



DIGITAL STORYTELLING CURRICULUM: TELLING MY OWN STORY

In this module, participants will use photo and video editing software to create a digital story. Participants will explore their own histories to construct a personal narrative. The adult facilitators will help the youth participants utilize media tools in order to effectively communicate their ideas and tell their stories in a unique and personal way.



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DIGITAL STORYTELLING CURRICULUM

OVERVIEW

In this module, participants will use photo and video editing software to create a digital story. Participants will explore their own histories to construct a personal narrative. The adult facilitators will help the youth participants utilize media tools in order to effectively communicate their ideas and tell their stories in a unique and personal way.

BEFORE YOU BEGIN

What is digital storytelling?

“A short, first-person video-narrative created by combining recorded voice, still and moving images, and music or other sounds.” – Center for Digital Storytelling

Before you get started with this curriculum, review the following tips, considerations, and definitions to fully prepare for facilitating this process.

DEFINITIONS

Narrative: a constructed telling of fictional or nonfictional events that become a story or an account of what happened.

First-Person: a style in which the person telling the story is the person the story is about. We see things from their perspective or point of view.

Storyboard: a graphic organizer that allows the artists to visualize all aspects of their story—images, titles, narration, music, and sounds—before actually using any of the technology tools.

Rough Cut: a version of the media project that has been lightly edited and resembles the final work, however more editing is needed to complete the work. This is also the stage where you show the work for critique and make edits and revisions based on that feedback.

Final Cut: the final edited media project that has been through revision based on feedback from others.

TIPS AND CONSIDERATIONS

While the process steps outlined in the curriculum guide are common to video production, digital storytelling is not a precise lock-step linear process. It is a creative process that sometimes takes its own path. Part of your role is to help the youth in your program find and

follow their own path in media making. Set Boundaries! To keep youth engaged and maintain manageable projects, it is important to set realistic boundaries to ensure completion in a reasonable time frame. Thoughtfully planned out projects will be the most successful. Be sure to provide enough time for planning and provide feedback to ensure that the project plans are realistic.

Use the media samples as a way to set expectations for this project. What is digital storytelling? What elements are necessary? How do I tell my story? Why is my story important to tell?

EXHIBITION

Perhaps the most important step in youth media making is presenting the finished work to an audience. Exhibition and distribution strategies can take many forms – from online streaming media to neighborhood outdoor screenings. The outreach strategy should fit the ultimate goals of the project and most directly target the audience the creators hoped to impact with their work.

While this Curriculum focuses on creating a media project, holding an exhibition event should be included in your final programming plan. Additionally, it is important to build time in your exhibition plan to include opportunities for the youth artists to present and explain their work, receive feedback, and reflect on lessons learned.

See the **Adobe Youth Voices Exhibition Toolkit** for more information and support in planning an exhibition event.

CONTENTS OF THE CURRICULUM

The following pages present a series of activities designed to lead youth through the stages of production that will result in a digital storytelling project. The following handouts are also included:

- Shot Composition Handout
- Video Alphabet Soup Handout
- SAMS (Story, Audience, Message, Style) Handout
- Storyboard Template
- Critical Response Handout

YOUTH MEDIA EXAMPLES

Throughout the Curriculum selected youth media projects are referenced to watch and reflect on. This collection of youth media can be found on the **AYV Vimeo Channel**:

<https://vimeo.com/createwithpurpose>. From here you can easily search for the following media projects that are showcased in this curriculum:

- With the Bomber or the Bombed, Institute for Collaborative Education
- Self Portraits, Bronx Guild
- Under the Influence: Racial Identity, Artists for Humanity

TELLING MY OWN STORY: SESSION ONE

RECOMMENDED TIME	GOALS	OUTCOMES
Minimum 90 minutes Maximum 2 hours	Introduction to photography Introduction to critical media analysis	Writing Sample Storyboard
MATERIALS AND EQUIPMENT		
Projector/Monitor (to screen sample media) External Speakers Butcher Block or Flip Chart Paper (for group writing) 4 X 6 photographs (duplicates of photographs from your own collection you are willing to share with participants) Shot Composition Handout		



WARM UP ACTIVITY

One of the challenges of creating a personal piece is overcoming the natural reluctance to share details about one's life with others. It is key that your program is seen as a safe place for young people to speak openly. Establishing guidelines together with youth at the beginning of your program is an important practice in youth development. It may be useful to review the guidelines you have already established with your participants or create new guidelines together that encourage mutual respect and enable youth to feel comfortable being who they are. In this writing exercise, as in others in this curriculum, the goal is to facilitate and encourage self-reflection. The writing aspect of this curriculum is key to the success of the final project. Ask youth to respond to the following writing prompt:

“People say I...”

