

Lights, Camera... Leadership!

Curriculum Guide

*"In every community there is work to be done,
In every nation there are wounds to heal,
In every heart there is the power to do it."*

Marianne Williamson

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"The reason why many of our students do not do better in schools is not that they are deficient, or that their teachers are incompetent or uncaring; the reason is that these students do not see the relevance of such learning to altering and improving their immediate lives in their communities. If the central goal of schools were to prepare students to engage productively in a democracy, then students would be working on the concerns of their immediate and future life and on the concerns of their immediate and extended communities."

— (Carl Glickman, Renewing America's Schools, 1993)

Our schools face immense challenges these days delivering on our public promise to provide an academically challenging course of study that prepares young people to achieve academically, become skilled and productive workers, and engage in the civic life of their community. Consequently, fundamental changes are needed in the way schools connect to community, and in the strategies used to educate and develop a new generation of rural citizens and leaders. The Lights, Camera...Leadership! Curriculum Guide provides new ground in addressing these interrelated issues.

The curriculum provides a learning experience that captures students' interests and commitment, while allowing students to discover the promise and possibility in their community. The range of complex skills, knowledge and leadership required to create a video around an issue of paramount importance to the community far exceeds those addressed in typical discipline specific assignments.

Place-based initiatives like Lights, Camera...Leadership! also emphasize the important role of students as citizens of their community and as intellectual resources for community work. This educational approach uses what is a local resource— the cultural fabric of the community - as a laboratory for teaching and learning. When learning opportunities are rooted in the local context, schools become important centers for the preservation and revitalization of rural communities and democratic traditions. The Community Video process helps students claim their identities as inhabitants and stewards of a particular place. Should they eventually leave, their education will still have imparted an understanding of the value of small communities. Once students are trained to be contributing citizens in their communities, they will be valuable additions to any community.

Anecdotal evidence from many communities across the country suggests that when young people are engaged in place-based learning activities, many who would otherwise drop out become engaged and challenged while learning academically difficult material. Instead of graduating bored underachievers, we are able to raise academic achievement and assist young people to become caring adults. In partnership with supportive adults, young people are solving some of the most pressing issues in their communities. Our students have created day care centers, saved wetlands, gathered oral histories from elders, established entrepreneurial businesses that bolster challenged local economies, and testified before town councils and state legislatures on a myriad of civic issues. Their powerful aspirations have the potential to strengthen fragile communities, transform rural public education, inform public policy, and produce skilled leaders for our nation's future.

It is important that learning opportunities outlined in the Lights, Camera...Leadership! Curriculum Guide become part of the standard course of study available to students. Too often these real world learning experiences are marginalized (are perceived as "add-ons") when, in fact, these are the experiences that help students be more engaged in school and the community at large.

The Lights, Camera...Leadership! Curriculum Guide involves young people in work that is complex, challenging, and filled with student choice and decision-making. It is work that promotes partnership between youth and adults around issues of community vitality and strength. It is work that culminates in public presentations and performances that reveal young people's true mastery of skills and knowledge. It is an invaluable guide toward the realization of the larger purposes of schooling and education.

Julie Bartsch
Steward, Rural School and Community Trust

Introduction

"This course, just the idea itself, is great! Getting high school kids involved in a community project is not only beneficial to the community itself, but it gives kids a chance to do something they never would have done before."

-- Rose Catalona (freshman)

Welcome to the *Lights, Camera... Leadership!* curriculum guide. This introduction provides an overview of the course design, outcomes, and sequence of tasks that comprise the course content. A brief history of the origins of *Lights, Camera... Leadership!* and founding principles and practices are then offered. Finally, answers are provided to a myriad of basic questions for any individual considering implementing the curriculum. Quotes from students who have taken this course and teachers who have taught it are interspersed throughout this introduction and the curriculum as a whole, to provide first hand insight into the experience.

Lights, Camera... Leadership! Course Overview and Outcomes

Lights, Camera... Leadership! is a high school course that develops leadership and academic skills through the process of making a Community Video. The guidelines for the video project are as follows:

- ❑ Develop a thought-provoking Community Video that captures some important aspect of your community from past, present and future perspectives.
- ❑ Inform, persuade and/or influence viewers' perspectives on the given topic.
- ❑ Balance what the community is doing well concerning the issue, along with the challenges that must be faced.
- ❑ Premiere the video at a community gathering, followed by a student- facilitated dialogue session.

These four guiding directives provide numerous opportunities to foster the following leadership and academic skills and abilities, all of which are identified in Vermont's Framework of Standards and Learning Opportunities:

Communication Skills: Communication skills are developed so participants can effectively conduct individual and focus group interviews, function as high performing video production team members, create a clear and compelling video which informs or persuades their audience, and lead community dialogue groups where there may be diverse perspectives.

"The main thing that stands out in my mind that I've learned this year has been proper ways to interview people and good questions to ask them."

-- Roz Vara (freshman)

Reasoning and Problem Solving: In this inquiry-based course, reasoning and problem-solving skills are integral to all phases of the curriculum. The first problem to be solved is identifying the focus of the video. When the topic has been clarified, the class develops a strategy to thoroughly explore this issue, using primary resources. When all research findings are pooled, the class must decide what viewpoint will be taken on the issue and how this story will unfold in video form. On a more practical level, the production team must learn to manage their time and deal with all the inevitable unanticipated challenges that arise from such a team-oriented and complex undertaking. Abstract and creative thinking opportunities abound. A problem-solving approach and ongoing reflection are offered to continually build the participants' capacity to independently reason and problem-solve.

"This class is a leadership class because we have been placed with this very broad project and we have to each lead ourselves and each other, at different times, to the final video."

-- Vedan North (freshman)

Personal Development: Students are asked to set goals regarding their personal growth and capacity to work as effective team members throughout the course. Class participants create a clear vision and guidelines for how they are going to work together and challenge themselves to live up to these high standards. This includes development of conflict resolution skills. Success is measured by the quality of the process of their work together, rather than the outcome. The curriculum capitalizes on the leadership and personal development opportunities embedded in this compelling project, which by its very nature demands risk taking and growth.

"I think that sometimes I am a little shy when it comes to voicing my ideas because everyone else wants to jump right in and get to work. In the future of this project, I want to be less timid about what my ideas are."

-- Vedan North (freshman)

Civic Responsibility: The goal of the video project is to provoke a meaningful dialogue regarding an issue of importance to the community – a task embodying all the essential components of civic engagement. The class must find a topic that is relevant to the community **and** one they care about. Participants then seek to understand this issue from all viewpoints, becoming experts on the topic. Next, the class must decide which perspective they will take in their video, clarifying their own personal positions in the process. Finally, students must mobilize the community to join them in exploring this issue by designing a well-orchestrated recruitment effort for the community premiere and facilitating constructive dialogue groups. Ideally, students will become actively involved in the longer-term change process. Class members experience first-hand their capacity to be significant "players" in shaping the future of their town. Community pride and strengthened youth-adult relationships are often by-products of this "taste" of civic engagement.

"The video project has given me an amazing opportunity to gain the skills I need to be an active citizen in my school and broader community. The focus group process especially helped me to become confident with my leadership skills so that I can be civically engaged on a larger scale in the future."

-- Maggie MacArthur McKay (sophomore)

Academic Mastery: Multiple academic skills are developed through this course, particularly in the domains of language arts (e.g. critical analysis of public documents, developing a defensible point of view), the arts (e.g. artistic expression through the video medium, critical analysis of this art form), and social studies (e.g. collecting and analyzing historical data utilizing primary resources, interpreting the influence of the past on the present). Participants become experts in one aspect of their community, often knowing more about the issue than most other peers or adults. This sense of mastery is important for all students, but particularly for those who have not succeeded in traditional academic work. A total of 22 of Vermont's "Fields of Knowledge" learning standards are linked to this curriculum as well as 29 "Vital Results" standards.

"When your teacher says read Chapter Nine and take notes, you read what someone else has done...going off other people's knowledge. In this project you can develop your own opinion, not relying on what someone else has told you is the case. You are finding out for yourself."

-- D. J. Helfand (sophomore)

Overview of the Seven Course Phases

This curriculum is divided into seven phases that follow a logical sequence from introducing the task to celebrating a successful community premiere. The following goals and objectives for these phases are provided here to give a more comprehensive overview of the course:

Phase 1: What are we doing in this course? How are we going to do it?

Goal: *Create a positive, productive learning community by fostering a common understanding of the task, and developing a shared vision and commitment to the process of reaching this goal.*

- ☐ Figure out what this course is all about.
- ☐ Explore a way to problem solve and make decisions throughout the video project.
- ☐ Begin working together as a team, creating a team vision and norms.
- ☐ Define "community" personally and as a group.
- ☐ Define the course goal and a personal goal using SMART goal setting guidelines.

Phase 2: How do we choose a video topic that is important to our community? Becoming experts.

Goal: *Reach consensus and develop expertise on a video topic by collecting data through focus groups, interviews and primary research.*

- ☐ Develop fundamental interviewing skills: asking good questions, noticing nonverbal cues, learning to listen even if you strongly disagree, and paraphrasing.
- ☐ Learn to organize and lead a focus group.
- ☐ Conduct individual interviews with community members and complete historical research, gathering information from many stakeholders in the community.
- ☐ Analyze the information collected.
- ☐ Review alternative ways to make decisions and choose one method that is best for your team to use in deciding the video topic and focus of the storyline.
- ☐ Decide on the exact focus of your video and your storyline.
- ☐ Do you know enough? Conduct additional research to capture all you need to know about past, present and future perspectives of your issue.

Phase 3: How can we make a video that people won't forget?

Goal: *Develop a master plan for the video content and learn the technical skills necessary to capture this content on video.*

- ☐ Define the audience, purpose, key points and tone of the video.

- ☐ Explore what makes a great video documentary by learning from some experts and then watching and critiquing other videos.
- ☐ Develop the skills needed to begin shooting the video: production process (securing a site, scheduling, release forms, etc.), interviewing and narration skills, and lighting and filming techniques.

Phase 4: Let's go shoot!

Goal: *Efficiently organize the videotaping process, securing the footage necessary to make a compelling video.*

- ☐ Create a rough outline of the video, identifying who is to be interviewed and what B-roll is needed.
- ☐ Develop the interview questions.
- ☐ Conduct interviews and film the B-roll.

Phase 5: Creating the final video.

Goal: *Develop the technical, critical analysis, and group decision-making skills necessary to create the final video.*

- ☐ Learn and master video editing techniques.
- ☐ Log the video footage.
- ☐ Finalize the editing script.
- ☐ Edit the final video.

Phase 6: Premiering the video!

Goal: *Successfully organize and facilitate a Community Video premiere and dialogue session.*

- ☐ Organize and advertise the community premiere.
- ☐ Practice techniques to facilitate discussions where there might be disagreements.
- ☐ Develop public speaking skills.
- ☐ Host the premiere.

Phase 7: Celebrating and reflecting.

Goal: *Reflect upon and celebrate individual and group accomplishments, identifying how new skills and abilities can serve class participants in the future.*

- ☐ Reflect upon what has been learned in the course.
- ☐ Celebrate their learning and accomplishments.
- ☐ Identify possible future involvement in the issue you researched.

About the Curriculum

Who is it for?

This curriculum was designed for use with high school teens. It could be adapted for use in a middle school. The teaching strategies employed will reach a wide array of learners. Ideally, each class will contain a mix of individuals who are already identified leaders and students who are more non-traditional leaders and learners. The creation and nurturing of a diverse learning community, brought together by working toward a common goal, is the vision. However, since most schools will not control who signs up for this class, the curriculum is flexible enough to work with any group.

Who should teach this course?

This course weaves together the fields of leadership development, history, social studies, language, arts and technology. Individuals who have expertise in any one of the five domains may teach this course, securing additional support or consultation regarding areas beyond his or her expertise. *Lights, Camera... Leadership!* certainly lends itself to team teaching if that is an option. Whatever the teacher's particular primary discipline is, he or she must be comfortable with the experiential pedagogy, including student-centered decision-making.

What is the optimum class size?

This curriculum works best with approximately eight to sixteen participants. The larger the group, the greater the resources, but also the demands for tight organization to complete the project. If the class size is greater than sixteen, creating two production teams and two videos may be considered as an alternative.

What is the time commitment?

The pilot program ran a full academic year, which translates into approximately 145 hours of instruction. This class could also be taught in a shorter timeframe by altering expectations and project phases.

It is important that students understand that the course will require a commitment to after school, evening and weekend time to run their focus groups, do research utilizing primary resources, conduct interviews, edit the video, and host the community premiere.

The teacher will obviously be present for all class periods, should attend all focus groups, may need to be available for editing sessions, and will attend the premiere. Collaboration with other teachers who can augment this curriculum with expertise in the video production domain, video scripting, or other related academic disciplines may alter time demands for this course.

How are student assessment and evaluation handled?

Assessment includes the qualitative measures that are taken throughout a course experience to monitor the process of student work. This information helps the teacher and participants shape the course to meet their needs. Evaluation focuses on quantifying final outcomes and is the basis for the traditional grading system.

Each teacher implementing this curriculum will need to develop his or her own assessment and evaluation system to complement the assessment means included in this curriculum guide.

Assessment:

Each curriculum phase includes clear objectives that lend themselves to creative assessments. Most activities are followed by debriefing questions entitled, "Dialogue and/or Journal Questions." These questions provide one means of continually assessing participant learning either through discussion or written assignments. Importantly, they also build the students' reflective capacity – a critical life skill.

A number of rubrics which summarize key curriculum outcomes can be found in Appendix A. These rubrics address this curriculum's "embedded standards" which serve as a foundation for the entire curriculum (Roles and Responsibilities, Problem Solving, Teamwork, Understanding Place, Being a Historian, Investigation and Types of Questions, Planning and Organization, Taking Risks, Goal Setting and Respect.) Each Phase also includes standards which are specific to the skills developed during that particular aspect of project development. These rubrics and standards provide a means for students to self-assess and set their own personal course goals. Student input into the creation of assessment means is a potentially valuable component of the learning experience. The rubrics can also be used by the teacher to provide insight regarding student needs and to inform curriculum decisions.

Unscored portfolios are a rich documentation alternative. Guidelines and periodic class time to work on portfolio development will assure the quality of this assessment means.

Finally, the video itself provides documentation of the students' work. Community members attending the premiere offer an opportunity to garner assessment data regarding the video and the students' facilitation skills.

Evaluation:

Evaluation alternatives are not included in this curriculum. Ideally this course experience can be individualized, with grading linked to each participant's contributions and unique goals. However, if quantitative measures are required, consideration of a scored portfolio is suggested.

Note: Mark Skelding, *"Lasting Results: A Teacher's Manual"* (2000) is an excellent resource to assist in designing meaningful assessment and evaluation measures.

The Curriculum as a Guide:

This is a curriculum GUIDE. The teacher has many choices and will be able to tailor the class to his or her own skills, abilities and interests, as well as those of the students. This curriculum provides basic activities to address the major steps in teaching this course. Teachers may choose to expand, modify, or omit objectives or activities as they see fit.

For example, the curriculum spends a significant amount of time preparing students to run community focus groups. Leading focus groups sets the stage for subsequent interviewing and facilitation skill development. Student feedback affirmed the value of the energy devoted to this undertaking. However, if time is limited, a teacher may choose to streamline the course by omitting focus groups and relying on other data collection means.

Certain aspects of the curriculum will need to be embellished with the teacher's expertise or with assistance from colleagues (including competent community members) who can supplement instruction. Teaching the technical aspects of video production is the clearest example of this. Some very basic checklists and activity options are provided but need to be integrated into a thoughtful teaching and practice sequence orchestrated by someone who understands how to share this knowledge with teens and who can support them during the inevitable learning curve. Needs will vary by site based on the teacher's existing knowledge, equipment and editing resources, and the level of technical experience of students in the class. Local cable access stations may be an excellent resource for assistance in this domain.

