

Streets, Art, SAFE PSA Film Competition

Educator's Guide (Version 2)

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About Streets, Art, SAFE

On a Sunday morning in February 2013, Damian Kevitt went out on a routine bike ride. A driver struck him and never stopped – dragging him nearly a quarter mile under the car from the streets onto and down the 5 Freeway. Fortunately (and almost unbelievably), he survived. In the process, he lost his right leg and gained a new mission: to use what had happened to him to do good for others and for his beloved city of LA.

After four months in the hospital and countless intensive physical therapy sessions, Damian decided to finish the ride he started that Saturday morning. With friends, family, complete strangers, the Los Angeles County Bicycle Coalition (LACBC) and local government officials, Damian kicked off the first “Finish the Ride” event in April of 2014. The media covered this ride, spreading the message of traffic safety and the dire need to handle hit and run crimes. In that year, the hit and run crime rate dropped a staggering 16 percent, in no small part due to Finish the Ride.

Inspired by this success, Damian endeavored to do even more to prevent future traumatic traffic collisions through education and outreach. He founded Streets Are For Everyone (SAFE), a non-profit organization created to raise awareness about traffic safety and assist victims of traumatic traffic collisions.

Streets, Art, SAFE is a program put forth by SAFE to help high school students expand their knowledge of traffic safety while gaining valuable experience in the arts by creating Public Service Announcements (PSAs). As participants in this program, your students will produce a 27-second PSA from start to finish. They will be responsible for coming up with a concept, storyboarding it, writing a script, filming their PSA, editing it and presenting it to a panel of esteemed film industry experts for judging. Throughout this process, students will have several opportunities to receive feedback and mentoring from these experts. The school of the Grand Prize Winning students will receive a monetary grant to support the institution’s art programs. In addition, the top PSAs will be aired on local or national television.

Teaching Emphasis

Key Vocabulary

When instructing your students with this curriculum and teaching them about PSAs, it is important that they understand the terminology used. For example, if they don't know what "PSA" stands for, they're likely to be confused about the whole endeavor! Making a film is a technical, artistic and, in this case, a somewhat investigative process, so it is crucial that your students know the words used. This will help them better communicate with mentors, prepare for a career in film, build their skills and successfully execute this project!

In the glossary and throughout this curriculum, we have defined some of the key vocabulary students will need to know as they work on this project. In addition to this list, be sure to find accurate definitions for any other terms of which the students do not know the meaning.

The best way to ensure your students fully understand and can use the key terminology of making a PSA (or any film for that matter) is to have them do the following steps:

1. Read the definition
2. Ensure they fully understand the definition, including all the words within the definition
3. Tell their understanding of the definition to you or another student, ensuring that they grasp all of it
4. Make sample sentences with the term until they feel comfortable using it

Application

This educator's guide is not rote. It is a tool for your use to assist your students. You are not required to do all lessons in sequence. You can teach only the lessons that are needed for your students. It is even written in such a way that you could give the lessons to a student or group of students and let them teach themselves by watching the videos and following the lesson or lessons in sequence.

Since students will be *applying* what they learn, and because film is itself an audiovisual medium, it is important to provide your students with examples of the things you go over with them, and urge them to try out these skills for themselves. When you define PSA, *show them one*. When you go over what a stunt is, play segments of movies that use these or act one out. Encourage your students to *practice* filming in real-life, sketching storyboards, and writing scripts.

PSA Basics

Lesson I: Teacher's Guide

Purpose:

1. To define the term "PSA" and explore what makes PSAs effective.
2. To establish interest and a general familiarity with the subject.

Materials:

- A computer or audiovisual equipment which plays videos.
- Links to sample PSAs uploaded on the Internet:
 - ["One Hit" – Drug Free World – Drug Awareness PSA](#)
 - ["The Right to Life" – Youth for Human Rights – Human Rights PSA](#)
 - ["Most Shocking Second a Day" – Save Syria's Children - War Awareness PSA](#)
 - ["How to Look Your Best the Morning After Makeup Tutorial" – Refuge Organization – Domestic Violence PSA](#)
 - [MCL Cinema Hong Kong Mobile Phone Car Crash PSA](#)

Time:

- | | |
|------------------------|---------------------------------------|
| 1. Key Vocabulary | 5 min. |
| 2. Attention-getter | 15 min. |
| 3. Discussion | 10 min. |
| 4. Activity (Optional) | 15 min. |
| 5. Assignment | 5 min. (in class), 15 min. (homework) |

Total Time **50 min. (+15 min at home assignment)**

Teacher Preparation:

- Set up computer and audiovisual equipment (projector, etc. if needed) to show PSAs
- Watch five sample PSAs.
- Have paper and pencils ready for students to take notes during discussions.

Tips:

- Ensure that students have a full, conceptual understanding of the term "PSA" by having them make sentences with this term and clarifying each word within the acronym as needed (for example, if they don't understand what "Public Service" is, they will have trouble grasping PSA).
- You are free to find additional PSAs that you think would be particularly relevant to your students.

PSA Basics

Lesson I: Lesson Plan

Present each part of the lesson in the following order:

1. KEY VOCABULARY (5 min.):

PSA: A public service announcement (PSA) or public service ad is a message in the public interest disseminated by the media without charge, with the objective of raising awareness, changing public attitudes and behavior towards a social issue [Wikipedia]

2. Attention-getter (15 min.):

Show students the following PSAs:

["One Hit" – Drug Free World – Drug Awareness PSA](#)

["The Right to Life" – Youth for Human Rights – Human Rights PSA](#)

["Most Shocking Second a Day" – Save Syria's Children - War Awareness PSA](#)

["How to Look Your Best the Morning After Makeup Tutorial" – Refuge Organization – Domestic Violence PSA](#)

[MCL Cinema Hong Kong Mobile Phone Car Crash PSA](#)

3. Discussion (10 min.):

- a. Ask your students which PSA was their favorite and why.
- b. Compare and contrast the PSAs. Ask students what makes them different from each other and how they are similar?
- c. Ask students who the intended audiences are for each of the PSAs?
- d. Have the students determine the purpose of each PSA – what its focus is and who it is supposed to help.

4. (Optional) Activity (15 min.):

- a. Have students find other PSAs they like on YouTube or Google. Each student should pick one that they like.
- b. The students should each present his or her chosen PSA to the rest of the class explaining what he or she liked about it and why it is effective.

5. Assignment (5 min. in class, 15 min. at home):

Tell students to show one PSA (either one of the five above, or the one they found online) to at least three people and observe their reactions to it. Have students note what their friends, family, or peers liked or disliked about the PSA. They should ask their viewers if this PSA changed their thinking or behavior on the topic at hand. They may also survey friends, family and classmates about their experiences with traffic safety in preparation for the Research Lesson.

∞ End of Lesson ∞

Research

Lesson II: Teacher's Guide

Purpose:

1. To introduce the concept of conducting research for a PSA.
2. To teach students basic techniques for gathering the information they would need to make an accurate and informative PSA.

Materials:

- The *Streets, Art, SAFE* topics list
- One of the PSAs from Lesson One, and any necessary equipment to play it
- Recommended Research Sources List
- Facts and Figures on Traffic Safety in LA and US
- The following “True or False” statements and a whiteboard or Powerpoint system in order to present them:
 - Drunk driving accounts for approximately one-third of all traffic-related deaths in the United States. ([True – 2020 CDC Data](#))
 - People are less and less likely to wear seatbelts. ([False – U.S. Department of Transport Traffic Safety Facts 2022](#))
 - Motorcycle helmet use is increasing. ([True – U.S. Department of Transport Traffic Safety Facts 2022](#))
 - Los Angeles is one of the safest cities in the United States for traffic collisions. ([False – Vision Zero for Los Angeles](#))

Time:

- | | |
|---------------------|---------------------------------------|
| 1. Key Vocabulary | 2.5 min. |
| 2. Attention-getter | 10 min. |
| 3. Discussion | 15 min. |
| 4. Key Vocabulary | 2.5 min. |
| 5. Activity | 20 min. |
| 6. Assignment | 5 min. (in class), 20 min. (homework) |
| 7. Key Vocabulary | 2.5 min. |
| 8. Discussion | 15 min. |
| 9. Activity | 15 min. |
| 10. Assignment | 5 min. (in class), 30 min. (homework) |

Total time: 92.5 min (+50 min. home assignments)

Teacher Preparation:

- Ensure you have the *Streets, Art, SAFE* topics list from the website
- Write the “True or False” statements on a whiteboard or put them in a PowerPoint presentation, if possible
- Set up your computer and other audiovisual equipment needed to play a PSA
- Secure a computer lab or library space where students can do research, if possible
- Provide pencils and paper for students to make notes as they conduct research and write down survey questions

Tips:

- It is ideal to have students conduct the initial stages of research in the classroom with you so that they can ask questions as needed. If computers are not accessible, students can begin looking for statistics, news stories and other information on their smart phones or tablets. In addition, you could print out basic statistical information before class and bring it for the research portion.
- This lesson should be taught over two class periods. You should end the first class at the first assignment and pick up the second period with continuing this assignment for a few minutes, then moving on to the new Key Vocabulary.
- Remind students that they can conduct their surveys either in person or, if necessary, over the phone.

Research

Lesson II: Lesson Plan

Present each part of the Lesson Plan in the following order:

1. KEY VOCABULARY (2.5 min.):

Research: the systematic investigation into and study of materials and sources in order to establish facts and reach new conclusions. [*New Oxford American Dictionary*]

2. Attention-getter (10 min.):

Ask your students a few of the following fact-based “true or false” questions about traffic safety:

- Drunk driving accounts for approximately one-third of all traffic-related deaths in the United States. ([True – 2020 CDC Data](#))
- People are less and less likely to wear seatbelts. ([False – U.S. Department of Transport Traffic Safety Facts 2022](#))
- Motorcycle helmet use is increasing. ([True – U.S. Department of Transport Traffic Safety Facts 2022](#))
- Los Angeles is one of the safest cities in the United States for traffic collisions. ([False – Vision Zero for Los Angeles](#))

Once they have answered and you have given them the correct answers, ask them why it might be important to conduct research before creating a PSA.

3. Discussion (15 min.):

Replay one of the PSAs from Lesson One and ask your students what kinds of research the makers of that PSA would have had to do. For example, the Youth for Human Rights PSA required data from the U.N. Declaration of Human Rights, while the Refuge Makeup Tutorial PSA cites the figure: “65% of women who suffer domestic violence keep it hidden.”

4. KEY VOCABULARY (2.5 min.):

Keyword: an informative word or phrase used in an information retrieval system (such as Google, a newspaper search or an academic database) to indicate the content of a document and find it [*New Oxford American Dictionary*]

5. Activity (20 min.):

Show your students how to use keywords to find statistics and information about a given topic. Generally, the keyword for a given search includes the most important or unique words that might be in an article about the topic being searched.

If you have access to computers (or even smart phones), have them use one of the reliable search engines on the Recommended Research Sources List. If not, have them skim through the Facts and Figures on Traffic Safety in LA and US. Alternatively, they could look through the indexes of books on traffic safety or encyclopedias.

Tell them to find information on pedestrian collisions in LA using the following keywords:

- Pedestrian Fatalities 2022
- Pedestrian Car Collisions
- Pedestrian Injuries Traffic Collisions

This should take approximately 5 minutes.