Follow up with the following questions allowing time for participants to reflect and perhaps add more to their writing: “What is it that your friends or family say about you? What do they know about you? Is it true or is something missing in the picture they have of you?”



HANDS ON ACTIVITY

The following Assemble/Reassemble Activity provides a basic introduction to visual storytelling.

Prepare stack of photos and place them face down in groups of ten on a table or in a box to be referred to as the “collection”. In groups of four or less, participants should take twenty photos from the collection keeping the images faced down.

Explain to the groups that they are going to create a story using the photos that they have selected. Each group has 30 minutes to arrange the still images in a sequence that tells a story, they must use a minimum of 6 images. Have them use the **Shot Composition Handout** as a

reference to consider the different shot angles and type of visual imagery when developing their stories.

Once their sequence is complete, the group should write down their story using the flip chart or butcher paper (this is important and can be used later when images can be scanned into computer and a narrative/soundtrack can be added).

Bring groups back together and walk around the room to each group's sequence. Ask participants to guess what the story is, then have the storytellers explain their piece.

Debrief – ask groups:

- Why did they choose to sequence the images the way they did?
- How did they consider shot composition elements in telling the story?



SCREEN AND DISCUSS

Explain that digital storytelling is a short video form that allows people to tell their own stories using digital technology in a simple way. You can use photographs, add your own narration, mix poetry, music, etc. to express yourself, define who you are, or share something that is important to you.

Show the sample piece **With the Bomber or the Bombed** (video, 04:04). This digital story is a first person narrative that incorporates personal photographs, found images, graphics, text and sound. Make sure participants understand the terms “first person” and “narrative.” Ask: How did labeling affect the creator of this piece? What is the message of this piece? It is important to point out in the end credits that the creator used images that were either copyright free or with permission. It is important to discourage the use of copyrighted materials.



REFLECTION

Review the **Shot Composition Handout** and give participants the instruction to observe examples of photography around them (magazines, billboards, etc.). Emphasize how photography has a powerful influence on how we see the world and how we see ourselves. Ask them to look for where and how skin color is represented in media. Are all the variations there or is race simplified to say yellow, black, white or brown? Encourage them to bring in examples from magazine or take pictures of billboards or advertisements they see around them to discuss.

TELLING MY OWN STORY: SESSION TWO

RECOMMENDED TIME	GOALS	OUTCOMES
Minimum 90 minutes Maximum 2 hours	Introduction to photography Introduction to critical media analysis	Writing Sample Digital Photos
MATERIALS AND EQUIPMENT		
Projector/Monitor (to screen sample media) Video Alphabet Soup Handout Digital Cameras Shot Composition Handout		



WARM UP ACTIVITY

Use a word from the list in the **Video Alphabet Soup Handout** as a writing prompt (ex. “A” for “Action”, “B” for “Beauty”). Ask youth to respond to the following:

“What images come to mind when you hear that word? What does the word mean to you?”



HANDS ON ACTIVITY

Cameras are everywhere, we can snap a shot anytime and it is easy to become a little lax about the basics of taking a good picture. Review basic composition using the **Shot Composition Handout** that was discussed last session. Good shot composition is key to successful work, and the following activity will provide some practice.

In groups of no more than four people to a camera, have participants do the Video Alphabet Soup Activity by collecting images using the prompts on the **Video Alphabet Soup Handout**. Remember that the participants can also look for something that starts with a letter in the alphabet. This enables them to put their own spin on things. Make sure that participants vary the camera angles and experiment with composition with every photo they take.

Once the images have been collected, review as a group by hooking a camera up to the projector to view the photos. Discuss the composition and use of angles in the photos collected.



SCREEN AND DISCUSS

Screen sample photo essay, **Self Portraits** (video, 03:14). Review the **Shot Composition Handout** again and ask youth to describe what they notice about the photographs. Encourage participants to look for how composition, i.e. use of foreground background, high angle low angle, is used to impact the overall meaning in the photographs.

 **REFLECTION**

Ask youth to reflect on the concept of identity. What is identity? How is it determined?

