



FACILITATE CREATIVE EXPERIENCES TRAINING MODULE 3

Module 3 breaks down the production process into achievable steps that are easy to facilitate and support. This module also provides an opportunity to practice Critical Response, a powerful technique for media critique and revision.



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OVERVIEW

Module 3 breaks down the production process into achievable steps that are easy to facilitate and support. Trainees engage in hands-on activities, learning and developing strategies and tips for managing production and post-production through first-hand collaborative experiences. This module also provides an opportunity to practice Critical Response, a powerful technique for media critique and revision that improves production skills and builds self-confidence.

TRAINING GOALS

- View and analyze different media forms and styles that can be adopted for a media project
- Learn facilitation strategies for production and post-production
- Practice using equipment and software through hands-on production activities
- Learn the importance of critique and revision in the media-making process by using the Critical Response technique

MATERIALS AND EQUIPMENT

- Computer, projector/monitor, and external speakers, or another way to screen media
Note: Ideally, you will have additional speakers or headphones for each “media station” for the Media Forms and Formats Activity.
- “Facilitate Creative Experiences” training presentation slides
- *Adobe Youth Voices Guide*
- For Pre-Production Activity: Moment of Truth: Digital video cameras, computers loaded with video editing software, (optional) tripods

Training Handouts (included in the appendices of this document):

- Shot Composition
- Storyboard Template
- Story, Audience, Message, and Style (SAMS)
- Field Production Checklist
- Critical Response

MEDIA SAMPLES

In the script, we refer to a number of carefully selected youth media works culled from around the world that correspond to the content of Module 3. These sample media can be found on the **AYV training gallery**: <https://vimeo.com/createwithpurpose>. Be sure to review the media in advance. If the selected works do not connect with or relate well to your trainees, select alternate media from the collection that might be more suitable.

Media samples:

- All I’m Left With (video, 02:35), Independence High School
- Destination: Earth! (video, 02:18), Computer Clubhouse Casa De La Juventud

- Environment (video, 02:15), AYV Summit 2011
- Express Yourself (graphic design, JPEG), Immaculata High School
- Poverty (video, 03:18), Computer Clubhouse 274

READING

The *Adobe Youth Voices Guide* is a key companion to the AYV training, providing additional context, resources, and support for planning and implementing a youth media program. To prepare for Module 3, we recommend assigning Chapters 4 and 5 to trainees; Chapter 4 reviews media forms and formats in detail, including how to make informed decisions, and Chapter 5 walks readers through the entire production process.

TUTORIALS

A number of video tutorials were produced to reinforce key AYV concepts and principles. The tutorials show youth and educators in action and are useful in explaining key concepts and ideas in a direct and appealing way for youth and educators. The entire collection of AYV tutorials can be found on the AYV training gallery. The Critical Response Strategy video tutorial reviews the steps for leading a Critical Response feedback session among peers.

MEDIA FORMS AND FORMATS ACTIVITY NOTES

During this activity, participants walk around the training space as they would in an art gallery in order to view youth media examples of different forms and formats. If space and equipment allow, we recommend setting up multiple media stations. At each station, have a computer playing one of the media samples with dedicated external speakers or headphones. Alternatively, you can project the media samples and view them together as a group.

PRE-PRODUCTION ACTIVITY: MOMENT OF TRUTH NOTES

Carefully review the instructions in the training script for this activity. In addition to writing and collaborating with a team to create this project, trainees will shoot and edit their project using available equipment and software. Because the goal is to experience production and post-production while thinking through facilitation strategies for working with young people, we highly recommend simplifying this project so that it is manageable and feasible in one training session.

- During pre-production, stick to the recommended time limits in the script.
- Help participants find visuals in their writing samples that are simple and can be captured at the training location within the allotted time.
- Groups should shoot no more than five still images and five short video clips that illustrate difference shots (close-ups, long shots, etc.) and compositions (looking for texture, rule of thirds, etc.).
- Depending on the experience level of the participants, instruct them to edit using only straight cuts with basic transitions instead of complicated special effects.
- Make sure that the computers you use to facilitate the training are preloaded with the necessary software. If trainees are primarily beginners or new to digital editing software, select software that is easy to get started with.

