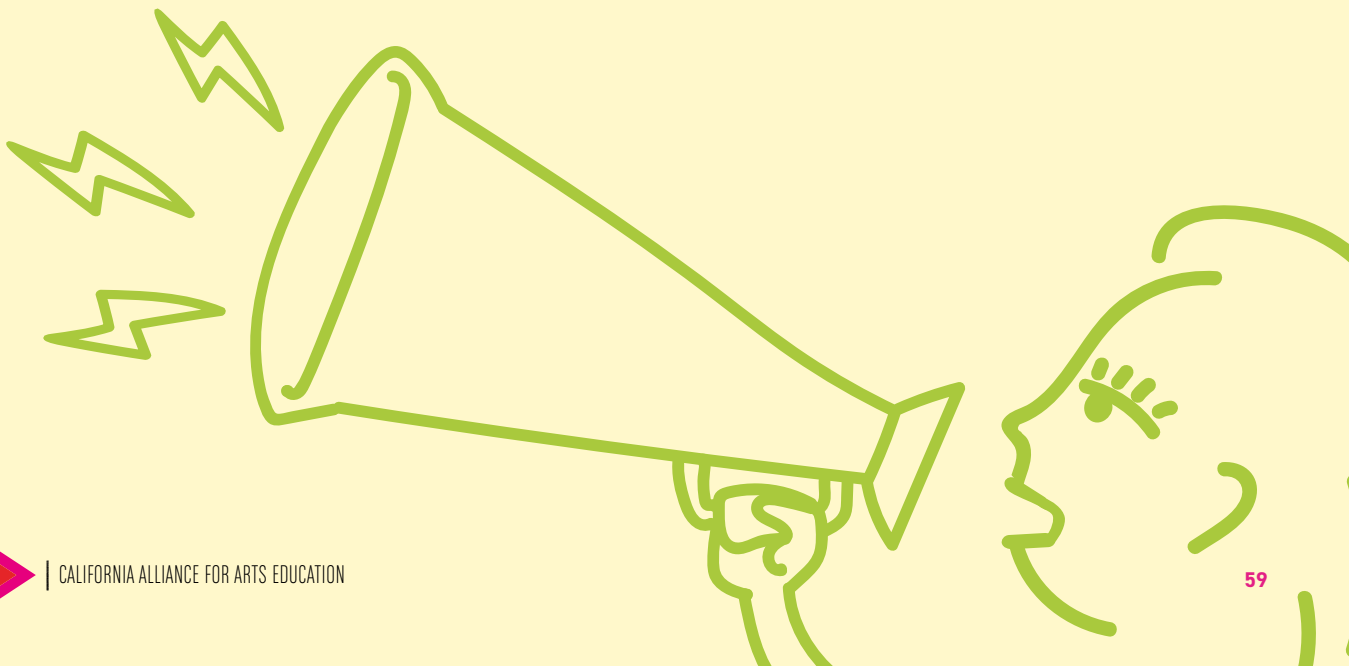
Review all of the steps and activities that have occurred throughout the project: Advocacy, Vision, Storytelling, Collaboration, Filmmaking.

Use the project graphic from Module 1 if it's helpful.

ACTIVITY
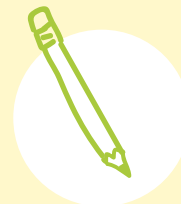
Journal Reflection

4 > Reflect upon whole project as a class

Have students share their impressions and memories of the process.

What are their collective hopes for the results?

What seems to work best in video messages?

Could your video message have been presented in another way, for example as a written document, or a physical presentation?

How can media (video) contribute to the democratic process?

What did you think about advocacy at the start of this project? What are your views on advocacy now?

Administer student post-surveys.

Let the class know that the LCFF process probably would not conclude before the end of the school year, as districts do not submit their final plans until summer. However, some districts may publish draft plans.

How might students monitor and/or check-in on this process?