Ask participants to bring a photo from home of themselves for next session. This can be a current photo that they like or photo from when they were younger.

TELLING MY OWN STORY: SESSION THREE

RECOMMENDED TIME		GOALS	OUTCOMES
Minimum 90 minutes	Maximum 2 hours	Hands on activity with photo editing software	Slideshow Writing Sample
MATERIALS AND EQUIPMENT			
Projector/Monitor (to screen media) SAMS Handout Digital Cameras Adobe Photoshop or similar image editing software Adobe Premiere or similar video editing software			



WARM UP ACTIVITY

Ask youth to look at photos they brought in for inspiration to the following writing prompts:

“Who do you see when you look at yourself?”

“How would a stranger describe you?”

“What assumptions do people make about you and about your background?”

“Describe what you are doing in the photo.”

“What were your emotions at that time? Thoughts? Were there any sounds at that moment? Any smells?”

If some youth did not bring in a photo, ask them to go from memory of one of their favorite pictures. Note: This writing sample should be saved for inclusion in the final project.



HANDS ON ACTIVITY

The Part of Me Activity is intended to help draw out personal narratives with the assistance of a partner. It is important to save photos from this project as they may be incorporated in the final projects.

In pairs have participants stand face-to-face without talking and take notice of details of the other person (i.e. hair color, eye color, shoes with or without socks, noticeable piercings or tattoos, jewelry, etc.). Then in their pairs, youth should ask each other questions, things they would like to know. They can talk about tattoos, but they should also talk about what makes them feel good about themselves and what they are insecure about. What do they know about

each other in terms of their background? Encourage them to find out something they did not know about the other person. They will be sharing something about the other person's story using six photos.

Using the digital cameras, pairs should collect up to 12 shots of each other experimenting with close-ups and extreme close-ups while practice framing and composition (looking for texture, rule of thirds, etc.). Note: Participants should be instructed to take photos that only show very small parts and details but that do not reveal who the other person is right away.

Once they have collected their 24 images, have the pairs import them on to the computer. Participants should select 12 images (6 per person) that they want to use to describe or "tell the story" of the other. Edit those 12 images if necessary (crop, rotate, etc.) in Photoshop before importing them into Premiere.

Have participants import the 12 images and create a slideshow by:

- Organizing the clips into the Timeline
- Consider the order and pacing of each image
- Edit the duration of the images if necessary
- Create Title with name to separate the profiles

Once the slideshows have been created, review them as a group. Discuss composition and use of angles in the images. Ask: What do we know by looking at each other? What don't we know by looking at each other?



SCREEN AND DISCUSS

Screen the inspiration piece for this curriculum, **Under the Influence: Racial Identity** (video, 03:25). Have youth reflect on the media piece using the **SAMS (Story, Audience, Message, Style) Handout** as a framework for discussion. Break down the aspects of this digital story (use and impact of photos, text) and point out that this is a narrative with a beginning, middle and end. Ask: What was the turning point for the young woman? Share with participants that they will be creating their own digital stories in which they will explore who they are and how others perceive them. Ask youth to describe what they notice about the photographs used in the piece. Encourage participants to look for how composition, i.e. use of foreground background, high angle low angle, is used to impact the overall meaning in the photographs.



REFLECTION

Have youth reflect on what they have determined and processed so far about their own identities and if they have had similar struggles as the young woman in the sample digital story.

TELLING MY OWN STORY: SESSION FOUR

RECOMMENDED TIME	GOALS	OUTCOMES
Minimum 90 minutes Maximum 2 hours	Pre-production of digital story	Project Plan Storyboard Personal Writing
MATERIALS AND EQUIPMENT		
Post-It Notes Storyboard Template Critical Response Handout		



WARM UP ACTIVITY

Have youth revisit the writing exercise from Session Three in which they wrote about a photograph and described themselves.

“Who do you see when you look at yourself?”

Have youth circle key words and phrases from their writing that they might use as text in their digital story.



HANDS ON ACTIVITY

Share with participants that they will create their own digital story in which they take a look at who they are on the inside and out. They will incorporate the writing, words, and ideas they used to describe themselves in their photograph and in subsequent discussions about themselves to create a digital story. They must think about the images they need to tell their own story and express their own identities.