Once students are comfortable finding information with keywords, introduce the list of available topics for the *Streets, Art, SAFE* project:

- Drunk driving - under-aged or adult drinking and driving.
- Drugged driving - driving while using drugs, for example: recreational drugs like marijuana or prescription medications like painkillers.
- Distracted driving - doing other things while driving, for example: texting and driving, eating, putting on makeup, adjusting the radio, watching a map, watching videos, playing games, etc.
- Distracted driving - driving tired.
- Traffic laws - pedestrian laws, bicycling, e-scooter, skateboard laws.
- Traffic laws - driving laws, for example: seat belts worn, rules of the road, etc.
- Defensive techniques - for drivers.
- Defensive techniques - for bicyclists, e-scooters, skateboarders.
- Defensive techniques - for pedestrians.
- Speeding - speed and pedestrian, bicycle, or e-scooter serious injuries or fatalities.
- Speeding - street racing, sideshows and/or street takeovers.
- Safety - for pedestrians, cyclists, skateboarders, e-scooters, etc. For example: wearing a helmet, reflective clothing, or using lights as applicable, etc.
- Safe driving - road rage.

Explain that students may also create their own topic, so long as it is approved. Instruct them to pick a topic and begin conducting research (they will do the vast majority of this at home for their assignment). Since they will most likely be working in teams, encourage them to break up the research keywords amongst their team members.

6. Assignment (5 min. in class, 20 min. at home)

Once students are comfortable with how to conduct research, have them continue this process at home. Instruct them to compile a list of facts (with appropriate

citations) for their PSA topic. As they conduct research, they may decide to adjust the concept for their PSA. This is absolutely allowable. These advertisements will be most effective if they are grounded in fact.

7. KEY VOCABULARY (2.5 min):

Survey: investigate the opinions or experience of (a group of people) by asking them questions. [*New Oxford American Dictionary*]

8. Discussion (15 min.):

- a. Explain to students that another way to get information for their PSAs is to observe and gather it themselves.
- b. Ask students why it might be important to survey their local community and experts before making a PSA.
- c. Ask them what kinds of questions they might put on a survey. Encourage students to note down their own and their peers' responses.

9. Activity (15 min.):

Have them write a short survey for classmates to answer. Encourage them to tailor their surveys to the PSA topic they have chosen. Next, have them trade surveys with other students so they have the experience of both giving and taking a survey.

10. Assignment (5 min. in class, 20 min. at home):

Instruct students to revise their surveys as needed and then give them to friends, family members, and classmates. Encourage them to reach out to traffic safety experts, such as policemen and firemen, as well. They may give the same survey to these professionals, or they may ask slightly different questions.

∞ **End of Lesson** ∞

Treatments

Lesson III: Teacher's Guide

Purpose:

1. To define “treatments” and teach students how to write strong ones.
2. To inform students why treatments are important in the filmmaking process.

Materials:

- Sample treatments for the attention-getter
- The AT&T PSA “[The Unseen – It Can Wait](#)” and any necessary audiovisual equipment to play it for the class
- Paper and pencils for students to take notes and write the treatments

Time:

- | | |
|---------------------|---------------------------------------|
| 1. Key Vocabulary | 5 min. |
| 2. Attention-getter | 15 min. |
| 3. Discussion | 10 min. |
| 4. Activity | 20 min. |
| 5. Assignment | 5 min. (in class), 15 min. (homework) |

Total time: 55 min (+15 min home assignment)

Teacher Preparation:

- Ensure you have the treatments ready for the attention-getter section. You may want to write them on a whiteboard or put them in a PowerPoint presentation so that students can easily read them; although, you may also read them aloud.
- Prepare your computer and other audiovisual equipment to play the AT&T PSA.

Tips:

- You may want to check in with your students to ensure they have completed the assignment from Lesson II. This will make it less overwhelming for them to complete the Lesson III assignment, which builds on the information gathered in the Lesson II assignment.
- When having students collaborate on a treatment, ensure that their criticism remains constructive and productive. A general rule for critiquing and working together on a project is students should always provide a positive comment on another student's work before explaining how it could be improved.

Treatments

Lesson III: Lesson Plan

Present each part of the Lesson Plan in the following order:

1. KEY VOCABULARY (5 min.):

Treatment: A treatment is a simple written description of a proposed project that details what the viewer would see or hear in a given work. In the film industry, treatments are used to describe projects to potential collaborators or producers. A successful treatment will share all key elements of the project including the story and/or goals, the style or feel, and the central characters, if any. For short projects, the treatment need not be extensive (a paragraph will do) but it should be clear, compelling, and persuasive in telling how and why the project should be made as planned. [[Adobe Youth Voices](#)] A treatment should answer the “5 W’s” about the film: who, what, where, when, and why. [[WikiHow](#)]

2. Attention-getter (15 min.):

Ensure that students understand the definition of “treatment,” and ask them to guess the famous movie the following treatments go with:

- A science-fiction fantasy about a naïve but ambitious farm boy from a backwater desert who discovers powers he never knew he had when he teams up with a feisty princess, a mercenary space pilot and an old wizard warrior to lead a ragtag rebellion against the sinister forces of the evil Galactic Empire [answer: *Star Wars*].
- A young man and woman from different social classes fall in love aboard an ill-fated voyage at sea. [answer: *Titanic*]
- Seventeen year old Bella Swan falls in love with vampire Edward Cullen only to find out he might want to kill her more than love her. [answer: *Twilight*]
- Rescued from the outrageous neglect of his aunt and uncle, a young boy with a great destiny proves his worth while attending Hogwarts School of Witchcraft and Wizardry. [answer: *Harry Potter and the Sorcerer’s Stone*]
- Earth’s mightiest heroes must come together and learn to fight as a team if they are to stop the mischievous Loki and his alien army from enslaving humanity. [answer: *The Avengers*]

Ask them to name out a recent popular movie and what the treatment could be.

3. Discussion (10 min.):

- a. Ask your students why treatments are important and what their purpose might be in the film industry.
- b. Describe the 5 W’s (Who, What, Where, When, and Why) that should be covered in a treatment and ask students how each of these could affect how successful a PSA is in getting its message across.

4. Activity (20 min):

Play students the AT&T PSA "[The Unseen – It Can Wait.](#)" Have each student write a treatment for it. Go around the class and have each student read theirs, then have their peers explain what is strong about it and what could use improvement (for example, perhaps one student's treatment has a catchy phrase, but is too long, or another's describes the main character perfectly, but doesn't explain the plot well enough). Based on all the students' treatments, put together one ideal treatment for the PSA as a class.

5. Assignment (5 min. in class, 15 min. at home):

Based on the fact sheet he or she compiled for his or her chosen topic, have each student write a treatment for his or her team's proposed PSA.

∞ **End of Lesson** ∞

Scripting

Lesson IV: Teacher’s Guide

Purpose:

1. To teach students the basic elements of a script so that they can read and write them.

Materials:

- The [Youth for Human Rights “Don’t Discriminate” PSA](#).
- The “Don’t Discriminate” script.
- The *Jurassic World* Script Sample.
- The [Drug Free World PSA, “E”](#) and the audiovisual equipment necessary to play it.
- Paper and pencils for students to draft their scripts.

Time:

- | | |
|---------------------|--------------------------------------|
| 1. Key Vocabulary | 15 min. |
| 2. Attention-getter | 5 min. |
| 3. Key Vocabulary | 5 min. |
| 4. Dialogue example | 5 min. |
| 5. Activity | 30 min. |
| 6. Activity | 30 min. |
| 7. Assignment | 5 min. (in class), 25 min (homework) |

Total time: 95 min (+25 min homework)

Teacher Preparation:

- Set up necessary audiovisual equipment to play PSAs.
- Print out enough copies of the “Don’t Discriminate” script and *Jurassic World* Script Sample for each student.

Tips:

- When students exchange script drafts for feedback, remind them to be *constructive*. They should apply the general rule from Lesson Three—they should offer praise and then explain how the script could be improved.
- Especially since there is so much Key Vocabulary in this lesson, ensure that students have a full conceptual understanding of each term. They should make sentences using each word, and you can point to example of each term in the “Don’t Discriminate” and *Jurassic World* scripts.
- This Lesson should be taught over two class periods. During the first class period, you should get through the beginning of the first activity. During the second class period, students should do part C of this Activity and then continue on to the end of the Lesson.

Scripting

Lesson IV: Lesson Plan

Present each part of the Lesson Plan in the following order:

1. KEY VOCABULARY (15 min.):

Script: the written text of a movie, play, or broadcast. [*New Oxford American Dictionary*]

Slug line: also called a *master scene heading*, occurs at the start of every scene, and is usually made up of three parts. Part one states whether the scene is set inside (interior/INT.), outside (exterior/EXT.) or both. Part two states the location of the scene. Part three, separated from part two by a hyphen, refers to the time of the scene. Each slug line begins a new scene. In a shooting script the slug lines are numbered consecutively. [*Wikipedia*] For example, “EXT. NEIGHBORHOOD ROAD – AFTERNOON” could be the slug line for the AT&T [“The Unseen – It Can Wait”](#) PSA.

Scene: usually a shot (or series of shots) that together comprise a single, complete, and unified dramatic event, action, unit, or element of film narration, or block (segment) of storytelling within a film, much like a scene in a play. The end of a scene is often indicated by a change in time, action, and/or location [*Film Site Film Terms Glossary from AMC, Written and Edited by Tom Dirks*] *students’ PSAs will likely have no more than three scenes.

Narration: a commentary delivered to accompany a movie, broadcast, etc. [*New Oxford American Dictionary*]

Blocking: originally a theater term that refers to the positioning and movement of the actors on the stage. In cinema, camera and lights are added to the equation. [*The Elements of Cinema Blog & Podcast*]

Title card: A printed narration or portion of dialogue flashed on the screen between the scenes of a film. [*American Heritage Dictionary of the English Language*]

2. Attention-getter (5 min.):

Play the [Youth for Human Rights PSA, “Don’t Discriminate.”](#) Afterwards, show them the script for this PSA. Ensure they understand the terminology used in this script (especially those words covered in Key Vocabulary). Once they have read the script, replay the PSA so they can follow along.

3. KEY VOCABULARY (5 min.):

Dialogue: refers to the spoken words assigned to a single performer; also refers to the full complement of spoken words in a film or stage script; also known as lines. [*Film Site Film Terms Glossary from AMC, Written and Edited by Tom Dirks*]

Sound: refers to everything we hear in a movie—words, sound effects, and music. Sound is used in a film to heighten a mood, provide us with information about the location of a scene, advance the plot and tell us about characters in the story. [*The Cinematheque*] When referenced on a script, “Sound” lines do not include spoken dialogue but other components, such as ambient noise, sound effects, and music.

4. Dialogue example (5 min.):

Show students the sample script page from *Jurassic World*. Ask them why dialogue could be important to a script. Have them come up with examples of PSAs that would require dialogue and PSAs that would not need it (such as “Don’t Discriminate”).

5. Activity (30 min.):

- a. Play the Drug Free World PSA, “E.”
- b. Have students write a script for this PSA in reverse. Explain that their script needs to include a title, a slug line and blocking. If appropriate, their reverse script should also include dialogue and title cards.
- c. Ask them what was most interesting, most helpful and most challenging about this process.

6. Activity (30 min.):

Using their list of facts from Lesson Two and treatment from Lesson Three, have the students draft scripts for their PSAs. Once they have a rough idea of their scripts, have them exchange with another team and give each other constructive feedback. If only one team is participating, have each student in the team write an individual script, and then have the team work together to find the best parts of each student’s script and create a cohesive one.