To be completed after district determinations are published:

- What, if any, are the results of your efforts in the district decisions?
- How do you feel about these results?
- Is there something that could have been done differently to achieve different results?

4 > Reflect upon whole project as an individual

Journal Reflection

What are several things that you experienced?

What are several things that you have learned?

Think about collaboration. How was it working as part of a team? What did you do that you are proud of? What do you wish you had done differently?

What did you think about advocacy at the start of this project? What are your views on advocacy now?

Using the product criteria, honestly assess the video that you have produced, with both positive and constructive comments.

Think about the process of production. What worked well? What could have been improved?

What do you personally hope could be a result of your work?

Would you recommend this project to other young adults? Why or why not?
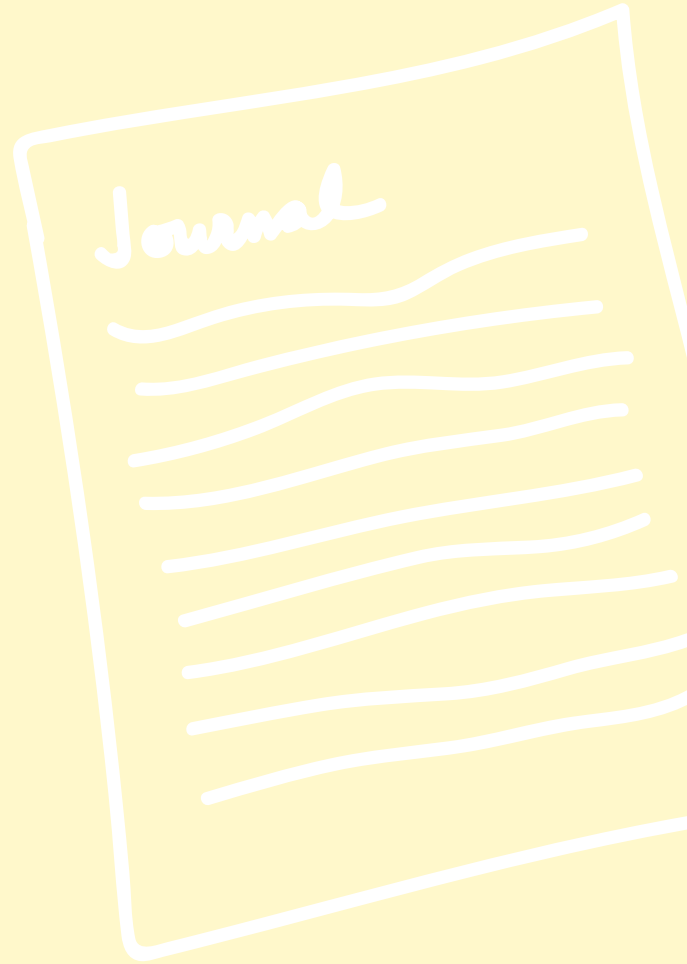
5 > Closure

Ask students to write and reflect on

**"One new idea that I am taking with me
from this project is…"**

Assessment
- Participation
- Student reflection responses
- Public presentations and sharing
- Final upload of videos to SVC website

Additional Resources
Submissions guidelines
Entry form

Standards
- NCAS Anchor Standard #7 Perceive and analyze artistic work.
- NCAS Anchor Standard #8 Interpret intent and meaning in artistic work.
- NCAS Anchor Standard #9 Apply criteria to evaluate artistic work.
- NCMASCn10.1.I Demonstrate and explain how media artworks and ideas relate to various contexts, purposes, and values, such as social trends, power, equality, and personal/cultural identity.
- NCMASCn11.1.Ib. Demonstrate and explain the use of media artworks to expand meaning and knowledge, and create cultural experiences, such as learning and sharing through online environments.
- NCMASRe9.1.HS.I Evaluate media art works and production processes at decisive stages, using identified criteria, and considering context and artistic goals.

