



## MediaAction

### Equipment Guide for Teachers

The good thing about teaching film is that you can be flexible and creative with the equipment that you use, and in the context of an Alaska school, you usually would not have to purchase any equipment. Please see the following notes to help guide you in choosing and using equipment for your class:

- **There are a variety of options for cameras**, including the followings: 1) camcorders 2) laptops generally have in-built cameras 3) i-pads have inbuilt cameras 4) some students may have cameras on their phones 5) snap-and-shoot cameras often have a video function. **Caution: always insist students use a tripod or something that stabilizes their footage.** Using a computer or iPad camera is not ideal, but can work well if need be.
- **Tripods: it is critical that students use tripods or a surface to stabilize their camera.** They can set their camera on a table or a pile of books if a tripod is not available.
- **Editing equipment:** ideally each student has a computer station to do their editing. Most Alaskan schools have computers for each student, but if this is not possible, students can schedule their editing sessions.
- **Audio equipment:** Typically students will use the audio that their camera records. However, if you have external audio equipment, or a budget to buy some (this can be less than \$50), this can help improve the audio quality.
- **Extra equipment options:** There are additional film supplies that can support your film project but are not at all necessary. Those items include: 1) **Boom Pole** which is what a sound person holds to use external audio during an interview, 2) **Shotgun Mic** which is an external microphone that allows you to record sound directionally, and which attaches to the end of the boom pole 3) **XLR Cables** which connects your camera to your external audio 4) **Headphones** for the sound recorder, 5) **Stabilizer** which allows you to hold your camera steady without using a tripod. You can find a more complete list of documentary filmmaking supplies at the following link:  
<http://www.desktop-documentaries.com/video-production-equipment.html>



## MediaAction

### Film Vocabulary List

*Animation:* Successive photographs of drawings that creates an illusion of movement

*Archive:* Historical Photos and Documents

*Archivist:* Someone who manages an Archive

*A-Roll:* Primary interview footage used in a documentary

*Body:* Main content of the film

*B-Roll:* Footage Secondary to Primary Source Interviews or back-up footage

*Conclusion:* The end of a film that summarizes and wraps up the topic

*Cutaway:* Interruption of continuous footage with an insertion of other footage

*Documentary:* Film Based Upon a Factual Record

*Ethnography:* Study of Cultures

*Fade-in/out:* When an object goes in or out of focus

*Following the Action:* Moving the Camera with a Moving Object

*Index:* Abbreviated transcription that includes the themes discussed in an interview rather than a word-for-word account

*Interview Subject:* The Person Being Interviewed

*Introduction:* The beginning of a film that sets the groundwork for exploring the topic

*Lower Third:* Text overlaying video

*Narrative Arc:* The storyline progression

*Narrative Filmmaking:* Fictional Film

*Panorama:* Moving the Camera Horizontally

*Primary Source:* An original work

*Stop-Motion Animation:* An animation technique that makes an object appear to move on its own

*Storyboard:* Graphic organizer in the form of illustrations

*Structured Interview:* Interview with predetermined questions

*Subtitles:* Captions at the bottom of the screen that translate or show what is being said

*Tilt:* Moving the Camera Vertically

*Time-Code:* marking the time of the footage on your transcription

*Transcription:* Written version of interview / film

*Unstructured Interview:* Interview without predetermined questions

*Wide-Shot, Medium Shot, Close-Up:* Depending on How Close You Are to Your Subject



## MediaAction

### Ethnography and Digital Storytelling Curriculum Module: Lesson Plans Adaptable for 7 - 12th Grades for Rural Alaskan Educators

Lesson: Choosing a Topic for Your Ethnographic Film

Vocabulary: *Ethnography* (Study of Cultures), *Documentary* (Film Based Upon a Factual Record), *Narrative Filmmaking* (Fictional Film), *Unstructured Interview* (Interview without Predetermined Questions)