7. Assignment (5 min. in class, 25 min. at home)

Instruct students to complete a polished first draft of their PSA scripts which they will need to bring to class for Lesson Four. Remind students that if they complete their scripts by the deadline, they can send them to the judges and mentors for feedback.

∞ **End of Lesson** ∞

Storyboarding

Lesson V: Teacher's Guide

Purpose:

1. To explain what a storyboard is and how it is useful in making a PSA.
2. To give students familiarity with creating storyboards.
3. To begin the storyboarding process for their own PSAs.

Materials:

- The Youth for Human Rights [“Don't Discriminate” PSA](#) and any necessary audiovisual equipment to play it.
- The [Youth for Human Rights PSA, “Responsibility.”](#)
- TXL's “Don't Discriminate” Storyboard.
- Blank Storyboard Sheets.
- Pencils for students to draw their storyboards.

Time:

- | | |
|---------------------|--------------------------------------|
| 1. Key Vocabulary | 5 min. |
| 2. Attention-getter | 15 min. |
| 3. Discussion | 25 min. |
| 4. Activity | 35 min. |
| 5. Assignment | 5 min. (in class), 25 min. (at home) |

Total time: 85 min. (+25 min homework)

Teacher Preparation:

- Set up necessary audiovisual equipment to play PSAs.
- Print out enough copies of the “Don't Discriminate” Storyboard to give one to each student.
- Print out at least two Blank Storyboard Sheets per student.

Tips:

- Before your class meeting, you may want to remind students to bring their script drafts, since they will need these for the storyboarding activity.
- The “Don't Discriminate” Storyboard includes some terminology regarding types of film shots (“CU for “close up,” “slow-mo,” etc.). If students have questions about these terms, encourage them to look them up in the Glossary, but explain that they will be covered more in depth in future lessons on filmmaking.
- This Lesson should be taught over two class periods. During the first class period, you should get through the discussion. The second class period should consist of the activity and the beginning of the assignment.

Storyboarding

Lesson V: Lesson Plan

Present each part of the Lesson Plan in the following order:

1. KEY VOCABULARY (5 min.):

Storyboard: a sequential series of illustrations, stills [static images], rough sketches, and/or captions (sometimes resembling a comic or cartoon strip) of events, as seen through the camera lens, that outline the various shots or provide a synopsis for a proposed film story (or complex scene) with its action and characters; the storyboards are displayed in sequence for the purpose of visually mapping out and crafting the various shot divisions and camera movements in an animated or live-action film; a blank storyboard is a piece of paper with rectangles drawn on it to represent the camera frame (for each successive shot). [*Film Site Film Terms Glossary from AMC, Written and Edited by Tom Dirks*]

2. Attention-getter (15 min):

Show students the [Youth for Human Rights “Don’t Discriminate” PSA](#) again. Afterwards, pass out the “Don’t Discriminate” Storyboard from TXL films for students to look at. Ask them why they think PSA filmmakers make storyboards.

3. Discussion (25 min.):

- a. Play students the [Youth for Human Rights PSA, “Responsibility”](#)
- b. Have students make a storyboard for it in reverse using blank Storyboard Sheets.
- c. Once they have finished sketching their storyboards, ask them what they found most interesting, most helpful and most challenging about storyboarding.

4. Activity (35 min.):

Using their script drafts, have students begin storyboarding their PSAs on blank Storyboard Sheets. Once they have finished sketching a rough storyboard, have them exchange storyboards with another student to receive feedback. When looking over their peers’ work, students should try to imagine making this peer’s PSA. Do they have enough information to fully understand how this PSA should flow from start to finish? Are there gaps in the storyboard that should be filled?

5. Assignment (5 min. in class, 25 min. at home)

Using the information they have learned and their peers’ feedback, instruct the students to continue working on their PSA storyboards at home until they have a complete storyboard finished.

∞ **End of Lesson** ∞

Types of Shots

Lesson VI: Teacher’s Guide

Purpose:

1. To teach students about the different basic types of shots and camera angles they can use to film their PSAs.
2. To provide them with practical experience filming types of shots.
3. To instruct them how to create a shot list for their PSAs to accompany their storyboards.

Materials:

- Cameras or smart phones for students to use during the activity.
- The [Youth for Human Rights “Don’t Discriminate” PSA](#) and Storyboard.
- Pencils and paper for students to take notes.

Time:

- | | |
|---------------------|--------------------------------------|
| 1. Key Vocabulary | 10 min. |
| 2. Attention-getter | 5 min. |
| 3. Discussion | 15 min. |
| 4. Activity | 20 min. |
| 5. Assignment | 5 min. (in class), 20 min. (at home) |

Total time: 55 min (+20 min homework)

Teacher preparation:

- Set up audiovisual equipment needed to play the “Don’t Discriminate” PSA.
- Ensure you have enough copies of the “Don’t Discriminate” Storyboard for each student to have one.

Tips:

- Remind students to bring their storyboards to this class meeting so that they can use it in the activity.
- Make sure that you can pause the “Don’t Discriminate” PSA at the appropriate times to show students the different types of shots. You may want to try it out once or twice to ensure that you can easily pause the video at the right moments.

Types of Shots

Lesson VI: Lesson Plan

Present each part of the Lesson Plan in the following order:

1. KEY VOCABULARY (10 min.):

Shot: a film sequence photographed continuously by one camera. [*New Oxford American Dictionary*]

Frame: refers to a single image, the smallest compositional unit of a film's structure, captured by the camera on a strip of motion picture film – similar to an individual slide in still photography; also refers to the rectangular area within which the film image is composed by the film-maker – in other words, a frame is what we see (within the screen). [*Film Site Film Terms Glossary from AMC, Written and Edited by Tom Dirks*]

Angle: refers to the perspective from which a camera depicts its subject [*Film Site Film Terms Glossary from AMC, Written and Edited by Tom Dirks*]

Close-up shot (CU): a photograph or movie picture taken very close to an object or person. [*Merriam-Webster Dictionary*]

Medium shot (med): a camera shot in which the subject is in the middle distance, permitting some of the background to be seen. Compare with close-up shot and long shot. [*Dictionary.com*]

Long shot: a view of a scene that is shot from a considerable distance, so that people appear as indistinct shapes. An extreme long shot is a view from an even greater distance, in which people appear as small dots in the landscape if at all (e.g. a shot of New York's skyline). [*Purdue Narratology Terms*]

Establishing Shot (or ESTAB.): a usually long shot in film or video used at the beginning of a sequence to establish an overview of the scene that follows. [*Merriam-Webster Dictionary*]

2. Attention-getter (5 min):

Go over the Key Vocabulary and show patients an example of a close-up (the little kid's face 11 seconds in to "Don't Discriminate"), medium shot (the little kid 19 seconds into "Don't Discriminate"), and a long shot (the field, 32 seconds into "Don't Discriminate").

3. Discussion (15 min.):

- a. Replay the entirety of “Don’t Discriminate” and instruct students to pay particular attention to the types of shots. They should take notes as they watch.
- b. Using the Storyboard for “Don’t Discriminate” and their notes, have students discuss why they believe certain shots were close-ups, medium shots, or long shots.
- c. Ask students when they would use a close, medium, and long shot, and why.

4. Activity (20 min.):

Instruct students to use cameras or smart phones to shoot a close-up, a medium shot, and a long shot in the surrounding area (perhaps the school or community center the class is held in). Have students compare their shots with each other to see other examples of close, medium, and long shots. Have them provide constructive feedback on other students’ shots.

5. KEY VOCABULARY

Shot list: A shot list is a document that lists and describes the shots to be filmed.
[*The Elements of Cinema Blog & Podcast*]

6. Assignment (5 min. in class, 20 min. at home):

Using their completed storyboards from Lesson Five, have students create a shot list for their PSAs. This can be in a standard list form or alongside their storyboard labels (as in the “Don’t Discriminate” Storyboard).

∞ **End of Lesson** ∞

Roles

Lesson VII: Teacher's Guide

Purpose:

1. To define the roles and responsibilities required in making a film.
2. To encourage students to consider and assign these roles for their PSAs.

Materials:

- Paper and pencils for students to take notes with.

Time:

- | | |
|---------------------|---|
| 1. Key Vocabulary | 10 min. |
| 2. Attention-getter | 10 min. |
| 3. Discussion | 15 min. |
| 4. Activity | 25 min. |
| 5. Assignment | 5 min. (in class), 15 min. (homework) |
| Total Time | 55 min. (+15 min at home assignment) |

Teacher Preparation:

- Have paper and pencils ready for students to take notes during discussions.

Tips:

- Remind students that it is possible to hold certain roles simultaneously. For example, a student could be both an actor and an editor, or both a cinematographer and director, if needed.
- Tell students that, if necessary, they may recruit other students to participate in their PSAs to fill these roles. For example, they might hold auditions for a particular acted part or ask a friend who is an expert in editing software to help cut the PSA.

Roles

Lesson VII: Lesson Plan

Present each part of the lesson in the following order:

1. KEY VOCABULARY (10 min):

Director: the creative artist responsible for complete artistic control of all phases of a film's production (such as making day-to-day determinations about sound, lighting, action, casting, even editing), for translating/interpreting a script into a film, for guiding the performances of the actors in a particular role and/or scene, and for supervising the cinematography and film crew. [*Film Site Film Terms Glossary from AMC, Written and Edited by Tom Dirks*]

Cinematographer: The person expert in and responsible for capturing or recording-photographing images for a film, through the selection of visual recording devices, camera angles, film stock, lenses, framing, and arrangement of lighting. [*Film Site Film Terms Glossary from AMC, Written and Edited by Tom Dirks*]

Editor: a mechanic who removes the unneeded and fits pieces of a film together to make a finished movie. He or she is a collaborator who works with cinematographers and sound editors to bring sight and sound together. He or she is also an artist who captures a director's vision and tells a compelling story. [*How Stuff Works – Entertainment*]

Producer: the chief of a movie production in all logistical matters (i.e., scheduling, financing, budgeting) save the creative efforts of the director; raises funding and financing, acquires or develops a story, finalizes the script, hires key personnel for cast, crew, and director, and arranges for distributors of the film to theaters; serves as the liaison between the financiers and the film-makers, while managing the production from start to finish [*Film Site Film Terms Glossary from AMC, Written and Edited by Tom Dirks*]

Actor/Actress: one who represents a character in a dramatic production [*Merriam-Webster's Dictionary*]

Crew: refers to those involved in the technical production of a film who are not actual performers. [*Film Site Film Terms Glossary from AMC, Written and Edited by Tom Dirks*]

2. Attention-getter (10 min.):

Ask students for some examples of a famous: director (possible answers: David Fincher, Martin Scorsese, Alfred Hitchcock, Woody Allen), cinematographer (Christopher Nolan, Quentin Tarantino), editor (Walter Murch, Francis Ford Coppola, James Cameron), actor/actress (Jennifer Lawrence, Chris Pratt, Meryl Streep, Bella Thorne), and producer (Steven Spielberg, George Lucas, Ridley Scott, Jerry Bruckheimer). Students are much more likely to be able to name famous actresses and directors than any of the other roles, but explain how all of these positions are very important.

3. Discussion (15 min.):

- a. Ask your students which role they'd like to hold on a set and why.
- b. Ask students to compare and contrast what the priorities would be for each of these five roles: director, cinematographer, editor, actor/actress, and producer.

4. Activity (15 min.):

- a. Have students imagine that they are each of these roles for their PSA and have them make notes about how they would help the PSA succeed in this position.
- b. Have each team actually assign these roles for their PSA.