STUDENT VOICES CAMPAIGN

CALIFORNIA ALLIANCE
FOR ARTS EDUCATION

TABLE OF CONTENTS

PUBLICITY RELEASE FORM

Student Voices Campaign
Parental Participation/Media/Photo Release

Dear Parent,

This year, students at _____
in collaboration with the California Alliance for Arts
Education have an opportunity to participate in a
statewide project called the Student Voices Campaign,
which invites students to create videos that communicate
their vision for their school and share them with their
local school board. Using California Social Studies
Standards and National Core Media Arts Standards, the
project offers a way for students to actively explore and
engage real-world issues. Learn more about the project at
studentvoicescampaign.org

Students will be making videos and taking pictures to as
part of the project that may also be used to promote the
project in newsletters, brochures, promotional videos,
and other publications to help increase awareness
of the project and the role for students in school and
district planning, with recruitment and funding for these
programs, and public relations for these program.

We are requesting permission to record or reproduce
through printed, audio, visual, or electronic means
the Student Voices activities you or your student are
participating in. Your authorization will enable us to use
specially prepared materials to document, archive, and
promote our programs through the use of brochures,
websites, etc.

Thank you,

_____

I hereby authorize the **California Alliance for Arts Education**
and their appointed agents to photograph, videotape, film, audio
record, televise, duplicate, and/or transfer to any present or future
technology, material from the Student Voices project referenced
above, and agree that the **California Alliance for Arts Education**,
its authorized agents, employees and assignees may use the
videotapes, photographs, and/or audio recordings prepared
therefrom, to reproduce, exhibit, publish, or distribute in such
manner as they deem fit for educational and promotional purposes.

AUTHORIZATION: By signing here, I give my consent to the use as
stated above by **California Alliance for Arts Education** for sharing
of any photographs, videos, or audio recordings taken of me.

COMPLETE IF PARTICIPANT IS A MINOR:
I certify that I am the parent or guardian of:

_____
(PRINT FIRST AND LAST NAME)

I hereby approve the aforementioned authorization.

_____
(PARENT/GUARDIAN SIGNATURE AND DATE)

_____

_____
(ADDRESS)

_____
(PHONE #)   (NAME OF SCHOOL)

COMPLETE ONLY IF PARTICIPANT IS 18 YEARS OR OLDER:
I hereby approve the aforementioned authorization.

_____
(SIGNATURE AND DATE)

_____

_____
(ADDRESS)

_____
(PHONE #)   (NAME OF SCHOOL)

PUBLICITY RELEASE FORM

Student Voices Campaign
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Students will be making videos and taking pictures to as part of the project that may also be used to promote the project in newsletters, brochures, promotional videos, and other publications to help increase awareness of the project and the role for students in school and district planning, with recruitment and funding for these programs, and public relations for these program.

We are requesting permission to record or reproduce through printed, audio, visual, or electronic means the Student Voices activities you or your student are participating in. Your authorization will enable us to use specially prepared materials to document, archive, and promote our programs through the use of brochures, websites, etc.

Thank you,

_____

Autorizo a the California Alliance for Arts Education y a sus decretados tomar fotos, grabar, filmar y tomar audio, televisar, duplicar, y/o transferir a la presente o futura tecnología, material de los proyectos anteriormente referenciados y estoy de acuerdo de que **California Alliance for Arts Education** y sus agentes autorizados, empleados y apoderados puedan utilizar los videos, fotografías, y/o grabaciones de audio preparados y que puedan reproducirlos, exhibirlos, publicarlos o difundirlos en la manera que crea correcta para sus propósitos educativos y promocionales.

AUTORIZACION: Al firmar este documento, doy mi consentimiento a los usos indicados anteriormente por **California Alliance for Arts Education** para que puedan tomar fotos, videos, o grabaciones de audio.

COMPLETE SI EL PARTICIPANTE ES UN MENOR:
Soy padre de familia o guardián de:

_____
(IMPRIMA NOMBRE Y APELLIDO DE PARTICIPANTE)

Por el mediado apruebo y autorizo lo antedicho.

