



DIGITAL STORYTELLING FRAMEWORK



From time immemorial, Alaska has been a place with immense cultural and geographic diversity where individuals have been able to thrive in powerfully connected communities. Over time Alaska has become home to people from all over the world. This project seeks to empower educators and students to tell their unique stories by providing digital knowledge and skills to help learning continue through oral traditions.

See Stories Digital Storytelling Framework

INTRODUCTION:

This framework outlines how to support students in successfully creating a digital storytelling piece (short film or podcast). Our lessons introduce key topics and skills, with room for hands-on practice and creative exploration.

Each location and student population is different, so please use this as a guide to develop your own units/lessons that will work best for your teaching situation. Teachers can adjust the pace and content as needed, using the curriculum as a resource rather than a rigid structure.

Some educators may devote a quarter or semester to an in-depth digital storytelling project and implement the entire curriculum. Others may implement only one or two lessons, for example conducting interviews only, or skipping interviews and making short simple recordings.

The curriculum is designed with modular elements, allowing teachers to select specific topics or skills to focus on based on their students' needs and interests. For instance, you might dedicate one week to researching and writing, another to filmmaking basics, and yet another to editing techniques. This approach allows for in-depth exploration of each element while maintaining the overall flow of the course.

GETTING STARTED: WHAT DO YOU NEED?

(Hint, You don't need fancy equipment!)

- Students
- A theme or a topic
- Smartphones (or another video/ audio recording device)
- Computers (with iMovie or access to the internet to use web-based Clipchamp)
- 4+ weeks to implement the entire curriculum, but less time to do parts.

EXAMPLES OF SEE STORIES PAST STUDENT PODCASTS & FILMS

Reflecting the diverse abilities of students, here are some past works to inspire your journey. Additional examples are shared in Lesson 1.

VIDEO LIBRARY

Example 1: *The Immigrant Story*

Example 2: *Haunted Canneries*

Example 3: *Finding Tlingit Code Talkers*

PODCAST LIBRARY

Example 1: *Interview with Farrah from Lebanon*

Example 2: *Pokemon Conquest*

Example 3: *Alaska's Untaught Histories*





Educators, as you embark on this digital storytelling journey, know that this curriculum is your canvas to paint upon. Infuse your wisdom, creativity, and compassion into every stroke. Create an environment where diverse narratives are not only heard but celebrated. As you guide your students in harnessing the power of their voices, you're supporting their growth, fostering their empathy, and developing their confidence. Youth stories can have an indelible impact in their community.

SEE STORIES ONLINE COMMUNITY

We have a new FREE online educator community you can access through our website. This is a space for Alaska educators to have conversations, exchange ideas about digital storytelling, share resources, and access See Stories' FREE curriculum resources. Join us at seestoriesalaska.org/teachertools.

VALUES CENTRAL TO THIS FRAMEWORK:

- Culturally Responsive Teaching Strategies
- Trauma-Engaged Practices
- Prioritizing Social and Emotional Learning (SEL)
- Trust the wisdom of teachers, students, and communities
- Genuine respect

ALASKA CULTURAL AND ACADEMIC STANDARDS:

- * All lessons have been planned *with Alaska's Culturally Responsive Teaching Standards* in mind. Applicable standards are included with each lesson. Any teacher could include additional cultural standards to fit the needs of their classroom.
- ** This framework can be adapted to any classroom's academic curriculum track or content area. Lesson plans include standards that apply to each lesson individually, however, there may be more applicable standards based on your class' content focus. The most common areas of applicable content are outlined in appendix A:

ABOUT SEE STORIES

See Stories is an Alaskan nonprofit dedicated to building inclusive communities through film and storytelling. Our mission is to empower diverse Alaskans, especially youth, with the media skills to share their unique perspectives on Alaska. Our vision for this work is that Alaska students become citizen historians, authoring community narratives that contribute to a more equitable statewide curriculum.



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Meet the Curriculum Development Team

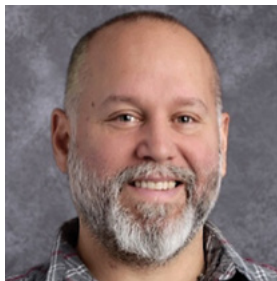
ROBEN ITCHOAK is an Inupiaq educator from Northwest Alaska. She was educated and trained by practitioners and leaders in social justice education through the Sapsik^wafá Teacher Education program and the School of Planning, Public Policy and Management at the University of Oregon. Her life is committed to helping redevelop healthy and vibrant Indigenous communities. For this project, her efforts were focused on educating youth and preparing them to vocalize and visualize their knowledge and wisdom. Roben has master's degrees in Education and Community and Regional Planning.



SETH BADER lives in Juneau on Lingít Aaní, Tlingít Land, and has taught science in classrooms between Washington and Alaska for the past 10 years. He has an M.A. in Secondary Education from UAS and a B.S. in Environmental Science from Western Washington University. Since moving to Southeast Alaska in 2018, Seth has taught Alaska Native youth in a variety of settings, including teaching at Mt. Edgecumbe High School in Sitka. Seth has witnessed as a teacher the significance of empowering youth with a platform to share stories meaningful to them. When not teaching, Seth spends most of his time exploring the waters and mountains of Southeast Alaska with his wife, daughter, and dog.



SPERRY ASH was born in Homer and raised in Nanwalek, which is a Sugpiaq/Alutiiq village on the mainland. His wife is from Akaichak on the Kuskokwim near Bethel. They have been married for thirteen years and have four children. They moved to Kodiak in 2019 and have come to love the Kodiak Island life. In 2010, he received a Masters in Elementary Education with a Sugt'stun language endorsement from University of Alaska Fairbanks and has been teaching ever since. He has taught in his home village, his wife's village, and on Kodiak.



RAFAEL BITANGA Mabuhay! Rafael was born in Laoag City, Philippines before emigrating to Kodiak, Alaska in 2009 where he joined his parents who were both cannery laborers. After graduating high school, Rafael attended Cornell University School of Hotel Administration and minored in education and leadership. While in college, Rafael taught online courses to students and teachers through See Stories, and he realized the power of storytelling for building communities. In his spare time, Rafael plays the piano and sings classical love songs while his partner strums his guitar. After getting a dose of music, he tries to read a book a week; topics include personal finance/real estate (FIRE Movement) and mental health books. During the weekend, he hosts dinners with interesting people where they discuss anything from the future of AI to starting a Start-Up.



MONA E. GRIB has an M.A.T. in Teaching English, a B.A. in English, and a minor in Teaching English as a Second Language from the University of Wisconsin. Mona has called Anchorage, Alaska home for over 26 years. Mona's recent teaching focus has been on English Language Learners (ELL) at the middle and high school levels, most of whom are newcomer immigrants and war refugees. Mona was attracted to this project because of its ability to introduce video and podcasting technology and skills to ELL and Alaska Native learners and allow them to share their experiences and stories. Mona loves learning about the lifestyles and cultures of others and truly believes that sharing stories brings knowledge and fosters an environment of empathy and community..



MARIE ACEMAH (she/her) is a mama, educator, and dreamer who is obsessed with blueberry picking, impromptu living-room dance parties, and the light in a young person's eyes when they feel seen and heard. With a desire to become an educator outside of traditional settings, she applied the skills she had gained delving into her Alaskan, Midwestern, and Scandinavian story to support youth in exploring their own stories through film. That initiative has now grown into See Stories. Marie lives on Dena'ina Land. She has an MA in International Educational Development from Columbia University, Teachers College and an Undergraduate Degree in Liberal Arts from St. John's College in Santa Fe, New Mexico where she won the Award for Academic Excellence for four years.



Meet the Curriculum Development Team

ABEL PECA-MEDLIN (he/him) is a father, coach, and educator. He was born in Potosí, Bolivia and grew up in Charlotte, NC before getting a BA in Anthropology at Western Washington University. His children have ties to Bristol Bay (Naknek) & Unalakleet. For the last 20 years he has worked with the Indigenous Education Program in the Anchorage School District, and has coached middle school basketball for over 11 years. He enjoys soccer and plays on several teams and has a passion for listening to learning from people's stories.



KAITLIN JADE ARMSTRONG is a Honduran-American sound artist, raised and residing on Dena'ina lands (Homer and Anchorage, AK). She is the host and executive producer of The Alaska Myth, a podcast that explores how Alaskans view our history and ourselves. Kaitlin is the founder and head of production at Rosebay Audio, a podcast studio specializing in sound-rich podcasts and servicing organizations in Alaska and beyond. She has studied radio documentary through Transom and the Sundance Institute.



MEGAN MCBRIDE lives on Dena'ina lands in Anchorage. Before joining See Stories, Megan worked in education both as a high school social studies teacher and with the nonprofit program Alaska Youth for Environmental Action. Megan believes in the power of bringing people together, sharing stories, and forging connections. She enjoys playing outside, gardening, and cooking with her husband and two children. As Educator Programs Manager, Megan manages our professional development courses for educators.



SARAH ASPER-SMITH established ExhibitAK in 2010 after years of working independently and collaboratively as a curator, exhibit designer, and graphic designer in museums in different parts of Alaska. A lifelong Juneauite, Sarah came back to Alaska after receiving her M.F.A. in Museum Exhibition Planning and Design because she saw a need for Alaskans to help tell Alaskan stories.



CALEB BILLMEIER and **KATE HOHMAN-BILLMEIER** live in Seldovia Alaska with their two children. They are the co-founders and co-directors of the Wellspring Group Consulting, an Alaska-based consulting firm that focuses on evaluation and custom research services. They utilize meaningful data to support decisions that drive collaborative social change.