Review the following project guidelines with participants:

1. Digital story should have a beginning, middle and an end.
2. Each story should have a question, challenge, or struggle they face with regard to their identity or someone else might have if they were to encounter them.
3. Include digital still images they captured themselves, another participant has captured, or copyright free images. Images may have already been collected during the **Video Alphabet Soup Activity** or **Part of Me Activity**.
4. Can include narration, text, and/or audio clips.
5. No longer than 3 minutes in length.

Have youth brainstorm a list of images they will need to collect from photos they have or can take. Revisiting the idea of storyboarding, have the youth create a storyboard using the

Storyboard Template that outlines the shots and sample text that they will use to tell their story.

Have participants present their storyboards and project ideas to the larger group. Using the **Critical Response Handout**, have participants provide feedback to each other on their projects. After they have shared their storyboards, provide some time to make revisions on their project plans.

REFLECTION

Have participants reflect on the target audience for their stories and where they could show them to reach that audience. As a full group, lead a discussion about exhibition ideas for final projects.

TELLING MY OWN STORY: SESSION FIVE

RECOMMENDED TIME	GOALS	OUTCOMES
Minimum 90 minutes Maximum 2 hours	Production Begin Post-Production	Collection of Photographs
MATERIALS AND EQUIPMENT		
Digital Cameras Flatbed Scanner (optional) Adobe Photoshop or similar image editing software Adobe Premiere or similar video editing software		

HANDS ON ACTIVITY

Each youth participant should review his/her storyboard to determine if the images they need have already been captured (i.e. from the Video Alphabet Soup Activity or Part of Me Activity) or if additional photos are needed.

Have participants shoot the photographs that are needed. You may want to pair up participants so that they can assist each other with their digital photography. Remind participants to get creative and to experiment with different camera angles and shots.

If photos have been brought in have participants scan the photos that they want to use in their digital story.

If participants choose to use found images direct them to Creative Commons (www.creativecommons.org) or other sources for public domain and copyright free images.

REFLECTION

Share images and ideas from the **Adobe Youth Voices Exhibition Toolkit** to inspire further thinking about exhibition. Finalize plans for sharing work within the community.

TELLING MY OWN STORY: SESSION SIX

RECOMMENDED TIME	GOALS	OUTCOMES
Minimum 90 minutes Maximum 2 hours	Assemble Rough Cut	Completion of Rough Cut
MATERIALS AND EQUIPMENT		
Digital Cameras Adobe Photoshop or similar image editing software Adobe Premiere or similar video editing software		

HANDS ON ACTIVITY

Begin post-production by having participants create a project folder on the computer and import all the images they will be using into it.

Encourage participants to edit their photos using Adobe Photoshop before assembling their projects using video editing software.

You may want to demonstrate how to use Adobe Photoshop. Depending on skill level, participants might:

- Crop photos
- Adjust contrast, balance, or color
- Use selection tools and adjustments

Once photos have been edited, have youth assemble their digital stories by importing their photos into Adobe Premiere.

By the end of the Session, participants should have:

- Organized the photos in the Timeline
- Considered the order and pacing of each image
- Edited the duration of the images if necessary

They will be sharing these Rough Cuts in Session 7.

REFLECTION

Have youth watch their digital stories. If they have questions about whether a particular image “works” they should note this as a question to ask their peers during the larger group discussion.

TELLING MY OWN STORY: SESSION SEVEN

RECOMMENDED TIME	GOALS	OUTCOMES
Minimum 90 minutes Maximum 2 hours	Rough Cut Review	Revision
MATERIALS AND EQUIPMENT		
Critical Response Handout Projector/Monitor (to screen media) Digital Cameras Adobe Photoshop or similar image editing software Adobe Premiere or similar video editing software		



SCREEN AND DISCUSS

Begin the session with a Rough Cut Review. Using the **Critical Response Handout**, each digital story should be presented and reviewed by peers. Remember, the Critical Response Technique should allow for constructive criticism and help to set the tone for a safe space to talk about their work with their peers. Youth should be encouraged to ask their peers if the intended impact was achieved and to be open and receptive to alternate perspectives and unintended impact.



HANDS ON ACTIVITY

Using comments and suggestions from the Critical Response process youth should make changes to their digital stories. Participants may have to make adjustments to photographs, eliminate photos, adjust pacing, or change the order of shots.

Additionally, participants should be working on the following editing activities:

- Creating Text and Titles
- Adding Transitions
- Adding an Audio Track (music, sound clips, narration, etc.)

Final digital stories should include images, text, and audio (music, ambient sounds, etc).