- The software training is intended to be project-based, not a show-and-tell demonstration of all of its features. The training should cover just the basics—what educators need to know to complete the activity.

You will need to be able to share the completed video projects with the whole group via projection. We recommend using an external hard drive or cloud storage for sharing files so that you can easily play the videos from the presentation computer.

Note: Even a simple production activity like this one requires additional support. We strongly encourage enlisting the help of those with some video production experience to support the teams and to co-facilitate the rough-cut review as additional trainers.

FACILITATE CREATIVE EXPERIENCES:

TRAINING MODULE 3

STEP 1: WELCOME AND GOALS

Duration: 5 minutes

Slides 1–2: Title; Training Goals

WHAT TO DO

- Welcome trainees.
- Review the Module 3 training goals.
- Allow time to determine participants' needs and to better understand what they wish to gain from this training.

PROMPT

Good morning, everyone, and welcome! In this training, we will explore how to facilitate the media-making process with young people. Let's take a moment to check in on your goals and needs for this session.

STEP 2: MEDIA FORMS AND FORMATS ACTIVITY

Duration: 30 minutes

Slides 3–5: Different Approaches for Different Effects; Media Forms at a Glance; What to Do?

WHAT TO DO

- Share Slides 3–4, which are related to media forms and formats:
 - Discuss the role that the facilitator plays from the very beginning in helping youth determine what kinds of media projects are possible.
 - Explain the various media forms (photography, video, graphic design, etc.) and formats (narrative, documentary, etc.).
 - Refer trainees to Chapter 4 in the *Adobe Youth Voices Guide* for full descriptions of each media form.
- Share (either screened back to back or as a gallery walk) the youth media samples of different styles and approaches to media-making.
- Engage participants in a large-group discussion of the media screened, using the discussion prompts.
- Share Slide 5, and offer suggestions on how to engage youth in making informed choices about forms and styles of media. Stress the importance of showing a variety of media, particularly youth-created media, to young people.

MEDIA SAMPLES

Music Video: Poverty (video, 03:18); Graphic Design: Express Yourself (JPEG); Stop Motion Animation: Destination: Earth! (video, 02:18); Digital Story: All I'm Left With (video, 02:35)

PROMPT

Your role as facilitator is to help young people pick the format and style that best corresponds with the impact they want to have on their audience. A particular style, such as a music video, may be familiar and exciting to youth; however, it may not be truly achievable for a first project. Don't take on more than you can facilitate in your classroom or program site, given your resources and access to support. Chapter 4 in the Adobe Youth Voices Guide offers full and helpful descriptions of each media form. Now, let's take a look at some examples.

DISCUSS

What are some of the advantages and challenges of each form? How do you think the educator helped facilitate the media-making process? What role did the educator play in each step?

STEP 3: THE PRODUCTION PROCESS

Duration: 5 minutes

Slide 6: The Production Process

WHAT TO DO

- Review the stages of production, using Slide 6.
- Explain that trainees will participate in pre-production, production, and post-production activities in this training.
- Emphasize that a key goal of this session is to think through how they might facilitate these creative activities with young people.

PROMPT

The production process, very broadly speaking, involves five stages, with each being equally important to the end result and requiring your careful facilitation. Remember: As the adult facilitator, you are the guide charged with keeping things on track and supporting creativity along the way. Today we will experience pre-production, production, and post-production together.

Let's get started!