Development of the video storyline and promotional materials for the community premiere are two areas where collaboration with a person in the language arts arena would be helpful. Basic guidelines for both undertakings are offered, but these tasks offer a tremendous opportunity to build the students' language arts skills in persuasive writing and speaking.

Guiding Principles and Practices

This course is based on experiential education principles and practices, which put “discovery” at the heart of authentic and enduring learning. Service learning and place-based learning tenets are also a part of the framework for this course, which creates multiple opportunities for participants to practice leadership in the classroom and community settings.

Guiding Principle One: Learning By Discovery

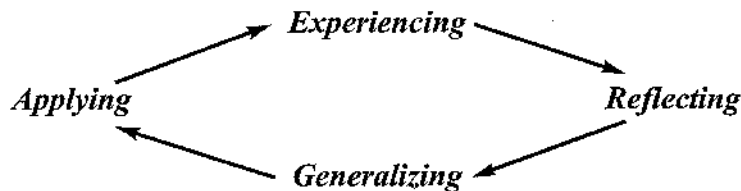
*“Tell me, and I will forget;
Show me, and I may remember;
Involve me, and I will understand.”*

This curriculum is based on the premise that the teachers’ primary job is to structure opportunities for participants to *discover* the lessons inherent in each phase of the course. This teaching strategy is based on John Dewey’s work (1938) and the field of experiential education. It is founded on the belief that true learning occurs when individuals actively participate in and construct their learning, rather than passively being told what they should know. This curriculum also draws heavily from the work of Project Adventure, an organization that has spent over thirty years building training resources to further the use of adventure-based or experiential strategies. The following four principles of experiential education serve as the foundation for this curriculum:

- ❑ The Experiential Learning Cycle
- ❑ The Full Value Commitment
- ❑ Challenge of Choice
- ❑ Goal Setting

The Experiential Learning Cycle:

This cycle, developed by David Kolb (1984), lies at the heart of all experiential strategies:



As facilitators of this curriculum, the task is to create an intentional leadership skill building experience for participants, based on specific learning objectives. After participating in any one activity or task in the curriculum, the group reflects on what they have learned – a process often referred to as “debriefing.” Initial reflections spark personal generalizations, shedding some insight into one’s life or aspect of one’s leadership development. The final step entails applying this knowledge to one’s future or “life-at-large.” Each subsequent pass through this cycle builds on and reinforces prior learning – a deepening spiral of personal growth and skill development.

One simple and effective way to move through this cycle is by asking three basic but powerful questions: What happened? So what? Now what? (See Appendix B for an overview of this debriefing sequence.)

The Full Value Commitment (FVC):

"When we made our big Full Value Commitment poster at the beginning, I was wondering whether we would be able to uphold all of the aspects of it, and sure enough, I don't think we have totally. We have, however, done well with more than I expected."

-- Sam Tormey (sophomore)

The Full Value Commitment is an activity to help the group establish clear guidelines for the way they will treat one another, and want to be treated, throughout the class. It is a powerful means to quickly establish a safe, respectful and trusting climate -- one in which participants are willing to take risks necessary for learning. The class must then take responsibility for not only creating but also sustaining these guidelines. This process contrasts with top-down rules that often result in resistance rather than ownership.

It is important to have the Full Value Commitment available for each class and periodically review and revise it as the participants grow in their understanding of themselves, and as a group. It can be a helpful tool for goal setting and ongoing individual and class reflections.

Challenge of Choice:

The principle of "Challenge of Choice" refers to the participant's responsibility to choose his or her level of risk-taking in the learning experience. It is based on the belief that significant learning occurs when one pushes oneself out of a known "comfort zone," while at the same time recognizing that each person's comfort zone will be different. "Challenge of Choice" does not mean that a person can choose whether he or she will be involved *at all* in an activity or task, but rather *how* that person will be involved.

It is very likely that within a class there will be individuals who joined primarily because they want to develop technical skills, and who will find such tasks as leading focus groups or developing communication skills challenging and risky. Conversely, others will want to focus on leadership skill development and will be utterly intimidated by technical aspects of the work. "Challenge of Choice" means that every individual will need to stretch into domains that may not be their primary interest. However, this curriculum and the project demands frequently offer a variety of roles and tasks at any one time so that participants can choose learning opportunities that stretch them but do not send them into a "panic zone."

Goal Setting:

"Goal setting allows one to isolate specific needs and act on them. It allows participants to be intentional, to carry through with their intentions, and to discuss outcomes. Without a sense of completion, participants are left with the perception of failure."

-- Schoel and Maizell (2002)

The development of clear, attainable goals is a key to personal growth and successful leadership (Lewin, 1944; Payne, 1996; Glasser, 1965; Henton, 1996). This skill is introduced in Phase One and should be creatively integrated throughout each class. Facilitators have many opportunities to model and build this skill. One simple means is to start each class by sharing the daily goal and objectives and end the session by seeing if they were met. It is important for participants to write down their own goals and check back to note progress toward reaching them. Otherwise, these goals risk the same fate as millions of forgotten New Years' resolutions!

Guiding Principle Two: Community-based Service Learning

*"Don't ask yourself what the world needs.
Ask yourself what makes you come alive,
and then go and do that.
Because what the world needs is
people that have come alive."*

Harold Thurman Whitman

Connecting to one's community through service work is a powerful means to anchor abstract concepts and skills in real-life applications. Fostering a spirit of "helpfulness," deepening youth-adult relationships, and providing opportunities for meaningful participation and civic engagement all promote resiliency and are key elements of leadership development (Henderson, 1996). The creation of a video that is used to engage community members in a dialogue about the future of their community is the "service" aspect of this curriculum.

This curriculum is founded on the following service learning practices:

- ☐ Clear objectives are developed before engaging in service/project work.
- ☐ Reflection takes place during and after project completion.
- ☐ The project is shared with a larger community.
- ☐ There is a celebration to honor what was learned and the efforts of all involved.

Place-based learning "utilizes a community's rich history and uniqueness to teach essential skills and concepts and stimulate discovery of the broader world. Exploring the world outside the classroom not only enhances real-world connections for students, but it also provides the alternative learning environments and learning opportunities they need to succeed" (Skelding,

Kemple, and Kiefer, 2001, p.4). Vermont is the only state in the nation to have included educational standards relating to “Understanding Place” (Standard 4.6) and “Sustainability” (Standard 3.9), honoring our communities as rich and engaging “learning laboratories” (See Appendix C).

Guiding Principle Three: Participants as Leaders – Teacher as Guide

“On one or two occasions a student said to me, ‘Mr. Book, this is OUR project.’ Back off, essentially. It didn’t take me about twice to hear that to realize that this is exactly what I wanted, that this was great!”

-- David Book (Cabot School Lead Teacher)

This course uses the classroom and the community as a learning laboratory for leadership development. Students should assume increasing responsibility over the term of the course both within classroom activities and in the management of their production team. The teacher is a guide, charged with mastering the fine art of providing needed skill development and then vesting the class with the responsibility to act on it accordingly. The most difficult part of this process is letting go of control of the outcome, especially in situations where the teacher can predict an oversight or mistake, or must let go of his or her preconceived ideas about “the way it should be.” Students should never be set up to fail, but rather challenged to take reasonable risks and asked to learn from the outcomes. In most instances, they will meet or exceed expectations when a trusted adult believes in them and they are given the opportunity to stretch and grow!

*“The greatest good you can
do for another is not just
to share your riches, but to
reveal to him his own.”*

-- Benjamin Disraeli

The History of Lights, Camera... Leadership!

The Vermont Rural Partnership (VRP) is a network of seventeen small rural schools throughout Vermont. This organization cares deeply about developing and disseminating curricula which link schools and communities together as a learning context (place-based, experiential education), enhancing youth voice in school and community decision-making, and implementing innovative assessment measures which go well beyond standardized testing. Many schools have tended to treat youth leadership as an extracurricular add-on, seldom embedding it into the academic day. Similarly, place-based learning too often has taken the form of a short-lived project that was never truly integrated in the curriculum as a whole. Development of the *Lights, Camera... Leadership!* course marks a departure from this pattern, blending place-based education, which is integrally linked to the Vermont Framework of Standards, with youth leadership development and innovative means of assessment and documentation in a credit-bearing course.

Leadership development is anchored by the video project. The Orton Family Foundation's Community Video Program inspired this aspect of the curriculum. The Orton Foundation helps citizens of rural America define the future, shape the growth, and preserve the heritage of their communities. In 2001, The Orton Family Foundation published a book entitled, *Lights, Camera, Community Video: Engaging Citizens in Creating a Community Documentary and Vision*. It includes the expectation that these community documentaries will capture past, present and future aspects of the community as a whole. Many towns around the country have embraced this approach, often as part of a town planning process. The Orton manual is geared toward an adult community-based group orchestrating this work.

Young people are increasingly interested in the video medium and technological proficiency. It is also clear that leadership skills taught in the abstract rarely capture the interest of high school students. This project seemed like a perfect way to meld leadership skill development with a multitude of academic goals through an engaging experiential, place-based learning task. If adults found this work valuable, why not youth, working in partnership with adults?

Educators often struggle with how to teach and assess the "Vital Results" standards: communication skills, personal development, reasoning and problem solving, and civic engagement. This curriculum brings relevance to these skills because they are essential tools in the creation of the video. Lofquist (1983) contends that personal growth is best developed as a by-product by creating a genuine experience wherein students are engaged as resources in changing conditions. This curriculum is built upon this fundamental principle.

In the spring of 2002, The Orton Family Foundation took a lead in securing funding from the Freeman Foundation, The Vermont Community Foundation and the Tamarack Fund to develop this curriculum. This course was piloted during the 2002-2003 school year with three high schools in Vermont (Cabot School, Peoples Academy and Thetford Academy). These three sites met for three two-day retreats and two one-day retreats. The major components of the curriculum were implemented at these joint gatherings. Lead teachers at each of the three sites then guided students' work back at their local schools.

As with every pilot, lessons were learned from what worked well and what did not.

To summarize these lessons:

Full Academic Status: This course must be awarded academic credit *and* be embedded within the normal school schedule. All three schools offered this pilot course for credit. Unfortunately, scheduling challenges in two schools precluded having a consistent class period during the school day. Finding a common meeting time after school was hard, making project work very difficult at these sites. The one school that did carve out a class period only met once a week for one hour, which was not adequate to assure timely support and sustained momentum.

Single Site Curriculum: Although there were many benefits of having three schools engaged in this one course, the scheduling logistics were difficult at best. This curriculum is written for a single school class, assuring continuity and depth of the experience.

The Curriculum Itself: This curriculum guide is a reflection of what was actually integrated into the pilot program and well received by students. It also contains pieces that in retrospect would have been helpful supplements to what was provided. Components of the supplemental pieces are excerpted from a larger youth leadership curriculum guide entitled "*Our Voices; Our Community*" (Vermont Children's Forum and Vermont Rural Partnership, 2003) that was being developed at the same time the pilot course was running.

Conclusion

Lights, Camera... Leadership! is a course with clearly defined goals, objectives, methods, and pedagogy. It is also a wildly creative process that will look different in each school that is willing to go on its own journey in implementing this curriculum. The course weaves together schools and communities, young and old, the known and the unknown, by means of the artful wisdom and energy of youth. *Lights, Camera... Leadership!* provides an opportunity to repeatedly affirm the inherent leadership abilities of each and every class participant and builds these skills yet stronger. Teens, who often feel detached from their communities, become experts in one important aspect of their town's future, as well as knowledgeable about its past. They are respected by adults for providing a valued service to the community and acting in a professional manner. Participants experience the satisfaction of exploring an issue of importance, mobilizing others to become invested, and contributing to the identity and future direction of the town. These are life skills that will contribute to the desire and capacity of these young people to become life-long valued and engaged citizens.

Appendix A

Roles and Responsibilities Rubric: Standard 3.13

Students analyze their roles and responsibilities in their family, their school, and their community.

	Getting Started	Almost There	Got It!	Wow!
Role awareness and flexibility	Has little or no knowledge or understanding of role within the team.	Has some understanding of role within the team. Role seldom varies.	Clear understanding of role within the team and consciously adapts role to new situations and group needs.	Clear understanding of role within individual and team relationships. Consciously adapts to new situations and needs. Sets personal goals relating to being a stronger and more flexible leader in the group.
Capacity to reflect.	Generally uncomfortable reflecting on role within the team.	Somewhat comfortable reflecting on role within the team.	Comfortable and competent reflecting on role within team.	Is a role model for reflecting on role within the team and setting goals for personal growth.
Level of responsibility.	Takes on delegated responsibilities and requires ongoing oversight to complete them.	Has some input into team responsibilities, takes on delegated responsibilities; requires some oversight to complete them.	Actively participates in defining responsibilities; readily takes on new responsibilities; needs little oversight to complete them.	Takes a lead role in defining responsibilities; regularly takes on responsibilities which are challenging; needs little or no oversight to complete them.

Problem Solving Rubric: Standard 2.2

Students use reasoning strategies, knowledge, and common sense to solve complex problems related to all fields of knowledge.

	Getting Started	Almost There	Got It!	Wow!
Exploring the problem.	Identifies there is a problem but does not explore possible reasons for the problem.	Identifies there is a problem and considers a few obvious reasons for the problem.	Identifies there is a problem and researches the reasons for the problem.	Identifies there is a problem and thoroughly explores any possible factors contributing to the problem.
Brainstorming solutions.	Quickly identifies one solution to the problem.	Considers a few obvious solutions to the problem.	Considers many possible solutions to the problem.	Solicits a creative list of alternative solutions to the problem, making sure novel alternatives are included.
Choosing the best solution.	Tries the one solution identified.	Randomly chooses a solution from the list generated.	Considers the pro's and con's of possible solutions and chooses one.	Researches pro's and con's of top two-three solutions and decides on the one best solution.
Tries and evaluates the solution.	Tries the solution without evaluating its effectiveness.	Tries the solution and notices whether or not was effective.	Tries the solution, evaluates its effectiveness, and reflects on strengths and limitations of problem solving process.	Tries the solution, evaluates its effectiveness, reflects on the strengths and limitations of the problem solving process and sets goal to improve future problem solving based on what was learned.

Teamwork Rubric: Standard 3.10

Students perform effectively on teams that set and achieve goals, conduct investigations, solve problems and create solutions (e.g. by using consensus-building and cooperation to work toward group decisions.)

Teamwork Rubric I: Reflecting on personal role within the group.

	Getting Started	Almost There	Got It!	Wow!
Focusing ability.	Attempts to stay on task but struggles.	Is focused on the task some of the time.	Is focused on the task most of the time.	Is focused on the task most of the time.
Personal contribution.	Passively contributes (e.g. pays attention but lets others do all the work)	Occasionally contributes.	Frequently contributes.	Continuously contributes.
Working with others, cooperating and collaborating.	Only rarely follows group's rules and decisions.	Sometimes follows group's rules and decisions.	Almost always follows group's rules and decisions.	Always follows group's rules and decisions.
Compromising and conflict resolution.	Attempts to accept group decisions and reach consensus, but continues to consistently not consider compromising personal viewpoint.	Usually accepts group decisions and reaches consensus, but occasionally will not consider compromising personal viewpoint when necessary for the good of the group.	Accepts group decision and actively contributes to reaching consensus, clearly stating personal viewpoint and compromising when necessary for the good of the group.	Always accepts group decision and actively contributes to reaching consensus, being a role model for clearly stating personal viewpoint and compromising strongly held stance when necessary for the good of the group.