5. Assignment (5 min. in class, 15 min. at home):

Now that they understand their roles, have students write up a list of their responsibilities for this particular PSA shoot and begin taking steps to fulfill these responsibilities.

∞ **End of Lesson** ∞

Logistics

Lesson VIII: Teacher’s Guide

Purpose:

1. To define and explain the purpose and elements of logistics.
2. To formulate a general logistical checklist and apply it to students’ own PSAs so they can prepare for filming.

Materials:

- Any necessary audiovisual equipment required to play the [Youth for Human Rights “The Right to Education” PSA](#).
- Paper and pencils for students to use in making a logistics checklist.

Time:

- | | |
|---------------------|----------------------------------|
| 1. Key Vocabulary | 15 min. |
| 2. Attention-getter | 10 min. |
| 3. Discussion | 15 min. |
| 4. Activity | 10 min. |
| 5. Assignment | 5 min. (in class), TBD (at home) |

Total time: 55 min (+TBD homework)

Teacher preparation:

- Set up audiovisual equipment needed to play “The Right to Education” PSA.

Tips:

- Before class, remind students to bring their scripts, storyboards, and shot lists, since these will be useful in creating the logistics checklist for their PSAs.
- This lesson has numerous important Key Vocabulary terms, so be particularly attentive to defining these and ensuring students attain conceptual understanding of them. Have students make sentences with each of the words and provide examples or pictures as needed.
- Remind students that, when preparing their schedules, they do not need to shoot the scenes or shots for their PSAs in the order they will appear. For example, it might make more logistical sense to shoot all the interior scenes at once and all the exterior scenes at once.
- Remind students that they are expressly forbidden from shooting any PSA in a way that is dangerous, illegal, or irresponsible (such as having actual alcohol in a vehicle when filming a PSA on drinking and driving, or endangering anyone on the road in an attempt to film distracted driving). Per the *Streets, Art, SAFE* rules, this type of behavior will automatically disqualify them. Also note this when you review their Logistics Assignment.

Logistics

Lesson VIII: Lesson Plan

Present each part of the Lesson Plan in the following order:

1. KEY VOCABULARY (15 min.):

Logistics: the detailed coordination of a complex operation involving many people, facilities, or supplies. [*New Oxford American Dictionary*]

Preproduction: work done on a product, especially a film or broadcast program, before full-scale production begins. [*New Oxford American Dictionary*]

Filming permits: permits issued by governments to allow the filming of motion pictures. Every city and state has some sort of council or office that handles filming permits. Obtaining film permits is part of the process of location scouting, and they are usually the responsibility of the location manager. Permits are issued prior to the shooting with details about location, date, time, equipment, personnel, special effects, actions, and stunts. [*Wikipedia*]

Location scouting: the process of looking for locations in which to film your video production. [*Steve's Digicams*]

Cast: (1) the actors taking part in a play, movie, or other production;(2) assign a part in a play, movie, or other production to (an actor). [*New Oxford American Dictionary*]

Crew: refers to those involved in the technical production of a film who are not actual performers. [*Film Site Film Terms Glossary from AMC, Written and Edited by Tom Dirks*]

Costume: refers to the garments or clothing worn by actors/performers in a film. [*Film Site Film Terms Glossary from AMC, Written and Edited by Tom Dirks*]

Props: abbreviation for “properties” – refers to the furnishings, fixtures, hand-held objects, decorations, or any other moveable items that are seen or use on a film (or stage) set but that are not a structural part of the set; usually the responsibility of the prop man or property master. [*Film Site Film Terms Glossary from AMC, Written and Edited by Tom Dirks*]

Set: a collection of scenery, stage furniture, and other articles used for a particular scene in a play or film. [*New Oxford American Dictionary*]

Lighting: refers to the illumination of a scene, and the manipulation of light and shadows by the cinematographer. [*Film Site Film Terms Glossary from AMC, Written and Edited by Tom Dirks*]

Equipment: the necessary items for a particular purpose. [*New Oxford American Dictionary*]

Call sheet: a daily schedule of filming for a movie or television show. [*Merriam-Webster Dictionary*]

2. Attention-getter (10 min.):

Play the [Youth for Human Rights “The Right to Education” PSA](#) and ask students to make a list of everything they would need to make that PSA. Remind them that this list should include everything, including camera equipment, crew members, locations, permits, props, sets, and cast.

3. Discussion (15 min):

- a. Ask students why logistics would be important in making a PSA.
- b. Have students compare their logistics lists from the attention-getter with each other to fill any gaps.
- c. Create a complete list of everything that would be needed to make the sample PSA.
- d. From this list, as a class, create a general checklist of logistics that need to be handled for *any* PSA.

4. Activity (10 min.):

Have students utilize the logistics checklist the class has created to make a checklist for their own PSAs, using their scripts, storyboards, and shot lists. Instruct them to write down what they currently have and what they need. If they need a piece of equipment, a prop, a permit, etc., encourage them to begin figuring out how to get it.

5. Assignment (5 min in class, TBD at home)

Instruct students to finish their logistics checklists and check items off of them until they have everything they require to actually film their PSAs. Inform them that the next lesson is filming, and so it is very important that they begin making preparations for this.

∞ **End of Lessons** ∞

Setting the Scene

Lesson IX: Teacher's Guide

Purpose:

1. To introduce important film terminology and components required to set up a PSA.
2. To familiarize students with the process of setting up a scene for filming.
3. To start students on the process of setting up scenes for their own PSAs so they are prepared to film.

Materials:

- Whatever camera, lighting, sound, prop, and costuming equipment you, your school, and/or your students can provide.
- Paper and pencils for students to make notes and map out their scene setups.

Time:

- | | |
|---------------------|----------------------------------|
| 1. Key Vocabulary | 10 min. |
| 2. Attention-getter | 15 min. |
| 3. Discussion | 15 min. |
| 4. Activity | 15 min. |
| 5. Assignment | 5 min. (in class), TBD (at home) |

Total time: 60 min. (+TBD homework)

Teacher preparation:

- Bring whatever camera, lighting, sound, prop, and costuming equipment you or your school can provide to this lesson. You may also encourage students to bring items from home.

Tips:

- Remind students to bring their scripts, shot lists, storyboards, and logistics checklists from previous lessons to this class meeting.
- It may be helpful for students to volunteer on each other's PSA crews. For example, one student could help with set dressing for another student's PSA, and in return, the other student could hold the boom for that student's PSA. Students can also cast other students to act in their PSAs.
- This lesson has numerous important Key Vocabulary terms, so be particularly attentive to defining these and ensuring students attain conceptual understanding of them. Have students make sentences with each of the words and provide examples or pictures as needed.

Setting the Scene

Lesson IX: Lesson Plan

Present each part of the Lesson Plan in the following order:

1. KEY VOCABULARY (10 min.):

Grip: a member of a camera crew responsible for moving and setting up equipment. [*New Oxford American Dictionary*]

Rehearse: practice (a play, piece of music, or other work) for later public performance; supervise (a performer or group) that is practicing in this way. [*New Oxford American Dictionary*]

Background: the part of a scene or picture that is farthest from the viewer; the part of a scene that is behind a main figure in a painting, photograph, etc. [*Merriam-Webster Dictionary*]

Camera: a device for recording visual images in the form of photographs, film, or video signals. [*New Oxford American Dictionary*]

Microphone: an instrument for converting sound waves into electrical energy variations, which may then be amplified, transmitted, or recorded. [*New Oxford American Dictionary*]

Boom: a pole, usually extensible, carrying an overhead microphone and projected over a film or television set. [*The Free Dictionary*]

2. Attention-getter (15 min.):

Tell students to imagine that they're going to shoot a short scene in which the following occurs:

- a. A student defines the word "camera" (from Key Vocabulary, above) for another student.
- b. The other student uses the word "camera" in a sentence.

Students must select a director and actors for the scene, dress the set with props, costume actors appropriately, ensure the background is aesthetic, arrange sound, lighting, and camera equipment, and rehearse the scene so that it is ready to be shot.

3. Discussion (15 min.):

- a. Ask students how the attention-getter exercise went overall.
- b. Ask them what was most challenging and most fun about setting up a scene.
- c. Ask them what they might have done differently if they were going to set up another scene.
- d. Encourage students to share their insights, tips, and advice with other students to create a list of "do's" and "don'ts" for setting up a scene.

4. Activity (15 min.):

- a. Using their script, storyboard, shot list, and logistics checklist, have students begin mapping out how they will set up the scene(s) in their PSA.
- b. Have them pair up with another student to trade ideas and get advice for their respective PSAs.
- c. If students are already working in teams on PSAs, encourage them to assign responsibilities for direction, set dressing, props, costuming, sound equipment, cameras, lighting, etc.

5. Assignment (5 min. in class, TBD at home)

Instruct students to actually rehearse their PSA scenes and set them up (as much as is logically feasible, given when they plan to actually film).

∞ **End of Lesson** ∞

Filming

Lesson X: Teacher's Guide

Purpose:

1. To teach students the basics of filming and provide them with experience doing it.
2. To prepare students to film their own PSAs.

Materials:

- Camera equipment and/or smart phones for students to film with.
- Any necessary audiovisual equipment required to play the filming tutorial video.

Time:

- | | |
|---------------------|----------------------------------|
| 1. Key Vocabulary | 5 min. |
| 2. Filming tutorial | 10 min. |
| 3. Activity | 25 min. |
| 4. Discussion | 10 min. |
| 5. Assignment | 5 min. (in class), TBD (at home) |

Total time: 55 min (+TBD homework)

Teacher preparation:

- Set up audiovisual equipment needed to play the filming tutorial video.
- Ensure that students have the camera equipment they need and ability to film a variety of scenes in the surrounding area.
- Find the most appropriate tutorial video, depending on which type of camera your students are planning to use. If you need to search for a video, type "How to Film a Video Using _____ [insert camera name here]" into YouTube or Vimeo.

Tips:

- If students will be providing their own camera equipment (such as smart phones or home camcorders), remind them to bring it with them before class.

Filming

Lesson X: Lesson Plan

Present each part of the Lesson Plan in the following order:

1. KEY VOCABULARY (5 min.):

Action: the word the director says to instruct the cast and crew to begin the scene.

Rolling: the word the director says to let the cast and crew know the cameras are rolling, usually before calling “action” to begin the scene.

Cut: the word the director says to instruct the cast and crew to stop filming.

Reset: the word the director says to instruct the actors to go back to their starting places for the shot so another take can be filmed. This may also mean that props and set pieces need to go back to their starting places. [*Film Terms and Phrases, A to Z Guide to Film Terms, 5th Edition*]

Take: a single continuously-recorded performance, shot, or version of a scene with a particular camera setup; often, multiple takes are made of the same shot during filming, before the director approves the shot. [*Film Site Film Terms Glossary from AMC, Written and Edited by Tom Dirks*]

2. Filming tutorial (10 min.):

Show your students a basic tutorial on the type of camera they plan to use. For example, you could play them this guide, “[How to Film Professional Videos with an iPhone](#),” or this guide, “[How to Film Professional Videos with An Android Smartphone](#),” both by filmmaker, Justin Brown. Ensure that they get the definitions of any words they do not understand within the video.

3. Activity (25 min.):

Give the students the following “filming scavenger hunt,” to be completed individually or in teams, depending on the availability of cameras and/or smart phones. Instruct them to say: “rolling,” “action,” and “cut” at the appropriate times for all videos, and to do at least three takes (including resetting) of each so that they can choose the best one.