STEP 4: PRE-PRODUCTION ACTIVITY: MOMENT OF TRUTH

Duration: 20 minutes

Slide 7: Pre-Production Activity: Moment of Truth

WHAT TO DO

- Introduce the activity, using Slide 7. Explain that in groups they will create a media project about a "Moment of Truth," using no more than five still images and five video clips. The final project should be no longer than one minute.
- Ask participants to respond individually to the writing prompt.
- After everyone has had a chance to do some writing on their own, ask them to quietly review what they've written and to circle the words or phrases that they think are the most meaningful. Next, have them

- underline the moment in their writing that they think is the most visual.
- Group participants into small groups of up to five.
Note: Try to spread the knowledge by assigning trainees with prior production experience to different groups.
- Have participants share their writing with their small group and identify similar ideas, themes, and visuals. Groups can select elements from one compelling story in the group or decide together, based on common themes, what would be the best approach for a joint project.
- Distribute and review the Shot Composition, Storyboard Template, and SAMS handouts.
- Ask each group to draft a simple written description of the group's vision for the piece, using the SAMS concepts as a guide. Groups should also brainstorm the visuals they need to capture, and use the Storyboard Template to organize their project plans.
Note: When they move to the production stage, groups will use these materials to “pitch” their idea to a trainer.

PROMPT

As a writing exercise, reflect on an important pivotal moment in your life, a “moment of truth.” We will then look for key words and ideas from our writing to generate connections and construct a story idea together in production teams.

STEP 5: “MOMENT OF TRUTH” PRODUCTION

Duration: 40 minutes

Slides 8–9: Creating High-Quality Media

WHAT TO DO

- Briefly go over the content in Slides 8 and 9, which groups need to know before shooting any footage.
- Share the Field Production Checklist, which outlines the tasks that production teams should consider before, during, and after a shoot.
- Instruct groups to shoot up to five still images and five video clips that illustrate difference shots (close-ups, long shots, etc.) and compositions (looking for texture, rule of thirds, etc.). Tell them that they have 30 minutes to collect all the shots they need.
- Remind groups that they need to “pitch” their project to a trainer before going out to shoot their footage.

PROMPT

Before you shoot your project, let's consider some important ideas around facilitating this kind of creative experience with young people. We want to support youth in producing creative, successful, and high-quality projects. Mindfulness of quality should run throughout the process and not be left to the end, when energy tends to be low.

STEP 6: “MOMENT OF TRUTH” POST-PRODUCTION

Duration: 60 minutes

Slide 10: Tips for Post-Production and Editing

WHAT TO DO

- Once they have collected their 10 shots, have groups import them onto the computer. It is a good idea to have them create a folder, either on the desktop or on the external hard drive, to work from.
- Once they have collected their 10 shots, have groups import them onto the computer. It is a good idea to have them create a folder, either on the desktop or on the external hard drive, to work from.
- Briefly introduce the software.
Note: Keep the software introduction simple and brief, covering only the basics of what the trainees need to know to complete the projects; this is not a show-and-tell demonstration of all the software’s features. You may want to review the following:
 - Workspace Overview
 - Adding and Managing Media
 - Trimming and Arranging Clips
 - Working with Audio
 - Adding Text and Titles
 - Working with Effects and Transitions
 - Exporting and Saving
- Instruct participants to work in their production teams to edit their projects, taking turns with the software. Their task is to complete a project that is less than one minute in length and ready to showcase in this session.
- Provide support and assistance as the groups edit, for example:
 - Call out important discoveries as they arise.
 - Offer suggestions on how to manage editing and group work.
 - Remind them that they may need to include titles, voiceover, music, or other features to make their piece complete.
 - Share Slide 10 and clarify tasks with the group if needed.
- Once the projects are close to being done, demonstrate how to export them to prepare for the rough-cut review.

PROMPT

Now that you have imported your projects, let’s review some of the features of the software you will use to edit your footage. Since you can’t learn everything you need to know in one session, we will focus on what you need to complete your project today.

You will work with your team to complete a project that is no more than one minute in length. You may need to include titles, voice-over, music, or other features to make your piece complete.