Alaska State Standards: Cultural Standards A.1

Activity	Objective	Assessment Tool
<b>Option 1:</b> Predetermine a list of topics for your students, and have each student rank the topics from most wanted to least wanted. Assign topics based upon their rankings. This method is helpful if students need to study something very specific and if you need to do background research on their topics beforehand.	Align film topics both with 1) Student interests and 2) Topics that need to be covered based upon your curriculum.	An option to assess student choices could be to require them to write a sentence about their top three topics explaining why they chose that topic.
<b>Option 2, Part 1:</b> Write down the words “ethnography,” “documentary” and “narrative film” on the board, and ask the students if they can define the terms. Tell the students that they each get to make a 5 minute movie about something that's important to them in their community, and that it will be their “ethnographic documentary.” You can show them a sample of other student documentaries from the InterAK web portal to provide examples.	Students understand concept of ethnographic documentary as juxtaposed to narrative filmmaking.	Have students write definitions in their own words for new vocabulary terms in their journals.

<p><b>Option 2, Part 2:</b> Students write a personal brainstorm in their journal about the topics they might like to explore (e.g. pike fishing, whaling, traditional medicine, language, traditional dances, an elder, etc.). Write their ideas on the board.</p>	<p>Student apply their knowledge of ethnographic documentary filmmaking to their own lives and communities through a topic brainstorm.</p>	<p>Review student brainstorms in journal to ensure student has firm grasp of the concept of ethnographic documentary.</p>
<p><b>Option 2, Part 3:</b> Have students share their ideas with the class, write ideas on the board. Students can brainstorm additional ideas as a group.</p>	<p>Students grasp the wide range of topics that they could choose for their ethnographic documentary.</p>	<p>Check brainstorm on the board to make sure that students' understand new concepts.</p>
<p><b>Option 2, Part 4:</b> Students finalize their choice of documentary out of the list of topics. Encourage them to choose something that personally interests them. At this point students could also begin to storyboard (please see lesson: Story-Boarding).</p>	<p>Student finalize their choice of topic.</p>	<p>Students write topic and paragraph about why they chose that topic based upon the individual and class brainstorm.</p>
<p><b>Option 3:</b> If a student has a particularly hard time choosing a topic, have them participate in 1 – 3 elder / community interviews (please see “Interview Techniques” lesson plan), and then ask them afterwards what part of the interview was most fascinating to them. They can base their film on the topic that “naturally” emerges. Explain to student that this is the “unstructured interview” approach, where you have a conversation with an interview subject and then analyze it later for important themes.</p>	<p>Students understand concept of “unstructured interview” and how a film topic can emerge after the first interview(s).</p>	<p>Students write topic and paragraph about why they chose that topic based upon an unstructured interview(s).</p>

Special Note: This lesson involves several activities and options that can help your students to choose a topic for their ethnographic documentary. Choose the activity(s) that best suits your group of students and your school curricula; this is not a sequential lesson plan.

*Teacher Follow Up Activity:* You or the students could each create a physical as well as a computer file to collect all the research information found on each topic.



## MediaAction

### **Ethnography and Digital Storytelling Curriculum Module: Lesson Plans Adaptable for 7 - 12th Grades for Rural Alaskan Educators**

Lesson: Composition for Filmmaking

Vocabulary: *B-Roll* (Footage Secondary to Primary Source Interviews), *Wide-Shot*, *Medium Shot*, *Close-Up* (Depending on How Close You Are to Your Subject), *Panorama* (Moving the Camera Horizontally), *Tilt* (Moving the Camera Vertically), *Following the Action* (Moving the Camera with a Moving Object), *Fade-in/out* (When an object goes in or out of focus).

Alaska State Standards: Technology A.2 & 4

Activity	Objective	Assessment Tool
<p>Explain to students that they will watch a short film and look at the different kinds of shots used (A good film to use is “Portrait of Nikolai” <a href="http://vimeo.com/14854233">http://vimeo.com/14854233</a>).</p> <p>Frequently pause the film so that the screen is frozen, and ask the class what they notice on the screen. After students make their observations say what the shot is (e.g. if it's an old photo, explain that it's an archival photo used for B-roll, if the camera is both following the action and doing a panorama, explain that, etc.).</p> <p>Write the terms down on the board. This exercise can happen with or without the volume, and you can go through the same short film twice.</p>	<p>Students understand composition concepts through the application of different compositional models in a film. Students grasp emotional and intellectual impact of different kinds of shots.</p>	<p>While students discuss different types of composition, assess for creative thought rather than correct answers, as composition is an aesthetic matter with a variety of interpretations. Promote participation rather than correctness at this point in the process.</p>