THANK YOU

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LESSON 1

Exploring Theme and Selecting a Topic



Throughout this project, students will be asked to consider topics that are interesting/relevant to them and may even share personal experiences. Get students comfortable working together and sharing a bit about themselves. Consider engaging students in one of the following “get to know you” type activities:

- **Marble Madness**
- **Acid River**
- **Name Game (If appropriate)**
- **Other game of teacher choice**

TIME	OBJECTIVE	OUTCOME	STANDARDS ADDRESSED
1.5 - 2 hours	Students will identify a topic of interest related to the project theme they will research and eventually create digital content about.	Students will select a topic. <i>BOTH film and podcasting</i>	ACADEMIC ELA Speaking and Listening (6-12) 1b, 1c, 1d CULTURAL CSS E.7 and E.8
MATERIALS			
List of ~10 topics related to chosen project theme editable example here Individual Choosing a Topic Worksheet More examples of student films			

ACTIVITIES

PART 1: EXPLORING THEME AND PROJECT EXAMPLES

- Explore workshop theme with students.
Select a theme relevant to desired learning outcomes and/or areas desired for students to explore and consider. Examples include culture, climate change, family, identity, industry, etc.
- Show students an example of a finished student project, as an example of the “type of product” students will be working toward.

[See Stories Video Library](#)

[Subsistence Fishing in Kodiak](#)

[Healing Journey](#)

[See Stories Podcast Library](#)

[Podcast Example 1: Interview Style: “Farrah from Lebanon”](#)

[Podcast Example 2: Documentary Narrative Style: “Pokemon Conquest”](#)

PART 2: SELECTING A TOPIC

- Have students consider a potential area of interest within the theme to select as a topic for their project.
- As a group:
Give students a list of 10 possible topics that would be interesting/ meaningful to explore. Have students rank topics from 1-10. 1 = most interest, 10 = least interest. Students turn in their ranked list. See [example handout here](#).
Or Individually: See [Choosing a Topic Worksheet](#)
- Other optional resources for selecting a topic:
Example theme [Connection to Place](#) handout
[“Head, Heart, Hustle”](#) Workshop from Work on Purpose, Echoing Green.
[NPR “Choosing a Topic” Podcasting Guide](#) if students need more support selecting their own topic

Connection to Place

Connection to place is that special feeling" you get when a place feels more than just a location. It's a sense of belonging, a deep understanding, or a special bond you have with a particular environment. This connection can be built over time through experiences, memories, or simply a feeling of comfort and familiarity.

Here is one example of how to help students explore a theme to choose their topic. This example looks at the theme of Connection to Place. This is just one theme of many that may be appropriate for your class. Here is [another worksheet](#) you can edit to adapt to any theme for your class.

What Is Your Connection to Place? Reflect on the descriptions of the different ways that we can connect to a place. Write down ways that you have personally connected to different places culturally, historically, environmentally, or personally.

CULTURAL	This could be a connection to a place that holds significance for your cultural heritage. This might involve places of worship, traditional gathering spaces, or ancestral lands.	
HISTORICAL	Perhaps a place holds historical significance, like a battleground, a park, a museum, or even your own neighborhood with a rich past.	
ENVIRONMENT/ LOCATION	This could be a connection to a natural environment you love, like a park, a forest, a beach, or even your own backyard.	
PERSONAL	This is a connection based on your own experiences and memories. It could be your childhood home, a favorite hangout spot, or a place that brings back strong emotions.	

This is shared with permission from Alexis Griffee's "Connecting to Place Documentaries: Finding Your Story"

Choosing a Topic

4. STORY SPAGHETTI

Sometimes our ideas can get mixed up - like a plate of spaghetti. Use the space below to help untangle your thoughts. Write down all your ideas about your topic, then arrange them in a way that makes sense to you. Be creative - add drawings, color coding, etc!

NAME:

MY FINAL TOPIC:

.....
.....

IMPORTANT THINGS TO INCLUDE

QUESTIONS I WANT TO ANSWER

--	--

PEOPLE TO INTERVIEW

.....
.....
.....
.....

LESSON 2

What Makes a “Good” Question?

START WITH A **spark**

It is important that students feel comfortable discussing ideas with each other and building off their peer’s ideas. Begin class with an activity that encourages students to collaborate / build on one another’s ideas.

“Yes! Because... And” (page 45)

notes

TIME	OBJECTIVE	OUTCOME	STANDARDS ADDRESSED
1.5 - 2 hours	Students will evaluate criteria that make interview questions effective for exploring a story.	Students will create a list of 8-15 interview questions relevant to their topic. <i>BOTH film and podcasting</i>	ACADEMIC ELA Speaking and Listening (6-12) 1b, 1c, 1d ELA Writing (6-12) 4, 5, 7, 9, 10 CULTURAL CE.2
MATERIALS			
Whiteboard or smartboard Students need paper/notebook and pen/pencil Tips for Writing Interview Questions Handout and worksheet Here is another great resources with examples of effective interview questions: StoryCorps Conversation Tips			

ACTIVITIES

PART 1: DISCUSSING TOPICS

Have students find a partner and discuss their chosen topic and why they chose the topic (10 minutes).

- Encourage each student to share for 5 minutes and switch.
- Encourage informal conversation to simply talk about why they are interested in the topic they chose.
- If students need prompting, provide them the following questions to discuss with their partner:
 - Why is the topic you chose important to you?
 - What are you excited/ interested to learn about your topic?
 - Who in your community do you think has personal experience with your topic? Why?
- As a whole group- ask if anyone had any new thoughts/ideas about their topic after sharing with their partner.
- Discuss as class.

PART 2: EXAMPLES OF “GOOD” INTERVIEW QUESTIONS

- Explore with students the idea of: “What makes a question ‘good?’”
Place this question in the context of an interview. Brainstorm student ideas on whiteboard/ smartboard.
- Guide students through “Tips for Writing Interview Questions” (Page 14).
Here is a [StoryCorps resource](#) with sample “Great Questions for Anyone.”

PART 3: WRITING INTERVIEW QUESTIONS

Have students brainstorm a list, on their own, of at least 8 questions they want to have answered about their topic.

- Use this “Writing Interview Questions” Worksheet if needed (Page 14).
- Remind students these are real questions they will use to interview real people in their community.
- Give students adequate time to write, discuss with others/teacher, and revise questions as needed.
- To end class, go around the room and have students share a question they are most excited about finding out the answer to.

EXAMPLE IN PRACTICE

What Makes a “Good” Question?

STEP 1: STUDENTS LEARN TOPICS

Class begins with students learning which topic from their brainstormed list has been assigned to them. After yesterday’s class, their teacher, who goes by “Mr. C,” took the time to look at students’ ranked topics lists and **assigned topics accordingly based on student rankings**. Most students got their first choice, but some got their second or third choice.

STEP 2: DIVING INTO TOPICS

Students partner up with a neighbor to **discuss their topics**. Jon’s topic will be the impact of the 1964 earthquake on Fishing around Kodiak, while his partner, Dorothy, has the topic of the importance of fish hatcheries to commercial fishing. They discuss and answer the three questions Mr. C wrote up on the whiteboard. One question they talk about is “Who in the community do you know that could talk about your topic?” Dorothy is a little unsure, telling Jon she doesn’t know anything about fish hatcheries or anyone who knows anything. Jon shares that his Grandpa used to work at a hatchery and he was planning on interviewing him; and Dorothy could ask him questions about fish hatcheries.

STEP 3: FISHBOWL

Students then observe Mr. C in a “fishbowl” activity. Mr. C sources the topic of “dogs” from the class, then **pretends to ask questions to someone** about dogs. Students are asked to **observe what makes some questions effective and others ineffective**. Mr. C makes sure to ask some questions as “yes/no” questions and others as more open-ended questions. After the fish bowl, Mr. C has the class brainstorm a list of what techniques/questions worked well and what didn’t.

STEP 4: INTERVIEW TIPS

After this fishbowl activity, Mr. C guides students through a few main points of “**Tips for Writing Interview Questions**.” The class notices many of the ideas they observed from the fishbowl activity are in the tips.

STEP 5: WRITING INTERVIEW QUESTIONS

After a short break, Mr. C prompts the students to spend the rest of class **brainstorming a list of interview questions related to their topics**. Students are encouraged to try and come up with 10 questions. To end class, Mr. C has each student share one question they came up with.

LESSON 3A

Composition Practice for Filming

VOCABULARY

B-Roll: Extra visuals supporting main interviews in a film

Wide-Shot, Medium Shot, Close-Up: Camera shots with different distances from the subject

Panorama: Moving the camera horizontally

Tilt: Moving the camera up or down

Following the Action: Moving the camera in sync with a moving object

notes

TIME	OBJECTIVES	OUTCOME	STANDARDS ADDRESSED
45 min – 1.5 hr	<p>Students will understand composition concepts through the application of different compositional models in a film</p> <p>Students apply and practice their knowledge of compositional concepts.</p>	Film: students will practice filming and film B-roll	<p>ACADEMIC ELA Speaking and Listening (6-12) 1b, 1c, 1d ELA Writing (6-12) 4, 5, 7, 9, 10 CULTURAL CE.2</p>
MATERIALS			
<p>Phone or other recording device</p> <p>Handout: Tips For Conducting Interviews</p> <p>Video playlist of Tips for Conducting Interviews</p> <p>Sample films: Remembering the Workers and Portrait of Nikolai</p>			

ACTIVITIES

PART 1: VIEW EXAMPLES

Explain to students that they will watch a short film and look at the different kinds of shots used (Some good options are [Remembering the Workers](#) or [Portrait of Nikolai](#)). Frequently pause the film so that the screen is frozen, and ask the class what they notice on the screen. After students make their observations say what the shot is (e.g. if it's an old photo, explain that it's an archival photo used for B-roll, if the camera is both following the action and doing a panorama, explain that, etc.). Write the terms down on the board. This exercise can happen with or without the volume, and you can go through the same short film twice.

PART 2: DISCUSS WHEN TO USE DIFFERENT SHOTS

Ask students when might they use a wide shot? When would they use a close-up? Is it distracting to go back and forth? Note: there is no right or wrong answer; these are artistic choices that give different effects. Example reflections may include that different shots can...add drama, create a sense of place, show emotion, document action in real-time, create transitions, or add to the “feel” or “character” of your film.