STEP 7: ROUGH CUT REVIEW

Duration: 60 minutes

Slides 11–15: Rough Cut Review; Making the Rough Cut Review Effective; Critical Response Technique; Reflection for Artists; Getting to Greatness

WHAT TO DO

- Distribute the Critical Response handout.
- Use Slides 11 and 12 to highlight why reviewing work, particularly works in progress or rough cuts (i.e., work that is assembled but not finalized), is important to the creative experience. Highlight the role of the educator in creating a safe space for the rough cut review.
- Explain that you will use a technique called Critical Response, adapted from the work of choreographer and MacArthur genius grant recipient Liz Lerman, to provide feedback during the rough cut review.
- Walk through the Critical Response process steps outlined on Slide 13. Participants can follow along on the Critical Response handout. Remind them that there is further explanation of this technique in the *Adobe Youth Voices Guide*, Chapter 5.
- Help trainees share their Moment of Truth projects and solicit feedback using the Critical Response technique.
- Using Slides 14 and 15, review how feedback can be captured in the feedback form and how tips for improvement can be used to improve the work after the rough cut review.
- When the rough cut reviews are completed, review the process. Ask participants to assess whether the Critical Response technique and activity will be helpful to them as they guide young people in their media-making efforts.

Note: It is essential that facilitators review the process in detail before the training. Even if it feels awkward at first, follow the Critical Response steps in order. Do not let your opinions slip through early on—the artist must give the okay for an opinion or suggestion to be shared.

PROMPT

It is possible that not every production team has completed its project. That's okay—actually, that is a good thing, because part of the creative process involves looking at work in progress, or a "rough cut," a piece in the early stages of editing, before music or even all the titles have been added. This is a key learning opportunity that gives the artist important feedback and allows for further revision and improvement. Let's review your Moment of Truth projects and use this opportunity to demonstrate a rough cut review and a technique called Critical Response. Keep in mind that it can be challenging for anyone, and particularly young people, to hear constructive criticism, and youth may find it even harder to provide it to their peers. The steps in this technique may seem cumbersome at first, but with practice and in the hands of youth, it is an effective tool.

Prompts for Critical Response activity:

- Statements of meaning from the audience
For example, "I really liked how you . . ."
- Questions from the artist
For example, "How do you think I could improve the . . . ?"
- Neutral questions for the artist
For example, "Can you tell me more about why you chose to . . . ?"
- Audience critique and opinions
For example, "May I share an idea about how to . . . ?"

DISCUSS

After the Critical Response session, what adjustments do you think you need to make to improve your project? How could young people be encouraged to lead this process?

STEP 8: REFLECTION

Duration: 10 minutes

Slide 18: Reflection

WHAT TO DO

- Reflect on the Module 3 training as a whole, using the reflection prompt questions to guide discussion.

DISCUSS

What strategies will you use to support production and post-production activities? How will you use Critical Response in your program? How might you facilitate a rough cut review in your classroom or program space?

STEP 9: REVISITING GOALS

Duration: 10 minutes

Slide 19: Revisiting Goals

WHAT TO DO

- Conclude the module by revisiting the goals and providing an opportunity for questions and direct feedback.
- Remind trainees that the content in this training is covered in more detail in the *AYV Guide*.
- Administer a survey or end-of-session assessment, which will provide valuable feedback.

PROMPT

Let's revisit the goals we had for this training. What questions do you still have? What will you walk away with?

TRAINING HANDOUTS

- Facilitate Creative Experiences Presentation Slides
- Shot Composition Handout
- Storyboard Template
- Story, Audience, Message, and Style (SAMS) Handout
- Field Production Checklist
- Critical Response Handout

Facilitate Creative Experiences

Training Module 3



Training Goals

- View and analyze different media forms and styles that can be adopted for a media project
- Learn facilitation strategies for production and post-production
- Practice using equipment and software through hands-on production activities
- Learn the importance of critique and revision in the media-making process by using the Critical Response technique