Adapted from "Living Traditions: A Teacher's Guide," M. Skelding, M. Kemple, and J. Kiefer, Common Roots Press, Montpelier, VT, 2001, p. 190 -- 191

Team Rubric II: Reflecting on the teams' capacity to work effectively.

Getting Started		Almost There	Got It!	Wow!
Focusing ability.	Group seldom stays on task. Group members don't notice this fact.	Group stays on task some of the time. A few group members sometimes notice when focus weakens and helps the group return to the task.	Group often stays on task. Most group members notice when focus has weakened and helps the group return to the task.	Group always stays on task. All group members are capable of noticing when focus starts to weaken and immediately help the group return to the task.
Valuing one another; acceptance, respect and tolerance.	Some group members' ideas are respected and discussed.	Most group members' ideas are respected and discussed.	All group members' ideas are respected and discussed.	All group members' ideas are equally respected, discussed, and in some way incorporated into the final product.
Working together; sharing the responsibility.	Most attempt to contribute but work is primarily done by one or two members.	Most contribute and participate constructively; the work is shared by most of the team members.	All contribute and participate constructively; the work is shared by all team members.	All continuously contribute constructively and check frequently to make sure the work is shared by all team members based on skills and interests.
Compromising and conflict resolution.	Many unresolved conflicts and difficulty compromising prevents task completion.	Some unresolved conflicts and difficulty compromising slows task completion.	Group usually resolves conflicts constructively and task completion is usually efficient and successful.	Group always resolves conflicts constructively and task completion is always efficient and successful.
Understanding of the stages of group development.	No understanding of the stages of group development.	Some understanding that groups go through stages. Can name stages but does not relate these to own group.	Understands the stages of group development, what stage the group is in, and what it needs to move through the stage.	Understands the stages of group development, what stage the group is in, and is a leader in helping the group move through the stage productively.

Understanding Place (4.6) and Being an Historian (6.6) Rubrics

Students demonstrate understanding of the relationship between their local environment and community heritage and how each shapes their lives.

Getting Started	Almost There	Got It!	Wow!
Students demonstrate understanding of the relationship between their local environment and community heritage and how each shapes their lives. (4.6)	Has little or no understanding of the community's natural and cultural heritage, or challenges confronting the community.	Has begun to explore the community's natural and cultural heritage and current challenges confronting the community.	Is well versed in at least one aspect of the community's natural and cultural heritage and current challenges confronting the community. Is able to relate historical perspective to present situation and suggest implications for the future.
Students use historical methodology to make interpretations concerning history, change and continuity. (6.6)	Has not studied local history nor engaged in historical research using primary sources.	Identifies historical issue of interest and seeks information primarily from secondary sources.	Becomes an expert on a historical issue of interest, critically analyzing sources of data, and integrating findings into a coherent whole. This includes analyzing cause and effect relationships impacting change and continuity.

Investigation and Types of Questions Rubric: Standard 2.1 and 7.2

Students design and conduct a variety of their own investigations and projects. These should include:

- Questions that can be studied using the resources available;
 - Procedures that are safe, humane, and ethical;
 - Data that are collected and recorded in ways that others can verify;
 - Data and results that are represented in ways that address the question at hand;
 - Recommendations, decisions, and conclusions that are based on evidence, and that acknowledge references and contributions of others;
 - Results that are communicated appropriately to audiences; and
 - Reflections and defense of conclusions and recommendations from other sources, and peer review.
- Students ask a variety of questions.

	Getting Started	Almost There	Got It!	Wow!
Quality of questioning	Asks some questions that immediately come to mind. Often asks closed questions when seeking information.	Asks many questions that come immediately to mind. Asks both closed and open-ended questions when seeking information. Rarely probes for additional information.	Deliberately tries to come up with questions beyond those that come immediately to mind. Asks primarily open-ended information. Continually expands sources of information. Sometimes probes for additional information.	Systematically develops open-ended questions which relate to the study topic. Regularly probes for additional information. Continually expands sources of information.
Procedures	Little or no attention to safety issues, basic consideration of others and ethics of tasks (e.g. copyrights, confidentiality.)	Some attention to safety issues, basic consideration of others, and ethics of tasks.	Consistent attention to safety issues, basic consideration of others, and ethics of tasks.	Researches and proactively addresses possible safety issues, needs of others, ethics of tasks

Data collection	Data is collected in a random and disorganized fashion. Interactions with individuals helping with research lacks respect and/or consideration of ethical issues (e.g. copyrights, confidentiality.)	Data is collected in a somewhat organized fashion. Interactions with individuals helping with research is somewhat respectful and/or considerate of ethical issues.	Data is collected in an organized fashion. Interactions with individuals helping with research are respectful and considerate of ethical issues.	Data collection plan is carefully developed and implemented. Interactions with individuals helping with primary sources are highly respectful and ethical.
	Much of data does not relate to primary question being researched.	Data sometimes relates to the primary question being researched.	Data often relates to the primary question being researched.	Data always relates to the primary question being researched.
	Only one or two sources of information used.	Utilizes several sources for information.	Utilizes multiple sources for information.	Utilizes multiple sources for information and adds to source options as data collection proceeds.
	Documentation of data is random and inadequate.	Documentation of data is not consistent, sometimes not understandable to others, and some data is lost.	Documentation of data is consistently recorded and understandable to others. All data can be reviewed and interpreted by team members.	Documentation of data is consistently recorded and understandable to others. Data can be reviewed and interpreted by team members and would be comprehensible to others outside the project.
Conclusions and Recommendations	Conclusions and recommendations are based on only a few pieces of data.	Conclusions and recommendations are based on several pieces of data.	Conclusions and recommendations are based on all pieces of data.	Conclusions and recommendations are based on all pieces of existing data and additional data to cross-check assumptions.

<p>➤ Communication of results through the Community Video</p>	<p>The Community Video lacks a coherent presentation of findings, conclusions and future implications.</p>	<p>The Community Video presents findings, conclusions and future implications in a somewhat coherent manner.</p>	<p>The Community Video effectively presents findings, conclusions and future implications. Main points are clear and understandable.</p>	<p>The Community Video is highly effective in presenting findings, conclusions and future implications. Main points are clear and understandable and lead the viewer to new understanding of, and investment in, the issue.</p>
<p>Response to Feedback</p>	<p>Responds inappropriately (e.g. defensively) or is unprepared to offer any response to questions / comments at the Community Premiere (CP). Demonstrates that he/she has not formulated any viewpoint on video issue.</p>	<p>Limited ability to respond to questions/ comments at the CP. Demonstrates that his/her fund of knowledge on the topic is limited and viewpoint is not clearly formed.</p>	<p>Responds appropriately to questions and comments at the CP with a good fund of knowledge. Viewpoint on the topic is clearly well formed and defensible.</p>	<p>Able to field a wide variety of questions and comments, at the CP, demonstrating an excellent fund of knowledge and well developed viewpoint on the issue.</p>
	<p>CP participant recommendations are not accepted or respected. Alternate viewpoints are judged negatively.</p>	<p>CP participant recommendation are selectively accepted and respected as an alternative viewpoint. Some defensiveness is evident.</p>	<p>CP participant recommendations are accepted and respected as alternative viewpoints.</p>	<p>CP participant recommendations are accepted and respected as alternative viewpoints. New viewpoints lead to additional questions or fine tuning of personal perspective.</p>

Rubrics for:
Planning/Organizing (2.14), Taking Risks (2.8), Goal Setting (3.1) and Respect (3.3)

Standard	Getting Started	Almost There	Got It!	Wow!
Students plan and organize an activity (2.14)	Minimally contributes in team planning and organization.	Occasionally contributes in team planning and organization.	Frequently contributes in team planning and organization.	Continuously contributes in team planning and organization.
Students demonstrate a willingness to take risks in order to learn. (2.8)	Only rarely takes risk in order to learn.	Sometimes takes risks in order to learn.	Often takes risks in order to learn.	Frequently takes risks in order to learn.
Students assess their own learning by developing rigorous criteria for themselves, and use these to set goals and produce consistently high quality work. (3.1)	Actions are generally not based on specific, measurable, attainable, relevant, or timed (SMART) goals.	Actions are sometimes based on goals. Goals are sometimes SMART. Goals are seldom referred to or adjusted after being set.	Actions are frequently based on goals. Goals are frequently SMART. Goals are sometimes referred to or adjusted after being set.	Actions are often based on goals. Goals are often SMART. Goals are frequently referred to and adjusted after being set.
Students demonstrate respect for themselves and others. (3.3)	Seldom demonstrates respect for self, peers, and adults.	Sometimes demonstrates respect for self, peers, and adults.	Often demonstrates respect for self, peers, and adults.	Always demonstrates respect for self, peers, and adults.

Appendix B

Experiential Learning Cycle Debriefing: What, So What, Now What?

One simple and effective way to move through the experiential learning cycle is by asking three basic but powerful questions. Some sample questions are offered as examples:

What? (Reflecting): Explores what went on during the activity or task that was just completed. Questions focus on both the task itself and the process by which the task was completed. Answers are often a more superficial recounting of particular moments or generalized observations.

- What just happened in this activity?
- What was hard about the task?
- What role did you take as a participant?
- Did each of you feel heard?
- How did the decisions get made?

So What? (Generalizing): Explores what individuals and the group learned from the experience, focusing on drawing personal meaning. Class goals and personal goals are questioned. Consequences of actions are discussed. Reflections often include feelings provoked during a task or activity.

- In what ways were you successful in working together as a group?
- What happened when the group first wasn't successful?
- How did the group and/or individuals handle frustration?
- What parts of your problem-solving process worked well?
- What did it feel like to have your idea go unvoiced/unheard?
- Did anyone purposely take any risks in doing this task that they would be willing to share?

Now What? (Applying): Explores how this experience relates to other experiences the individual is having in situations outside of the class. Insights can lead to newfound strengths and possible new goals.

- How does this new understanding relate to the skills you will need for your desired profession?
- How does this activity help you better understand your abilities as a leader?
- How can you use the strengths you identified in your life outside this class?

Facilitators can use these three levels of questioning to guide activity and project task reflections. It is important to have people think about what they have learned in creative ways. Alternatives to standard verbal debriefing are included throughout the curriculum.

Appendix C

Vermont's Framework of Standards

Sustainability Standard (3.9)

Students make decisions that demonstrate understanding of natural and human communities, the ecological, economic, political, or social systems within them, and awareness of how their personal and collective actions affect the sustainability of these interrelated systems.

Understanding Place Standard (4.6)

Students demonstrate understanding of the relationship between their local environment and community heritage and how each shapes their lives.

Lights, Camera... Leadership!

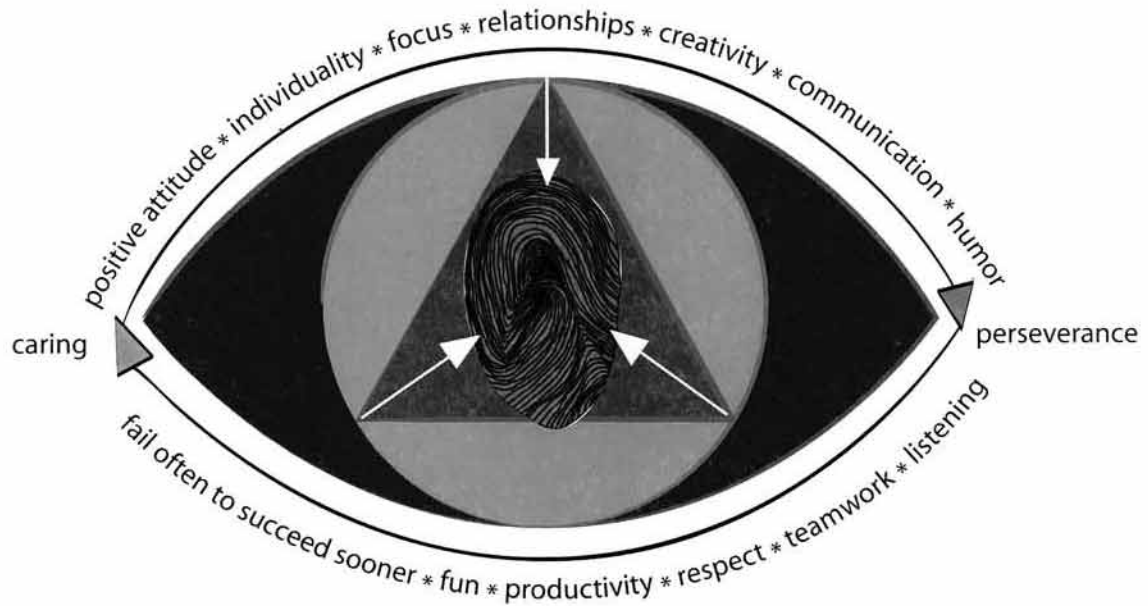
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[Phase 1]

What are we doing in this course?
How are we going to do it?

● Full Value Commitment ●



thumbprint

individuality and the uniqueness of each community

arrows, triangle & circle

the 3 communities coming together, working towards a common goal

eye shape

vision & focus

arrows of the eye

infinite possibilities

GOAL

Create a positive, productive learning community by fostering a common understanding of the task, and developing a shared vision and commitment to the process of reaching this goal.

Part 2:

**The Seven Phases
of
*Lights, Camera... Leadership!***

Phase One Contents

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- B *Lights, Camera... Leadership!* Course Syllabus Example
- C Video Project Summary
- D Deep Dive Decision-Making Overview
- E Full Value Commitment Example
- F Compass Points
- G Why do People Live in Groups?
- H SMART Your Goals
- I Comfort Zone and Beyond

Relationship of Phase One to Vermont's Framework of Standards and Learning Opportunities

2.2 Problem Solving

Students use reasoning strategies, knowledge, and common sense to solve complex problems related to all fields of knowledge.

3.1 Goal-Setting

Students assess their own learning by developing rigorous criteria for themselves, and use these to set goals and produce consistently high-quality work.

3.10 Teamwork

Students perform effectively on teams that set and achieve goals, conduct investigations, solve problems, and create solutions (e.g. by using consensus-building and cooperation to work toward group decisions).

3.11 Interactions

Students interact respectfully with others, including those with whom they have differences.

3.12 Roles and Responsibilities

Students analyze their roles and responsibilities in their family, their school and their community.

3.33 Respect

Students demonstrate respect for themselves and others.

4.6 Understanding Place

Students demonstrate understanding of the relationship between their local environment and community heritage and how each shapes their lives.

Phase 1:
What are we doing in this course?
How are we going to do it?

"This project is such a complicated process...you've got to be getting along with your group or it's not going to work."

-- Maggie MacArthur McKay (sophomore)

Phase One Overview:

Laying the foundation for this course includes:

- ☐ providing an overview of the ultimate task or *outcome*, and
- ☐ creating a framework for the *process* of successfully achieving this task.

During Phase 1 participants begin to understand that the video project serves as a means to develop valuable leadership skills. Technical competency will be one outcome of this course, but development of this skill is secondary to mastering the teamwork necessary to reach a common goal. The group's ultimate success depends on its ability to be an effective team, with each individual assuming varied and valued leadership roles along the way.

Leadership skill development requires ongoing risk-taking or venturing outside of one's ordinary "comfort zone." Individuals must feel safe and supported and able to trust others in order to begin taking such risks. Phase 1 provides time for participants to get to know one another, to create ground rules that will guide each member's behavior, and to begin to form a group identity. The importance of setting reachable goals is also introduced.

Phase 1 Goal: Create a positive, productive learning community by fostering a common understanding of the task, and developing a shared vision and commitment to the process of reaching this goal.

Phase 1 Objectives:

Participants will:

- ☐ Figure out what this course is all about.
- ☐ Explore a way to problem-solve and make decisions throughout the video project.
- ☐ Begin working together as a team, creating a team vision and norms.
- ☐ Define "community" personally and as a group.
- ☐ Define the course goal and a personal goal using SMART goal-setting guidelines.