<p>Connect the camera to the TV so that students can see on the TV screen the camera footage in real time. Have students individually practice different shots (pan, tilt, Wide, Medium, and Close-Up Shots, Following the Action, Fade-in/out) while the rest of the class watches the screen. Prepare for giggles as students film each other, and an active, learning class. Provide feedback to students to make sure they have a clear understanding of each shot.</p>	<p>Students apply and practice their knowledge of compositional concepts.</p>	<p>Watch student composition and listen to the comments of students watching the composition. Provide immediate feedback to students who have an incorrect understanding, and also to students who are grasping the concepts accurately.</p>
<p>Have each student write in their journal a definition of each term in their own words. If they are confused that can ask you for assistance.</p>	<p>Students practice their knowledge of composition through defining terms in their own words.</p>	<p>Assess student definitions after class for accuracy.</p>
<p>Students go in pairs or as a whole group (depending on group size and camera equipment) to go get footage either around the school or around the community, making at least one shot according to each of the new terms.</p>	<p>Students practice their compositional knowledge and simultaneously gather B-Roll for their films.</p>	<p>Circulate among students and observe the shots they are getting, the conversations they are having, and how their shots connect to their films. Provide immediate verbal feedback.</p>
<p>Upon return, watch footage either at the end of class time or at the beginning of the next day to review the different types of shots obtained. Students should upload footage that they want to use for their final films immediately to their computer.</p>	<p>Students test their knowledge of composition by reviewing footage for feedback with classmates.</p>	<p>Watch student composition and listen to the comments of students watching the composition. Provide immediate feedback to students who have an incorrect understanding, and also to students who are grasping the concepts accurately.</p>

*Teacher Follow Up Activity:* Make sure students uploaded footage they want to use onto their computers for the editing process. Optional: Have a test for students to define each term, or to match up the terms with their correct definitions.



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### Ethnography and Digital Storytelling Curriculum Module: Lesson Plans Adaptable for 7 - 12th Grades for Rural Alaskan Educators

Lesson: Creating a Storyboard to Support Your Film

Vocabulary: *Storyboard* (graphic organizer in the form of illustrations), *Narrative Arc* (the Storyline Progression), *Introduction* (the beginning of a film that sets the groundwork for exploring the topic), *Body* (main content of the film), *Conclusion* (the end of a film that summarizes and wraps up the topic)

Alaska State Standards: English / Language Arts A.4; Arts A.3;

Activity	Objective	Assessment Tool
Draw a series of squares on the board, and explain to the class that they will “fill in” the storyboard all together (it will look something like a cartoon series). Choose a topic relevant for the class (e.g. fishing, whaling, berry picking, etc.). Each box in the storyboard can have a variety of elements, including a title, landscape, interview, credits, and other scenes. <b>Have the students decide altogether what each storyboard box will contain, supporting them to make a clear introduction, body, and conclusion.</b>	Students grasp the concept and purpose of a storyboard, and how a storyboard communicates a narrative arc.	Observe how students are engaged, and whether their ideas for the storyboard fit within a narrative arc.
After the class’ storyboard is on the board, <b>explain that they have created a <i>Narrative Arc</i></b> . Ask them to <b>identify the introduction, body, and conclusion</b> in their own storyboard.		After collecting students’ ideas on the board, ask class about which boxes include the introduction, body, and conclusion to ensure understanding.