- Film a close shot
- Film a medium shot
- Film a long shot
- Film an establishing shot
- Film something that is moving
- Film something that is still
- Film one person
- Film two people having a conversation
- Film a group of three or more people

Tell students that a video may count for more than one category simultaneously. For example, they could film a close shot of something that is still, or film a medium shot of two people having a conversation.

4. Discussion (10 min.):

- a. Ask students what was most fun and what was most challenging about the activity.
- b. Encourage students to share their favorite take and explain why they think it was successful.
- c. Instruct students to share what they've learned, including tips and advice, with other students.

5. Assignment (5 min. in class, TBD at home):

Tell students that it is time for them to film their PSAs. Suggest that they review all of the prior lessons before shooting, since all prior materials lead up to this assignment.

∞ **End of Lesson** ∞

Editing

Lesson XI: Teacher's Guide

Purpose:

1. To introduce the topic of editing.
2. To inform students on the technical aspects of editing using popular editing software.
3. To encourage students to consider the artistic choices inherent in editing.
4. To begin the students' editing process for their own PSAs.

Materials:

- At least one computer – ideally, a computer per student or per PSA team.
- Any necessary audiovisual equipment required to play the editing tutorial video and the sample videos from the [Mental Floss article on film transitions](#).
- One of the top two editing software programs most commonly used. You can download a free version of iMovie [here](#) and a free version of Final Cut Pro X for Windows [here](#).
- Printed versions of the *Mental Floss* article on film transitions and the *FilmEditing Pro* tutorial, "[How to Sound Design a Video](#)" for each student (or computers such that students can read these online).

Time:

- | | |
|------------------------------|----------------------------------|
| 1. Key Vocabulary | 15 min. |
| 2. Editing software tutorial | 15 min. |
| 3. Film transitions reading | 10 min. |
| 4. Sound mixing reading | 5 min. |
| 5. Discussion | 10 min. |
| 6. Activity | 10 min. |
| 7. Assignment | 5 min. (in class), TBD (at home) |

Total time: 70 min (+TBD homework)

Teacher preparation:

- Set up audiovisual equipment needed to play the editing tutorial video.
- Download editing software onto class computer(s).
- Print out the *Mental Floss* and *FilmEditing Pro* articles for students (unless you have enough computers for them to read the articles online).

Tips:

- Remind students to bring their footage to class with them on an external drive or save it to a cloud-based system so that they can access it on the class computer(s).
- This lesson has numerous important Key Vocabulary terms, so be particularly attentive to defining these and ensuring students attain conceptual understanding of them. Have students make sentences with each of the words and provide examples or pictures as needed.
- Depending on students' familiarity with editing and the availability of resources for them to practice with, you may break this Lesson over two class periods. If so, you might end the first class after the Film Transitions reading and begin the second class with the reading on Sound Mixing.

Editing

Lesson XI: Lesson Plan

Present each part of the Lesson Plan in the following order:

1. KEY VOCABULARY (15 min.):

Editing: the activity of selecting the scenes to be shown and putting them together to create a film. [*The Free Dictionary*]

Cut: make (a movie) into a coherent whole by removing parts or placing them in a different order. [*New Oxford American Dictionary*]

iMovie: one of the most popular software programs for editing films on a computer, particularly on an Apple device.

Final Cut Pro: one of the most popular brands of software for editing films on a computer, particularly on a PC or Android.

Postproduction: work done on a film or recording after filming or recording has taken place. [*New Oxford American Dictionary*]

Sound mixing: taking all the elements of the film's soundtrack, i.e. dialogue, sound effects, Foley, and music, and mixing them together to create something that sounds good. [*5J Media*]

Foley: related to or concerned with the addition of recorded sound effects after the shooting of a film. [*New Oxford American Dictionary*]

Sound effect: a sound other than speech or music made artificially for use in a play, movie, or other broadcast production. [*New Oxford American Dictionary*]

Cut: the most common way to join two shots. In essence, it is the continuation of two different shots within the same time and space. Shot A ends and Shot B abruptly begins. [*Wikipedia*]

Dissolve: an editing technique where one clip seems to dissolve or fade into the next. As the first clip is fading out, getting lighter and lighter, the second clip starts fading in, becoming more and more prominent. The process usually happens so subtly and so quickly, the viewer isn't even aware of the transition. [*Mental Floss*]

Wipe: a type of film transition where one shot replaces another by traveling from one side of the frame to another or with a special shape. [*Wikipedia*]

Cutaway: a film transition in which the filmmaker is moving from the action to something else, and then coming back to the action. Cutaways are used to edit out boring shots or add action to a sequence by changing the pace of the footage.

[*Mental Floss*]

L cut: a film editing technique in which the audio from a preceding scene overlaps the picture from the following scene, so that the audio cuts after the picture and continues playing over the beginning of the next scene. [*Mental Floss*]

Fade in/out: this type of film transition occurs when the picture gradually turns to a single color, usually black, or when the picture gradually appears on screen. Fade ins generally occur at the beginning of a film or act, while fade outs are typically found at the end of a film or act. [*Wikipedia*]

Title card: A printed narration or portion of dialogue flashed on the screen between the scenes of a film. [*American Heritage Dictionary of the English Language*]

2. Editing software tutorial (15 min.):

Show students the appropriate tutorial for their editing software. For iMovie, we recommend "[iMovie 10.0 Tutorial \(With Complete Demo\)](#)" from The AustinBlock Channel. For Final Cut Pro, we recommend "[Final Cut Pro X Tutorial Beginners](#)," by Matthew Pearce. It is best if each student can sit at a computer with the program open while watching this video, in order to best grasp and apply the material.

3. Film transitions reading (5 min.):

Have students read the *Mental Floss* article, "[5 Film Transitions Worth Knowing](#)" and watch the example videos posted within this piece to see these transitions in action. Make sure that they get the definitions of any words they do not know within the article.

4. Sound mixing reading (10 min.):

Have students read the *FilmEditing Pro* tutorial, "[How to Sound Design a Video](#)" Make sure that they get the definitions of any words they do not know within the article.

5. Discussion (10 min):

- a. Review the five basic components of a film that can be adjusted in editing software:
 - a. The order of the scenes.
 - b. The frame of the scenes.
 - c. Transitions between scenes.
 - d. Lighting.
 - e. Sound.

- b. Ask them how each of the five components above could affect the success of a PSA.
- c. Encourage them to share their tips and suggestions with each other, both artistic (ie. “cutaways can be jarring to audiences watching a PSA”) and technical (“pressing XYZ button in ABC program allows you to insert a dissolve transition”).

6. Activity (10 min.):

Instruct students to begin editing their PSAs. Usually, the process for editing will go in this order (although it may differ based on the specifications of the PSA or a student’s preferences):

- a. Uploading their footage into the software
- b. Putting their takes in order
- c. Selecting which take for each scene they plan to use
- d. Modifying the frames of their scenes
- e. Deciding upon transitions
- f. Modifying lighting as needed
- g. Mixing sound
- h. Adding credits and sponsorship title cards

7. Assignment (5 min. in class, TBD at home):

Instruct students to edit and complete their PSAs. Remind them that their PSAs should be no more than 30 seconds long, including 3 seconds for sponsors’ logos to appear at the end.

∞ **End of Lesson** ∞

Materials

Facts and Figures on Traffic Safety in LA and US

Traffic Violence, Built Environment, and Equity Facts & Figures in Los Angeles & US

LA has 7,500 miles of city streets. ([LA City](#))

Los Angeles Streets are our largest public asset – covering 18% of our land mass ([LA Great Streets](#))

VISION ZERO LA

Documents and brochures from [Vision Zero LA](#) available [here](#). Vision Zero's mission is about creating an environment that diminishes the chances of human error, and lowers the likelihood of severe injury and death when crashes do occur.

Highlights from Vision Zero:

- For every 100,000 people in Los Angeles, 6.27 people die in traffic collisions each year in LA. That's a higher rate than any other major city in the US, including San Francisco (3.51) and New York City (3.21).
- 65% of all deaths and severe injuries involving people walking occur on just 6% of our streets.
- The [High Injury Network](#) (map indicating where traffic injuries are most likely to occur or have occurred).
- 2013 statistics:
 - 95 collisions occur every day on LA streets
 - 978 people suffered severe injuries in traffic collisions
 - 201 people were killed
 - 18% of trips were taken primarily by foot, yet pedestrians represented 33% of people killed or seriously injured in traffic
 - People walking were involved in only 8% of collisions, but accounted for 44% of all traffic deaths
 - Pedestrians are not likely to survive the impact of a vehicle moving at speeds greater than 30 mph
- Older adults (65+) and youth (<18) account for 30% of all bicycle and pedestrian-related traffic deaths.
- Nationwide, people 65 and older make up 13% of the population, but represent about 22% of pedestrian deaths.
- In Los Angeles, the pedestrian fatality rate per 100,000 people is highest among those aged 75 and older, followed by those aged 65 and older.
- Traffic collisions are the leading cause of death for those between 2 and 14 years old and the number two cause of premature death among those between 15 and 25 years old.
- 22% of collisions that result in the death or severe injury of someone walking or biking in LA are hit-and-run.

- 70% of collisions that result in the death or severe injury of someone walking or biking in LA involves a male driver.

Why Do Collisions Happen?

- Speeding is the leading cause of serious injury and death in collisions. [[National Safety Council Injury Facts](#)]
- In addition, red light running, unsafe turning, not yielding to a pedestrian in a crosswalk and not stopping at a stop sign make up the top five causes of crashes. [[City of San Francisco](#)]

In Los Angeles:

- Speed is a very common contributing factor for collisions resulting in severe and fatal injury.
- Most collisions occur on arterials [through roads, per *New Oxford American Dictionary*].
- Left turns and right turns are extremely common factors across all collisions.
- Driving under the influence is a common contributing factor for collisions resulting in severe and fatal injury.

Results:

In New York City, traffic deaths have decreased by 34% in areas where the City made major engineering changes, twice the rate of improvement at locations without changes.

Restriping the street can sometimes lead to more efficient traffic movement. JSK (from [LA Times report](#)): “Two good traffic lanes work better than three bad ones.”

Walking in LA (LA TIMES)

<http://graphics.latimes.com/la-pedestrians/>

“Using data collected from reports that law enforcement agencies send to the California Highway Patrol, The Times analyzed more than 665,000 traffic accidents in L.A. County from 2002 through 2013 and identified 579 intersections in Los Angeles where the reported rate of crashes between cars and pedestrians was significantly higher than the county average.”

“Many of the city's intersections have never seen a pedestrian accident. But among those that have, a tiny fraction of crossings has recorded an outsized number of crashes.”

“Resurgent downtown Los Angeles has the highest concentration of those intersections, The Times found. More than 600 people on foot were hit by cars at 48 intersections over those 12 years, or an average of one person per week. Eleven people were killed.”

Figueroa -- from Avenue 51 to York & Avenue 63

2002-2013

- 80 pedestrians struck
- 4 killed

[Slauson Ave. & Western Ave.](#) (South LA) - More pedestrians were recorded as being hit at or near the intersection of Slauson Ave. and Western Ave. than any other intersection in the county.