PART 3: PRACTICE

Connect the camera to a projector/TV if possible so that students can see on the projection screen the camera footage in real time. Have students individually practice different shots (pan, tilt, wide, medium, and close-up shots, following the action, fade-in/out) while the rest of the class watches the screen. Prepare for giggles as students film each other; and an active, learning class. Provide feedback to students to make sure they have a clear understanding of each shot.

PART 4: GATHER B-ROLL

Discuss what B-Roll shots they might want for their films. Students go in pairs or as a whole group (depending on group size and camera equipment) to go get footage either around the school or around the community, making at least one of each of the types of shots. shot according to each of the new terms.

Upon return, watch footage either at the end of class time or at the beginning of the next day to review the different types of shots obtained. Students should upload footage that they want to use for their final films immediately to their computer.

LESSON 4

Interview Practice

START WITH A **spark**

If students struggle with forming and/or working in small groups, consider engaging students in an SEL activity, focusing on relationship and/or social skills.
Ex: What skills can we use when we feel uncomfortable?

notes

TIME	OBJECTIVES	OUTCOMES	STANDARDS ADDRESSED
1.5 - 2 hours	<p>Students will practice interviewing with peers.</p> <p>Students will evaluate what makes an interview run smoothly, feel comfortable, and create usable content.</p>	<p>Each student will be interviewed and will interview another student.</p> <p>Film: Students will practice using camera equipment to record an interview of a peer.</p> <p>Podcast: Students will practice using audio recording equipment.</p>	<p>ACADEMIC ELA Speaking and Listening (6-12) 1b, 1c, 1d</p> <p>CULTURAL CE.1 and CE.2</p>
MATERIALS			
Film and/or podcasting equipment, Interview questions, notebooks and pencil/pen Sample Script students can follow See Stories Tutorial Video Playlist Handout: Tips For Conducting Interviews			

ACTIVITIES

PART 1: PRACTICING WITH EQUIPMENT

Review technical skills

- Watch videos on recording from See Stories [filmmaking tutorial video playlist](#) (don't watch videos on editing yet)

PART 2: COMPARE EXAMPLES

- It is helpful for students to see tangible examples of what makes an interview run smoothly. Demonstrate to students two examples of an interview- one where the interviewer is confident, prepared, and engaging, and another where the interviewer is tentative and confused.
- Ask students to observe the two scenarios, and take note of what is effective and ineffective when conducting an interview.
- Have students share their observations with the class, and create a group list of effective interview strategies from student observations.

Tip: Teachers can prepare examples of effective and ineffective interviewing techniques before class and even ask a student to answer sample interview questions as an example.

PART 3: PRACTICING AN INTERVIEW

Introduce the idea of the “interview triangle”

- One student will be interviewed, one student will conduct the interview (ask questions), one student will operate film and/or audio equipment.
- Students practice conducting interviews with each other

Have students get into groups of three

- Each student will be the interviewer, interviewee, and film/audio operator
- Take turns rotating through roles. ~10-15 minutes each per role.
See **Sample Script** students can follow if they are feeling uncomfortable and/or need additional resources when practicing their first interviews with each other

Debrief and discuss after the activity with entire class

- What made you feel comfortable/uncomfortable as the person being interviewed?
- What was it like being the person conducting the interview?
- What learning experiences took place when operating the camera/ audio equipment?

Practicing the Interview Triangle

INTERVIEW TRIANGLE

ROLES :

Camera/Sound Person

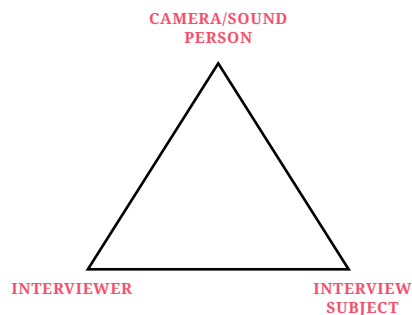
This person operates the camera and audio equipment to record the interview.

Interviewer

This person asks the interview questions, makes eye contact with the interview subject, and helps them stay engaged.

Interview Subject

This person answers the questions thoughtfully, looks at the interviewer, and speaks clearly in complete sentences.



[Editable version here](#)

SAMPLE SCRIPT TO FOLLOW:

Camera/sound person sets up the camera and sound equipment, frames the interview subject in the camera, and ensures the equipment is on and recording.

CAMERA/SOUND PERSON: "Ok, I am ready. We are filming!"

INTERVIEWER: "Thank you for being interviewed today. Can you please introduce yourself?"

INTERVIEW SUBJECT: [Introduces themselves. Says their name, grade, where they are from, and something unique about themselves]

INTERVIEWER: "What is something that you like to do for fun, and why is it fun?"

INTERVIEW SUBJECT: [Answers question]

INTERVIEWER: "Tell me about your favorite place in the world?"

INTERVIEW SUBJECT: [Answers question]

INTERVIEWER: "If you could be any animal, what animal would you be and why?"

INTERVIEW SUBJECT: [Answers question]

INTERVIEWER: "Is there anything else you would like to share with us today?"

INTERVIEW SUBJECT: [Answers question]

[CAMERA/SOUNDS PERSON ENDS THE VIDEO AND SOUND RECORDING]

After completing the interview, everyone switches roles. Repeat until everyone has done each role!

LESSON 5

Class Interviews Guest



Remind students that a community guest will be coming into class for an interview that will be recorded, which will serve as an interview all students can use in their final film/ podcast.

Review tips/strategies for conducting an interview and give students time to review their list of interview, perhaps re-watching some of these instructional [videos](#).

Give students time to review their list of questions and consider which question they most want answered during this lesson.

TIME	OBJECTIVE	OUTCOMES	STANDARDS ADDRESSED
1.5 - 2 hours	Students will interview a community member together as a class.	The class will cooperatively interview a single community member, and record the interview. <i>Film:</i> Video recording of interview <i>Podcast:</i> Audio recording of interview	ACADEMIC ELA Speaking and Listening (6-12) 2 and 3 CULTURAL CB 1-4
MATERIALS			
Each student needs their list of 8-12 interview questions Film and/or podcasting equipment Guest speaker to be interviewed in class Release forms for interviewees. Sample in Appendix and editable version here Tips for Conducting an Interview Handout			

ACTIVITIES

PART 1: MEETING COMMUNITY MEMBER

Bring in a community member who you think would give an effective, engaging interview regardless of the quality of questions asked by students.

- An individual with personal experience related to project theme is important

Opportunity to Extend: Before the day of the interview have students research the life and accomplishments of the community member who will be interviewed. Then they can modify their questions to fit this unique person.

Introduce community member to class.

- Ask community member to introduce who they are.
- Ask students to each introduce themselves to community member.

Direct students to look at their list of 8-12 interview questions they generated during Lesson 2. Review [Tips for Conducting an Interview](#) with the class to model the recording set up. Students in charge of filming/ recording set up equipment.

- Select a single question they would like to ask the community member.
- Select two backup questions in case another students asks a similar question.

PART 2: STUDENTS CONDUCT AN INTERVIEW

Begin recording with audio/ video equipment.

Go around the room, have each student ask one question, and listen to response from interviewee.

- If there are few students or if the interview is short, have students select a second question and conduct an additional round of questions with community member.

Thank community member for coming to class

- With remaining time, have students create/ write a “thank you” note to community member for sharing their time and thoughts

Debrief with students, asking them to reflect on the interview

- What went well when interviewing our guest?
- How could the interview have gone better?
- What will you do differently next time?

Upload the recording and share it with students who want to use it in their final projects.

LESSON 6

Community Interviews

START WITH A **spark**

Students should continue to evaluate the effectiveness of their interviews, and the overall trajectory of the story of their topics through their interviews. Check in with students at the start of class throughout these lessons, having them reflect on their progress. Here are some questions students could consider.

- Are there any interview questions that you are getting interesting responses from?
- Have any interview questions been confusing to interview subjects?
- Do any questions need to be revised?
- As you reflect on your interviews, are there any questions you are not asking that you think you should?
- What themes and/or commonalities do you see emerging from your interviews?
- What is something surprising you have learned about your topic?

TIME	OBJECTIVES	OUTCOMES	STANDARDS ADDRESSED
1.5 - 2 hrs each day for 2 - 3 days	<p>Students will plan and facilitate interviewing 1-3 individuals in their community.</p> <p>Students can work in groups to collaboratively facilitate interviews if the subject can address multiple topics.</p>	<p>Students will record interviews and download interviews to a computer/drive for storage.</p> <p>Film: Video recording of interviews</p> <p>Podcast: Audio recording of interviews</p>	<p>ACADEMIC ELA Speaking and Listening (6-12) 2 and 3 Reading Standards for Literacy in History/Social Studies (Grades 6-12): 2 CULTURAL CB 1-4</p>
<p>MATERIALS</p> <p>Student interview questions, Film and/or podcasting equipment Tips for Conducting an Interview Handout</p>			

ACTIVITIES

PART 1: COMPLETING INTERVIEWS

The amount of time needed to conduct interviews can vary depending on each school/community.

Give students ~3 lessons worth of time to complete interviews.

Students will likely need support finding subjects to interview, and coordinating interview times.

- Teachers can support student success by contacting potential subjects ahead of time and scheduling several interviewees to come into class to be interviewed by multiple students.
- If a student can coordinate an interview with a community member that other students could benefit from, have multiple students interview the same person.

Each student should facilitate and run at least one interview; strive for more if possible (~3 is ideal).

PART 2: AFTER COMPLETING INTERVIEWS

If a student is unable to run an interview on a given day, encourage them to:

- Film/audio record “B-roll” to be used in their film/podcast (see lesson 7).
- Conduct additional research about their topics from primary sources, news articles, etc. Clarify for students what a primary source is vs. is not (see lesson 8).

B-Roll Handout

This is an excerpt from a real, anonymous interview with an elder.