<p><b>Have each student create their own storyboard for their own film topic on flip-chart paper</b> (this lesson applies for both documentary and narrative filmmaking). If students are making films in pairs they can work in pairs on their storyboard. Emphasize that their storyboard should have a narrative arc, and include people to interview, locations, summaries of narration, titles, etc.</p>		<p>Keep each student's storyboard or take a photograph to compare to their final film, not to make sure they match exactly but to see how much the film changed through the production process. Check storyboard for quality, and provide personal feedback about strengths and weaknesses.</p>
<p><b>Have students present their storyboards to their peers for discussion and clarification.</b> Students can make changes to their storyboards based upon class feedback. Tell students that their final films will not exactly match their storyboards, but that their storyboard is like a map or a guide to help them structure their process.</p>		<p>Have students do a silent peer review using sticky notes. Each student can leave sticky notes with comments, questions, and ideas on their peers' storyboards before discussing as a class.</p>

*Teacher Follow Up Activity:* Have students refine their storyboard for homework.



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### Ethnography and Digital Storytelling Curriculum Module: Lesson Plans Adaptable for 7 - 12th Grades for Rural Alaskan Educators

Lesson: Creating an animation

Vocabulary: *Animation* (successive photographs of drawings that creates an illusion of movement), *Stop-Motion Animation* (an animation technique that makes an object appear to move on its own)

Alaska State Standards: Arts C.1, Technology D.2

Activity	Objective	Assessment Tool
<p><b>Write the definition for animation and stop-motion animation on the board.</b> Tell the class they will learn how to create their own animation. Show student film “We are Here” to the class and have them identify the animated parts:  <a href="http://www.youtube.com/watch?v=L_Xc45WboDQ">http://www.youtube.com/watch?v=L_Xc45WboDQ</a>.  <b>After watching the film, discuss the following questions with the class:</b></p> <ul style="list-style-type: none"> <li>• Why did the filmmaker choose to animate certain scenes from her film?</li> <li>• How did the animation change the mood of the film?</li> <li>• Does anyone have a guess about how Kyla created her animation?</li> </ul>	<p>Students understand animation and why it can be useful techniques to support their films.</p>	<p>Have each student write a definition for animation in their own words.</p>
<p>Show the class the following clip as an example of stop-motion animation, and <b>ask the class to put into their own words the difference between animation and stop-motion animation:</b>  <a href="http://www.youtube.com/watch?v=eJlqQSMifqk">http://www.youtube.com/watch?v=eJlqQSMifqk</a>  Remind students that they can use either tool to express an idea in their film.</p>	<p>Students understand the difference between animation and stop-motion animation.</p>	<p>Have each student write a definition for stop-motion animation in their own words.</p>

<p>Have animation stations pre-set for students (animation station consists of a camera, tripod, paper, and drawing / painting supplies). <b>Students can work individually or in groups of 3-4 to create an animation.</b> Have them choose a piece from their film that they would like to convey using animation. Have students draw a background and then cut out people / objects that they can move on the background to create their animation. Their animation must fit within the context of their film. Students will take ~70 still photographs, each time moving their drawings slightly so that when the photos are strung together, it looks like they are moving gradually, like a flip book.</p>	<p>Students practice creating their own animations that support their film topics.</p>	<p>Use students' final animations to see how effectively they use the tool to express an idea in their film.</p>
<p><b>Watch student animations as a class and critique.</b>  Discussion questions can include:</p> <ul style="list-style-type: none"> <li>• Does the animation make sense?</li> <li>• Does the animation support the film topic?</li> <li>• Are they too jerky, or do they flow?</li> <li>• Is it clear to the audience what is going on in the animation?</li> </ul> <p><b>Have students upload their animations onto their computers / editing stations</b></p>	<p>Students learn to effectively critique animation.</p>	<p>Have students each write down a critique of their own or a classmates work, particularly the strengths and weaknesses of their animation.</p>

*Teacher Follow Up Activity:* Have students further develop their animations if applicable for their films.