Remind participants that they need to have permission to use any copyrighted music or use music that is in the public domain. Some examples of copyright free music can be found using <http://incompetech.com/m/c/royalty-free/> or <http://freeplaymusic.com/>.



REFLECTION

As a whole group, finalize plans for the presentation of their work to an outside audience. Please review the **Adobe Youth Voices Exhibition Toolkit** for resources for facilitating discussion about exhibition.

TELLING MY OWN STORY: SESSION EIGHT

RECOMMENDED TIME	GOALS	OUTCOMES
Minimum 90 minutes Maximum 2 hours	Exhibit work	Exhibition Opportunities
MATERIALS AND EQUIPMENT		
Digital Cameras (to document event) Projector/Monitor (to screen media)		

HANDS ON ACTIVITY

Youth should use this final session to make the final edits and revisions to their projects. Be sure to add credits and a title and export the projects for final showcasing.

PLANNING FOR EXHIBITION

Have youth write an artistic statement and project description to go along with their digital story. Beyond including their name and grade level in their artistic statement encourage them to write something reflective and to shed some light on who they are and the uniqueness of their voice. Try using the following prompts:

About the student...

What makes your perspective a little different i.e. Where do you come from? How do you see things? What interests you in the world? Who or what inspires you?

About the media piece...

*What techniques did they use i.e. types of shots? Why?
What they want others to get/feel/understand/change as a result of watching this piece?*

REFLECTION

Allow time to review lessons learned. Ask youth to reflect on the most memorable parts of the experience. Acknowledge their achievements while noting what they say that they will do differently the next time to improve the project outcomes.

HANDOUTS

- Shot Composition Handout
- Video Alphabet Soup Handout
- SAMS (Story, Audience, Message, Style) Handout
- Storyboard Template
- Critical Response Handout

SHOT COMPOSITION

All great pictures have one thing in common — they are well composed. Composition — also called “framing” — is fun to talk about, because there is no right or wrong. The only rule is that there are no rules. But there are a few tips to help you take better pictures:

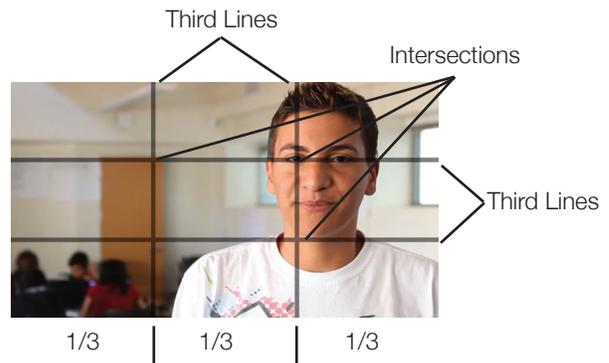
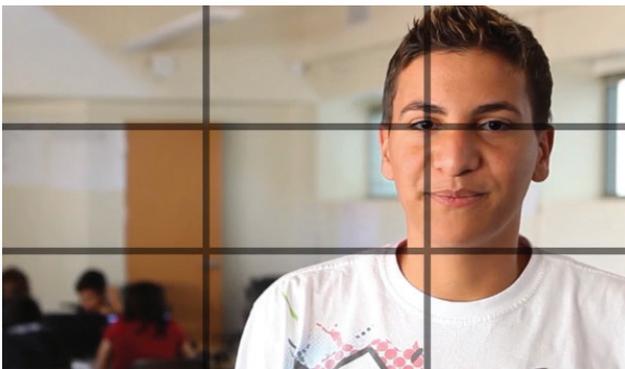
FRAMING

Pay attention to framing. Nothing ruins a photo faster than distracting elements in the background. Don't get so focused on the photo's subject that you ignore what else is going on around them. Watch out for poles, trees and power lines, and look all the way around the edges of the frame, asking “Is this what I really want?”



RULE OF THIRDS

Learn the Rule of Thirds. The human eye has its “visual center” and this is the place that it is naturally drawn to. Imagine the viewfinder is divided into thirds, both horizontally and vertically. This grid creates four points where the lines cross. For the greatest impact, place the subject where the lines intersect, instead of in the center of the frame.



FOREGROUND AND BACKGROUND

Every photo has a foreground and a background. How you want people to look at your picture tells you what to do with the foreground and background. To blur the background, zoom in close and choose a large aperture setting (like F2.8). This works really well for pictures of a person.