INSTRUCTIONS

Choose B-roll that you would use if this interview were part of your own film. Answer these questions to describe the B-roll you would choose

- What visual image would you use for this statement?
- Would you use a still photograph or film clip?
- What kind of shot would you use (e.g. panorama, tilt, long shot, close up, etc.)?
- Would it be black and white, or color?
- Would you use stock footage or your own footage? Why?

INTERVIEW STATEMENT	B-ROLL
<p>“This is what they used to do here a long time ago, around the village.”</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>“They stayed home in the summertime while they were catching fish.”</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>“They dried the fish they caught. All the people that stayed here were doing that.”</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>“After the fish were dried, some of the men would travel upriver towards the mountains.”</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p>“But the young women and people who had small children would stay home while the men and only some of the women went upriver to the mountains.”</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>

LESSON 8

Local Primary Sources

VOCABULARY

Archive: Historical photos and documents. Can be personal, local to a community, or stored by the government or a museum

Archivist: Someone who manages an archive, usually for the government or a museum

B-roll: Extra visuals supporting main interviews

Primary Source: Photos and documents that are based on the creator's own experience.

notes

TIME	OBJECTIVES	OUTCOMES	STANDARDS ADDRESSED
45 min - 1.5 hr	<p>Students understand the concept and importance of archives and the various ways that archives are stored in their own community.</p> <p>Students explore how archival material connects thematically to their film, and how they can use archives in their B-roll.</p>	<p>Students gather B-roll footage for their films</p> <p>**Filmmaking only</p>	<p>ACADEMIC ELA Speaking and Listening (6-12) 2 and 3 Reading Standards for Literacy in History/Social Studies (Grades 6-12): 2 CULTURAL CB 1-4</p>
MATERIALS			
	<p>Copyright and Permissions Overview (Appendix C) Optional: Links to Primary Source Resources (Appendix C) Optional: recording devices (such as phones)</p>	<p>Example film, such as this Student Film on Commercial Fishing in Kodiak Local Primary Sources Handout Access to primary sources (library, books, internet)</p>	

ACTIVITIES

PART 1: DEFINE ARCHIVE AND PRIMARY SOURCE

Explain the concepts of archives and primary sources to students. Ask them to brainstorm examples of where they could find archives in their community while you write them on the board (e.g. Village Council photographs, Photos around the school, Family photos, Family letters, etc.). Clarify for students what a primary source is vs. is not. Then ask students to brainstorm what primary sources could be found around the school. (e.g. photos hanging in the main office or the classroom, old maps from the library, etc).

PART 2: SEARCH THE SCHOOL

Send students in pairs for 15 – 20 minutes with cameras to take pictures of archival material from around the school.

Share out

In the whole group, students share what they found and photographed in the school. Write list on board.

Explain that these items could fit as B-roll in their films (e.g. if someone is making a film about fish camp, an old photo of someone fishing could fit into their film). If students photographed something they would like to use, have them upload it onto the computer they will be using.

PART 3: NEXT STEPS

Each student writes a list of at least three places they could look to find archival photos and documents to use for B-roll for their film. Students share their ideas in pairs while the instructor walks around to support the class.

Students can gather additional primary sources to use as B-roll in their films by searching in online archives or photographing objects in their homes and around the community.

Additional resources for searching online archives are in Appendix C.

NAME: _____

Local Primary Sources Handout

[Editable version here](#)

What is an archive?	<hr/> <hr/> <hr/> <hr/>
What is a primary source?	<hr/> <hr/> <hr/> <hr/>
Where could you find primary sources in your community?	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
Where could you find primary sources in your school?	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>

Walk around your school with a partner and take pictures of all the primary sources you can find!	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
Write a list of everything you found and photographed:	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
What is B-roll?	<hr/> <hr/> <hr/> <hr/>
What images from your school could you use as B-roll in your film? Circle them on your list above.	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
Make a list of 3 other places you could look to find archival photos and documents to use as B-roll in your film.	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/> <hr/>

LESSON 9

Putting the Story Together



At this point students have been so immersed in recording, they have “new eyes” when watching a film or listening to a podcast. Start this lesson by playing one or two examples of finished films/ podcasts and pausing frequently to ask students what they notice. Students will be able to recognize technical and style choices of the creators. It’s good to take time to step back and remember where they are going...This helps them mentally shift and prepare to dive into the final phase of the process: editing!

TIME	OBJECTIVE	OUTCOME	STANDARDS ADDRESSED
~1 hr	Students will identify the key parts of a finished film/ podcast and will organize their ideas for their story	Students create an outline of their film/ podcast	ACADEMIC DIGITAL LITERACY (6-12) 6-12.EL.4 6-12.DC.3 6-12.ID.3 6-12.CC.2-3 6-12.GC.2 CULTURAL CE 1-3
MATERIALS			
<p>Recipe for your Film Worksheet- for video projects</p> <p>Parts of a Podcast Worksheet- for podcast projects</p> <p>Organizing Your Story worksheet</p> <p>Notebook and pen/pencil</p> <p>Headphones</p>			

PART 1: IDENTIFYING THE “KEY PARTS” OF A FINISHED PRODUCT

Distribute and review with students the following applicable worksheet:

- [“Recipe for your Film” worksheet](#) for film projects
- [“Parts of a Podcast” worksheet](#) for podcasting projects

Show an example of a finished student film/podcast (See “Lesson 1” or [page 2](#) for links). Pause as needed to help students identify all aspects of the Worksheet.

PART 2: ORGANIZING YOUR STORY

Pass out the [Organizing Your Story](#) worksheet. Encourage students to reflect back on their target audience, and key message for their film as they create their storyboard. (*Note - this may have changed over the course of the project, that is okay*)

Remind students about the expectations for the final project: final length? Help them think through if they will be using most of their recorded interviews or choosing just a few quotes? Will they be adding their own voice-over narration (intro/outro)? etc.

Ask students to listen to their interviews and identify quotes they want to keep in their final project. They can write down timestamps so they can find these clips later.

EXAMPLE IN PRACTICE

Putting the Story Together

STEP 1: EXPLORING EDITING SOFTWARE

Mr. C introduces his students to the website www.clipchamp.com, where they can edit their short films for free. He knows many of his students are tech-savvy, so he gives them **10 minutes of “free exploration” time** on the site, asking them to **learn how just one tool works**. After this time, students share their learning.

STEP 2: SAMPLE FILM

Mr. C shows [an example film](#) to his class after distributing the Recipe for your Film Worksheet ([page 31](#)). He pauses at various parts to **point out examples** of voice-over narration, B-roll, a primary source, short 20-second clips, and a “lower third” title.

STEP 3: UPLOADING RECORDINGS

Students upload all of their recordings to the editing website. Mr. C circulates around his classroom, **helping students individually and in small groups**.

STEP 4: TRIMMING RECORDINGS

Mr. C reminds students they will need to **go through all of their recorded interviews**, and **“trim” down the interviews** with these guidelines:

- Looking for 10-30 second clips that most effectively “tell the story”
- Choose the most interesting/best parts of each interview
- Turn raw footage into a short 3-5 minute story

STEP 5: ORGANIZING CLIPS

It takes several hours for some students to complete the process of trimming down their clips. As they finish, Mr. C. encourages these students to **organize/group their clips by similar themes**. Jon, for example, identifies three big themes from his interview subjects (impact of the 1964 earthquake on fishing, hatchery use to supplement fish populations, and impacts of climate change) and organizes his clips around these ideas.

STEP 6: FINISHING TOUCHES

It takes a couple more class sessions for Mr. C to support all students in **completing the editing of their films**. As some students begin to near the completion of their films faster than others, he is able to give these students the option to **extend their projects** by encouraging them to research additional **primary sources** relevant to their topics, add voice-over **narration**, insert **music**, and create applicable **credits**.

NOTES

NAME: _____

Recipe for your Film

[Editable version here](#)

INGREDIENTS

- 3+cups **interviews**, clips under 20 seconds.
- Generous sprinkling of **B-roll** (recipe does not work without this ingredient!) This can include archival footage, relevant images, b-roll you filmed.
- 1 tablespoon **audio** (music should not have lyrics unless there is a good reason for lyrics to be there, should match the mood of your topic, and not have any copyright issues. Music can come from iMovie or from free stock music online that does not have copyright issues).
- 1 teaspoon **lower thirds** (use the SAME lower third template and font throughout your film).
- 1 cup **voice-over narration** (At least 5 sentences that introduce your topic. Your voice-over narration can be written in 1st person or 3rd person).
- 1 dash **title page** with your name and the title of your movie.
- Generous sprinkling **transitions** (avoid funky disco transitions unless disco is your topic... cross-blur is your friend).
- 2 – 3 teaspoons **text-on-screen** to structure the sections / themes in your film (e.g. if my film is an overview of Naknek School, my three sections could be 1) elementary 2) high school & 3) sports.
- 1 dash **closing credits** to acknowledge your interviewees, any support you had, and also to thank the funders!

COOKING INSTRUCTIONS

TURN YOUR ROUGH DRAFT INTO A FINAL DRAFT

- Combine ingredients together into a 2–3 minute film. Add B-roll images and videos over your interview clips and narration.
- Mix and stir for many hours so the ingredients all blend together in an artful and interesting way. Weave the interviews together so that it's not one interview at a time, but all interviews interspersed according to your sections.
- When you think you are done:
 - Watch the final movie with no volume. Does the video flow? Are you pleased with how the video flows?
 - Replay the video again. This time only listen to the audio, Does the audio flow? Are you pleased with the audio flows?
 - Export at 350 degrees when it's ready, and make sure to have a teacher or friend check it and give you feedback.

HAPPY COOKING!

NAME: _____

Parts of a Podcast

[Editable version here](#)

STEP 1

CREATE A ROUGH DRAFT OF YOUR PODCAST!

Style of story: Which style will your podcast be?

- Q&A interview style? (keep Qs)
- One person telling the story (delete Qs)
- Narrator with quotes style? (delete Qs, add narration)

How many minutes is your interview recording? _____

If you have 15+ minutes, then focus on the best parts to KEEP. You'll cut the rest.