Different Approaches for Different Effects

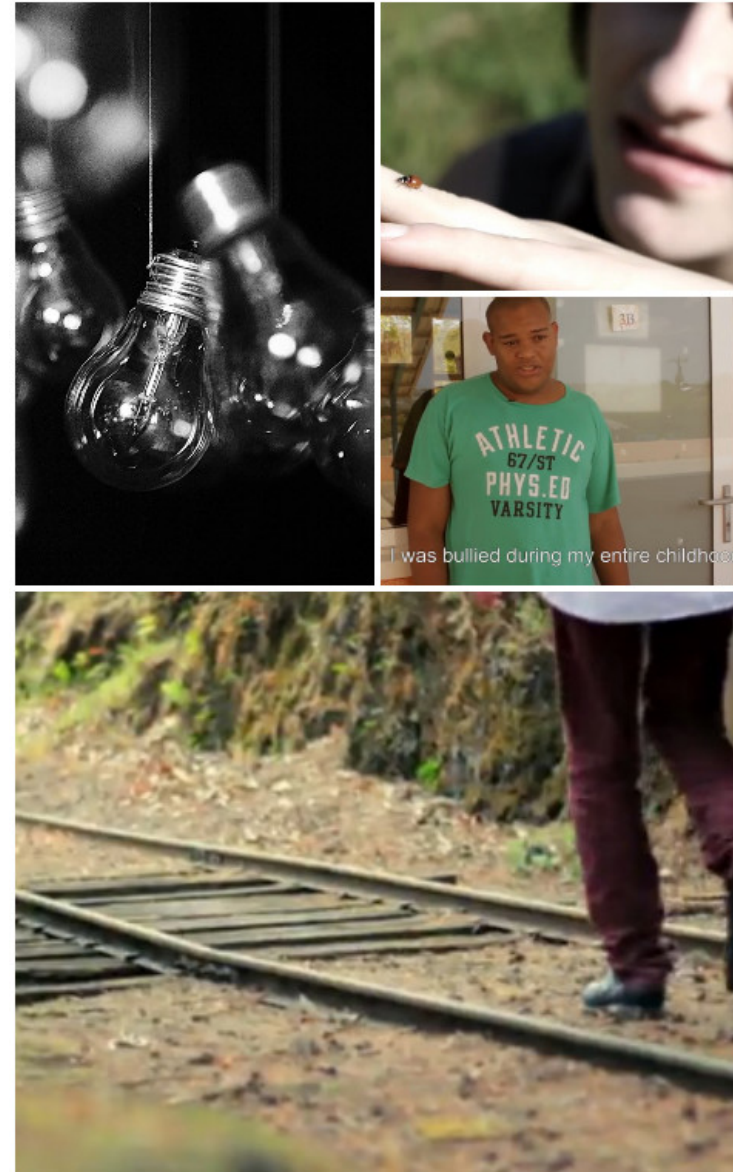
Media projects can be produced in various formats . . .

- Audio
- Photography
- Video
- Graphic Design
- Animation

. . . and follow many different styles.

- Narrative
- Documentary
- Experimental

Youth should select the format and style that best serves their overall intended impact.



Media Forms at a Glance



PHOTOGRAPHY

Skills: Basic composition, camera techniques, lighting

Tools: Camera or mobile device with camera, imaging software such as Adobe Photoshop

Best suited for: Individuals or small to large groups from elementary to high school age



VIDEO

Skills: Basic composition, camera techniques, camera handling, lighting, basic sound recording, proper use of tripod

Tools: Video camera or mobile device with video capability, tripod, editing software such as Adobe Premiere

Best suited for: Small groups or a large class divided into smaller production teams; will need additional adult facilitator with younger ages



ANIMATION

Skills: Multiple approaches that may include drawing, scanning, working with clay, etc.; understanding of frame rate, motion, lighting, composition, and basic camera operation

Tools: Camera, software such as Adobe Premiere, Captivate, Flash, and After Effects

Best suited for: Small groups or a large class divided into smaller production teams; will need additional adult facilitator with younger ages



GRAPHIC DESIGN

Skills: Multiple approaches that may include photography, drawing, scanning, etc.; an understanding of composition

Tools: Image editing and digital publishing software such as Adobe Photoshop, InDesign, and Illustrator

Best suited for: Small groups or a large class divided into smaller production teams; will need additional adult facilitator with younger ages



AUDIO

Skills: Basic sound recording, sound editing

Tools: Quality microphone, sound editing software such as Adobe Audition

Best suited for: Individuals or small production teams; will need additional adult facilitator with younger ages

What to Do?

Youth media projects can shine in any of these forms and styles—having youth choose the best ones for their intended project is the real trick.