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### Ethnography and Digital Storytelling Curriculum Module: Lesson Plans Adaptable for 7 - 12<sup>th</sup> Grades for Rural Alaskan Educators

Lesson: Ethnographic Interview Techniques

Vocabulary: *Ethnography* (Study of Cultures), *Structured Interview* (Interview with Pre-determined Questions), *Unstructured Interview* (Interview Without Predetermined Questions), *Interview Subject* (The Person Being Interviewed)

Alaska State Standards: English / Language Arts A.1; Culture A.3

Activity	Objective	Assessment Tool
Write a topic for an interview on the board (please see “Choosing a Story” lesson plan). Students <b>in pairs write down at least three questions</b> about that topic.	Students think critically and creatively about interview questions.	Collect students' journals to see their written questions and write feedback.
Students share their questions; write them on the board as a brainstorm. <b>Entire class brainstorms additional questions</b> relating to the interview topic, and questions are written on the board.	Class engages in non-judgmental brainstorm and dialogue on potential interview questions. This is a good opportunity for the teacher to provide constructive feedback.	Have students write at least three of their favorite questions from the group brainstorm down in their journals for review later.
<b>Each student chooses / is assigned one question</b> from the list to ask the interview subject.	Students are clear about their role in the interview.	Each student writes their chosen question down in their journal.
<b>Explain to students</b> that they are about to conduct an <b>ethnographic interview</b> , that the interview is <b>structured</b> , but that some interview subjects change the topic and that it is okay to let the interview become <b>unstructured</b> to respect the <b>interview subject</b> .	Students grasp the two main types of ethnographic interviews.	After lecture ask class to define the new terms (ethnographic interview, interview subject, structured interview, unstructured interview), and write down the definitions on the board. Have each student write down the definitions in their journals.

<p><b>Students conduct interview</b> (please see “recording equipment” and “how to shoot” lesson plans) with interview subject. An elder can visit the school, students can visit the elder, or students can interview one another or a faculty member. Students lead the interview, and the teacher can facilitate. Make sure that the subject signs a release form, and that the students thank the subject.</p>	<p>Students practice ethnographic interview methodologies.</p>	<p>Take notes during the interview about the strengths you observed in the students (Who asked an off-the-cuff question that was just perfect? Which student was courageous enough to ask a question even while feeling shy? Who was thoughtful about how to compose the shot?) to share with them during the debrief.</p>
<p><b>Watch the footage</b> (or highlighted portions) to <b>debrief interview</b>. Discussion questions can include: 1) How does the shot look? Was the interview structured or unstructured? What was challenging about the interview? What was your favorite part, and why? What would you do differently next time?</p>	<p>Students reflect upon and analyze their interview techniques from a visual and ethnographic perspective.</p>	<p>Students demonstrate understanding of new vocabulary and concepts through their discussion and review of the footage.</p>
<p><b>Homework:</b> Students write paragraph including 1) one additional question they wished they would have asked, 2) their favorite part of the interview and why, 3) what they would do differently next time.</p>	<p>Student individually reflect upon and analyze the strengths and weaknesses of the interview.</p>	<p>Students demonstrate understanding of best practices during an interview through their written analysis of the interview.</p>

*Teacher Follow Up Activity:* Load interview footage onto the computers of students who will use that interview for a film, or transcribe that interview at a later date.



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### Ethnography and Digital Storytelling Curriculum Module: Lesson Plans Adaptable for 7 - 12th Grades for Rural Alaskan Educators

Lesson: How to use B-Roll to support your documentary

Vocabulary: *A-Roll* (Primary interview footage used in a documentary), *B-Roll* (Footage Secondary to Primary Source Interviews or back-up footage), *Cutaway* (interruption of continuous footage with an insertion of other footage)