How will you begin? Here are some ideas...

- Explain the topic and why it's interesting
- Start with interesting quote and then go back and explain the topic
- Set the scene with sounds and/or description of a person/ place/ moment
- Other: _____

Music & Sounds

What is your story's MOOD:

(serious, playful, silly, suspenseful, happy, sad, emo?)

What sounds could go with your story?

STEP 2

TURN YOUR ROUGH DRAFT INTO A FINAL DRAFT!

Do I Have All of these in My FINAL DRAFT?

- Podcast is between 5-10 minutes long
- Does not include any long awkward parts, uhhhh, ummmm, etc
- Transitions between clips are smooth
- Includes an intro
- Includes an outro
- Includes music and/or other sounds (encouraged, but not required)
- Audio quality is clear and understandable
- Story is engaging and interesting

NAME: _____

Organizing Your Story

[Editable version here](#)

This worksheet will help you as you begin to review your interviews, and find the parts you want to include in your final project. But this is just a first draft, and can change!

Project topic	
Audience	
Message	
Total Length of Interview Recordings	
Target Length of Final Project	
Do you need to cut a lot or a little?	

	3-4 SECTIONS FOR YOUR FILM/PODCAST (THIS COULD BE ORGANIZED BY THEME OR QUESTION)	CLIPS FROM YOUR INTERVIEWS THAT COULD GO IN EACH SECTION (WRITE TIMESTAMPS)
1		
2		
3		
4		

LESSON 10

Editing and Polishing



Expect a little chaos. Remind your students that the creative process can be messy and that's okay. Letting them know what to expect in advance can help their mindset when they run into challenges. Creativity can be messy. Technology can be unpredictable. There may be challenges that you, as the teacher, will need your students' help to problem-solve. Remind students that we're all in this together! Everyone may be at a slightly different stage as we move through editing. We will help each other out and work through our challenges together. Don't worry!

TIME	OBJECTIVE	OUTCOMES	STANDARDS ADDRESSED
~1.5 hrs per day for 2-5 days	Students will create a short 2-3 minute film/podcast telling the story of their chosen topic.	Film: Completed 2-3 min short film Podcast: Completed 3-5 min short podcast	ACADEMIC DIGITAL LITERACY (6-12) 6-12.EL.4 6-12.DC.3 6-12.ID.3 6-12.CC.2-3 6-12.GC.2 CULTURAL CE 1-3
MATERIALS			
Recipe for your Film Worksheet - for video projects Parts of a Podcast Worksheet - for podcast projects Students' completed Organizing Your Story worksheet from lesson 9 Video Editing Guide for Teachers Podcast Editing Guide for Teachers Podcasting with Clipchamp See Stories' Filmmaking Tutorial Videos See Appendix C for additional resources		Computers (Chromebook, Mac, iPad, desktop, etc.) Headphones iMovie installed on Mac computers - or access to Clipchamp via Internet Internet Connection Student recordings Notebook and pen/pencil	

PART 1: EXPERIMENTING WITH EDITING SOFTWARE

Direct students to available video/audio editing software

- See our recommendations here: [Video Editing Guide](#) and our [Podcast Editing Guide](#)
- Many students have some familiarity with technology platforms. Introduce students to the video/audio editing software they will be using, and give them 5-10 minutes of free exploration time to play around with the tools. Assure them that you will guide them through step by step, and also invite them to help each other and work together as a team to learn these tools.

Tip: Different students will be at different stages throughout this process, that is okay. Encourage them to help each other.

PART 2: UPLOADING, TRIMMING, ORGANIZING

Play [See Stories' Filmmaking Tutorial Videos](#) to demonstrate each step for students

Show students how to import their interview footage into their editing software. Support them as needed.

Show students how to “trim a clip”. Students cut down their interviews into various clips, each 20 seconds or less

- Students trim their interviews into various clips, each 20 seconds or less
- If students have long interviews, invite them to choose just a few quotes to keep for their final project.
- If students have shorter interviews, invite them to just look for the parts to cut out (perhaps their voice asking questions, any long pauses, umms, uhhs, etc)

Organize trimmed clips using their completed Organizing Your Story worksheet from Lesson 9

Editing and Polishing

PART 3: FINISHING TOUCHES

After students have cut their clips down to the appropriate length for their final story, and have organized them, they can continue with adding additional elements and polishing their project. Continue to show [See Stories' Filmmaking Tutorial Videos](#) for each step.

Students add B-roll (Film only)

- Students select B-roll images and video that pair with each interview clip. Students import their B-roll and organize them.
Example: If an interview subject is talking about fishing, encourage the student to add B-roll to show people fishing.

Students add titles and lower thirds (Film only)

- Show students how to add text. They will add a title, lower thirds for interview subjects' names, and optional transition slides.
- Students add transitions between clips to cross fade from one visual to another.

Students add voice-over narration (Intro/ Outro)

- Students write a script and then read it to record. They can record directly into their editing software if they're able to bring their computer to a quiet place. Or they can record on their phones and import it like their interviews

Students record their voice to introduce their story/topic/theme at the beginning of the project (3-5 sentences for introduction)

Students record their voice near the end to conclude/ summarize their story (2-4 sentences for conclusion)

Students add music/ audio

- Guide students to select audio that is appropriate, non-distracting
- Most video editing software has free audio available. If students need more options, see [page 38](#) or [page 58](#) for additional free audio resources

Students conclude their project with credits, including

- Thanking interview subjects, community partners, instructors, etc.
- Citing any music/ photos used
- Citing any primary sources, archives, etc. used
- Students export their projects and turn them
- We recommend uploading to Google Drive or sharing to the teachers' computer via AirDrop (for Macs)

Podcasting with Clipchamp

Use this guide to help you get started using Clipchamp to create your story. Happy podcasting!

RECORDING/ IMPORTING

- Click “v” by “Import Media”
 - Add media from your device (Browse files) or Google Drive
- To record directly into Clipchamp: Click “Record & Create” then “Camera”
- Record!
 - Make sure you’re in a quiet place without background noise (and if you’re making a film, check the lighting and composition)

EDITING FOR ROUGH DRAFT

- Drag your interview down from the top left box into your timeline (here’s a [video](#) to show you how)
- Separate audio & delta video (for podcasting only; if you know you don’t want to use the video)
- Edit your audio. [Split the audio](#), and delete anything unwanted, keeping just the best quotes
- Aim to keep 2-4 minutes worth of audio clips.
- Record your voice introducing your podcast topic and introducing each of your interviewees
- Record any sounds you want to add in as background noises.
- Don’t add stock audio from ClipChamp unless it is FREE

Here are some free sound resources
www.freesound.org - make sure it’s Creative Commons!
soundbible.com - click “royalty-free sounds”
99sounds.org
- Rearrange the clips into the order you want

EDITING FOR FINAL DRAFT

- Listen to the whole thing from start to finish several times
- Repeat Rough Draft editing steps above until you feel really good.
- Your final draft should be 3-5 minutes long, including your introduction.
- Export your final product, done!

LESSON 11

Now What? Share Your Films or Podcasts



Sharing their final stories with an audience honors the accomplishment of students' work. Invite students to take a leadership role in planning this event. Whether it's a screening for just your class, others within the school, or a broader community event, students gain confidence and experience by thinking through the logistics.

- Who will our audience be?
- How will we invite them/ let them know?
- Where and when will the event be?
- How can we make it special? (food, music, decorations, etc)
- What supplies and materials will we need?

TIME	OBJECTIVE	OUTCOME	STANDARDS ADDRESSED
1-3 hrs	Students will share their finished films/ podcasts with an audience	Listening/ Viewing Party	ACADEMIC DIGITAL LITERACY (6-12) 6-12.EL.4 6-12.DC.3 6-12.ID.3 6-12.CC.2-3 6-12.GC.2 CULTURAL CE 1-3
MATERIALS Student final projects Computer with speakers Projector (films) Sample Press Release			

COMMUNITY FILM SCREENINGS

- Organize a “Student Film/ Podcast Night” at the school, local community center, or library
- Partner with a local independent cinema to host a special student film showcase

ONLINE PLATFORMS

Consider your target audience and goals when selecting a platform to distribute your content. Always check your school’s policies and guidelines and ensure the content being shared is appropriate for the platform’s audience. Media release forms and copyright permissions are essential when sharing content beyond your classroom.

Distribution Platforms to Post Films (18+)

[YouTube](#)
[Vimeo](#)
[Instagram](#)
[TikTok](#)
[Dailymotion](#)

Distribution Platforms to Post Podcasts (18+)

[Apple Podcasts](#)
[Spotify](#)
[YouTube Podcasts](#)
[Amazon Music](#)

LOCAL MEDIA

- Reach out to local radio stations for interviews or to share podcasts/ audio versions of films
- Reach out to local TV stations or online newspapers to feature student films/ podcasts

SEE STORIES

- Share films with See Stories staff! info@seestories.org We have a library of films and podcasts on our website, vimeo, and we host online student film festivals.

COLLABORATE WITH COMMUNITY ORGANIZATIONS

- Connect with youth-focused non-profits for coming-of-age stories or youth issues films
- Partner with historical societies for documentaries about local history
- Reach out to local environmental organizations for nature documentaries

FILM FESTIVALS AND COMPETITIONS

- [Anchorage International Film Festival](#)
- Submit to the [Alaska History Day contest](#) in March
- Submit to the [ASTE iDidaContest](#) in January

Note: If students use copyrighted music, images, video clips, etc, it is okay to share with your class, but we do not recommend posting these projects online.