- Expose youth to different genres—documentary and experimental, as well as narrative
- View and evaluate videos together—both traditional cinematic work and the original projects of fellow youth artists
- Have youth to consider what makes each form or format work—how and why



The Production Process

A carefully planned youth media-making experience has at least five steps in the process . . .

PRE-PRODUCTION

- » Brainstorming
- » Identifying audiences
- » Script writing
- » Storyboarding
- » Creating shot lists
- » Project Pitch

PRODUCTION

- » Collecting media
- » Shooting media
- » Creating media

POST-PRODUCTION

- » Editing media
- » Creating narration
- » Creating & adding sound and music

CRITIQUE & REVISION

- » Review rough cut
- » Revising and editing
- » Previewing final cut

EXHIBITION & DISTRIBUTION

- » Showing final media project
- » Sharing work via social media
- » Reaching out to broader audience

. . . educators and youth artists should anticipate revision and audience engagement from the onset.

Pre-Production Activity: Moment of Truth

First, do some free-writing individually

- Think of a conversation, action, or realization that marked an important moment in your life. Write down anything that comes to mind about this moment.
- Circle the words or phrases you think are the most powerful in your writing.
- Underline a moment you think is the most visual or that brings to mind a clear image

Then together in your group:

- Discuss and brainstorm common ideas, themes, and images as a group
- Select one way to approach your group project (highlighting one story or combining ideas into a new story)
- Create a storyboard to help communicate your vision using no more than 5 stills images and 5 short video clips

Creating High-Quality Media

Production Tips for Youth

- » Obtain a model release from every person that is seen or heard on camera, in your audio recording, and/or captured in an image
- » When on location, get permission to shoot or record
- » Make sure camera settings are consistent from shoot to shoot
- » Wear headphones to monitor sound levels and check for background noise
- » Use a tripod
- » Create interesting compositions, experiment with a variety of angles
- » Seek and cultivate dynamic and authentic performances
- » Do voice recording and conduct interviews in quiet spaces
- » Remind interviewees to repeat each question in their response
- » Acquire imagery, fonts, and textures in high-resolution format

Creating High-Quality Media

Revision Revision Revision

- Commit to revisiting and taking a hard look at the media work half way through the process.
- Multiple drafts should be expected.
- Ideas can change dramatically after the Project Pitch and once production has begun. Make sure that the message and intended outcome remain clear and accessible for the intended audience.
- Plan for time to look at the projects, if possible with invited guests or professional media artists, while the works are in progress so that any necessary adjustments can be made early on.
- Use the Common Fixes Chart to guide revision and catch potential issues, ideally before post production has begun and before the official Rough Cut Review.

Tips for Post-Production and Editing



Polishing Final Projects

- » Simplify and focus your message
- » Make sure your project settings in whatever software you're using match the camera settings you shot in
- » Only use transitions, effects, or motifs if they support your story
- » Avoid mixing too many fonts, colors, and effects
- » Check for spelling errors in all text, including titles, subtitles, credits, and names
- » Ensure proper crediting
- » Make sure you have permission to use any audio clips, tracks, and/or music in your project

What do Youth experience during a session?

- Receiving and giving constructive feedback
- Learning how critique & revision are critical parts of the creative process
- Discover ways to improve the quality of their media work



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Making the Rough Cut Review Effective

Your role:

- Building excitement and anticipation for Rough Cut Review.
- Prepping youth artists and production teams.
- Encouraging and modeling constructive feedback.

How Others (ie. invited guests, media artists) can assist:

- Giving youth constructive feedback
- Helping to refine initial ideas, encouraging style and originality
- Being a critical catching potential problems early on



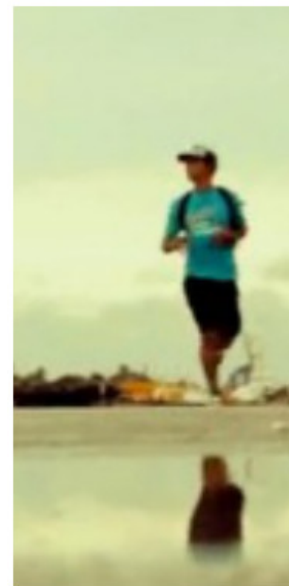
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Critical Response Technique