Vision Zero Presentation

View the City's prioritized intersections here:

<https://ladotlivablestreets.org/programs/vision-zero/maps>

Re: Mobility Plan for 2035

[LA Times article](#) Sept 20, 2015

...We've shaped and then perfected, like potters at the wheel, a punishingly efficient downward cycle for the city's public spaces. As lanes for cars grew, space for everybody else shrank. Sidewalks got narrower. The public realm, whose basic armature is the sidewalk, shriveled. We required architects to push back their buildings from the street to make room for parking lots (and for other reasons), which made sidewalks less shaded and more exposed.

Over time it became far less pleasant to walk than it had been, as pedestrians negotiated an increasingly narrow strip of pavement with car traffic on one side and parking lots on the other. Fewer people walked. It became easier to widen the streets even more, because there were fewer walkers to object, and those who did walk had less political clout. And so on. ...
...This is in fact the larger shift that the vote on the mobility plan reflects, even as the plan itself has flaws and remains very much a work in progress. There is a growing constituency for improvements to the civic realm that take a newly nuanced view of the relationship between the car and public amenities. No longer do we have the luxury of thinking of the whole city as reachable by car at all times. Sometimes the public amenity — the park, in this case — needs to come to us.

Sometimes, to be more specific, we need to decide to tax ourselves and pay for it to come to us. ...

National Facts

<https://nyc.streetsblog.org/2016/03/09/racial-inequity-in-traffic-enforcement>

Similar disparities exist for pedestrians. Only [49 percent of low-income neighborhoods](#) have sidewalks, while 89 percent of high-income communities have them.

Respectively, black and Latino Americans are 60 and 43 percent more likely than white Americans to be [killed while walking](#). Meanwhile, the same groups of Americans face worse health outcomes, unequal incomes, lower rates of educational attainment, and higher rates of incarceration.

From SAFE ROUTES TO SCHOOL NATIONAL PARTNERSHIP

<http://saferoutespartnership.org/sites/default/files/pdf/Fighting-For-Equitable-Transportation-Why-It-Matters.pdf>

1. Low-income people and people of color are using active transportation now:

- Low-income people have the highest rates of walking and bicycling to work – the very highest rates of walking and bicycling to work are among those who make under \$10,000 per year, with high rates also seen for those making under \$25,000 per year.
- By race, people of mixed race and Asian Americans have the highest rates of walking to work, Latinos show moderately high rates, and whites and African Americans show the lowest rates. Children of color, particularly Latinos and African Americans, are more likely to bike or walk to school than white students. Low-income children are twice as likely to walk to school as children from higher-income families.
- More than 60 percent of transit riders walk to get to and from their transit stops. African Americans make up 33 percent of public transit riders, riding at a rate that is two and a half times more than their share of the population. A high percentage of public transportation users are low- to moderate-income, with two-thirds of riders having household incomes of less than \$50,000 per year, and 20 percent of riders having a household income of less than \$15,000 per year.

- Latinos and Native Americans have a slightly higher rate of bicycling than whites. Growth in bicycle ridership is occurring most rapidly among African Americans and Asian Americans, with Latinos and whites following. Between 2001 and 2009, bicycle trips by Latinos, African Americans, and Asian Americans grew from 16 to 23 percent of all bike trips in the United States.

2. Low-income people and people of color are walking and bicycling in dangerous conditions:

- Children and adults from low-income households have a higher risk of being injured or killed while walking than residents of upper-income areas.
- Nationally, pedestrian fatality rates in low-income metro areas are approximately twice that of more affluent neighborhoods. A study in one metropolitan region showed that the number of people on foot injured in the poorest census tracts was 6.3 times higher than in the richest census tracts; for people on bicycles, the number of injuries was 3.9 times higher in poor areas; and for vehicle occupants, 4.3 times greater in poor areas than in rich ones.
- For walking, Latino and African American fatality rates are about twice that of whites. Fatality rates for people bicycling are 23 percent higher for Latinos than whites, and 30 percent higher for African Americans than whites.
- Low-income communities have poorer pedestrian and bicycle infrastructure and more high-speed, high-traffic roads. While almost 90 percent of high income areas have sidewalks on one or both sides of the street, in low-income communities that percentage drops to 49 percent. Streets with street lighting are also significantly more common in high-income areas (75%) than in low-income communities (51%). Streets with marked crosswalks are significantly more common in high-income areas (13%) than in low-income communities (7%). Traffic calming features, such as traffic islands, curb bulb outs that shorten crossing distances, and traffic circles, are found almost three times as often in high-income areas compared with low-income communities.

Recommended Research Sources

Students can search for reliable traffic safety related information using the following:

- [National Highway Traffic Safety Administration](#)
- [NHTSA: Crash Stats](#)
- [SWITRS: CHP](#)
- [Insurance Institute for Highway Safety Highway Data Loss Institute](#)
- [Insurance Information Institute](#)
- [National Safety Council](#)
- [JSTOR](#)
- [Google Scholar](#)
- [ProQuest Research Library](#)
- [Los Angeles Times](#)
- [New York Times](#)
- [Wall Street Journal](#)
- [USA Today](#)
- [LA Weekly](#)
- [Lexis Nexis](#)

Streets, Art, SAFE Topics List

- Drunk driving - under-aged or adult drinking and driving.
- Drugged driving - driving while using drugs, for example: recreational drugs like marijuana or prescription medications like painkillers.
- Distracted driving - doing other things while driving, for example: texting and driving, eating, putting on makeup, adjusting the radio, watching a map, watching videos, playing games, etc.
- Distracted driving - driving tired.
- Traffic laws - pedestrian laws, bicycling, e-scooter, skateboard laws.
- Traffic laws - driving laws, for example: seat belts worn, rules of the road, etc.
- Defensive techniques - for drivers.
- Defensive techniques - for bicyclists, e-scooters, skateboarders.
- Defensive techniques - for pedestrians.
- Speeding - speed and pedestrian, bicycle, or e-scooter serious injuries or fatalities.
- Speeding - street racing, seshows and/or street takeovers.
- Safety - for pedestrians, cyclists, skateboarders, e-scooters, etc. For example: wearing a helmet, reflective clothing, or using lights as applicable, etc.
- Safe driving - road rage.

Youth for Human Rights “Don’t Discriminate” Script

Youth for Human Rights International
National PSA Campaign PSA #1 – DON’T DISCRIMINATE

EXT. SOCCER FIELD - AFTERNOON

A group of middle-school aged kids are picking teams in the golden afternoon light. One kid is far smaller than the rest, with glasses and short shorts and generally a geeky appearance—the two team captains are blatantly not picking him.

Eventually all the kids are picked and he’s the only one left, and they just look at him and snicker. He walks away, but as he does, he sees the soccer ball in front of him.

With a tremendous THWACK, he kicks the ball across the field, over the other kids’ heads, scoring a dramatic goal.

Everyone turns.

There is a deathly moment of silence; everyone stares in amazement. Then suddenly everyone comes running over to be on his team, leaving the two team captains alone, speechless.

Title card: Human Right #2: Don’t Discriminate.

Title card: What are human rights? Find out at www.youthforhumanrights.org

Jurassic World Script Sample

The following is a page from the script for the 2015 feature film, *Jurassic World*.

Jurassic World

2.

Scene Four: INT. JURASSIC WORLD DAY 3

10. SOUND: BIRD SOUNDS AND SHOUTING
SOUNDS FROM THE CROWD WELCOME
TO JURASSIC PARK ANNOUNCEMENT

11. ZACK: Hey, wait mom didn't pay me to babysit you!

12. GRAY: Alright fine.

13. TOURIST GUIDE: So on your left you will see the Stegosaurus.

14. SOUND: Announcement Inbound chopper one.

Scene Four: Int. HELICOPTER LANDING PAD DAY 3

15. SOUND: Helicopter landing sound effects and footsteps as they walk in.

16. SIMON MASRANI: How are my dinosaurs? You didn't tell me she was red. You look tense Claire.

17. CLAIRE: Were planning to open this new resort in September but were having a few problems with the modified genres.

18. SIMON MASRANI: It's a good sign but she's still intelligent right. She's right to break the glass.

19. SOUND: Glass cracking.

20. SIMON MASRANI: I like her spirit.

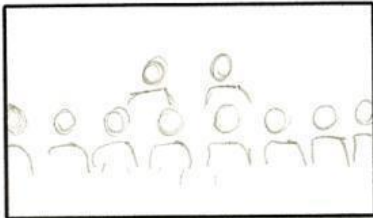
21. CLAIRE: You thinks its will scare the kids.

"Don't Discriminate" Storyboard



YHRI PSA Storyboards

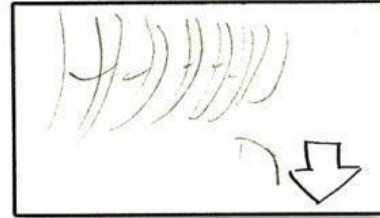
PSA # 1
Page # 1



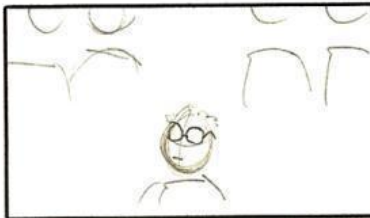
ESTAB: CAMERA RISES TO REVEAL TEAM CAPTAINS.



CU: TEAM CAPTAINS CHOOSING PLAYERS.



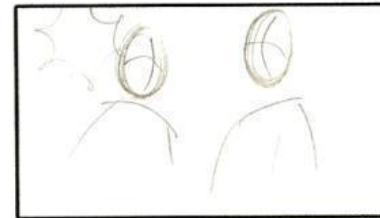
MED: PROFILE OF LINE OF PLAYERS; ONE RUNS OUT. PAN DOWN TO RUNTY KID.



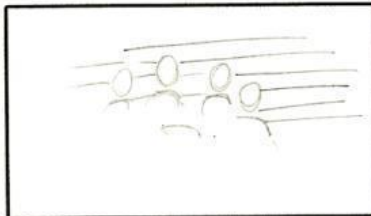
MED: STARK CONTRAST OF RUNTY KID NEXT TO BIGGER KIDS.



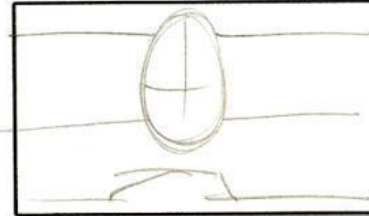
CU: RUNTY KID.



POV OF KID: 2 TEAM CAPTAINS SNICKER AND TURN AWAY. (SUN FLARES TOP LEFT)



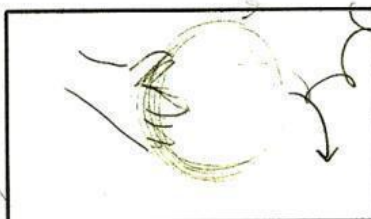
LONG SHOT: GIRLS WATCH FROM THE BLEACHERS



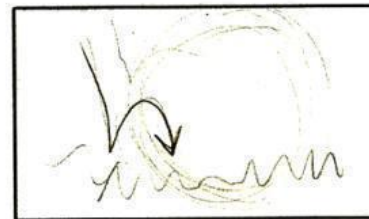
CU: MAIN GIRL WATCHING, REACTING.



DOLLY BACK FROM KID, LAST ONE LEFT



CU: KID DROPS HIS BALL (SUN FLARES TOP RIGHT)



CU: BALL HITS GRASS. KID WALKS AWAY IN B.G.