Alaska State Standards: English/Language Arts B.2, Arts C.2, Technology D.2

Activity	Objective	Assessment Tool
<p>Choose a short (~5 min) documentary film (e.g. Kodiak student film <a href="http://www.youtube.com/watch?v=jBr6rvPdoNA">http://www.youtube.com/watch?v=jBr6rvPdoNA</a>) and explain to students that they will look to see how the filmmaker does a “cutaway” from the a-roll, to create b-roll. <b>Watch the film one time without pause, and watch a second time to have students say “b-roll” every time they see “b-roll.” Ask the class why they think the filmmaker chose the b-roll that they chose. How does the b-roll support the script, or interview?</b></p>	<p>Introduce students to the idea of a-roll and b-roll.</p>	<p>Watch for whether or not students correctly identify b-roll in the film. Verbally guide them if they have a difficult time understanding.</p>
<p><b>Have students work in pairs to create a short storyboard (refer to the “Storyboard” lesson plan) on flip chart paper. Their storyboards should have multiple text boxes that alternate between A-roll and B-roll</b> (e.g. the first storyboard box could include an a-roll interview about fishing, and the second box could include b-roll of a fish).</p>	<p>Students apply their understanding of a-roll and b-roll in their own storyboard.</p>	<p>Walk around to support partners in their discussion and storyboard creation and to assess student understanding.</p>
<p><b>Have each pair present their storyboard</b> to the group and explain which sections are a-roll and which b-roll, and why they chose the b-roll to support the a-roll. The b-roll should always connect to the a-roll so that the film audience (or the class) understands why the b-roll was chosen.</p>	<p>Students verbalize their vision of how a-roll and b-roll can work together.</p>	<p>Observe students to ensure that they understand not only the difference between a-roll and b-roll, but also how the two work together.</p>

<p>Optional: <b>Have students collect b-roll for their specific film topics.</b> They can stay in the classroom, the school, or go outside. You can <b>ask them to collect panoramas, tilts, and stable shots,</b> and remind them to always use a tripod or a stable surface. Remind them they can also use archival photographs and film for b-roll (please see “Archives” lesson plan. Oftentimes schools have archival photos on record or display, and this can be a great resource for student films. <b>Have students upload their footage immediately.</b></p>	<p>Student practice the new concept of b-roll and collect footage for their films.</p>	<p>Have students write down the b-roll that they collected, and explain in writing how their b-roll connect to their topic.</p>
<p><b>Gather the class, and watch some of the b-roll they collected to discuss as a class.</b> Alternatively, watch Kaktovik youth film “Weather or Not” at: <a href="https://vimeo.com/48033247">https://vimeo.com/48033247</a> and pause on the b-roll to discuss the ways that she used b-roll to strengthen her film.</p>	<p>Students consolidate knowledge through a review session.</p>	<p>Assign students the b-roll worksheet attached below.</p>

*Teacher Follow Up Activity:* If students can use camera equipment, have them collect b-roll that relates to their film. Students can use built-in computer cameras, phone cameras, or still cameras if video recorders are not available.

# B-Roll Handout

Name \_\_\_\_\_

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

**Instructions: Choose B-roll that you would use if this script were part of your own film. Describe the B-roll you would choose by answering the following questions:**

- **Would you use a photograph or film?**
- **What would you include in the image / film?**
- **What kind of shot would you use (e.g. panorama, tilt, long shot, close up, etc.)?**
- **Would it be black and white, or color?**
- **Would you use stock footage or your own footage? Why?**

Interview Statement: This is what they used to do here a long time ago, around the village.

B-Roll:

They stayed home in the summer-time while they were catching fish.

B-Roll:

They dried the fish they caught. All the people that stayed here were doing that.

B-Roll:

After the fish were dried, some of the men would travel upriver towards the mountains.

B-Roll:

But the young women and people who had small children would stay home while the men and only some of the women went upriver to the mountains.

B-Roll:





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### Ethnography and Digital Storytelling Curriculum Module: Lesson Plans Adaptable for 7 - 12th Grades for Rural Alaskan Educators

#### Lesson: Transcribing Interviews

Vocabulary: *Transcription* (written version of interview / film), *Index* (abbreviated transcription that includes the themes discussed in an interview rather than a word-for-word account), *Subtitles* (captions at the bottom of the screen that translate or show what is being said), *Lower Third* (text overlaying video) *Time-Code* (marking the time of the footage on your transcription)

Alaska State Standards: Library / Information Literacy A.3 & B.5, English / Language Arts A.1,