Follow these steps in facilitating the process:

- **Statements of Meaning from the audience**
Ex. *"I really liked how you . . ."*
- **Questions from the artist**
Ex. *"How do you think I could improve the . . . ?"*
- **(Neutral) Questions for the artist**
Ex. *"Why did you choose to . . . ?"*
- **Audience Critique & Opinion**
Ex. *"Can I share an idea about how to . . . ?"*

The goal is to create a safe space so youth media makers receive meaningful feedback to ultimately make their work better.



Reflection For Artists

- **Use Artist Feedback Worksheet:** Listen carefully. Take notes. Remember to ask questions and be open to new ideas.
- **Create an Action Plan:** List things you heard you can do to improve your piece and what editing steps it will take.
- **Consider Common Problems & Fixes:** Review the list provided for ways to take emerging works from OK to fantastic!



Getting to Greatness

COMMON PROBLEMS	POSSIBLE FIXES
Project runs long	✓ Cut an online version that is 3 minutes or less
Performances/acting isn't real or believable	✓ Create a montage of images or sounds that convey the same meaning
Style is cliché or imitative of other work	✓ Turn the project around and include elements you would not normally find in this format
Topic or issue is too broad or missing personal perspective	✓ Include something only you know about the topic
Jokes are funnier for the media maker than the audience	✓ Move the things you like to a personal "outtakes reel" to share with friends
Technical glitches distract the audience	✓ Correct jump cuts, color correction, bad sounds, typos, etc.
Piece is unclear or needs explanation to understand	✓ Add an extra element that broadens the piece (interviews, photo montage, titles, etc.)
Piece tries to explain too much	✓ Follow the rule of "show, don't tell" and let compelling images convey meaning

Reflection

Guiding and supporting youth through the creative process involves:

- Making informed choices about form format and style
- Working collaboratively and individually with vision and intention
- Revising work based on feedback throughout the process

What strategies will you use to support production and post-production activities?

How will you use Critical Response in your program?

How might you facilitate a Rough Cut Review in your classroom or program space?



Revisiting Goals

- View and analyze different media forms and styles that can be adopted for a media project
- Learn facilitation strategies for production and post-production
- Practice using equipment and software through hands-on production activities
- Learn the importance of critique and revision in the media-making process by using the Critical Response technique



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:

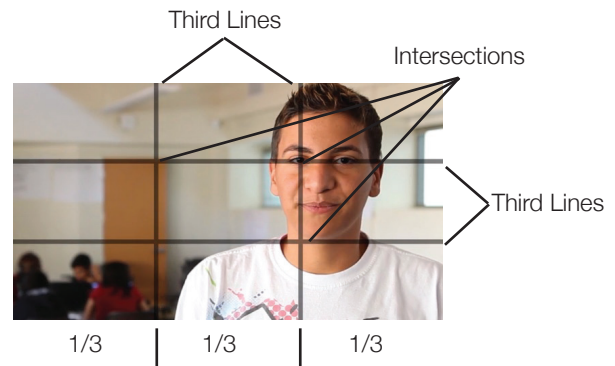
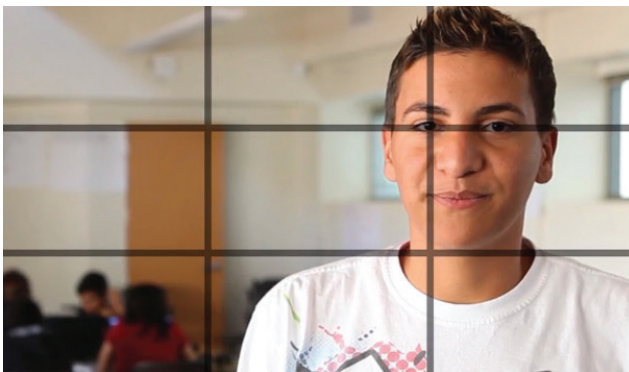
FRAMING

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.