_____
(FIRMA DE PADRE O GUARDIÁN Y FECHA)

_____

_____
(DIRECCIÓN)

_____
(# TELÉFONO)   (NOMBRE DE ESCUELA)

COMPLETE SI EL PARTICIPANTE TIENE 18 AÑOS DE EDAD O MÁS:
Por el mediado apruebo y autorizo lo antedicho.

_____
(FIRMA DE PARTICPANTE Y FETCHA)

_____

_____
(DIRECCIÓN)

_____
(# TELÉFONO)   (NOMBRE DE ESCUELA)

TECHNICAL NEEDS

***Bold print** means this item is required. "Ideally" means you can get by without the item. For suggestions on how to do the project with limited technical resources, see the Project Strategies & Short Cuts in the Appendix.

Computers
- **Must have robust Internet access for online editing**, with up-to-date browser
- Ideally can be situated with physical distance between group areas to allow space for members and sound
- Ideally have video editing software
- Ideally have built-in microphone

Computer-to-student ratios:
- 1:3 or 1:4 ideal; preferably with physical space between editing computers
- 1:2 ok; may require floating partners between groups to fill in roles
- 1:4+ some students begin to idle

Video cameras
- Ideally have an external mic input

Camera-to-student ratios:
- 1:3 ideal
- Rotating groups can use 1 video camera

Microphones
- **At least 1** that can be used with computers for recording into the video editing software (if computers do not have built-in mics)
- Ideally several for sharing between editing computers
- Must have "mini-jack" or adaptor for camera/computer input

Headphones
- Ideally "headphone splitter" jacks and sufficient headphones are available for each group. Groups will need to play their sound at low levels while they work.

Tripods
- Not totally necessary; ideally 1 per camera

Facilities
- Ideally a computer lab with sufficient computers
- **Classroom with one computer, up-to-date browser and Internet access** (Internet access is for the possible online editing of video and audio, submission of the video entry, and access to instructional resources)
- Ideally access to various production areas and a variety of attractive locations for shooting that are accessible to student productions (students should get permission)

PROJECT STRATEGIES & SHORTCUTS

HAVE STUDENTS DO IT THEMSELVES – When they are interested, students can be quite capable of carrying the responsibility of this sort of video production project. They could possibly do it entirely by themselves, outside of the classroom, perhaps as a voluntary, or extra-credit project. The Video Project Handbook (VPH) is designed to provide all of the basic information they need to conduct the process. You could check-in at particular points of the process to monitor their progress.

HAVE A TEST INDIVIDUAL OR GROUP – Another method is to have a test project that is completed by one capable student or a small group of students. This gives the teacher a chance to understand the dynamics and potential challenges of the project, as well as examples of a work in progress. These students can then later take on leadership roles in supporting their peer's efforts.

FIND STUDENT LEADERS – Survey your students (see Pre-Project Survey) as to their abilities well before the project begins – You may be surprised to find that some students already have some experience that can support the process. Use them as assistants, or even leaders for the project who can even teach portions of the process.

KEEP IT SIMPLE - The projects described in the lessons are simple to produce. But they can be even simpler; see the "Simple Projects" described below.

HAVE EVERYONE DO THE SAME BASIC PROJECT – this will make everything much more manageable. You can then move everyone through project phases at the same time, or in rounds.

MAKE IT SHORT – Although videos for the project can be up to two minutes, you might consider having students make shorter videos. They take less time and resources, and can be made much more manageable. For example, commercials are 15 or 30 seconds. You can get a very powerful and complete message across in that time that also meets the criteria. This sort of timeframe can also help students to focus their creativity more effectively.

GET ASSISTANCE – You may have teachers or administrator colleagues who are experienced in some way with video production, or they may have equipment that they can lend to the project. You could also approach your administration, the school board, non-profit educational organization, or even a local legislator. Once they understand the learning outcomes of this project they may be supportive.