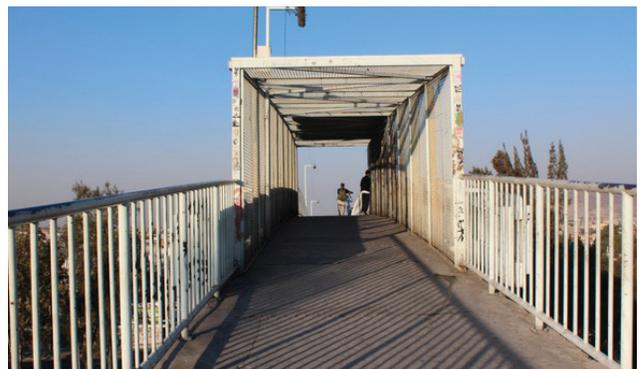
LINE OF SIGHT

Change your line of sight. Try kneeling, or even putting the camera on the ground. Or climb a flight of stairs so you're higher than the subject you're photographing. Digital cameras with twist and tilt LCD screens make it even easier. Changing angles provides a new way of seeing things, and makes for a more dramatic picture.



LEAD THE EYES

Look for elements that lead the eyes through the photo. A winding path, a row of telephone poles or even a line of chairs at the beach can serve as elements in a good photo.



FIND PATTERNS

Keep your eyes open for patterns. Interesting photos can be made of the waves and patterns created by drifting snow, a flock of birds flying in formation or pipes stacked at a construction site.



GET IN CLOSE

Try getting in close. Look for texture, in the wrinkles of a face or the bark of a tree. Pay attention to details.



CROPPING

Cropping brings a photo to life. If you edit photos on the computer, you are no longer limited to the standard 4 x 6, 5 x 7 or 8 x 10 print sizes. Look at each photo and think about what you really want people to see. Then crop everything else away. Try some unusual shapes, like panoramas or narrow verticals.



Original Photo



Cropped Photo

CAMERA SHOTS

ESTABLISHING SHOT OR EXTREME LONG SHOT (ES)

Used to establish a setting or sense of place. Shot is captured very far away from the subject.



LONG SHOT (LS)

Captures all of the subject, this shot generally establishes the size of the subject relative to place (for example a person from head to toe).



MEDIUM SHOT (MS)

This shot captures half of the subject, generally seen from waist to head for a person.



CLOSE-UP SHOT (CU)

This shot focuses in closely on the subject. Used most frequently with people during interviews.



EXTREME CLOSE-UP SHOT (ECU)

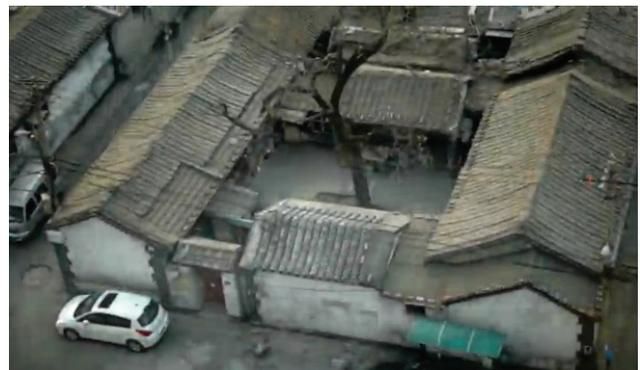
Goes in even closer to the subject than the Close-Up Shot and is used to focus on details or to make a more interesting shot.



CAMERA ANGLES

BIRD'S EYE VIEW

Shooting the subject from way above.



HIGH ANGLE

A shot that is just above the subject looking down, but not nearly as high as Bird's Eye View. This shot can make the subject look or seem smaller and inferior.



LOW ANGLE

A shot that is just below the subject, looking up at them. This shot is used to make subjects look larger and more powerful, for example the President is usually shot from a low angle.



CANTED ANGLE

A shot that is tilted. Generally used to create the feeling of imbalance.



VIDEO ALPHABET SOUP

OVERVIEW

Record 5-8 seconds of the following visuals using the digital video cameras provided. Remember to practice the camera skills and composition basics that were demonstrated and pass the camera around to everyone in your group.

The first person takes letter “A” the next person takes the letter “B” and so on. It is not necessary to complete the alphabet, only to ensure that each person has at least three opportunities to operate the camera in the time allotted for this activity. You must use a different angle or perspective each turn you have with the camera.