Objective 1: Participants will figure out what this course is all about.

Activity 1: *Lights, Camera... Leadership!* "Time Capsule"

Materials: Create large summaries on newsprint of each individual course phase, using the "*Lights, Camera... Leadership!* Course Overview" (see Appendix A)
Tape
A copy of "*Lights, Camera... Leadership!* Course Overview" for each participant

Time Commitment: 35 minutes

Facilitator Note: This "Time Capsule" overview is a way to help participants understand the major components of the course AND the timeframe in which they will occur. It will help individuals realize the scope of the work and clarify that filming and editing will occur only after considerable research to develop a focus for their video. Predictably, some participants will assume that they will be filming immediately. Creating clear expectations will help them understand the importance of the initial planning work. The final step in the activity will help instructors and classmates understand the diversity of participants' interests.

Step 1: Create seven large summary newsprint sheets or other fun visual (i.e. oversized footsteps, film frame, etc.) which includes the major tasks in each phase (see Appendix A, "*Lights, Camera, Leadership!* Course Overview.") Include the timeframe you have for each phase.

Step 2: Post the sheets in sequence, spanning the room.

Step 3: Have participants form a semicircle and move them from "station to station" to review what will be happening at each phase. You might introduce each new station by having them think about other things that will be going on in their lives during the time period covered by that phase (e.g. sports seasons, holidays, college applications, etc.). Then review what they will also be doing in this course during that same time period.

Step 4: After the participants have reviewed each station, ask them to pick which phase they are most excited about or interested in. Have them go to that station and talk with others in the same group about why they chose this phase (5 minutes). Finally, ask for a report back from each station.

Facilitator Note: Pair up with any loners to give them someone to share with. If there are more loners than there are instructors, have individuals who are alone at a station briefly write down why they chose that station so that they can report out from their list.

Dialogue and/or Journal Questions:

- ☐ Does this course description fit with your expectations?
- ☐ How is it different from what you expected?

Activity 2: Syllabus Review

Materials: A copy of the course syllabus for each participant (see Appendix B), modified to reflect the specifics of your class
Newsprint paper
Markers

Time Commitment: 30 minutes

Step 1: Modify the syllabus to fit your unique setting. Hand out the syllabus to each participant and allow the class to first review it silently. *Briefly* review and summarize the syllabus.

Step 2: Divide the class into groups of four. Provide each group with large newsprint paper and markers to record their answers. The two questions are:

1. What questions do you have about this course?
2. What most interests you about this course?

Have each group share their answers and lead a dialogue to explore themes that surface.

Activity 3: Exploring the Video Project

Materials: A copy of the “Video Project Summary” (see Appendix C) for each participant
Write each question (noted below) on a separate piece of newsprint
Markers
Tape

Time Commitment: 20 minutes

Step 1: Split the class into three groups. Give each group five minutes to brainstorm and record their responses to ONE of the following questions, asking that a time keeper and facilitator be identified for each group:

- ☐ What do you think the major challenges of this project will be for yourself, your production team and your community?
- ☐ What do you think the major learning opportunities of this project will be?
- ☐ Why is it important to present a balance of what the community is doing well concerning the issue you will choose, as well as the challenges?

Step 2: After five minutes, have each group switch questions, review what the prior group has written, and add any NEW ideas they might have.

Step 3: Have the groups share their summary sheets and lead a dialogue about what was heard.

Facilitator Note: Explore the strengths-based perspective approach. Give an example of using a deficit perspective rather than a strengths-based perspective about an issue in your school or community (e.g. “We live in a small, poor, rural town that doesn’t offer kids much. There’s nothing to do here -- no pool or skating arena, no movie theater, no bowling alley, no mall.” versus “We live in a small, rural town in a poorer part of the state. One thing this school and town are working on is providing more opportunities for youth. Here are some things that we do offer...and here are some things young people say they would like: a pool, a skating arena, a mall, a bowling alley.”) Ask what the effect on the viewer or listener is when using a deficit versus strengths-based viewpoint (discouragement versus pride and hope!).

Activity 4: Why a Community Video? The Rhyme and Reason

Materials: None

Time Commitment: 15 minutes

Step 1: Share the following quote:

“A Community Video project uses the power and excitement of video production to lure residents into convening publicly to discuss the issues and opportunities facing their communities and to consider choices regarding their future.” (Orton, Spiegel and Gale, 2001, p.2)

Step 2: Ask the questions noted in bold below. Bulleted discussion points are provided for teachers to help focus or add to the discussion.

Why do you think they used the word “lure” in this quote?

- ☐ Discuss the issue of civic apathy – for both youth and adults. Have students witnessed this at school or in the community? How do they know it exists?

Why do you think this project will be important to your community?

- ☐ Talk about the opportunity to create community dialogue in a positive and proactive way rather than in response to a controversial decision, which is often the more typical way people break through apathy.
- ☐ Inform the class that adults will listen to youth in a way that they will not listen to other adults. They have the power to create powerful dialogue which otherwise would not happen!

How might the steps in the process of making the video be important to the community?

- ☐ Youth are viewed as respected and contributing members of the community, invested in its future.
- ☐ People who are interviewed begin to think and talk about the issue with others, shaping opinion even before the video is finished.

Objective 2: Participants will explore a way to problem solve and make decisions as they do their video project.

Facilitator Note: This class will be challenged to make many decisions and solve many problems over the course of the year in order to create and premiere the video. Building a capacity to make decisions and assuring a positive team process for addressing challenges will be key to students' success. The process that is introduced in this activity will be repeatedly referred to throughout the curriculum. It is a helpful framework from which to understand the project as a whole, as well as a guide for the many smaller decisions to be made.

The *Deep Dive* video presents a real life example of an internationally respected design team, IDEO, doing their work. Their particular task is to build the perfect shopping cart in one week. Participants have an opportunity to observe and discuss two key aspects of project work, using IDEO as a model: 1) the steps necessary to make good decisions, and 2) the IDEO qualities they want to apply to their work which will make them successful (preparation for Objective 3).

Make sure you have seen the video before using it in class!

Activity 1: The Deep Dive Video

Materials: Deep Dive Video
TV/VCR setup
A copy of the "Deep Dive Decision-Making Overview" (see Appendix D) for each participant

Time Commitment: Video: 20 minutes
Introduction and follow-up discussion: 20 minutes

Step 1: Offer the following key points about the video the students are going to see:

- ☐ A world-famous design team was charged with creating the perfect shopping cart in just one week.
- ☐ This company, IDEO, is famous for how well its employees work together to address challenges.
- ☐ The "Deep Dive Decision-Making Overview" walks you through the steps IDEO took in creating its shopping cart. (Briefly review the steps on the handout.)
- ☐ Notice how the IDEO team follows these steps as they do their work together. Jot down notes about what you saw happening regarding the decision-making steps provided on the handout. Note that you can incorporate what you liked into your own decision-making process as a video production team.

Step 2: View the videotape.

Step 3: Review the "Deep Dive Decision-Making Overview" and solicit feedback about how the IDEO team addressed each step.

Dialogue and/or Journal Questions:

- ☐ Is this a place you think you might want to work some day? Why or why not?
- ☐ What did you like about the way they worked together? Didn't like?
- ☐ What do you think are the key factors that make them so successful?

Facilitator Note: There are some wonderful phrases or points you might want to use to spark dialogue if participants don't mention them:

- ☐ Everyone is valued.
- ☐ Diversity of perspectives is key to success.
- ☐ Fail often to succeed sooner.
- ☐ Enlightened trial and error succeeds over the planning of the lone genius.
- ☐ Encourage wild ideas.

Objective 3: Begin working together as a team, creating vision and norms.
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Facilitator Note: Two problem-solving activities are offered so that participants can practice and observe their own decision-making process, using the "Deep Dive Decision-Making Steps" handout as a reference point. During these two activities, ask if one or two participants would be willing to be observers and use the Decision-Making handout as a guide for their observations. As part of the debrief at the end of the activities they can share their observations. The group then creates a Full Value Commitment, which challenges them to visually capture a common vision for the course and identify norms that will serve as a benchmark for their process throughout the year. This activity takes some time -- but it is well worth it! (See Appendix E for an example of the original classes' Full Value Commitment.) Finally, participants explore the diversity in their group through the Compass Points activity.

Activity 1: Up Chuck (adapted from Rohnke and Butler, 1995, p.191)

Materials: Two pieces of paper (recycled is fine) for each participant

Time Commitment: 30 minutes

Step 1: Circle up. Ask participants to put their hands out in front of them and place one piece of paper on each person's hand. Next, instruct them to crumple up the paper using one hand, resulting in each person having two paper "balls." Ask them to try tossing the wadded balls of paper in the air, to be caught by themselves, to test for aerodynamic qualities. Now introduce the challenge:

- ☐ Throw all these balls in the air at least two feet above your head.
- ☐ Accomplish this simultaneously.
- ☐ Have as few of them hit the floor as possible.
- ☐ You cannot catch your own paper balls.

Facilitator Note: Most groups try throwing the balls to one another, which usually is not very successful. The most effective way to solve the problem is to create a human carpet and let the paper balls fall in the laps of other participants. Facilitators should keep count of drops and make sure that the group is abiding by the two feet above the head rule and the requirement to throw the balls simultaneously.

Dialogue and/or Journal Questions:

- ☐ How did the group make decisions?
- ☐ Was the way decisions were made effective? Why? Why not?
- ☐ How did your decision-making process compare to the Deep Dive steps?
(Solicit observer reflections here.)
- ☐ What was your role in the group's decision-making process?
- ☐ What do you do best in making decisions and what do you struggle with when you consider the steps outlined on the observation form?

Activity 2: Warp Speed (Adapted from Rohnke, 1991, p.53)

Materials: Soft object such as a nerf ball
Stopwatch

Time Commitment: 20 minutes

Tell participants that their challenge is to have the given object pass through (which means touch) both hands of each participant in the shortest time possible. Only one person can touch the object at a time and it can not touch the floor. Ask them to guess how long it will take. The facilitators will be timers. Make sure someone in the group is responsible for telling you when to start and stop.

Facilitator Note: Let the group go through multiple trials, hopefully trying increasingly more successful strategies each time. Generally, the most efficient way to complete this task is to incorporate gravity into the solution, creating a funnel of hands through which the object cascades. You might consider writing down on newsprint participant comments about what made them successful for reference in the Full Value Commitment activity.

Dialogue and/or Journal Questions:

- ☐ Were you successful with the problem-solving task? What contributed to your success?
- ☐ What qualities did you have to draw on as individuals and as a group that together allowed you to be able to do this task (e.g. patience, persistence, etc.)?
- ☐ Any ideas about what you might do differently on the next problem solving activity to make you even more successful?

Activity 3: The Full Value Commitment (Adapted from Schoel and Maizell, 2001, p.41)

Facilitator Notes: The Full Value Commitment (FVC) is an activity that helps participants establish basic ground rules and create a group identity. It first requires reaching consensus around a common visual image for the group. This process introduces the group to the challenges and benefits of working together. The diversity of participants' expectations and hopes is revealed. Those key qualities of being together that assure safety are explicitly stated and no longer have to be assumed or hoped for. This activity is helpful for all members, and critical for individuals who have not had positive group experiences within family, peer or school settings. Observing how and what participants contribute to this activity gives instructors important insight into the dynamics of the group. If you have a larger group or particularly quiet members, split into small groups during brainstorm sessions of this activity to make sure everyone is heard.

The Full Value Commitment provides a foundation for participant ownership of the course experience. Underlying messages *in the process* of developing the FVC are:

- ☐ You know what you want and have a right to ask for it.
- ☐ You are capable of creating your own learning environment and do not need rules and regulations provided by others.
- ☐ You are creative.
- ☐ Diversity makes for a richer experience.
- ☐ Compromise will be needed for everyone to feel satisfied.
- ☐ The teacher(s) trust the participants' voice and vision.

The pilot program's Full Value Commitment can be found in Appendix E as an example of one group's approach to this task.

Materials: A large sheet of paper (approximately 3' x 7')
Assortment of washable colored markers
Optional: other art materials

Note: The number of options you provide depends on the amount of time you have to devote to this aspect of the FVC. The more varied the materials, the longer the amount of time, and possibly the greater the group involvement and ownership.

Time Commitment: 60-70 minutes. The activity can be completed over multiple sessions.

A large sheet of paper (approximately 3' x 7') is placed on the floor or table and participants circle around it. The FVC activity is facilitated as follows:

Step 1: Deciding on the Image (20-30 minutes) Participants are asked to identify a visual image, somewhat like a mascot or a logo, which in some meaningful way represents their *Lights, Camera... Leadership!* class. Exploring qualities of their school mascot or a popular logo helps ground this somewhat abstract task.

Participants first brainstorm the qualities they hope will define their video production team, making them satisfied and proud to have been a part of it (e.g. creativity, risk taking, teamwork). From this list, they can then suggest visual images that fit these qualities and/or the project as a whole. Their task is to reach consensus on this image and then to transfer it to the large piece of paper before them.

It can be helpful to link this activity to the participants' own personal lives. You can prompt participants to think of a personal experience with a group (drama, sports team, peer group) that has been particularly positive. Ask them, "What could you count on from each other which made this time together so good? What qualities of how you treated one another or attributes of the experience made you look forward to your time together?" Make sure these qualities are written down and shared.

This is always an interesting and often challenging process, where the divergent ideas of a new group must be melded into one ultimate decision. It is not uncommon for multiple ideas to be creatively incorporated into one visual image to minimize compromise. It is important to let the group struggle with the form of the image, but assure that they do not become stuck or polarized. The facilitator is the timekeeper for this activity and has the sometimes hard task of keeping it moving.

Step 2: *Creating the Image* (minimum of 20 minutes) Decide who or how many participants will create this image on the large piece of paper. Ideally, everyone has some role in the artwork. Reinforce that the quality of the art product is not what is important; getting the concept down on paper is what matters.

Facilitator Note: Two simpler and less time-intensive alternatives (10-15 minutes) are:

- 1) ***Circle of Hands:*** Have all participants create an unbroken circle with their hands, tracing around their own fingers and those of their neighbors. Ask that some space be left on the outside of the circle, or
- 2) ***The Being:*** Have one person lie down and trace around his or her body. Alternatively, let each group member "contribute" one part of his or her body which, when put together with everyone else's body parts, represents the group.

The benefit of saving time is offset by the loss of a visual representation of the group's identity. Only choose one of the above if for some reason your group is unable to handle creation of an image, as it is well worth the time!

Step 3: *Positive Group Qualities Identified* (30-40 minutes) Ask the group to fill the middle of the image with words describing the positive qualities that will be valued and upheld by this group. The facilitator might say, "We will all be challenged in this class to take risks and to solve difficult problems together as you create your video. What do you need from each other to allow you to be successful in doing this? When you wake up in the morning, what do you want to know about the way this group works that will make you feel safe and want to be part of this group?" Have the class refer back to the list of qualities developed when they were creating their visual image.

One person offers an idea (e.g. teamwork, caring, positive attitude) and asks the group if they have any questions. Tell participants, "Often words mean different things to different people. In this case we all want to be clear about the meaning of any word that is offered because when we are finished, we are agreeing to live by these words." When all questions have been answered, the person asks if everyone agrees. Unless consensus is reached, the word(s) cannot be recorded on the FVC. When there is agreement about an attribute, the person who suggested it writes the word in the middle of the image. It can be helpful to establish thumbs up (agree), thumbs to the side (I still have questions) or thumbs down (I don't think this word belongs in the FVC) as an efficient way for the person offering the idea to check the group for agreement.