SIMPLIFIED VERSIONS OF VIDEOS

- **Slideshow** – Think of the video project as a slideshow. It could just be a series of images and titles in a powerpoint-type program with original or non copyrighted music in the background. Narration would be the next step up in sophistication. Most of these slide programs have a presentation record mode for capturing the timing and a voice. Also, your computer may have a screen-recording program that could capture it.

- **Video Slideshow** – Have students capture video of themselves producing creative artwork. Have them select the best portions of video. Find non-copyrighted music to accompany the clips. They can then place the clips into the slideshow program, and record it with the music playing. Again, narration is the next step up in sophistication.

- **Music Video** – The hardest part of this type of project may be coming up with the original or non-copyrighted music. Then students can play the music in the background while they perform or create for the camera. This material will need to be edited by a trained student to be in synch (matched image to sound).

LIMITED TECHNICAL RESOURCES
NO SOFTWARE?
Here are some suggestions if you do not have computers with videos editing software
- **"In-camera editing"** – It is possible, if a bit tricky, to edit within the camera as students shoot the video. They would need to practice each shot before recording, and record over any mistakes. They could narrate into the microphone as they're shooting. The availability of free and simple on-line editing software makes this method less practical.
- **On-line editing programs** – These programs are free and simple to use for editing video through an up-to date browser: WeVideo.com (described in VPH) and Youtube Editor

LIMITED NUMBER OF CAMERAS OR COMPUTERS?
- **1 camera, 1 computer** – In this situation, we suggest having groups cycle through the shooting and editing processes one by one.

- **Bring your own device** – depending on your school's device policy, this can be an effective method, as quite a few students may have a device that is capable of full or limited production. The challenge is that it can be difficult to support so many different hardware situations. Students will need to be self-reliant to the degree the teacher is unable to assist.

SUBMISSIONS GUIDELINES

There is no fee to enter. To be eligible you must submit your video, an entry form and meet the following eligibility requirements:

- The video must be the original creation of a current California public school student(s) grades 7-12 made between September 1 - April 1.

- Projects can be submitted by a whole class, a student teams or by an individual student. Videos do not need to be made as part of a class to eligible. Videos may be submitted by teachers provided that all production elements are student work.

- Video entries must be 2 minutes or less.

- All videos submissions must be accompanied by an entry form, including a message to the local school board of 250 words or less.

- No copyrighted music, video, or images may be used in the video. Your video must not infringe on any third party rights. Videos previously produced for compensation are not eligible.

- You retain a high-resolution file of the video.

- By submitting a video to this contest, you grant the California Alliance for Arts Education a royalty-free license to copy, distribute, modify, display and perform publicly and otherwise use, and authorize others to use, your video for any educational purpose throughout the world and in any media.

- California Alliance for Arts Education reserves the right to make your video available to the general public from its Website and to distribute it to watershed groups and any other organizations interested in showing it for educational purposes, including, but not limited to, on Internet sites, at conferences and events, on television, and other media outlets.

- You must have a signed video release form for each person who appears in the video or by his her guardian if s/he is a minor. If your video is chosen, the Alliance will need to have copies of these forms.

- Personal information collected from video submitters to the Student Voices Campaign will never be sold. The information collected for this contest will only be used to contact video submitters in direct relation to the contest.

- Any videos posted to YouTube will be subject to YouTube's privacy policy.

- Any videos posted to Facebook will be subject to Facebook's privacy policy.