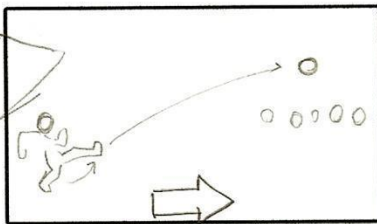


DOLLY IN: TEAM CAPTAIN TURNS, EXPRESSION CHANGES

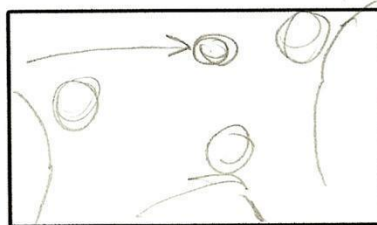
YHRI PSA Storyboards



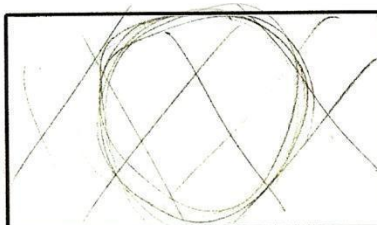
CU: KID'S FOOT KICKS BALL HARD.



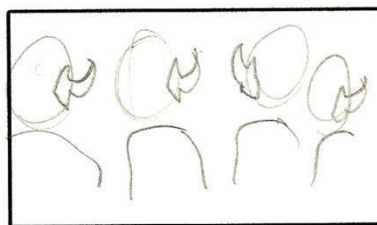
SLOW-MO DOLLY, WIDE: BALL FLIES.



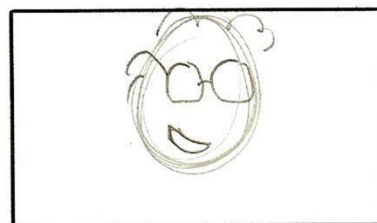
SUPER LOW ANGLE, SLOW-MO: BALL FLIES OVER KIDS' HEADS.



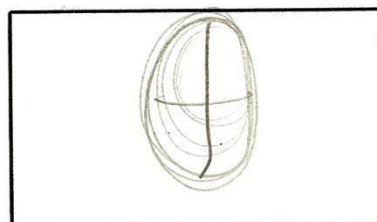
POV OF NET: BALL HITS THE NET.



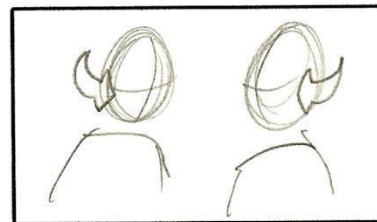
MED DOLLY IN: KIDS' TURN IN AWE.



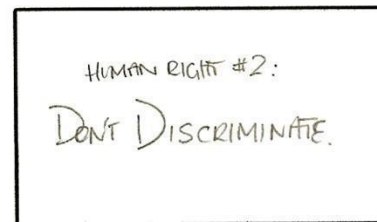
CU: RUNTY KID, POST-KICK SATISFACTION. THEN: KIDS RUNNING PAST TO JOIN HIM.



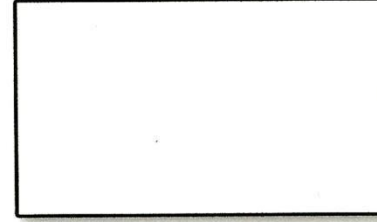
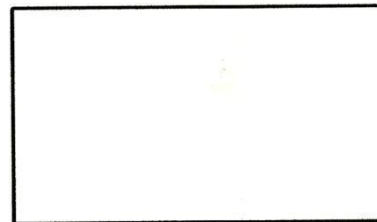
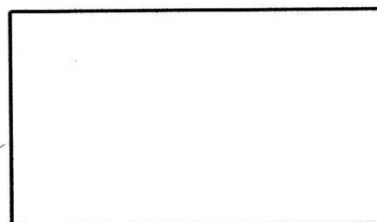
CU: TEAM CAPTAIN, SHOCK. THEN: KIDS RUNNING PAST TO LEAVE HIM.



MED: TEAM CAPTAINS LOOK AT EACH OTHER, SPEECHLESS.



HUMAN RIGHT #2:
DON'T DISCRIMINATE.



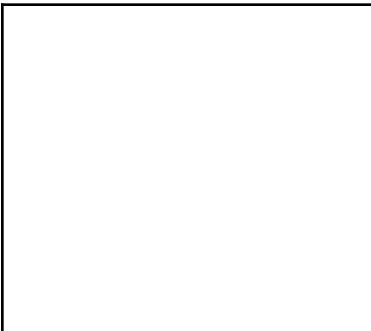
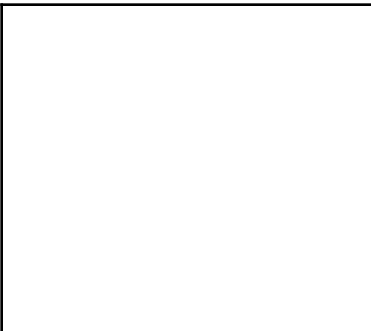
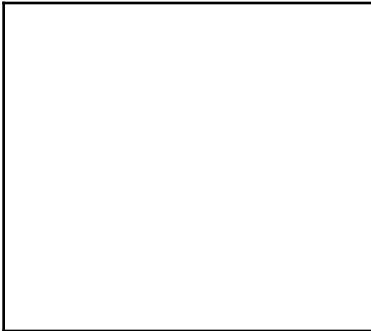
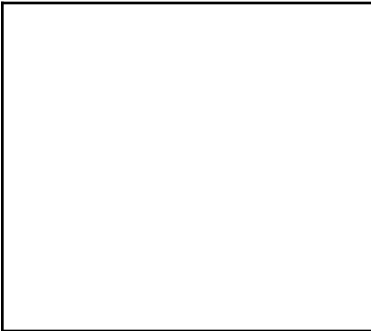
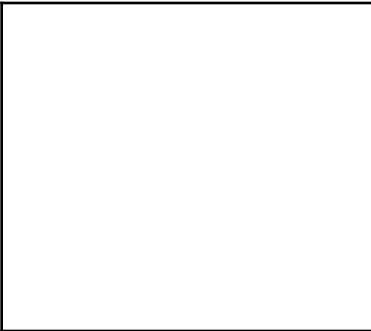
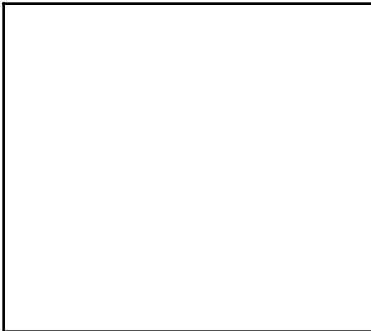
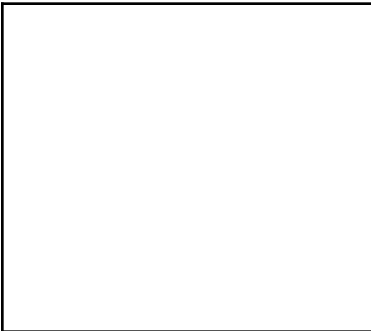
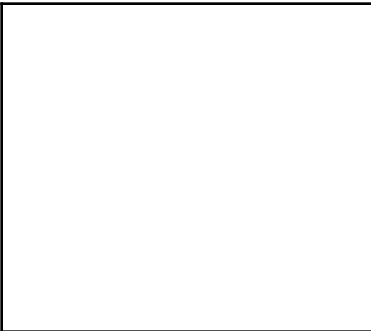
Blank Storyboard Sheet

**Streets, Art, SAFE
PSA Storyboards**

Name:

School:

Page #:



Glossary

Action: the word the director says to instruct the cast and crew to begin the scene.

Actor/Actress: one who represents a character in a dramatic production
[*Merriam-Webster's Dictionary*]

Angle: refers to the perspective from which a camera depicts its subject [*Film Site Film Terms Glossary from AMC, Written and Edited by Tom Dirks*]

Background: the part of a scene or picture that is farthest from the viewer; the part of a scene that is behind a main figure in a painting, photograph, etc. [*Merriam-Webster Dictionary*]

Blocking: originally a theater term that refers to the positioning and movement of the actors on the stage. In cinema, camera and lights are added to the equation. [*The Elements of Cinema Blog&Podcast*]

Boom: a pole, usually extensible, carrying an overhead microphone and projected over a film or television set. [*The Free Dictionary*]

Call sheet: a daily schedule of filming for a movie or television show. [*Merriam-Webster Dictionary*]

Camera: a device for recording visual images in the form of photographs, film, or video signals. [*New Oxford American Dictionary*]

Cast: (1) the actors taking part in a play, movie, or other production;(2) assign a part in a play, movie, or other production to (an actor). [*New Oxford American Dictionary*]

Character: (1) a person in a novel, play, or movie; (2) a part played by an actor. [*New Oxford American Dictionary*]

Cinematographer: The person expert in and responsible for capturing or recording-photographing images for a film, through the selection of visual recording devices, camera angles, film stock, lenses, framing, and arrangement of lighting. [*Film Site Film Terms Glossary from AMC, Written and Edited by Tom Dirks*]

Cinematography: refers to the art and technique of film photography, the capture of images, and lighting effects. [*Film Site Film Terms Glossary from AMC, Written and Edited by Tom Dirks*]

Close-up shot (CU): a photograph or movie picture taken very close to an object or person. [*Merriam-Webster Dictionary*]

Costume: refers to the garments or clothing worn by actors/performers in a film. [*Film Site Film Terms Glossary from AMC, Written and Edited by Tom Dirks*]

Crew: refers to those involved in the technical production of a film who are not actual performers. [*Film Site Film Terms Glossary from AMC, Written and Edited by Tom Dirks*]

Cut: the word the director says to instruct the cast and crew to stop filming; make (a movie) into a coherent whole by removing parts or placing them in a different order [*New Oxford American Dictionary*]; the most common way to join two shots. In essence, it is the continuation of two different shots within the same time and space. Shot A ends and Shot B abruptly begins. [*Wikipedia*]

Cutaway: a film transition in which the filmmaker is moving from the action to something else, and then coming back to the action. Cutaways are used to edit out boring shots or add action to a sequence by changing the pace of the footage. [*Mental Floss*]

Dialogue: refers to the spoken words assigned to a single performer; also refers to the full complement of spoken words in a film or stage script; also known as lines. [*Film Site Film Terms Glossary from AMC, Written and Edited by Tom Dirks*]

Director: the creative artist responsible for complete artistic control of all phases of a film's production (such as making day-to-day determinations about sound, lighting, action, casting, even editing), for translating/interpreting a script into a film, for guiding the performances of the actors in a particular role and/or scene, and for supervising the cinematography and film crew. [*Film Site Film Terms Glossary from AMC, Written and Edited by Tom Dirks*]

Dissolve: an editing technique where one clip seems to dissolve or fade into the next. As the first clip is fading out, getting lighter and lighter, the second clip starts fading in, becoming more and more prominent. The process usually happens so subtly and so quickly, the viewer isn't even aware of the transition. [*Mental Floss*]

Dolly: a small platform on wheels used for holding heavy objects, typically film or television cameras (noun); to be moved on a mobile platform in a specified direction (verb). [*New Oxford American Dictionary*]

Editing: the activity of selecting the scenes to be shown and putting them together to create a film. [*The Free Dictionary*]

Editor: a mechanic who removes the unneeded and fits pieces of a film together to make a finished movie. He or she is a collaborator who works with cinematographers and sound editors to bring sight and sound together. He or she is also an artist who captures a director's vision and tells a compelling story. [*How Stuff Works – Entertainment*]

Equipment: the necessary items for a particular purpose. [*New Oxford American Dictionary*]

Establishing Shot (or ESTAB.): a usually long shot in film or video used at the beginning of a sequence to establish an overview of the scene that follows. [*Merriam-Webster Dictionary*]

Exposition: the conveyance (usually by dialogue or action) of the important background information for the events of a story; or the set up of a film's story, including what's at stake for the characters, the initial problem, and other main problems. [*Film Site Film Terms Glossary from AMC, Written and Edited by Tom Dirks*]

EXT.: an exterior scene, filmed outside. [*Wikipedia*]

Extra(s): a person who appears in a movie in a non-specific, non-speaking, unnoticed, or unrecognized character role, such as part of a crowd or background, e.g., a patron in a restaurant, a soldier on a battlefield. [*Film Site Film Terms Glossary from AMC, Written and Edited by Tom Dirks*]

Fade in/out: this type of film transition occurs when the picture gradually turns to a single color, usually black, or when the picture gradually appears on screen. Fade ins generally occur at the beginning of a film or act, while fade outs are typically found at the end of a film or act. [*Wikipedia*]

Film: (1) as a *verb*, to record a scene or make a motion picture; (2) as a *noun*, refers to a motion picture, or (3) the thin strip of material on the film negative that is used to create images through light exposure [*Film Site Film Terms Glossary from AMC, Written and Edited by Tom Dirks*]

Filmmaker(s): a collective term used to refer to a person(s) who have a significant degree of control over the creation of a film: directors, producers, screenwriters, and editors. [*Film Site Film Terms Glossary from AMC, Written and Edited by Tom Dirks*]

Film transition: a technique used in the postproduction process of film editing and video editing by which scenes or shots are combined. Most commonly this is through a normal cut to the next shot. [*Wikipedia*]

Final Cut Pro: one of the most popular brands of software for editing films on a computer, particularly on a PC or Android.