The group will typically identify many of the following: trust, support, mutual respect, good communication, honesty, humor, healthy conflict resolution, honoring differences, caring, taking risks, constructive feedback, courage, teamwork, cooperation, good listening, patience, fun. Facilitators should ask for clarification on any ambiguous or ill-defined words. For example, one might ask, "What does respect mean? What does it look like?" The facilitator can help the individual who offered a word reach consensus on whether or not it belongs on the FVC and help to draw out quiet participants.

There are three attributes that facilitators should identify and explore if not already offered by participants: participation, confidentiality, and physical and emotional safety. Facilitators should ask about the desired minimum level of participation. "Is it okay to be late, come and not engage in an activity, or disrupt an activity? Why might a commitment to participation be important to your video production team or this class as a whole?" The facilitators should also always identify confidentiality as a group issue. It is important that group confidentiality be defined minimally as never recounting a personal incident of any other participant to anyone outside of the group unless that person has given permission to do so. General information about what happened can certainly be discussed, but this cannot include person-specific stories that are derogatory. Finally, the facilitator and the group must be responsible for each others' physical and emotional safety. "Safety" can be offered for discussion, with the physical and emotional components ideally being brought up by the group.

Step 4: Negative Group Qualities Identified (10-15 minutes) The next step is to identify all those negative group qualities that would contribute to a bad group experience. The facilitator can prompt, "When you wake up in the morning, what negative qualities of this group would make you want to crawl back into bed and dread coming rather than look forward to coming?" You can ask them to remember a negative group experience they have had in the past and list those things that made it so miserable.

The same process for offering individual ideas and reaching consensus before recording the trait is followed. Often energy is getting low at this point and the facilitator may offer to write down what is suggested unless anyone voices a question or concern about it. These are recorded on the periphery of the commitment and outside the image that holds the positive qualities. Frequently offered negative qualities are: cliques, dishonesty, put-downs or negative criticism, rigidity,

sarcasm, selfishness, physical aggression, apathy, unwillingness to make mistakes, uncooperativeness, and competition. It can be helpful to clarify that negative “put-downs” include criticizing others or putting oneself down (verbally or through one’s own internal messages).

Step 5: The Signing (3 minutes) The final step is to have all participants sign this commitment. Their signature signifies their intent to uphold the FVC vision by aligning their personal actions with the commitment to the best of their abilities. **Facilitators should also sign**, reinforcing your partnership in this experience.

Clarify that the FVC is a vision or a destination in a journey. **No** individual or group has ever been able to fully “live inside” a Full Value Commitment for extended lengths of time. It is a learning process. Mistakes are an important part of making the FVC real and in growing as individuals and as a group. Reinforce that participants are guardians of this vision and responsible for seeing it through. Doing this is a leadership act in and of itself.

Step 6: Walking the Talk (throughout the course) Bring the Full Value Commitment to each class or hang it on a classroom wall. When appropriate, it can serve as a powerful tool for reflection. Some ideas:

- ❑ Have each individual identify one goal regarding the FVC quality that will be most challenging. Have him or her write this goal on the FVC (see Objective 5). Suggest that the individual ask the group for help reaching this goal if help is wanted. Later, help the individual create a realistic plan to reach this goal and check-in regularly on his or her progress.
- ❑ Use the FVC as a reflective tool, always starting with strengths (e.g. “What do you think you are doing really well as a group?” As an individual?). Only after this should you go to areas they might identify as needing improvement. If the FVC is only referred to during dysfunctional times, the class will quickly grow to resent it.
- ❑ Keep the FVC alive. Add to it, clarify it, and make it a living document. One strategy that seems to work well is to put the individual attributes on separate pieces of paper and have each student draw one FVC quality. Each student becomes either a detective (looking for examples of when this is happening), or guardian (calls the class back when they are straying from what they want). This develops meta-skills regarding their own process in a fun way.
- ❑ Transfer your Full Value Commitment to t-shirts for the class.
- ❑ Have participants journal about their personal strengths and challenges that have been noted in the FVC. Ask them to reflect on what might be missing in the FVC and add it to the document if class agreement is reached.

Dialogue and/or Journal Questions:

- ☐ What was it like for you to do this activity?
- ☐ What did you like about it? Why?
- ☐ Were there difficult parts in completing the FVC? What made them difficult?
- ☐ Have you ever been in a group that actually lived the inside qualities most of the time? What did it feel like to be part of that group?
- ☐ Have you ever been in a group that mostly lived outside your vision in the negative qualities? What did it feel like to be part of that group?
- ☐ How can we use the FVC as a class as we move on?

Activity 4: Compass Points (adapted from the "National School Reform Faculty" materials)

Facilitator Note: This activity helps participants better understand how their personal style affects the role they take in a group. It is an opportunity to identify the strengths of their style and ways to grow or become more flexible as group members. Importantly, Compass Points gives individuals a way to gain an appreciation for people with differing styles who might otherwise be judged and dismissed as unproductive or annoying group members. It will help the class analyze their balance or imbalance of differing styles and see where they might need to compensate during various project phases and demands.

Materials: A copy of the Compass Points handout “Compass Points Personal Style Activity, Compass Points Drawing and Compass Points Description” (see Appendix F) for each participant
Pen or pencil
Four pieces of paper with one Compass Point direction on each (East, North, West, South)
Tape

Time Commitment: 30-40 minutes

Step 1: Discuss that one way we are all different is relative to our own “personal styles.” Explain that the class is going to use a helpful tool, called Compass Points, to explore this aspect of our differences. After we each identify our own personal style, we will talk about how it serves us well and how it can present challenges when we work with people who operate in different ways.

Pass out the Compass Points materials. Briefly review the four personal style options (see Appendix F).

Tell participants that people are a mix of styles but that individuals usually have a dominant style that they use more often than the others. For this activity, their job is to identify their dominant style. Designate four areas in the room, one for each compass point group. Have them go to their respective corner when they have decided their own personal style, bringing their compass point materials and a writing utensil.

Step 2: When the groups are formed, ask each group to talk about the four questions provided for 15 minutes.

- ☐ What are the strengths of our style?
- ☐ What are the limitations of our style?
- ☐ What style do we find the most difficult to work with and why?
- ☐ What do other people need to know about us so that we can work together more effectively?

Ask that each group have a facilitator, a recorder and a timekeeper. (Be prepared for the North group to be done in record time!)

Step 3: When finished, ask each group to report out relative to the four questions, hearing from all four groups on the first question before moving to the second, etc.

Dialogue and/or Journal Questions:

- ☐ How balanced was our class relative to the compass points and what are the implications of this?
- ☐ What was it like to do this activity and talk about differences in this way?
- ☐ Did the four styles ring true to you?
- ☐ What did you find helpful about doing this activity?
- ☐ What will happen to our video production team when we have a big task to address as a group and any one “compass point” is missing?
- ☐ How does your dominant style affect your school life? Relationship with peers? Life outside of school? Any examples?
- ☐ Does understanding personal styles help you understand any relationships in your life that are sometimes challenging?
- ☐ What are some of the common stereotypes we assign to each compass point? What happens when we stereotype in this way?

Note: Often the North group is identified as the most difficult group to work with. Make sure that the important positive role of the North group is highlighted before moving on!

Objective 4: Define “community” personally and as a group.

Activity 1: Community is...

Materials: Newsprint or blackboard and chalk/whiteboard and markers
Paper for each participant
Pen or pencil
Newsprint and markers

Time Commitment: 40 minutes

Step 1: Ask participants to brainstorm to complete the following sentence, listing as many descriptors that come to mind within three minutes’ time:

Community is...

Step 2: Create a master list of these brainstormed descriptions by soliciting one idea per person, going around the room as many times as needed until all ideas are exhausted. (The original class came up with 65 attributes!)

Step 3: Ask each person to write a sentence that incorporates as many of these ideas about community as possible, in three minutes.

Step 4: Form groups of four. Give each group fifteen minutes to come up with a definition of community that reflects a combining of all four group member perspectives. Give each group a piece of newsprint and a marker to write down their final definition.

Step 5: Have each group share their definition and discuss similarities and differences.

Step 6: Tie these definitions back into the task of creating a “Community” Video. How does this work inform the task?

Activity 2: Why do People Live in Groups?

Materials: A copy of the “Why do People Live in Groups?” handout for each participant (see Appendix G)

Time Commitment: 30 minutes

Step 1: Pass out the “Why do People Live in Groups?” handout and ask participants to read it silently.

Step 2: Split the class into smaller groups of four to five. Have them answer the questions embedded in the article (noted in bold). Ask each group to appoint a facilitator and timekeeper.

Step 3: Lead a dialogue, focusing on the questions in the handout.

Objective 5: Define the course goal and a personal goal using SMART goal setting guidelines.

Facilitator Note: Goal setting is an essential life skill. It is central to personal growth and leadership skill building. It is the bridge between good intent and action. SMART goal setting is a simple yet useful way to develop goals that set people up for success. This process will be used throughout the video-making experience.

*“Even if you’re on the right track,
You’ll get run over if you just sit there.”*

-- Will Rogers

Activity 1: SMART Goal Setting

Materials: A copy of the “SMART YOUR GOALS” handout for each participant
(see Appendix H)

Time Commitment: 40 minutes

Step 1: Ask participants why they think goal setting might be useful in this course and in their lives. Share with them the “SMART YOUR GOALS” handout. Have participants split up into five groups and ask each group to take one of the five attributes of a SMART goal. Have them talk about why this particular attribute is important for attaining the success they want. Each group then presents their case for the importance of their attribute to the whole group.

Step 2: SMART goal example. Review the Smart goal example provided in Appendix H. This is a broad goal but still meets the SMART criteria.

Step 3: Refer back to the Full Value Commitment. Study the words on both the inside and outside. Ask participants to identify one aspect of the FVC that is an area they want to work on. Have them write a goal for that area which meets the SMART criteria. Have participants share this goal if they feel comfortable. This is an opportunity to ask others for help getting what they want, or may simply inform others of something that is important to them as individuals. If individuals don’t want to share the goal with the group, reinforce that it is important for them to share it with someone.

Dialogue and/or Journal Questions:

- ☐ What has been your past experience in setting goals?
- ☐ When have you been most successful in reaching a goal?
- ☐ What barriers have you typically run into reaching a goal?
- ☐ How comfortable are you asking others for help with goals?

Phase 1 Closing Activities

Activity 1: Comfort Zone and Beyond (adapted from Frank, 2001, p.59)

Facilitator Note: This activity is important in introducing the concepts of risk-taking and “Challenge of Choice” (see page x Introduction) that are constants throughout the entire course experience. It provides a great opportunity to let participants consider what now lies before them in this class and share their fears as well as areas of confidence regarding the major project tasks ahead. Additional questions that are personal rather than project focused are simply another means for class participants to get to know one another.

Materials: Rope or tape on the floor in three concentric circles
A copy of the “Comfort Zone and Beyond Handout” for each participant
(see Appendix I)

Time Commitment: 20 minutes

Create three large concentric circles on the floor and label them as follows:

- ☐ Inner circle: COMFORT ZONE
- ☐ Middle circle: GROWTH ZONE
- ☐ Outside circle: PANIC ZONE

The inner circle should be large enough so that all participants could stand in it at the same time. Ideally, the circles are constructed before the class begins.

Step 1: Pass out the “Comfort Zone and Beyond” handout. Explain the following two points:

1. There will be many opportunities for participants to take risks and grow in their leadership skills throughout this course. In each instance, participants will decide how much they will reach beyond their comfort level.

“Challenge of Choice” is a principle that we will operate by throughout the *Lights, Camera...Leadership!* class. This means that at many points you will have to decide the level of risk you want to take on in any given discussion, activity or task. We know that most learning occurs when a person pushes beyond his or her comfort zone to what we will call the “growth zone.” If you take on too much risk, you venture into the “panic zone” where the threat is too high to invite learning.

2. Participants will honor the diversity in their classmates’ choices.

Each of us defines our comfort, growth and panic zones differently. For some, speaking up in certain classes or meetings or with certain family members can create a sense of panic. For others, physical risk will be most frightening. It is important that at all times we honor the diversity of comfort, growth and panic zones of others in this experience so that people can challenge themselves without fear of ridicule.

Step 2: I am going to read some questions and ask that you put yourself into one of the three circles depending on your level of comfort with the issue. After each question, be aware of where everyone else is.

How do/will you feel about:

- ☐ Spiders?
- ☐ Speaking in front of a large group?
- ☐ Singing solo in front of a group?
- ☐ Calling a stranger to ask them to be interviewed?
- ☐ Telling a family member that you love him or her?
- ☐ Leading a group of adults in a discussion?
- ☐ Heights?

- ☐ Confronting a friend about something he or she did or said that was hurtful?
- ☐ Talking to an adult community member to see how he/she feels about the community?
- ☐ Snakes?
- ☐ Walking into a room where you don't know anyone?
- ☐ Walking in the woods alone at night?
- ☐ Confronting a friend about a role they are taking as part of the video production team that is not helping it be successful?
- ☐ Walking into a meeting of all adults?
- ☐ Spending a day alone?
- ☐ Asking a teacher for help?
- ☐ Asking a friend for help?
- ☐ Introducing yourself to someone new?
- ☐ Telling the teacher that something he or she presented is not clear?
- ☐ Complimenting a friend on something he or she did well?

Dialogue and/or Journal Questions:

- ☐ Were you surprised by where you placed yourself relative to others? When?
- ☐ Some people want a lot of encouragement to step out of their comfort zone. Others find this sort of encouragement uncomfortable – it feels like pressure. What is your preference?
- ☐ How can we all support one another to step out of our comfort zones?

Facilitator Note: The next-to-last question provides an opportunity to talk to the class about the importance of an open, trusting relationship where participants can openly talk with you about what is working and what isn't. You are creating a partnership with them in this project and you value their honesty.

Activity 2: The Project Simile

Materials: Four pieces of newsprint
Markers
Tape

Time Commitment: 30 minutes

Step 1: Make four visual images of the following (stick figures are great!):

- ☐ A group climbing a mountain
- ☐ A group paddling a canoe
- ☐ A group sewing a quilt
- ☐ Being in a rock band

Step 2: Ask the group to finish the following phrases:

Being a young person in this community is like...

Making this video is going to be like...

Read the first phrase and instruct the group to go to the “visual” that best represents how they would finish the phrase. Invite participants to make up another visual image if they think they have a better one (flinging yourself into a mosh pit perhaps). They can even try to see if any others want to join them.

Step 2: Have the small groups talk for ten minutes about why they chose that image and why it is certainly the best or most correct way to finish the phrase.

Step 3: Ask that each group report out their rationale for choosing that visual. Give them a few minutes to plan who will present.

Read the second phrase and repeat the process.

Dialogue and/or Journal Questions:

- ☐ What was it like to do this activity?
- ☐ Were you surprised about any aspects of what was said in your groups?
- ☐ What different perspectives became apparent about how classmates view the video project?

Phase 1

Appendix

Appendix A
Lights, Camera...Leadership!
Course Overview

Phase 1: What are we doing in this course? How are we going to do it?

Goal: Create a positive, productive learning community by fostering a common understanding of the task, and developing a shared vision and commitment to the process of reaching this goal.

- ☐ Figure out what this course is all about.
- ☐ Explore a way to problem-solve and make decisions throughout the video project.
- ☐ Begin working together as a team, creating a team vision and norms.
- ☐ Define "community" personally and as a group.
- ☐ Define the course goal and a personal goal using SMART goal setting guidelines.

***Phase 2: How do we choose a video topic that is important to our community?
Becoming experts.***

Goal: Reach consensus and develop expertise on a video topic by collecting data through focus groups, interviews and primary research.