1. “A” something that starts with A or represents “Action”
2. “B” something that starts with B or represents “Beauty”
3. “C” something that starts with C or represents “Chaos”
4. “D” something that starts with D or represents “Danger”
5. “E” something that starts with E or represents “Environment”
6. “F” something that starts with F or represents “Fairness”
7. “G” something that starts with G or represents “Grumpiness”
8. “H” something that starts with H or represents “Humanity”
9. “I” something that starts with I or represents “Impossibility”
10. “J” something that starts with J or represents “Joy”
11. “K” something that starts with K or represents a “Kick in the Pants”
12. “L” something that starts with L or represents “Love”
13. “M” something that starts with M or represents “Memory”
14. “N” something that starts with N or represents “New”
15. “O” something that starts with O or represents “Open”

STORY, AUDIENCE, MESSAGE, STYLE (SAMS)

When watching media, it helps to have a shared language that you can use to understand and critique the work. This “SAMS” (Story, Audience, Message, Style) sheet can help you discuss key points about the media with each other.

STORY

What is the story?

What has changed from the beginning of the story?

AUDIENCE

Who is the audience for this piece?

What in the piece tells you that it was created for this audience?

MESSAGE

What is the message of this piece? Is there more than one message? If so, what are the additional messages?

STYLE

Comment on the style of this piece. How would you describe this piece? Is it fiction or non-fiction? Is it poetic? Is it a personal story?

What are the techniques the artists used to convey their message? Did they use interviews, text, performance, music etc.?

How is the quality of the audio and/or visuals? Are they clear? Is the sound at a good volume? Are there objects or sounds that are distracting?

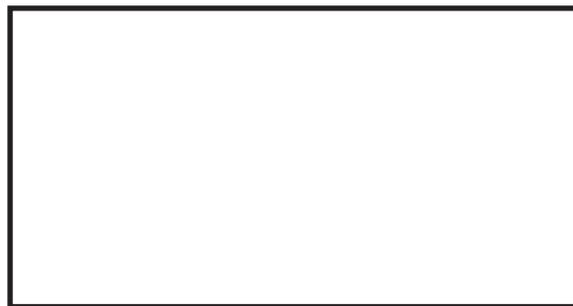
How do the audio and/or visuals contribute to the message and the story?

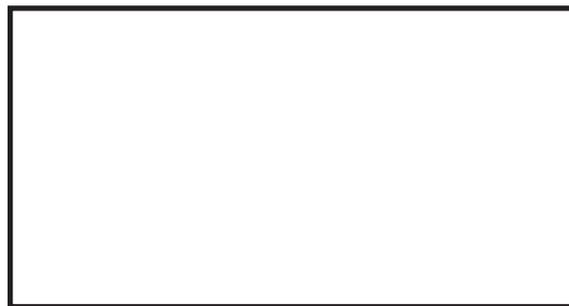
STORYBOARD

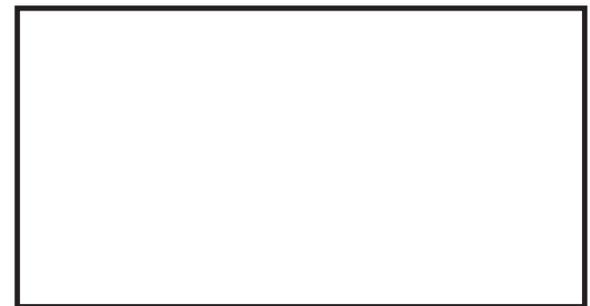












CRITICAL RESPONSE HANDOUT

STATEMENTS OF MEANING

What positive feedback can you provide the artist? How did this work affect you as a viewer? What did you find compelling, unique and/or surprising?

QUESTIONS FROM THE ARTIST

Be ready to respond to queries from the artist by taking a few notes on the work you've just viewed:

Story:

Technical Quality:

Style:

QUESTIONS FOR THE ARTIST

What neutral questions can you ask the artist to help her/him improve their work? *Example: How did you decide to start the piece without music? How did you pick the font for the titles?*

VIEWER CRITIQUE AND OPINION

What opinions on the work or critique would you like to share with the artist? Frame your statements as an offer to help improve the work. *Example: Would you like to hear my suggestions on how you can use sound effects during the opening?*

The AYV approach to Critical Response is adapted with permission from the work of acclaimed educator and choreographer Liz Lerman from The Dance Exchange in Washington, D.C. For more information, visit www.danceexchange.org.