Activity	Objective	Assessment Tool
<p>Pass each student the handout attached below of a sample transcription. Let students look at the handouts, and ask students to try to define <b>transcription, index, and time-code</b> based upon the samples that they see. <b>Write the definition of transcription and time-code on the board.</b></p>	<p>Introduce students to the concept of transcribing, index, and time-code.</p>	<p>Listen for how students define the terms based upon the samples.</p>
<p>Have students brainstorm what the purpose of a transcription of their film or interviews could be (possible answers: to create a research tool, to help with the editing process, to create a storyboard, to create an archive, to create a document for translation). Explain that some people are professional transcriptionists, and that every court hearing has a transcriptionist taking record of what is said.</p>	<p>Students understand professional application of transcription.</p>	<p>For homework or in class: have students write down three professional applications of transcription (e.g. court transcriber, documentary transcriber, creating a record of a public meeting, creating an archive at a museum or library, etc.).</p>
<p>Have students create their own transcription of a short interview statement for practice. Each student could have their headphones on with their own audio recording, but if this is not possible, you can play audio for the whole class. Make sure they include a time-code when they transcribe, as on the samples. If there is time, students can also take the time to create an index so that they can practice the difference between a transcription and an index.</p>	<p>Students practice transcribing and creating an index, including use of time-code.</p>	<p>Have students turn in their sample transcriptions / indices and write individual feedback to them.</p>

<p><b>Explain that transcriptions can help with inserting subtitles into your film</b>, which is important throughout Alaska as we have diverse accents and languages throughout the state. <b>Explain the idea of lower thirds</b>, in which text is used on screen (e.g. to introduce someone’s name and / or title). Watch five minutes of “Portrait of Nikolai” (<a href="https://vimeo.com/14854233">https://vimeo.com/14854233</a>) and <b>have students identify when subtitles and lower thirds are utilized by the youth filmmakers.</b></p>	<p>Students gain skills in how to use transcription to insert subtitles into their films.</p>	<p>Have students individually write definitions in their own words for the following terms:</p> <ul style="list-style-type: none"> <li>• Transcription</li> <li>• Index</li> <li>• Lower Third</li> <li>• Time Code</li> <li>• Subtitles</li> </ul>
<p><b>Have students create an index for at least one of their interviews</b>, and let them know that their indices will become a part of the school archives.</p>	<p>Students practice their transcribing and indexing skills, and contribute to the school’s archives.</p>	<p>Have student turn in their index.</p>

## Transcription vs. Index Handout: What is the Difference?

Read the following selections from an index and a transcription, and identify the difference between the two. Write down what you think a transcription is, and what you think an index is.

### Section of a Sample Index

Interviewee: Anonymous

Interviewer: Anonymous

Date of interview: 6/9/13

Location: Anonymous (Kodiak, Alaska)

Length of interview: 17:56

Indexer: Anonymous The interviewee is an experienced lion that has a wealth of stories on just about everything including anything to do with the lions club so he was a perfect person to interview about the founding of port lions

0:03 Q: can you start by introducing yourself

0:06 A: interviewee introduces himself

0:22 Q: could you tell your experience with the earth quake/tsunami

0:22 A: interviewee tells what happened to him and his family during the earth quake.

1:55 Q: could you describe the damage in the village of Afognak

1:59 A: interviewee describes the damage done by the tsunami to Afognak

3:19 Q: How would you describe the efforts to rebuild Afognak

3:25 A: interviewee tells the story of lions club international proposing the off to move and rebuild there town

### Section of a Sample Transcription

Name of Interviewee: Anonymous

Name of Interviewer: Anonymous

Date: June 7, 2013

Location: Kodiak Public Library

Length of Interview: 11:26

Background Information: Molly has been living in the state of Alaska for almost 50 years. She was residing in Anchorage with her family at the tie of the earthquake. At the time of the earthquake, her cousins were actually living in Seward, during the quake. Molly now currently works at the Kodiak Public Library.

**0:30** We had small earthquakes when we were little, so when my mom started screaming we kind of laughed at her, It just got worst and worst. Get under the table! Two of my sisters were down stairs, so she had to wiggle her way down the stairs. Every step you took, the ground wasn't there or it came up to meet you. The stairs led down to cement floor (floor was rolling like waves) my sister would get knocked against the wall, she would let go, and she rode that wave back down the hall way.

**2:00** No communication, finally the radio came back on, we didn't know that Anchorage couldn't be hurt by the tidal wave, because the inlet is so small. We heard terrible thing about our cousins in Seward.

**2:26** For days we would go down to the Red Cross, to try and contact our cousins. Family in states could not be contacted.