APPENDIX A

Academic and Cultural Standards

ALASKA ENGLISH / LANGUAGE ARTS STANDARDS (GRADES 9-12)

SPEAKING AND LISTENING STANDARDS

1. Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 6–12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
 - b. Work with peers to set rules for collegial discussions and decision making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.
 - c. Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.
 - d. Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.
2. Integrate multiple sources of information presented in diverse media or formats (e.g., visually, quantitatively, orally) evaluating the credibility and accuracy of each source and noting any discrepancies among data or information.
3. Identify and evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

Note: Standards listed here are intended to assist educators in launching their lessons. Educators are encouraged to integrate standards unique to their content area into this curriculum; digital storytelling is uniquely cross-curricular and can accommodate most subject areas.

WRITING STANDARDS

4. Produce clear and coherent writing in which the development, organization, style, and features are appropriate to task, genre, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)
5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 9–10.)
7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.
9. Draw evidence from literary or informational texts to support analysis, reflection, and research.
10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

ALASKA READING STANDARDS FOR LITERACY IN HISTORY/SOCIAL STUDIES (GRADES 6-8)

2. Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

ALASKA DIGITAL LITERACY STANDARDS

EMPOWERED LEARNING STANDARDS

6-12.EL.4

Students are able to navigate a variety of technologies and transfer their knowledge and skills to learn how to use new technologies.

DIGITAL CITIZENSHIP STANDARDS

6-12.DC.3

Students demonstrate and advocate for an understanding of intellectual property with both print and digital media— including copyright, permission and fair use—by creating a variety of media products that include appropriate citation and attribution elements.

INNOVATIVE DESIGN STANDARDS

6-12.ID.3

Students engage in a design process to develop, test and revise prototypes, embracing the cyclical process of trial and error and understanding problems or setbacks as potential opportunities for improvement.

CREATIVE COMMUNICATION STANDARDS

6-12.CC.2

Students create original works or responsibly repurpose other digital resources into new creative works.

6-12.CC.3

Students communicate complex ideas clearly using various digital tools to convey the concepts textually, visually, graphically, etc.

GLOBAL COLLABORATION STANDARDS

6-12.GC.2

Students use collaborative technologies to connect with others, including peers, experts and community members, to learn about issues and problems or to gain broader perspective.

ALASKA CULTURAL STANDARDS

CULTURAL STANDARD B (CB)

Culturally responsive educators use the local environment and community resources on a regular basis to link what they are teaching to the everyday lives of the students.

CB1 The educator has a planning process that incorporates the linking of the local environment, community resources, and issues to instructional content.

CB2 The educator engages students in learning experiences that integrate the local environment, community resources, and issues when interacting with content.

CB3 The educator reflects on the effectiveness of using the local environment, community resources, and issues to help students connect content to their daily lives.

CB4 The educator seeks guidance regarding the local environment, community resources, and issues and how it connects to the everyday lives of the students.

CULTURAL STANDARD E (CE)

Culturally responsive educators recognize the full educational potential of each student and provide the challenges necessary for them to achieve that potential.

CE1 The educator plans for academic rigor that will challenge each student regardless of cultural background.

CE2 The educator provides rigorous learning opportunities for students that combine higher order thinking skills and student autonomy (from teacher-directed to student-directed).

CE3 The educator demonstrates value and respect for all students of all cultures and challenges them to strive for educational excellence.

APPENDIX B

Icebreakers for Lessons 1 & 2

LESSON 1

Marble Madness: "How To Play" 43

Acid River: "How To Play" 44

LESSON 2

Yes!...Because...And: "How to Play" 45



Appendix B: Lesson 1

TIME	OBJECTIVE	MATERIALS
10–25 minutes	Teamwork Communication Trying new ideas Persevering through failure/ working together to solve a problem	1 marble variety of pipes/tubes (PVC) ideally one for each student blindfolds/bandanas (optional)

WHY AND WHEN TO PLAY

Throughout this project students will be asked to work collaboratively. This activity will help students become more comfortable working together as part of a team. Play this game near the beginning of the project, with **Lesson 1**, or when you sense students need a different and fun way to practice working together.

DEBRIEF QUESTIONS

What was difficult about this game?

What was easy?

How was a strategy created?

Did a leader emerge? How did this happen?

What did this activity teach you about how to solve a problem?

Marble Madness

how to play

Introduction

Students will work together to transport a marble by using only the tubes/pipes given to them, without touching or dropping the marble. [Here is a video](#) that shows the general idea.

This game works best if students can work in teams of 10 or less. Make multiple teams if needed. Teams can race against each other, or work independently without racing.

Set-Up

Create a “Start” and “End” point. Students will need to transport their marble from the start to the end. Try to make the space 2-3 times longer than the length of all group members put together in a line. This ensures the group will need to move to be successful.

Rules

If a student touches the marble while it’s moving, or if it falls to the ground, the team must start over again at the original starting line. If the group finds this easy, you can make it more of a challenge by a few ways:

- Introduce a rule that the marble cannot stop or move backwards
- Give 1–3 students a blindfold they must wear, and assign someone to help direct them
- Increase the distance the group must travel

Appendix B: Lesson 1

TIME	OBJECTIVE	MATERIALS
5–20 minutes	Teamwork Communication Trying new ideas Persevering through failure/ working together to solve a problem	7-20 rubber spot markers 2 ropes (optional) Blindfolds/ bandanas (optional)

WHY AND WHEN TO PLAY

Throughout this project students will be asked to work collaboratively. This activity will help students become more comfortable working together as part of a team. Play this game near the beginning of the project, with **Lesson 1**, or when you sense students need a different and fun way to practice working together.

DEBRIEF QUESTIONS

What was difficult about this game?

What was easy?

How was a strategy created?

Did a leader emerge? How did this happen?

What did this activity teach you about how to solve a problem?

Acid River

how to play

Introduction

Students will work together to move their entire team from one side of an “acid river” to the other. [Here is a video](#) that shows the general idea. This teambuilder works best if students can work in groups of 6-15 students. Make multiple teams if needed. Teams can race against each other, or work independently without racing.

Set-Up

Lay out 2 ropes, or somehow create 2 “banks” of a river, with a large empty space in between that students will need to cross. Make the river about as wide as the number of rubber spot markers you have, spread out about the width of students’ stepping distance. Give the group a pile of rubber spot markers (approximately as many spot markers as students in a group).

Rules

Students need to transport all members of their group across the river. If one member cannot make it, the entire group must start over. Students place the rubber spot markers on the river and can step on them to cross. Once a marker is placed on the river at least one student must touch it at all times, otherwise it gets dissolved by the river (taken away from students). More than 1 student can touch a marker at a time.

Students “win” after all group members have crossed. Increase the difficulty by:

- Make the river wider
- Introduce a rule that students cannot verbally communicate
- Give 1-3 students a blindfold they must wear, and assign someone to help direct them

Appendix B: Lesson 2

TIME	OBJECTIVE	MATERIALS
5–15 minutes	Get each student thinking, listening, and talking Students build off other ideas	Any random object (water bottle, backpack, calculator, etc.)

WHY AND WHEN TO PLAY

It is important that students feel comfortable discussing with each other and building off their peer's ideas. Use this activity with **Lesson 2** or anytime as an energizing class game when students are preparing and practicing for their interviews.

DEBRIEF QUESTIONS

What was it like to hear someone support and build off your idea?

How did it feel to support another student's idea?

How would it have been different if someone could have rejected your idea?

What does this activity teach us about how to work effectively together?

Yes! Because... And...

how to play

Set-Up

This game can be played with a class of any size. If possible, arrange students in a circle.

Rules

Demonstrate for students the idea: Hold up the selected random object, and describe an incredible, unknown quality about the object. After sharing, encourage the entire class to say “Yes!” in unison, as if the idea is the best idea they have ever heard! Pass the object to the person next to you, and prompt them to say “Because...” and have them explain why your idea is amazing.

Finally, before they pass the object, the student should say “And...” then add a new unknown quality about the object. The class will respond “Yes!” again, and the student will pass the object. The game continues all the way around the circle.

For clarity, here is a sample script:

Teacher: “You can use this water bottle to time travel!”

Class: “**Yes!!!**”

[Teacher passes bottle to the student next to them].

Student: “**Because**, time traveling is amazing and who wouldn't want to go back in time and meet a famous person? ...**And**, this water bottle automatically refills itself once empty.”

Class: “**Yes!!!**”

[Student passes bottle to the student next to them].

[Here is a link](#) that further discusses the idea.

APPENDIX C

Resources for Filmmaking & Podcasting

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Release Form

[Editable version here](#)

Production Dates

Film Title (working title)

Person Appearing's Name

Total Length of Interview Recordings

Production / Production Entity See Stories and _____

YOUR ORGANIZATION/SCHOOL

I hereby authorize the above-mentioned producers to record and edit my name, likeness, image, voice, and participation in and performance on film, tape, social media, or otherwise for use in the above Program or parts thereof (the "Recordings").

I agree that _____ may be edited and otherwise altered at the sole discretion of the Producer and used in whole or in part for any and all broadcasting, non-broadcasting, audio/visual, and/or exhibition purposes in any manner or media, in perpetuity, throughout the world.

FILM TITLE

The Producers may use and authorize others to use all or parts of the Recordings. The Producers, its successors, and assigns shall own all rights, titles, and interests, including copyright, in and to the _____, including the Recordings, to be used and disposed of without limitation as Producer shall in its sole discretion determine.

FILM TITLE

Signature of Person Appearing

Signature of Legal Guardian (if applicable)

Address

.....
.....
.....

Date

Phone

[Editable version here](#)

Copyright and Permissions Overview

Tip: Students may want to use music of songs they know, or video clips from YouTube, etc. Generally this material is copyrighted, so it's okay to use if students are just sharing their projects with the class, but is not appropriate to use in a film or podcast that will be shared online or submitted to any contests or film festivals.

HELP STUDENTS UNDERSTAND HOW TO IDENTIFY IF MATERIAL IS COPYRIGHTED OR AVAILABLE FOR THEIR USE BY REVIEWING THE FOLLOWING TERMS.