- ☐ Develop fundamental interviewing skills: asking good questions, noticing nonverbal cues, learning to listen even if you strongly disagree, and paraphrasing.
- ☐ Learn to organize and lead a focus group.
- ☐ Conduct individual interviews with community members and complete historical research, gathering information from many different stakeholders in the community.
- ☐ Analyze the information collected.
- ☐ Review alternative ways to make decisions and choose one method that is best for your team to use in deciding the video topic and focus of the storyline.
- ☐ Decide on the exact focus of your video and your storyline.
- ☐ Do you know enough? Conduct additional research to capture all you still need to know about past, present and future perspectives of the issue.

Phase 3: How can we make a video that people won't forget?

Goal: Develop a master plan for the video content and learn the technical skills necessary to capture this content on video.

- ☐ Define the audience, purpose, key points and tone of the video.
- ☐ Explore what makes a great video documentary by learning from some experts and then watching and critiquing other videos.

- ☐ Develop the skills needed to begin shooting the video: production process (securing a site, scheduling, release forms, etc.), interviewing and narration skills, and lighting and filming techniques.

Phase 4: Let's go shoot!

Goal: Efficiently organize the videotaping process, securing the footage necessary to make a compelling video.

- ☐ Create a rough outline of the video, identifying who is to be interviewed and what B-roll is needed.
- ☐ Develop the interview questions.
- ☐ Conduct interviews and film the B-roll.

Phase 5: Creating the final video.

Goal: Develop the technical, critical analysis, and group decision-making skills necessary to create the final video.

- ☐ Learn and master video editing techniques.
- ☐ Log the video footage.
- ☐ Finalize the editing script.
- ☐ Edit the final video.

Phase 6: Premiering the video!

Goal: Successfully organize and facilitate a Community Video premiere and dialogue session.

- ☐ Organize and advertise the community premiere.
- ☐ Practice techniques to facilitate discussions where there might be disagreements.
- ☐ Develop public speaking skills.
- ☐ Host the premiere.

Phase 7: Celebrating and reflecting.

Goal: Reflect upon and celebrate individual and group accomplishments, identifying how new skills and abilities can serve class participants in the future.

- ☐ Reflect upon what has been learned in the course.
- ☐ Celebrate their learning and accomplishments.
- ☐ Identify possible future involvement in the issue you researched.

Appendix B

Lights, Camera...Leadership!

Course Syllabus Example

Lead Teacher:

Joe Schmoe
P.O. Box 37
E. Hardwick, VT
472-6816 (w)

What is the class all about? This course is designed to give you the skills to make a videotape of your community, one that captures the past, present and future of a key issue in your town. Once the videotape is finished, you will organize a community gathering and lead a discussion around controversial points and areas of common agreement. Initial planning for the video will include hosting one or more community focus groups, interviewing a number of community members and conducting research in the community. You will receive training in:

- ☐ Project planning and decision-making.
- ☐ Organizing and leading a focus group to define the video topic.
- ☐ Video formatting and design options.
- ☐ Working effectively as a team.
- ☐ Video production methods and techniques.
- ☐ Interviewing skills.
- ☐ Facilitating a community forum which might include strong conflicting opinions.

Lights, Camera...Leadership! will provide an opportunity to learn and practice all the necessary skills needed to be successful in completing a meaningful project which has the potential to influence the future direction of your community.

Time Commitment: This class will meet for 2-3 hours weekly. After school and possibly weekend or vacation time will be needed to complete the video project (evening focus groups, video filming and editing sessions.) These activities will be scheduled for times that work for you and your classmates.

Course Credit: This is an academic credit course that will appear on your transcript.

What can you minimally expect to get out of this course?

- ☐ You will have great training in how to produce a quality Community Video.
- ☐ You will learn about and experience how a team works together effectively.
- ☐ You will learn interviewing skills and how to lead discussions where there might be a wide range of opinions to deal with and people of varying ages.

- ☐ You will get to know your community in a way that you never have before.
- ☐ You will build your leadership skills in areas you choose to develop.
- ☐ You will have the satisfaction of providing your community with a product that will make for great discussions in the short-term and may influence town decision-making in the long run.

What will be expected of you in this course?

- ☐ Full participation in all discussions, activities and assignments.
- ☐ Committing to acting as a valued team member in all project work.
- ☐ Timely completion of all tasks and assignments.
- ☐ Excellent class attendance and willingness to meet with classmates outside of class time to complete the work.
- ☐ Willingness to take risks and challenge yourself.

Required Texts and Materials:

- ☐ Notebook to organize all handouts and project work
- ☐ Journal

Grading:

Participants will be graded based on the following requirements:

- ☐ Active participation at all trainings and site meetings.
- ☐ Willingness to be a positive and contributing team member.
- ☐ Timely follow-through on all assignments or team tasks.
- ☐ Ability to set and meet personal goals.
- ☐ Attendance at all course meetings.
- ☐ Quality of journal reflections.

Note: Participants will self-evaluate their performance on a quarterly basis and meet with the teacher to discuss this evaluation and set personal goals for the next quarter.

Appendix C

Video Project Summary

- ❑ Develop a thought provoking Community Video, that captures some important aspect of your community from past, present and future perspectives.
- ❑ The Community Video should inform, persuade and/or influence viewers' perspectives on the given topic.
- ❑ The video should present a balance of what the community is doing well concerning the issue, along with the challenges that must be faced.
- ❑ The video will be premiered at a community gathering, followed by a student-facilitated dialogue session.

Appendix D

Deep Dive Decision-Making Overview

Define the Challenge or Problem.

- ☐ Is everyone clear about what the challenge or problem is?
- ☐ Is everyone clear about the goal or desired outcome?
- ☐ Do we know why change is needed or the problem or challenge exists?
- ☐ What isn't known that needs to be known?

Notes:

Gather Additional Information.

- ☐ Get any additional information needed to understand the challenge or problem and clarify the goal.

Notes:

Generate Alternative Solutions (The Deep Dive).

- ☐ Generate lots of alternative solutions (some wild ideas are okay).
- ☐ Make sure everyone's ideas are heard without judgment or being cut off.

Notes:

Identify Pros and Cons of these Solutions.

- ☐ Consider the pros and cons of the ideas offered.
- ☐ Make sure everyone's thoughts or ideas are heard.
- ☐ Be open-minded. Let go of just defending your own idea as the only right one.

Notes:

Select the Best Solution.

- ☐ Check that everyone's opinions are taken into consideration when the solution is chosen.
- ☐ Reach consensus. Make sure that everyone agrees with the final choice, even though it might not have been his or her first choice.

Notes:

Try it out and assess what worked well and what didn't.

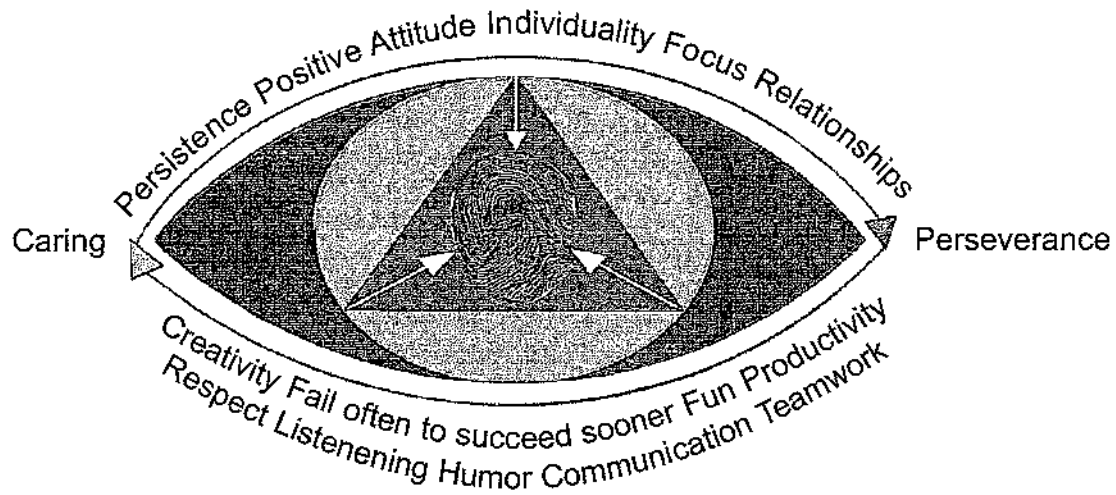
- ☐ Redesign your solution based on what you have learned and try again!

Notes:

Appendix E

Full Value Commitment Example From Original Class

• Full Value Commitment •



thumbprint

individuality and the uniqueness of each community

arrows, triangle & circle

the 3 communities coming together, working towards a common goal

eye shape

vision & focus

arrows of the eye

infinite possibilities

Appendix F

Compass Points

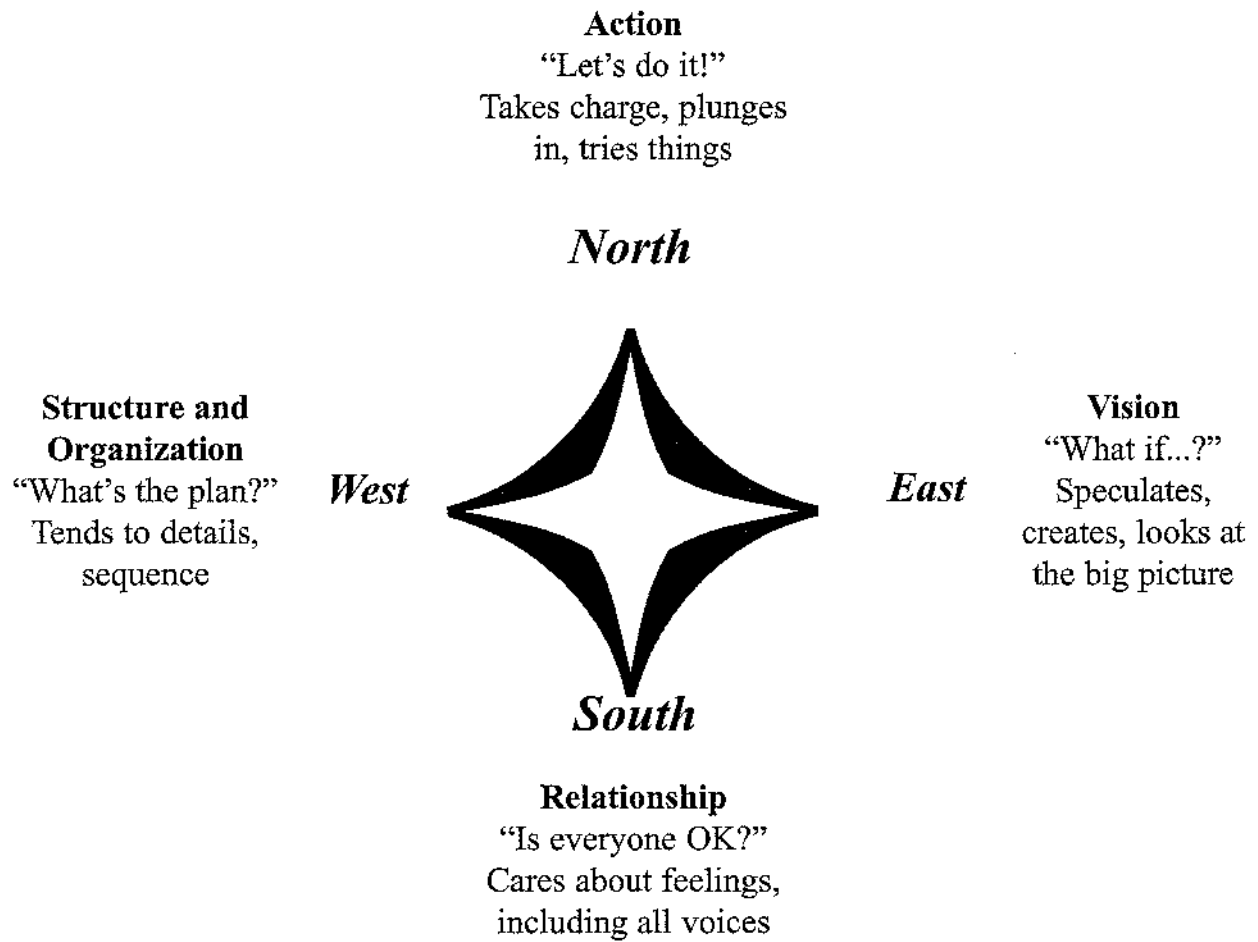
North Person: This action-oriented individual takes charge, plunges into a new challenge without hesitation and is not afraid to try new things. The "North Person" will not find it necessary to understand all the details of a task to start problem solving. They learn by doing and adjust as they go along. When presented with a new task, north people will be the ones saying, "Alright! Let's do it! When do we start?"

East Person: The East Person likes to step back and get a sense of the "big picture" before taking action. He or she explores options and "what if" scenarios to make sure that what is going to be done makes sense. When presented with a new task, east people will be asking for more information, thinking of many creative solutions and seeking a clear and rich vision for what lies ahead before acting.

South Person: The South Person is sensitive to the quality of the relationships of individuals in his or her life, and is often guardian or caretaker of these relationships. These individuals will be aware of the process of making decisions. They will note when there is conflict or tension, seeking to reach a compromise acceptable to all. When presented with a new task, south people will be most attentive to inclusion of differing ideas and checking if everyone is feeling okay about group decisions.

West Person: The West Person seeks structure and organization. He or she wants to know the practical aspects of any new task, such as: "What exactly is our endpoint? What do we do first, second, third...? What resources will we need? Who will be responsible?" This individual has the ability to think through details and transform ideas into concrete steps in a logical sequence. When presented with a new task, west people will want clarity about exactly what the "destination" will be and can then help identify the steps to get there.

COMPASS POINTS



PERSONAL STYLE ACTIVITY

- F-3

Appendix G

Why do People Live in Groups?

Many nonhumans live in groups. If you have ever watched an ant colony or a beehive, you have probably discovered that each ant or bee spends its life doing the same things over and over. Some build the “home” while others go out to bring back food and water. Still others seem to be in charge of the workers. You may have noticed that when one ant is injured, other ants search for the injured ant and bring it back home. Of course, ants sometimes fight with one another, too. All of these activities are acted out in the ants’ communities. In their groups, the ants have individual jobs to perform. By working in groups, the ants accomplish more than they could by working alone.

People also work in groups. No two human beings are exactly alike. No individual in our society can supply all of the things she or he wants. So people work in groups to supply themselves with the things they want. Some human groups oppose other human groups because they want different things. War is an extreme example of this.

In human societies there are many types of groups. In a primary group people usually have a very close relationship over a long period of time. They are emotionally involved with one another. They are loyal to each other and fulfill for each other the needs for love and “belongingness.” Primary groups give the individual confidence and strength to deal with the “outside world.” Primary groups include families and close friends.

Secondary groups are usually larger and less loving than primary groups. Secondary groups are often no more than groups of people who need to do a job. A company or a business is a secondary group. The people in this group are usually not as close to each other as members of a family are. And yet, there is a purpose for the secondary group: to get something done.

☐ What secondary groups do you belong to?

A community is a group of people (or many groups of people) who often live close to each other and who work together for common goals. Your town or country is a community.

☐ What goals do the groups of people living in your town have in common?

☐ What primary and secondary groups are in your community?

☐ Could we call the local government a community?

☐ Is the church a community?

☐ Would you call the people who go to school with you a community?

The largest kind of group is called the society. The society is made up of many primary and secondary groups and two or more communities. A nation such as our own is an example of a society.

Adapted from Introduction to the Social Studies, by John Jay Bonstingl, Allyn and Bacon, Inc., 1985, 139-140.

Appendix H

SMART YOUR GOALS

Specific: Decide exactly what it is you want to accomplish, learn or do.
Be very specific about what you want to achieve.

Measurable: How will you know when you've accomplished your goal?
Figure out a way to measure your success.