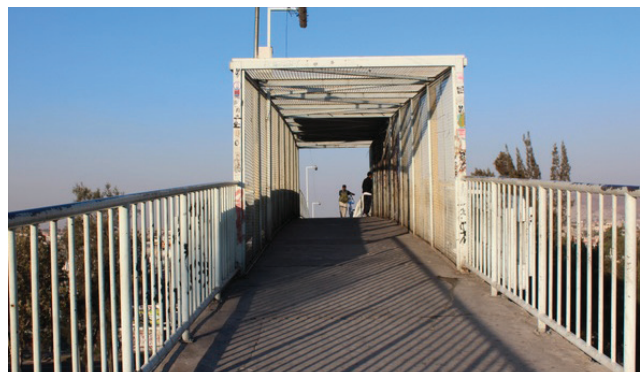
LINE OF SIGHT

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.



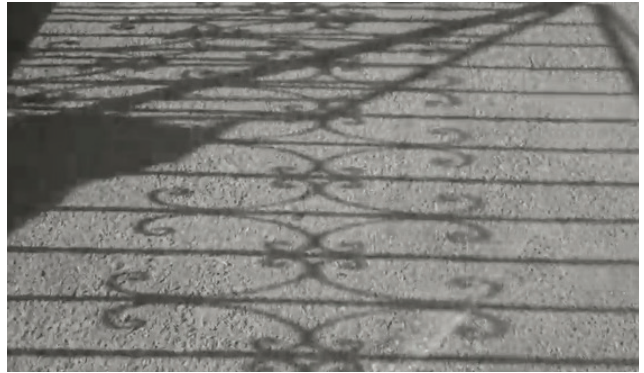
LEAD THE EYES

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.



STORYBOARD

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?

FIELD PRODUCTION CHECKLIST

BEFORE YOU SHOOT

- ✓ Have ample memory for what you want to shoot
- ✓ Call your interviewees to confirm meeting, location, and time
- ✓ Charge your camera the night before
- ✓ Print out directions to where you are going – if going off site
- ✓ Decide on the crew roles: Camera person, Interviewer, Sound, Director, etc.
- ✓ Practice interview, including equipment set up and asking questions
- ✓ Make an equipment checklist (see sample checklist below)

WHILE YOU ARE SHOOTING

- ✓ Make sure current camera settings match settings from other shoots for the project (DV/HDV, Widescreen/Full, 24P/30i, SP/LP, etc)
- ✓ Obtain a model release from every person that is seen on camera, ideally before they enter the shot
- ✓ Shoot subjects avoiding the following in the background:
 - People walking around, standing, or talking
 - Large logos
 - Loud noises like people, traffic, airplanes, or construction, fridges, air conditioning, etc...
 - Distracting signs, posters, or screens and anything that appears to be coming out of the subject's head or body
 - Messy desks or bulletin boards
 - Bright windows
- ✓ Wear headphones to monitor the sound levels and check for background noise
- ✓ Remind interviewees to respond in complete sentences and include part of the question in the answer when possible
- ✓ Check that you have all equipment and put it back neatly into its bag or case
- ✓ Thank your subjects, interviewees, talent for their time

AFTER YOU SHOOT

- ✓ Double check you brought everything back with you and store it in a safe place
- ✓ Watch some of your footage to make sure it was recorded correctly
- ✓ Charge your camera for the next shoot
- ✓ File model releases

FIELD PRODUCTION CHECKLIST

- ☐ Shot List, Interview Questions, & any additional pre-production documents
- ☐ Model Release Forms
- ☐ Pens
- ☐ Address and contact information for interviewees & shot locations
- ☐ Cell phone
- ☐ Digital Video Camera
- ☐ Digital Video Camera Batteries (charged + one extra) & power supply
- ☐ Digital Still Camera for production photos (optional)
- ☐ External Microphone with wind guard
- ☐ Camera to Microphone Cord
- ☐ Headphones
- ☐ Black Electrical/ Gaffers tape
- ☐ Tripod
- ☐ Tripod plate
- ☐ Lights (optional)
- ☐ White poster board to bounce available light (optional)



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.