Foley: related to or concerned with the addition of recorded sound effects after the shooting of a film. [*New Oxford American Dictionary*]

Foreshadow(ing): to supply hints (in the form of symbols, images, motifs, repetition, dialogue, or mood) within a film about the outcome of the plot, or about an upcoming action that will take place, in order to prepare the viewer for later events, revelations, or

plot developments; also, ominous music often foreshadows danger or builds suspense. [*Film Site Film Terms Glossary from AMC, Written and Edited by Tom Dirks*]

Grip: a member of a camera crew responsible for moving and setting up equipment. [*New Oxford American Dictionary*]

iMovie: one of the most popular software programs for editing films on a computer, particularly on an Apple device.

INT.: an interior scene, filmed inside. [*Wikipedia*]

Fade: fade in and fade out usually signal the

Filming permits: permits issued by governments to allow the filming of motion pictures. Every city and state has some sort of council or office that handles filming permits. Obtaining film permits is part of the process of location scouting, and they are usually the responsibility of the location manager. Permits are issued prior to the shooting with details about location, date, time, equipment, personnel, special effects, actions, and stunts. [*Wikipedia*]

Frame: refers to a single image, the smallest compositional unit of a film's structure, captured by the camera on a strip of motion picture film – similar to an individual slide in still photography; also refers to the rectangular area within which the film image is composed by the film-maker – in other words, a frame is what we see (within the screen). [*Film Site Film Terms Glossary from AMC, Written and Edited by Tom Dirks*]

Keyword: an informative word or phrase used in an information retrieval system (such as Google, a newspaper search, or an academic database) to indicate the content of a document and find it [*New Oxford American Dictionary*]

L cut: a film editing technique in which the audio from a preceding scene overlaps the picture from the following scene, so that the audio cuts after the picture and continues playing over the beginning of the next scene. [*Mental Floss*]

Lighting: refers to the illumination of a scene, and the manipulation of light and shadows by the cinematographer. [*Film Site Film Terms Glossary from AMC, Written and Edited by Tom Dirks*]

Lines: refers to the spoken dialogue belonging to a single performer; also refers to the full complement of spoken words in a film or stage script; also known simply as dialogue. [*Film Site Film Terms Glossary from AMC, Written and Edited by Tom Dirks*]

Location scouting: the process of looking for locations in which to film your video production. [*Steve's Digicams*]

Logistics: the detailed coordination of a complex operation involve many people, facilities, or supplies. [*New Oxford American Dictionary*]

Logline: a short, introductory summary of a film, usually found on the first page of the screenplay, to be read by executives, judges, agents, producers and script-readers; all screenwriters use loglines to sell their scripts. [*Film Site Film Terms Glossary from AMC, Written and Edited by Tom Dirks*]

Long shot: a view of a scene that is shot from a considerable distance, so that people appear as indistinct shapes. An extreme long shot is a view from an even greater distance, in which people appear as small dots in the landscape if at all (e.g. a shot of New York's skyline). [*Purdue Narratology Terms*]

Medium shot (med): a camera shot in which the subject is in the middle distance, permitting some of the background to be seen. Compare with close-up shot and long shot. [*Dictionary.com*]

Microphone: an instrument for converting sound waves into electrical energy variations, which may then be amplified, transmitted, or recorded. [*New Oxford American Dictionary*]

Narration: a commentary delivered to accompany a movie, broadcast, etc. [*New Oxford American Dictionary*]

Point of view (POV): the perspective from which the film story is told. [*Film Site Film Terms Glossary from AMC, Written and Edited by Tom Dirks*]

Postproduction: work done on a film or recording after filming or recording has taken place. [*New Oxford American Dictionary*]

Preproduction: work done on a product, especially a film or broadcast program, before full-scale production begins. [*New Oxford American Dictionary*]

Producer: the chief of a movie production in all logistical matters (i.e., scheduling, financing, budgeting) save the creative efforts of the director; raises funding and financing, acquires or develops a story, finalizes the script, hires key personnel for cast, crew, and director, and arranges for distributors of the film to theaters; serves as the liaison between the financiers and the film-makers, while managing the production from start to finish [*Film Site Film Terms Glossary from AMC, Written and Edited by Tom Dirks*]

Props: abbreviation for "properties" – refers to the furnishings, fixtures, hand-held objects, decorations, or any other moveable items that are seen or use on a film (or stage) set but that are not a structural part of the set; usually the responsibility of the prop man or property master. [*Film Site Film Terms Glossary from AMC, Written and Edited by Tom Dirks*]

PSA: A public service announcement (PSA) or public service ad, is a message in the public interest disseminated by the media without charge, with the objective of raising awareness, changing public attitudes and behavior towards a social issue [*Wikipedia*]

Rehearse: practice (a play, piece of music, or other work) for later public performance; supervise (a performer or group) that is practicing in this way. [*New Oxford American Dictionary*]

Research: the systematic investigation into and study of materials and sources in order to establish facts and reach new conclusions. [*New Oxford American Dictionary*]

Rolling: the word the director says to let the cast and crew know the cameras are rolling, usually before calling “action” to begin the scene.

Scene: usually a shot (or series of shots) that together comprise a single, complete, and unified dramatic event, action, unit, or element of film narration, or block (segment) of storytelling within a film, much like a scene in a play; the end of a scene is often indicated by a change in time, action, and/or location [*Film Site Film Terms Glossary from AMC, Written and Edited by Tom Dirks*] *students’ PSAs will likely have no more than three scenes.

Schedule: a plan for carrying out a process or procedure, giving lists of intended events and times. [*New Oxford American Dictionary*]

Screenwriter: a person who writes a screenplay. [*New Oxford American Dictionary*]

Screenplay: the script of a movie, including acting instructions and scene direction. [*New Oxford American Dictionary*]

Script: the written text of a movie, play, or broadcast. [*New Oxford American Dictionary*]

Script supervisor: a member of a film crew who oversees the continuity of the motion picture including wardrobe, props, set dressing, hair, makeup, and the actions of the actors during a scene. The notes recorded by the script supervisor during the shooting of a scene are used to help the editor cut the scene. They are also responsible to keep track of the film production unit’s daily progress. [*Wikipedia*]

Set: a collection of scenery, stage furniture, and other articles used for a particular scene in a play or film. [*New Oxford American Dictionary*]

Set dressers: people who arrange objects on a film set before shooting. Set dressers place furniture, hang pictures, and put out decorative items. [*Wikipedia*]

Shoot: the process of filming or photographing any aspect of a motion picture with a camera; the plan for a shoot is termed a “shooting schedule.” [*Film Site Film Terms Glossary from AMC, Written and Edited by Tom Dirks*]

Shot: a film sequence photographed continuously by one camera. [*New Oxford American Dictionary*]

Shot list: A shot list is a document that lists and describes the shots to be filmed. [*The Elements of Cinema Blog & Podcast*]

Slow motion (or slo-mo): the action of showing film or playing back video more slowly than it was made or recorded, so that the action appears slower than in real life. [*New Oxford American Dictionary*]

Slug line: also called a *master scene heading*, occurs at the start of every scene, and is usually made up of three parts. Part one states whether the scene is set inside (interior/INT.), outside (exterior/EXT.), or both. Part two states the location of the scene. Part three, separated from part two by a hyphen, refers to the time of the scene. Each slug line begins a new scene. In a shooting script the slug lines are numbered consecutively. [*Wikipedia*] For example, “EXT. NEIGHBORHOOD ROAD – AFTERNOON” could be the slug line for the AT&T “[The Unseen – It Can Wait](#)” PSA.

Sound: refers to everything we hear in a movie—words, sound effects, and music. Sound is used in a film to heighten a mood, provide us with information about the location of a scene, advance the plot, and tell us about characters in the story. [*The Cinematheque*] When referenced on a script, “Sound” lines do not include spoken dialogue, but other components such as ambient noise, sound effects, and music.

Sound effect: a sound other than speech or music made artificially for use in a play, movie, or other broadcast production. [*New Oxford American Dictionary*]

Sound mixing: taking all the elements of the film’s soundtrack, i.e. dialogue, sound effects, Foley, and music, and mixing them together to create something that sounds good. [*5J Media*]

Special effect: an illusion created for movies and television by props, camerawork, computer graphics, etc. [*New Oxford American Dictionary*]

Storyboard: a sequential series of illustrations, stills [static images], rough sketches, and/or captions (sometimes resembling a comic or cartoon strip) of events, as seen through the camera lens, that outline the various shots or provide a synopsis for a proposed film story (or complex scene) with its action and characters; the storyboards are displayed in sequence for the purpose of visually mapping out and crafting the various shot divisions and camera movements in an animated or live-action film; a blank storyboard is a piece of paper with rectangles drawn on it to represent the camera frame (for each successive shot). [*Film Site Film Terms Glossary from AMC, Written and Edited by Tom Dirks*]

Stunt: an unusual and difficult physical feat or an act requiring a special skill, performed for artistic purposes usually on television, theater, or cinema. [*Wikipedia*]

Take: a single continuously-recorded performance, shot, or version of a scene with a particular camera setup; often, multiple takes are made of the same shot during filming, before the director approves the shot. [*Film Site Film Terms Glossary from AMC, Written and Edited by Tom Dirks*]

Title card: A printed narration or portion of dialogue flashed on the screen between the scenes of a film. [*American Heritage Dictionary of the English Language*]

Treatment: a summary of a screenplay, TV show, novel, or other story, sometimes in the form of an outline. Treatments can be used as a tool of development for the writers or used as a marketing tool. [*WikiHow*]

Video village: the cluster of electronic equipment on a set. [*High Definition Postproduction: Editing and Delivering HD Video*, by Steven E. Browne]

Wipe: a type of film transition where one shot replaces another by traveling from one side of the frame to another or with a special shape. [*Wikipedia*]