Attainable: Set yourself up for success. Reach high but not so high that the
goal is out of reach.

Relevant: Make sure the goal is personally meaningful.

Timed: Set a deadline and stick to it!

Once you have defined a SMART goal, check in regularly and see how you are doing. If the goal isn't helping you accomplish what you want to accomplish, consider changing it. If it is helping you be successful, learn from what worked for you in this situation. This can help you succeed with future goals.

SMART Goal Example

Definitely UN-SMART Goal: We will make a video and I will pass this course.

SMART GOAL:

Our class will create a Community Video that will be premiered in my community next May. It will educate, inform, or persuade community members about an issue that is important to our community, showing what the community is doing well concerning the issue, along with the challenges that must be faced. I will be a contributing member of my video production team and this class as a whole, following the guidelines we set in the Full Value Commitment.

Specific:

- ☐ You are very clear about what you are going to accomplish and how you are going to accomplish it, referencing the Full Value Commitment.

Measurable:

- ☐ Did you finish and premiere your video?
- ☐ Did it educate, inform or persuade community members? A survey at the end of the premiere will tell you this.
- ☐ Did you regularly use the Full Value Commitment to reflect on your class and team contributions? Feedback from peers is also another measure.

Attainable:

- ☐ You believe that you can handle the demands of this class.
- ☐ You believe that your class has the potential to successfully develop a quality video that will be of importance to your town.
- ☐ You know your teacher and others are available to help you succeed.

Relevant:

- ☐ You believe that young people should have a greater voice in the future of your community.
- ☐ You know that young people have the ability to study and present for discussion, issues of importance that may influence future decision making in the town. Hopefully, this will make it a better place to live.

Timed:

- ☐ You have a clear time line and are part of a class which meets regularly to do this work.
- ☐ You are committed to putting in the extra hours when the project demands it (i.e. focus groups, filming, editing).

Appendix I

COMFORT ZONE AND BEYOND



[Phase 2]

How do we choose a video topic that is important to our community?
Becoming experts.



GOAL

Reach consensus and develop expertise on a video topic by collecting data through focus groups, interviews and primary research.

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Relationship of Phase Two to Vermont's Framework of Standards and Learning Opportunities

1.13 Clarification and Restatement

Students listen actively and respond to communications.

1.15 Speaking

Students use verbal and nonverbal skills to express themselves effectively.

1.19 Research

Students use organizational systems to obtain information from various sources.

3.11 Interactions

Students interact respectfully with others, including those with whom they have differences.

4.5 Continuity and Change

Students understand continuity and change.

5.13 Responding to Text

Students respond to literary texts and public documents using interpretive, critical, and evaluative processes.

6.1 Causes and Effects in Human Societies

Students examine complex webs of causes and effects in relation to events in order to generalize about the working of human societies, and they apply their findings to problems.

6.2 Uses of Evidence and Data

Students understand the varied uses of evidence and data, and use both to make interpretations concerning public issues.

6.3 Analyzing Knowledge

Students analyze knowledge as a collection of selected facts and interpretations based on a particular historical or social setting.

Phase 2:
How do we choose a video topic that is important to our community?
Becoming experts.

Phase Two Overview:

Guidelines for the video project are purposely vague. Deciding on the focus and content of the video serves as the first major group decision-making challenge. Leadership skill development, project ownership and the ultimate success of the class are dependent on allowing participants to struggle with this decision. It provides participants with an opportunity to study and live a decision-making process that will shape their year. This decision-making requires a critical and in-depth look at the community through primary research methods – a skill-building experience in itself.

Some groups will decide on their video topic nearly instantaneously; others can literally take months. The process of deciding the video topic provides the teacher with the first of many opportunities to *witness rather than direct* decision-making, patiently facilitating but not taking over the outcome! This is no easy task when student decision-making is mired down with conflicting opinions and frustrations are running high, or when the teacher has a desired topic that he or she must let go of for the sake of allowing students to make and live with their own choices.

Whether the decision comes easily or not, exploring the community through focus groups, individual interviews and primary historical research is essential for students in both choosing their video topic and becoming experts on it. This exploration also provides powerful opportunities to better connect students to their communities, meet multiple state learning standards, and develop critical life skills.

This video project provides an excellent opportunity to study the art and science of composing a compelling story. Teaming with a language arts teacher, if the course faculty do not have this expertise, is recommended. Because the research phase is just beginning, much of the content of the video still remains a mystery. As students progress through the next several project phases, they become clearer about the focus and content of their video. Storyline development evolves from a rough outline in Phase Two, to a comprehensive and detailed outline in Phase Five. It is an excellent window of opportunity to develop the students' language arts skills.

*"They could have had their way all mapped out for them. It may have been more productive but it wouldn't have been as creative. It wouldn't have been **their** pilgrimage."*

-- David Book (Cabot School Lead Teacher)

Phase 2 Goal: Reach consensus and develop expertise on a video topic by collecting data through focus groups, interviews and primary research.

Phase 2 Objectives

Participants will:

- ❑ Develop fundamental interviewing skills: asking good questions, noticing nonverbal cues, learning to listen even if you strongly disagree, and paraphrasing.
- ❑ Learn to organize and lead a focus group.
- ❑ Conduct individual interviews with community members and complete historical research, gathering information from many stakeholders in the community.
- ❑ Analyze the information collected.
- ❑ Review alternative ways to make decisions and choose one method that is best for your team to use in deciding the video topic and focus of the storyline.
- ❑ Decide on the exact focus of your video and your storyline.
- ❑ Do you know enough? Conduct additional research to capture all you still need to know about past, present and future perspectives of your issue.

Bridge From Phase 1: Where Are We On This Journey?

Participants who have never produced a video (and even those who have) appreciate multiple opportunities to identify major project steps and assess their current status. Few will have worked on a yearlong project and may feel unsure about how to navigate such an extended process. Repeatedly referencing the parallel of their work with the “Deep Dive” will help.

Appendix A provides a review of the basic steps participants will be taking over the coming months, utilizing the Deep Dive Decision-Making Process as a model. They are now at the beginning step: Define the Challenge.

The “Deep Dive Pyramid” (see Appendix B) provides another visual representation of the work ahead. Exploring possible topic options or varied perspectives on a given topic naturally leads to confusion in the beginning. Participants may relate to this phase through the example of doing research for an academic paper, where they must explore and digest far more information than they will ultimately use. Helping participants understand that this is both a necessary and helpful phase is important, as some (the north folks) will predictably find it frustrating.

“Compass Points and the Video Creation Process” overview (see Appendix C) helps participants understand either the “fit” or the “tension” between the major task of any one project phase and their personal style. It can serve as a useful tool to guide reflections regarding team functioning throughout the course, sparking individual goal setting as well.

“I think that being a west person, I need to branch out and maybe think less about the details and more like an east person who would be more into the ‘what ifs.’”

-- Sam Bromley (junior)

"I think that as an east person sometimes I am a little shy when it comes to voicing my ideas because everyone else wants to jump right in and get to work. In the future of this project, I want to be less timid about what my ideas are."

-- Vedan North (freshman)

Objective 1: Develop fundamental interviewing skills: asking good questions, noticing nonverbal cues, listening even if you strongly disagree, and paraphrasing.

Nature has given us one tongue but two ears that we may hear others twice as much as we speak.

-- Zeno of Citium

Activities one through four focus on asking good questions – both verbally and nonverbally – and attending to nonverbal behaviors of both the interviewee and interviewer. Activities five through seven teach participants how to paraphrase what they have heard to demonstrate active listening, and how to listen even when they have strongly opposing opinions on the topic.

Activity 1: The First Interviewing Ingredient: Listening

Materials: Newsprint paper
 Markers
 Tape

Time Commitment: 30 minutes

Step 1: Ask for interview stories:

- ☐ Has anyone done interviews before? What was the context? How did it go?
- ☐ Have you ever heard a great interview? What about the interview made it great?
- ☐ Have you ever heard a terrible interview? What about the interview made it terrible?
- ☐ Do you like doing interviews? Why or why not?

Record what participants identify as qualities of a great interview and those of a “terrible” interview as they answer the questions.

Step 2: Explain that there are two primary ingredients to a great interview: “listening” and “asking good questions.” Listening includes attending to what is said, as well as the body language of an individual or a group. Listening is the focus of this activity.

Title two pieces of newsprint, “Listening” and “Qualities of a Good Question.” Split your group in half. Ask one group to brainstorm ways they can tell that someone is REALLY listening to what they are saying (make sure verbal and nonverbal strategies are identified). Have the second group brainstorm the qualities of a good question. Then have each share their work and invite the non-presenting group to add to the list. Here is an example of what a group might come up with:

Listening

Listening to What is Said:

- ☐ genuinely wanting to listen
- ☐ good eye contact
- ☐ body language – head nodding, clearly physically present
- ☐ empathizing
- ☐ asking questions to clarify
- ☐ checking that you really understand
- ☐ being neutral – put your own agenda or opinions aside

Non-verbal Listening:

- ☐ attentive to body posture – pulling away, sitting up and forward, etc.
- ☐ energy level
- ☐ amount of eye contact
- ☐ hand gestures
- ☐ rolling eyes, sideways looks at certain peers, etc.

Good Questions:

- ☐ Clear and concise
- ☐ Not yes-no questions
- ☐ Do not deal with more than one topic at a time

Activity 2: Interview Practice - "Take One"

Materials: None

Time Commitment: 30 minutes

This activity helps participants understand the importance of nonverbal listening.

Step 1: Tell the class that they are going to practice good interviewing. Create pairs, with one individual identifying him or herself as the interviewer and the other as the interviewee.

Step 2: Split the group into interviewers and interviewees. Tell the interviewees that they are going to have to think up a story about the best vacation they ever had, as they are going to be interviewed about this vacation. Instruct this group to take a few moments to jot down and organize their thoughts so that they can tell a good story to the interviewer.

Step 3: Take the interviewers to a separate part of the room where the other group can't hear them. Try not to be too obvious about this need for secrecy. Explain that they are going to interview their partner and really actively attend and ask questions *initially* (i.e. good eye contact, questions, active body posture). Tell them that after about one minute, you will cough loudly. This will be the cue to become poor listeners (i.e. lose eye contact, act distracted and disinterested, etc). Ask them to be subtle about this transition so that it is not obvious to the interviewees.

Step 4: Reunite the pairs and let the interviews begin. Don't forget to cough after about one minute to trigger the shift!

Step 5: Talk about the activity. Solicit feedback from the interviewees without revealing the directions. However, tell them what the directions were before getting feedback from the interviewers.

- ☐ What was it like for the interviewees?
- ☐ What made you feel this way?
- ☐ What was it like for the interviewers?
- ☐ What made you feel this way?
- ☐ How does this activity help you as you think about individual and group interviews?

Activity 3: What to Ask and How to Ask it

Materials: None

Extra copies of "Qualities of 'Good' Interview Questions" ([see Appendix D](#))

Copies of "Grab Bag of Probing Questions" ([see Appendix E](#))

Time Commitment: 20 minutes

Facilitator Note: Asking open-ended questions is the most important skill of an interviewer, whether it is as the focus group facilitator or during individual taped interviews. This activity introduces the concept of closed- and open-ended questions.

Step 1: Review "Qualities of 'Good' Interview Questions" ([see Appendix D](#)), asking participants to compare this list to the one they generated in Activity 1.

Step 2: Review "Grab Bag of Probing Questions" ([see Appendix E](#)). These are questions which help you get more information from any one point an individual is making or help you clarify what they are saying.

Step 3: Interview Practice – "Take Two" Have participants pair with another participant they do not know very well. Tell them that they are going to interview this person to find out as many new things about them as possible using three strategies:

- ☐ Strategy 1: Using non-verbal methods only
- ☐ Strategy 2: Using yes-no questions only
- ☐ Strategy 3: Using open-ended questions only

Give interviewers three minutes for each strategy. (The non-verbal method requires that the interviewer can only use non-verbal gestures to get information and the interviewee can only respond nonverbally.) Then switch roles with the same partner so both have a chance to interview.

Step 4: Regroup in a circle and ask that each person tell one thing they learned about their partner they didn't know before and which strategy they were using when they found this out.

Dialogue and/or Journal Questions:

- ☐ What was it like using only non-verbal means of getting information?
- ☐ What was it like using only yes-no questions?
- ☐ What was it like using only open-ended questions?
- ☐ How did each strategy feel to the person being interviewed? The interviewer?
- ☐ When are open-ended questions most important and helpful to communication?

Suggested supplemental activities:

- ☐ Listen to a professional, highly-competent interviewer like Terry Gross on National Public Radio. Attend specifically to the quality of her questions.
- ☐ Ask participants to conduct an interview using open-ended questions with someone they want to know more about. Challenge them to get as much information as possible.

Activity 4: Pass it on

Materials: None

Time Commitment: 15 minutes

Have the group sit in a circle. Choose a short phrase such as "That is quite interesting" or "Tell me about your day" or "You've got to be kidding." Tell the participants that they are going to "pass" this phrase around the room, **but** each participant must say it in a different way. This will include changes in voice tone and inflection, as well as body postures.

Dialogue and/or Journal Questions:

- ☐ What stood out for you in this activity?
- ☐ What can you do when you see big differences between the words, the tone or the non-verbal gestures of what a person is saying?

*The teeth are smiling,
but is the heart?*

-- Congolese Proverb

Activity 5: What I Heard You Say Was...

This activity introduces the interviewing skills of reflecting and paraphrasing and adds the additional challenge of dealing with internal biases.

Materials: A copy of "Interviewing Techniques" (see Appendix F) for each participant

Time Commitment: 10 Minutes

Step 1: Hand out "Interviewing Techniques." There has already been discussion about the first two tasks (asking good questions and probing questions).

Step 2: Provoke a discussion about the greatest challenge for an interviewer: **BEING NEUTRAL**. Provide an example of a time when you were trying to listen to someone with a different opinion but in truth you were just forming your rebuttal in your head the whole time. Ask participants to pair with another individual and share a story about when this has happened to them.

Step 3: Model Reflecting and Paraphrasing Ask a class participant to volunteer to talk to you about a situation in his or her life that was significant and that entails some dilemma, emotions or questions (i.e. not just recounting the results of a sporting event or "information only" type of situation). Let this individual talk for three minutes. Model good interview techniques, using probing questions, reflecting both information and feelings, and paraphrasing the main points at the end. Finally, check to see if the individual agrees with your paraphrase.

Step 4: Interview Practice – "Take Three" Ask participants to pair up with another classmate. Explain that the pairs will now take turns being "talkers" and "listeners." The "talkers" will talk about their situation for three minutes. The "listeners" can only ask open-ended questions to seek understanding or offer reflecting comments. At the end of three minutes the listener will restate what the individual has said. The "talker" gives feedback to the listener regarding the paraphrase – where it was correct and any information that he or she thinks was important and that the listener did not include in the restatement. The pair then switches roles.

Dialogue and/or Journal Questions:

- ☐ What was it like as a listener, reflecting and paraphrasing what you heard?
- ☐ What was it like to be listened to in this way?
- ☐ As a listener, what nonverbal behaviors told you that the person was really listening?
- ☐ What was hardest for you in this activity? Easiest?

Activity 6: But...Don't You See?! Line-up

Materials: Four pieces of paper, each with one of the following labels:

- ☐ Strongly Disagree
- ☐ Disagree
- ☐ Agree
- ☐ Strongly Agree

Time Commitment: 45 minutes

Step 1: Place the four stations for “agreement” in a line spanning approximately 15 to 20 feet. Give participants the following instructions: “You are to line up on a continuum between ‘Strongly Agree’ and ‘Strongly Disagree’ based on your opinion on the topic I will provide. There is no neutral spot; you must decide where you stand on this issue.”