Copyright	A law that protects the ownership of the work people create. It requires that others receive permission before copying, sharing, or adopting their work.
Public Domain	Image/ film published prior to 1924, as works of the US Government from any date is in the public domain, which means it is available for use/ not copyrighted.
Creative Commons	Image/ film use permitted per the terms of the specified Creative Commons license.
Fair Use Doctrine	Occasionally it's permitted to use portions of copyrighted material under the Fair Use Doctrine, for example images and text from textbooks.
Media Release Form	For interviews or any other images/ recordings with people in them, use a media release form to get their formal permission to use recordings/ images of them.

EXAMPLE SOURCE LIST

Rather than a formal Bibliography or Works Cited, See Stories recommends a source list like this as a simple way for students to track the sources they gather for their projects. This serves both archival resources as well as music, sounds, and other B-roll.

Image/ Film Title	Year	Source	Copyright/ Licensing	URL/Citation
<i>Education, 1958</i>	1958	Internet Archive	Public Domain	https://archive.org/details/Education1958
Photo of Paula Peters	1986	Emailed	Media release form	In my Google folder

Links to Primary Source Resources

ARCHIVES

Alaska's Digital Archives Mostly photographs with some film and documents	https://vilda.alaska.edu/
Alaska Historical Society Newspaper Research Guide	https://alaskahistoricalociety.org/for-researchers/newspaper-research-guide
Anchorage Museum Online Collections	https://www.anchoragemuseum.org/collections/browse-the-collections
Library of Congress Chronicling America	https://chroniclingamerica.loc.gov What is Chronicling America video introduction https://www.youtube.com/watch?v=FB3b9QWC-Og&t=3s Teacher's Guide to Chronicling America: History's First Draft https://edsitement.neh.gov/teachers-guides/chronicling-america
Museums Alaska Find a museum in your region	https://museumsalaska.org/about/alaskas-museums
Project Jukebox University of Alaska Fairbanks Oral History Program	https://jukebox.uaf.edu
SLED Alaska History Research A great place to start research and learn about resources	https://lam.alaska.gov/sled/history/resources

SOURCE ANALYSIS

Anchorage Museum Online Resources	https://www.anchoragemuseum.org/programs/for-educators/online-resources
Digital Inquiry Group Historical Inquiry Lessons	https://inquirygroup.org/history-lessons
Library of Congress Teacher's Guides and Analysis Tool	https://www.loc.gov/programs/teachers/getting-started-with-primary-sources/guides
National Archives Document Analysis Educator Resources	https://www.archives.gov/education/lessons/worksheets

Filmmaking Vocabulary

A-Roll	The main interview footage used in a documentary.
Action	Movement or activity in a scene.
Animation	Sequential images of drawings create the illusion of movement.
Archive	Historical photos and documents. Can be personal, local to a community, or stored by the government or a museum.
Archivist	Someone who manages an archive, usually for the government or a museum.
B-Roll	Extra visuals supporting main interviews.
Camera Angle	Position from which the camera records.
Close-Up	Detailed shot of a subject.
Conclusion	Culmination of the film that sums up the topic.
Cinematography	Art of capturing visuals with a camera.
Cutaway	Quick shot that interrupts the main footage with a different visual.
Dialogue	Characters' spoken words.
Director	Person in charge of the film's creative aspects.
Distribution	Publishing and sharing films, online for example.
Documentary	Film about real events and facts.
Edit	Arrange shots after filming
Fade-in/out	Transition when an object comes into or goes out of focus.
Filming	Capturing video content for the film.
Following the Action	Moving the camera in sync with a moving subject.
Frame	Single image in a sequence.
Genre	A category or type of film.

Index	A written summary of themes from interviews.
Introduction	The beginning part of the film that introduces the topic.
Interview Subject	Person being interviewed.
Long Shot	Wide view from a distance.
Lower Third	Text at the bottom of the screen added to a video clip.
Master Shot	Wide view of the entire scene.
Narrative Arc	Progression of the storyline.
Narrative Filmmaking	Making fictional films (as opposed to documentaries)
Panorama	Moving the camera horizontally.
Primary Source	Photos and documents that are based on the creator's own experience.
Scene	Sequence of related shots.
Storyboard	Visual outline of the storyline, often with sketches.
Structured Interview	Interview with questions written ahead of time
Subtitles	Captions at the screen's bottom translating spoken content.
Tilt	Moving the camera up or down
Timestamp	Marks the time in a recording. (e.g. The quote I want is at 5 min 2 sec.)
Transcription	Written version of everything said in interviews or a film.
Unstructured Interview	Interview without questions written ahead of time
Voice-over	to narrate or explain something in the film.
Wide-Shot, Medium Shot, Close-Up	Camera shots with different distances from the subject.

Podcasting Vocabulary

Background Noise	Unwanted sounds picked up during recording.
Distribution	Publishing and sharing podcasts, online for example.
Editing	Refining and arranging podcast audio to make it sound good and flow well.
Field Recording	Gathering sounds that will help create your podcast, building a world out of sound
Genre	A category or type of film/ podcast.
Guest	A featured individual who participates in a podcast. Also called Interview Subject.
Host	The person or people presenting and leading the podcast.
Index	A written summary of themes from interviews.
Interview Subject	Person being interviewed. Also called Guest.
Intro	The beginning part that introduces the podcast.
Intro Music	Music played at the start of the podcast.
Mic	Short for microphone, used for recording audio.
Music Bed	Background music
Narrative Arc	Progression of the storyline.
Outro	The closing part that wraps up the podcast.
Outro Music	Music played at the end of the podcast.

Platform	Online service or app where podcasts are available.
Podcast	Digital audio story.
Podcast Artwork	Visual representation of the podcast for branding.
Recording	Capturing audio content for the podcast.
Script	Written content for hosts to read.
Show Notes	Supplementary information, links, and details about an episode.
Sound Quality	How clear or good the audio sounds
Storyboard	Visual outline of the storyline, often with sketches.
Structured Interview	Interview with questions written ahead of time
Subscribers	People who regularly listen to or follow a podcast.
Timestamp	Marks the time in a recording. (e.g. The quote I want was at 5 min 2 sec.)
Transcription	Written version of everything said in interviews or a film/ podcast.
Unstructured Interview	Interview without questions written ahead of time.
Voice-over	to narrate or explain something in the film. For example, Intro and Outro.

Equipment Guide for Filmmaking

The world of film education doesn't require an extensive toolkit. Embrace flexibility and ingenuity by making the most of what's available.

Here's a guide to help you navigate equipment for your class while keeping storytelling within reach:

Cameras	<ul style="list-style-type: none">• Camcorders: Traditional options for recording.• Laptops: Leverage built-in cameras for ease.• iPads: Utilize the cameras that iPads come equipped with.• Smartphones: Encourage using personal phones with camera capabilities.• Snap-and-Shoot Cameras: Even basic cameras can contribute to video creation. Always emphasize stability techniques. In a pinch, laptops or iPad cameras can suffice.
Tripods	An ideal choice for stability. Alternatively, encourage students to MacGyver their setup, using tables or books for support.
Editing Equipment	Computer Stations: Ideally, each student has access to a computer for editing. Encourage resourcefulness and collaboration if computer access is limited. Schedule shared editing sessions and embrace creativity.
Audio Equipment	Built-In Audio: Smart phones, computers, and cameras often have built-in audio recording capabilities.
Optional Extra Equipment	<ul style="list-style-type: none">• Boom Pole: A tool for capturing interviews with external audio. Consider creative alternatives if a boom pole isn't available.• Shotgun Mic: Amplify audio recording using external directional microphones attached to improvised setups.• XLR Cables: Connect external audio sources to your camera using budget-friendly options.• Headphones: Monitor audio quality and embrace budget-friendly headphone choices.• Stabilizer: Craft steady shots without a tripod using innovative methods.

MacGyvering for Creativity:

Get creative to improve your recording quality without buying expensive equipment. As demonstrated by successful programs, ingenuity can transform existing equipment into powerful storytelling tools. A few reminders: Position the microphone close to the interview subject! Avoid background noise. For voiceover recording, create a makeshift recording studio space in a small room, add carpets, blankets or pillows to reduce echos.

Explore your surroundings, piece together what you have, and craft narratives that resonate. The essence of storytelling lies in creativity, not expenditure.

For a comprehensive list of documentary filmmaking supplies, visit <http://www.desktop-documentaries.com/video-production-equipment.html>.

With passion and resourcefulness, you'll discover that storytelling knows no bounds – and your journey begins with the tools at your fingertips.

Equipment Guide for Podcasting

Creating a high-quality podcast involves understanding the equipment on hand to guarantee clear audio and achieve quality production. Here's an expanded guide to essential podcasting equipment, including some cost-effective options:

<p>Microphone: Investing in a good-quality microphone is paramount for capturing clear and crisp audio. Consider the following options:</p>	<ul style="list-style-type: none"> • USB Microphones: USB microphones are user-friendly and an excellent choice for beginners to plug in directly to the computer. Examples of affordable USB microphones include the: <ul style="list-style-type: none"> Blue Snowball Audio-Technica ATR2100x-USB • Cellphone: Most students have phones so they can also utilize what they have on hand and what is familiar to them. <ul style="list-style-type: none"> Voice Memos Garage Band
<p>Headphones: Closed-back headphones are indispensable for monitoring your audio in real time and ensuring the quality of your recording. Consider the budget-friendly:</p>	<ul style="list-style-type: none"> • Sony MDR-7506 headphones • Audio-Technica ATH-M20x headphones
<p>Recording and Editing Software: Choosing a recording and editing software is crucial for capturing and refining your podcast's audio quality. Consider these cost-effective options:</p>	<ul style="list-style-type: none"> • Audacity: A free, open-source audio editing software suitable for beginners. It offers a range of features for recording and editing podcasts. • GarageBand: Available for Mac users, GarageBand is an intuitive recording and editing software that comes pre-installed on Apple devices.
<p>Recording Environment: Creating a quiet and controlled recording environment is essential to minimize background noises. Use free or inexpensive solutions such as blankets, pillows, and foam panels to improve sound insulation and absorption.</p>	<p>Built-In Audio: Smart phones, computers, and cameras often have built-in audio recording capabilities.</p>
<p>Remote Recording Tools: For remote interviews or co-hosts, cost-effective tools can ensure smooth remote recording:</p>	<ul style="list-style-type: none"> • Zoom: A widely-used video conferencing tool with audio recording capabilities. The free version allows for recording meetings of up to 40 minutes.