**Please contact
The Alliance Team at caae@artsed411.org
if you have any questions.**

STUDENT VOICES CAMPAIGN

Entry Form

Title of video:

_____

Url where video is posted:

_____

Who made the video:
○ **Whole Class**   ○ **Student Team**
○ **Individual Student**

Grade level of students who made the video:
○ **7**   ○ **8**   ○ **9**   ○ **10**   ○ **11**   ○ **12**

Name of school:

_____

Name of school district:

_____

Message for your school board to accompany your video:

_____

_____

_____

_____

_____

Was this video assigned by a teacher?
○ **Yes**   ○ **No**

Names and roles of students who created this video:

EXAMPLE: _Writer_   _Diablo Cody_
_____
ROLE   FULL NAME

_____
ROLE   FULL NAME

_____
ROLE   FULL NAME

_____
ROLE   FULL NAME

_____
ROLE   FULL NAME

_____
ROLE   FULL NAME

_____
ROLE   FULL NAME

_____
ROLE   FULL NAME

Entry Form

Contact Information

(This is the person who will contacted if this video wins. Please be sure to provide
a working email address and phone all of the information below)

FIRST NAME   LAST NAME

EMAIL ADDRESS

RE-ENTER EMAIL ADDRESS

PHONE #

STREET ADDRESS

STREET ADDRESS 2

CITY   STATE   ZIP

PARENT/GUARDIAN FULL NAME (IF UNDER 18)

PARENT/GUARDIAN EMAIL

PARENT/GUARDIAN PHONE

STUDENT SIGNATURE

PARENT/GUARDIAN SIGNATURE (IF UNDER 18)

How Did You Hear About The Student Voices Campaign?

Are you or a member of your immediate family a California Alliance for Arts Education Employee or Contractor?

○ **Yes**   ○ **No**

Do You Agree To Submission Guidelines and meet the Eligibility Criteria?

○ **Yes**   ○ **No**   **Your Age:** _____

RETURN COMPLETED FORM TO THE ALLIANCE TEAM
caae@artsed411.org

GLOSSARY

- **Advocacy** – "standing up for," or actively supporting something that is important, such as for a political idea or social value

- **Analyze** – to study something carefully so that it is understood

- **Audience** – the viewers that will see or experience a video or media product

- **Component** – a piece, or part of a video or media product

- **Composition** – how an image is organized or arranged to be effective or meaningful

- **Convincing** – cause viewers to adopt an opinion or point of view

- **Edit** – to construct a series of images in order and length to tell a story or convey a message

- **Evaluate** – to determine the quality, strength and weaknesses of a video or media product

- **Evidence** – information, facts, or data that support an argument or point of view

- **Genre** – category, type or style of video or media, such as an advertisement or documentary

- **Glitch** – an electronic error or mistake

- **Governance** – administration or supervision

- **Inconsistent** – varies too much

- **Import** –to bring into, such as bringing images into a video-editing program

- **Intent** – what is planned for or meant by an artist or producer in a video or media message

- **Interpret** – to explain one's own understanding of the meaning of a video or media message

- **Location** – the place where recording occurs

- **Narration** – the words spoken to go with or accompany images or video

- **Perceive** – to see, hear and experience a video or media product

- **Persuasive** – a type of video or media that would cause viewers to adopt an opinion or point of view

- **Program** – the items that schools organize in order to support students, such as an "arts program" or an "English learners program"

- **Prop** – object that is part of a video or media production

- **Rule of 3rds** – a tic-tac-toe grid used in video production and photography for effective composition

- **School board** – the school district organization of several elected members that is responsible for student learning and school governance

- **Sequence** – in a video, this is an order of images to convey a message or story

- **Shot** – a single video image

- **Speculate** – to express a personal point of view or opinion about a possibility, such as the meaning of a video

- **Stabilize** – to hold steady; to eliminate shaking

- **Storyboard** – a series of images that tells a story, or presents a visual plan for a video

- **Timeline** – the horizontal area of a video-editing program where images, video and sounds are arranged in timed order

- **Timing** – how images and video are organized in speed to effectively present a message or feeling

- **Tone** – the emotional quality or feeling of a video or media product

- **Track** – the horizontal section of a video-editing program, within the timeline, where images, video or sounds are placed in order

- **Transition** – an effect that is placed between images and videos to add meaning to their change, such as blending the two images in a "dissolve"

- **Upload** – to submit a file on a website on the Internet

- **Vision** – what one can imagine as a possibility