MacGyvering for Creativity: Get creative to improve your recording quality without buying expensive equipment. As demonstrated by successful programs, ingenuity can transform existing equipment into powerful storytelling tools. A few reminders: Position the microphone close to the interview subject! Avoid background noise. Create a makeshift recording studio space in a small room, add carpets, blankets or pillows to reduce echos.

Explore your surroundings, piece together what you have, and craft narratives that resonate. The essence of storytelling lies in creativity, not expenditure.

With passion and resourcefulness, you'll discover that storytelling knows no bounds – and your journey begins with the tools at your fingertips.

Essential Filmmaking Checklist

Whether you're new to filmmaking or have some experience, a checklist can make the filmmaking process smoother and more efficient. Use this to guide you through each phase of your project, from planning to finishing your film.

PRE-PRODUCTION

CONCEPT

- Brainstorm and decide your film's story idea.
- Identify your audience

INTERVIEWS

- Identify potential guests for interviews and arrange a time to interview them

LOCATION SCOUTING

- Find good places to film based on your interviews' needs.
- Make sure the places are easy to get to, have good lighting, and minimal background noise

SHOT LIST

- Make a detailed list of all the shots you want for each scene.
- Include camera settings, shot types, and any special notes.

EQUIPMENT

- List the equipment needed (camera, tripod, microphones, lighting)
- Gather everything before you start filming

PRODUCTION

CAMERA SETUP

- Set up your camera with the right exposure, focus, and frame rate.
- Attach the right lenses and put the camera on a stable place.

AUDIO SETUP

- Place microphones near the subject to get good-quality sound.
- Check audio levels and adjust for clarity.

LIGHTING

- Position the lights to improve the visuals (or move the camera and interview subject if the lights don't move).

FILM COMPOSITION

- Experiment with different camera angles, movements, and compositions.

EDITING/ POST-PRODUCTION:

IMPORT FOOTAGE

- Import your recorded videos to your editing software.

EDITING

- Trim your recordings into usable clips (up to 20 seconds)
 - Organize your clips in the desired order.
- Audio Editing:
- Enhance audio quality, adjust levels, and add sound effects or music.
 - Make sure there's a balanced mix of speaking and music.

Filmmaking requires dedication and attention to detail. By following this comprehensive checklist, you can navigate the filmmaking process step by step and make sure that you cover all the important parts of creating a captivating and professional-quality film.

TEXT AND GRAPHICS

- Add titles, subtitles, and any necessary on-screen text.
- Include credits and acknowledgements

REVIEW AND FEEDBACK

- Watch the edited film and ask for feedback from adults or peers.
- Make changes based on feedback.

FINAL EXPORT

- Export the final film. Choose the appropriate file format and resolution.
- Submit to your teacher

DISTRIBUTION

PLATFORM SELECTION

- Decide where you'll show your film (festivals, online platforms, screenings).
- Format the film according to the platform's requirements.

PROMOTION

- Create promotional materials (posters, trailers, social media posts).
- Develop a strategy to generate buzz and attract viewers.

PREMIERE AND CELEBRATE

- Host a premiere event or screening to showcase your film.
- Celebrate your hard work and share your film with an audience.

Essential Podcasting Checklist

Whether you're new to podcasting or have some experience, a checklist can make the process smoother and more efficient. Use this to guide you through each phase of your project, from planning to finishing your podcast.

PRE-PRODUCTION

CONCEPT

- Brainstorm and decide your film's story idea.
- Identify your audience

INTERVIEWS

- Identify potential guests for interviews and arrange a time to interview them

SCRIPT OR NOTES

- Prepare a script or detailed notes to stay on track.

EQUIPMENT

- List the equipment needed (camera, tripod, microphones, lighting)
- Gather everything before you start filming

RECORDING

LOCATION

- Choose a quiet and controlled space to minimize background noise.

MICROPHONE AND EQUIPMENT

- Set up your microphone and ensure proper placement.
- Test your microphone and adjust audio levels for clarity.

EDITING/ POST-PRODUCTION:

AUDIO EDITING SOFTWARE

- Import your recorded audio into your editing software.

EDIT FOR CLARITY

- Remove background noise, pauses, and any errors.
- Add intros, outros, and music if desired.

MORE AUDIO EDITING

- Enhance audio quality, adjust levels, and add sound effects or music.
- Make sure there's a balanced mix of speaking and music.

REVIEW AND FEEDBACK

- Listen to the edited podcast and ask for feedback from adults or peers.
- Make changes based on feedback.

EXPORT AND SAVE

- Export the final version in the appropriate file format.
- Submit to your teacher

Podcasting requires dedication and attention to detail. By following this comprehensive checklist, you can navigate the podcasting process step by step and make sure that you cover all the important parts of creating a captivating and professional-quality story.

BRANDING AND PROMOTION

PODCAST ARTWORK

- Create eye-catching cover art that represents your podcast.

EPISODE TITLES AND DESCRIPTIONS

- Craft engaging titles and descriptions.

PODCAST HOSTING PLATFORM

- Choose a podcast hosting platform to upload to.

PROMOTION

- Develop promotional graphics, trailers, and teasers for social media.
- Develop a strategy to generate buzz and attract listeners.

PREMIERE AND CELEBRATE

- Host a premiere event or screening to showcase your podcast.
- Celebrate your hard work and share your podcast with an audience

Sample Rubric for Filmmaking

Teachers, this rubric is offered as a sample framework. We encourage you to adapt it to your classroom and your students' needs. For example, you may not require voiceover narration, or you may have additional expectations for interviews or primary sources.

[Editable version here.](#)

	WHAT?!?	STEP IT UP A BIT!	SOLID	AMAZING!
Interviews	No participation in interviews during class time	Participated in interviews during class time	Filmed an interview on your own time outside of class	Filmed two or more independent interviews outside of class time
Storyline components	It's hard to follow, and some parts don't make sense	Your documentary has a topic but not a clear structure	Your documentary has a clear story and structure (introduction, middle, and conclusion)	Your documentary has a compelling and inspiring story and structure (introduction, middle, and conclusion) and makes people cry (JOKE!)
Voice-over Narration	Voice-over narration is non-existent or really in need of help!	Voice-over narration is incomplete, hard to understand, or missing some elements (needs more research or editing)	Voice-over narration is mostly well-written and well-researched, and it works well with the whole film.	Voice-over narration is well-written, well-researched, fact-checked, and effectively inserted into film. It sounds rehearsed, is spoken clearly, and is recorded in a quiet environment without background noise.
Artistic & Technical Production	Film needs some serious visual and audio editing!	Film is missing some ingredients, and elements of the film are not well woven together	Film is well done, and includes most ingredients for a good film (interview clips, voice-over narration, b-roll, audio, etc).	Film is beautifully executed, weaving together interview clips, voice-over narration, b-roll, audio, lower thirds, transitions, closing credits, and all ingredients for a good film.

Sample Rubric for Podcasts

Teachers, this rubric is offered as a sample framework. We encourage you to adapt it to your classroom and your students' needs. For example, you may have additional expectations for voiceover script or interviews. [Editable version here.](#)

	WHAT?!?	STEP IT UP A BIT!	SOLID	AMAZING!
Interviews	No participation in interviews during class time	Participated in interviews during class time	Recorded an interview on your own time outside of class	Recorded two or more independent interviews outside of class time
Storyline components	It's hard to follow, and some parts don't make sense	Your podcast has a topic but not a clear structure	Your podcast has a clear story and structure (introduction, middle, and conclusion)	Your podcast has a compelling and inspiring story and structure (introduction, middle, and conclusion) and makes people cry (JOKE!)
Voice-over Narration	Voice-over narration is non-existent or really in need of help!	Voice-over narration is incomplete, hard to understand, or missing some elements (needs more research or editing)	Voice-over narration is mostly well-written and well-researched, and it works well with the whole podcast.	Voice-over narration is well-written, well-researched, fact-checked, and effectively inserted into podcast. It sounds rehearsed, is spoken clearly, and is recorded in a quiet environment without background noise.
Artistic & Technical Production	Podcast needs some serious audio editing!	Podcast is missing some ingredients, and elements of the film are not well woven together	Podcast is well done, and includes most ingredients for a good podcast (interview clips, intro/outro, music, etc).	Podcast is beautifully executed, weaving together interview clips, intro, outro, music, transitions, and closing credits, and all audio quality is clear and understandable.

Additional Video and Podcasting Resources

FILM

See Stories Video Library

seestoriesalaska.org/videos/

“Youth Voices” Digital Storytelling Curriculum

youthlearn.org/wp-content/uploads/AYV_Curriculum_DigitalStorytelling_packaged.pdf

Connecting to Place: Finding Your Story by Alexis Griffiee

read.bookcreator.com/SOKyA00l9TbZsYuNozwYPwrvVU32/t-C2eyEfRpiITtVxNJo-9g/LroQx5doRo2wXC5yR67tzQ

PODCASTING

See Stories Podcast Library

seestoriesalaska.org/podcasts

NPR Podcasting Curriculum Guide for Teachers

npr.org/2018/11/15/662116901/teaching-podcasting-a-curriculum-guide-for-educators#interview-practice

Self Evident “Oral History Toolkit”

selfevidentshow.com/oral-history-toolkit

Storycorps Connect

storycorps.org/participate/storycorps-connect

Radio Diaries Handbook

radiohandbook.org/

Guide to Teaching Interview Skills

www.wnyc.org/story/278141-radio-rookies-diy-educators-guide-teaching-interviewing-skills/

Sample Raw Sound Recordings

constellationssounds.org/mystery-box#uraw-submissions