Step 2: Read the question and have participants choose their “station.” Ask them to then talk to others at their station regarding why they hold this opinion. (5 minutes)

Step 3: Ask each station to form themselves into a line and then connect all four stations to create a continuous line. (1 minute)

Step 4: Fold the line in half. This requires that the people who placed themselves at the “Strongly Agree” station, pair up with those who went to the “Strongly Disagree” station. Similarly, “Agree” people will face off with “Disagree” people. One way to orchestrate this is to count off from each end, starting at one. Participants then find the same numbered person. If there is an odd number, form a group of three or join in to make it even. (3 minutes)

Step 5: Have one person in each pair become the “interviewee.” Instruct this person to talk for two minutes, providing all the reasons why his or her opinion on this subject is correct. The “interviewer” can only ask clarifying or probing questions or reflect back what he or she is hearing. The interviewer must then paraphrase what he or she heard at the end of the two minutes, checking for accuracy. Then switch roles. (6 minutes)

Note: Repeat these directions, highlighting that they CANNOT ENTER INTO A DEBATE! Reinforce that the interviewer can only listen, reflect or ask probing or clarifying questions.

Repeat these steps for each question.

Possible Questions:

- ☐ As a world leader I would sacrifice the life of one individual to save the lives of one thousand.
- ☐ The death penalty is a good thing.
- ☐ It is okay to tell an ethnic joke.
- ☐ Minors should be allowed to have an abortion without parental consent.
- ☐ Your own questions?????!!!!

Discussion and/or Journal Questions:

- ☐ What was it like to be the interviewer?
- ☐ What was going through your head as you listened to an opposing point of view?
- ☐ What was it like to paraphrase an opposing viewpoint?
- ☐ What might be hard viewpoints for you to listen to in relation to the focus of your video?

Activity 7: The Ticket to Talk: Paraphrasing

Materials: None

Time Commitment: 20 minutes

This is another opportunity to practice listening with an open mind and to become aware of our own internal dialogues that get in the way of genuine listening.

Form a circle and tell participants that they will discuss a controversial issue where you anticipate there will be multiple perspectives in the group. Have the group brainstorm topics and choose one. Provide the following rule for the dialogue and make sure it is adhered to:

- ☐ Each person who wants to speak must first paraphrase what the person just before him/her said before offering his/her own perspective.

Be sure that the rule is adhered to. Close the dialogue after about 10 minutes.

Dialogue and/or Journal Questions:

- ☐ What was it like to converse in this way?
- ☐ What was helpful about it?
- ☐ What was frustrating about it?
- ☐ What does it tell you about communication?
- ☐ What did you learn about yourself in this activity?
- ☐ How will this help you as an interviewer during your video project?

Objective 2: Learn to organize and lead a focus group.

"Of all the research we have done all year, I enjoyed doing the focus groups the best because we actually got to hear peoples' opinions... their hopes and fears for the community. I think that this was the most personal of all the research that we have done and it showed the community what we were doing and that we were doing it to benefit the town as a whole."

-- Vedan North (freshman)

Facilitator Note: If a class has quickly come to consensus on a video topic, one or more focus groups will help them narrow the content of their video by exploring past, present and future perspectives in depth. The class should craft questions that focus on the primary goals of the video (i.e. What do you think should be the future of farm land along the Connecticut River Valley?).

If the group is still in the midst of deciding the content of their video, their focus group questions will simply reflect more broad-based exploration (i.e. What do you think are the most important issues impacting our community today?). In addition to garnering varied perspectives, focus groups provide a great opportunity for students to determine who would be good to interview individually for their final video.

Leading focus groups demands the development of many skills – group facilitation, asking open-ended questions, learning to ask probing questions, organizational skills, and data analysis and synthesis. Even the seemingly simple first task of deciding who will be invited requires a sophisticated analysis of community diversity and leadership amongst differing factions -- one step in unraveling the complexity of community life.

Note: The focus group materials are adapted from the November 2000 “Technical Assistance Report” published by The United States Conference of Mayors. The issue is entitled, “Focus Groups: Using Them to Enhance Your HIV Prevention Programs.” Erica Garfin, a professional focus group facilitator, also assisted in focus group instruction and contributed to the materials developed.

Activity 1: What is a Focus Group Anyway?

Materials: A copy of “What is a Focus Group Anyway?” for each participant
(see Appendix G)

Time Commitment: 30 minutes

Step 1: Give each participant a copy of “What is a Focus Group Anyway.” Review with the full class “What a focus group IS” and “What a focus group IS NOT.” Explain that focus groups are commonly used within the corporate world to understand consumers and tailor products accordingly. Focus groups are also used frequently in the non-profit world to understand how programs are impacting clients or if the agency is being successful in its mission.

Step 2: Review “Direct Benefits of Doing a Focus Group” (see page 2 of Appendix G). Split the class into seven groups and assign each group one of the “unique insights” noted (i.e. knowledge, attitudes, etc.). Give the class three minutes to come up with one question about their video topic or their community at large that would explore this particular type of “insight.” Have them share their questions and record them for reference later on when they begin to draft their focus group questions.

Step 3: Split the class into four groups. Ask that the groups’ dialogue include an assessment of the “indirect benefit” topic noted:

- Do community members generally feel valued and that they have a voice in town decisions, or are most decisions made by a few with minimal citizen input?
- Does the community generally value youth or do they feel that teens more often than not cause trouble in the community?
- What is the relationship between the school and the community? Does the community feel that part of the school mission is to connect learning to the community, or is learning kept quite separate from community life?
- How connected do you feel to your town? How often have you listened to community elders?

Have each group also brainstorm how their particular work on this project will foster one of these four indirect benefits of doing a focus group.

Step 4: Have each group report out the major themes of their discussion.

Activity 2: Ten Steps for Organizing a Focus Group

Materials: A copy of “Ten Steps for Organizing a Focus Group” for each participant
(see Appendix H)
Newsprint and markers

Time Commitment: 30 minutes

Step 1: Have the class split up into five small groups. Assign each group two of the steps on the handout. Ask them to spend three minutes talking about:

- ☐ What will be the most challenging aspects of these tasks?
- ☐ What existing resources will help us be successful in these tasks?

Participants should not dwell on minutia here or try to complete the task, but rather look at the big picture about what will be necessary.

Step 2: Have the group line up (or form a horseshoe shape) according to the sequence of the steps. Ask that each group explain to the remainder of the class what their step entails.

Step 3: Decide on a timeframe for completing all focus groups. If you identify when you want them finished, you can then back up step-by-step to identify when these lead-up activities need to happen. Record this timeline so that you can check-back frequently and see how you are doing.

Activity 3: Ten Steps to Organizing a Focus Group -- Tips

The steps themselves are fairly well defined in Appendix H. The following elaboration provides some methods, tips and things to think about when completing each of the ten steps.

Step 1: Determine the Purpose of the Focus Group It is possible for a class to try to capture a broad overview of their community from the past, present and future viewpoints, rather than study one particular aspect of their community from the three time perspectives. There will inevitably be a trade-off between breadth of topic and depth of study. There is a bias in this curriculum to go into depth and develop expertise in one aspect of the community versus a more cursory approach. A focused topic allows the students to consider carefully how they want to educate and influence the community regarding this singular issue, and develop a storyline to accomplish this end. It also provides them with the life experience of taking what often seems like a simple subject, uncovering its complexity, and grappling with how to make this complexity understandable to a viewer.

Step 2: Determine Whom to Study This step may take some research as it involves informally surveying key community players and identifying invested groups or individuals.

Step 3: Decide on the Number and Size of Your Group Ideally, every student will participate as an active member of a focus group facilitation team. Each team should have at least two co-moderators and a group recorder. If you have a larger class, a fourth member could serve as a second group recorder, the logistical organizer, or an observer who will give structured feedback following the focus group.

One team should be assigned to organize the pilot focus group, where the questions are tested out and fine-tuned with participant input. The team will organize and host the focus group, while the remainder of the class is present as observers. The moderators on this team should have good communication skills and be willing to take the risk to be observed by the rest of the class as they build their own skills as moderators.

At least six participants per focus group is ideal. In groups smaller than this, one person's opinions can dominate and dialogue can be difficult to sustain.

Step 4: Select and Recruit Participants

"The first step to a focus group is calling up people to be in it. This itself was amusing. I called people and got mixed reactions. Some came not knowing what it was; some thought it was something different. Some people thought I was soliciting for something, and one couple said no rather quickly. Calling was a huge ordeal in itself."

-- Anne Perry Daniels (junior)

It is important to have diversity within groups, but do not form groups which will predictably be hostile toward one another. People with entrenched and possibly volatile opinions can be distributed among groups so that the discussion does not become untenable in any one group -- to the best it can be predicted!

The experts advise "over-recruiting" two to four more people than you need, knowing that even the most committed participants may have something suddenly come up. "Inadequate recruitment is the single most common source of failure in focus group research" (Technical Assistance Reports, November 2000).

Scripting a phone call is a great opportunity to develop presentation skills. It forces the group to define why what they are doing is important and deepens their ownership of the project. Have the class role play their phone calls, asking them to handle a variety of questions and practice responses (i.e. Why did you pick me? Will what I say become public? Can I have a copy of the video when it is done?).

"I learned that you need to give people enough notice before you try to schedule it because many people already had plans. You need to get a definite yes or no answer from the people you are inviting so you know whether or not to invite someone else to take their place."

-- Vedan North (freshman)

Step 5: Take Care of Logistics Let the students grapple with each of the variables, even though as an instructor you may have ideas about locations and resources. Assist but do not direct.

Step 6: Develop Focus Group Questions

"You need to have a diverse number of questions so that they aren't repetitive. The most frustrating part about the focus groups was when people would give a one word answer and everyone would agree with them."

-- Vedan North (freshman)

Refer back to "Qualities of 'Good' Interview Questions" (see Appendix D). Run each question the group develops through this "acid test."

Ask the group to sequence their questions in a logical order and star the four or five that are most critical to the information you need. Moderators are responsible for making sure these questions are explored in depth, and may choose to omit other "non-starred" questions if time runs short.

Step 7: Focus Group Moderators and Recorder Selection and Training

"Everything was running smoothly. We asked questions and they took turns answering them. This was all very nice. Then slowly things began to unwind. First our questions were a little too repetitive, and then two people started to disagree over some facts. They argued calmly, but it still made me a little nervous. Everything turned out fine, and everyone said they enjoyed the focus group, but I was glad it was over."

-- Anne Perry Daniels (junior)

Review the Moderator Job Description (see Appendix I) and Focus Group Recorder Job Description (see Appendix J). Remind students that this class provides many opportunities to both build on strengths and take risks to develop new skills. Provide time for them to reflect on what role they want to play on the facilitation teams.

Focus groups in the "outside world" generally have one moderator. Two moderators are suggested for this undertaking. These individuals can support one another, working effectively as a team to both attend to the content of the questions and responses, as well as to the dynamics of the group. Sharing responsibility for asking probing and clarifying questions is helpful and increases the likelihood that the group will not feel stilted or overly scripted. Partnering might also help some participants who are reluctant to take on a high profile role.

Decide how Focus Group Teams will be formed. Will you assign students to teams or let the students form teams themselves? There are pros and cons for both of these choices. If the Full Value Commitment is being honored, there should be a willingness to work with any group member as part of a team.

Appendix K, "Moderator and Interviewer Characteristics," offers a checklist to help individuals assess their strengths and challenges as a moderator or interviewer. It is important to reinforce

that it is extremely rare than any one person will possess all the attributes noted. It can be helpful for participants to complete this survey and then share their reflections with one or two classmates. When they choose moderator teams, they should look for a complement of strengths and challenges between the two individuals.

The focus group task provides an excellent opportunity for the entire class to develop group facilitation skills. The class should review “Helpful Hints for Moderating” (see Appendix L). Suggested skill-building strategies include:

- ❑ Conduct mock groups, with students being both participants and moderators/recorders. Assign secret roles of “endless talker,” “the expert,” and the “quiet group member” to a limited number of focus group participants. (Caution: Ask those assuming these roles to temper their behavior so that it does not become an impossible situation for the moderator.) It is very helpful if the instructor plays the moderator in the first role-play, so that the students can have the job modeled for them. If resources allow, bring in a professional focus group moderator and have him or her serve in this role.
- ❑ When students assume the moderator role, the instructor and/or other participants can shadow the moderators, whispering alternative responses when asked for help or when sensing the need for assistance. When debriefing these role-plays, first ask the moderators what they felt they did well and solicit the same feedback from participants. Then ask the moderators what they would do differently next time. Finally, open it up to participants and observers to provide helpful suggestions.
- ❑ Watch a TV talk show at home or tape one and bring it to the class to analyze the nature of the questions, identify probing or clarifying strategies and observe ways the moderator dealt with conflict.

Step 8: Run a Pilot Focus Group

“It was really helpful to have a pilot focus group first with the whole class present.”

— Ellen Rushman (junior)

As previously noted, one facilitation team should recruit for the pilot focus group. Parents, other teachers and administrators who live in the community are all likely candidates. The pilot should begin as any other focus group (see Step 9). The ending, however, should include soliciting feedback from the focus group participants, the class observers and the instructor regarding what worked well (always the first question!) and what needs work. Videotaping the group and analyzing the tape is another effective strategy. (Focus group experts do **not** recommend videotaping the actual focus groups due to its impact on the group members.)

Step 9: Run Your Focus Group The agenda sequence for the focus group itself is fairly well described in “The Moderator Job Description” (see Appendix I). It is important that the moderators have planned their introductory comments so that they can be at ease with summarizing the purpose

of the evening. It is also essential that the ground rules be posted or handed to each participant and reviewed when beginning the focus group (see Appendix M). It is advisable to “break the ice” by having participants introduce themselves to each other. The first question should be a warm-up (i.e. How long have you lived in this community? What brought you or your family here?) that makes people feel comfortable and allows them to settle in. A final question which asks if there is anything else someone would like to say or feel was missed will cue closing the session.

Most focus groups will need to be hosted either in the evening or during a weekend day so that individuals who work can attend. It is important that the class instructor is present at these events as an observer and support person (only if difficulties arise which the students themselves cannot handle). The instructor will play a key role in debriefing how the focus group went when focus group participants have left, helping the students honor what went well and learn from events which did not go as smoothly as hoped.

The “Focus Group Checklist” (see Appendix N) will help groups keep track of essential focus group organizational details.

Step 10: Follow-up

“The most satisfying part of the focus group was at the end, listening to the tape and thinking, ‘Hey, we did get some pretty good information that will help us.’ That made me feel like we were successful and we had accomplished what we needed to.”

-- Roz Vara (freshman)

Although often a dreaded task, thank you notes are an important follow-up step.

Review and analysis of the audiotapes can be as sophisticated as having them transcribed and the transcripts coded or as basic as small groups of the class sitting and listening together, stopping the tape at key points and taking notes on trends as they surface. It is important to create a document with the entire class that reflects a final synthesis of trends and findings.

Objective 3: Conduct individual interviews with community members and complete historical research, gathering information from many stakeholders in the community.

Facilitator Note: Individual interviews serve as a means to further explore the chosen topic, using this information to refine the video storyline. These interviews are generally audio-taped, not videotaped. This allows individuals to go out on their own to do the research, handling the organizational work to arrange the interview, conducting the actual interview, summarizing findings, and writing a thank you note.

The skills utilized to design and run focus groups serve as a foundation for individual interview skill building. Individual interviews act as a springboard for videotaped interviews in Phase Four. Helping students see the connections between these phases is key to progressive skill building.

The requirement to capture the past perspective on the desired topic necessitates historical research. This is an invaluable opportunity to link students with their local historical societies and community elders, developing research skills utilizing primary resources. Researching present and future perspectives also puts students in touch with key community members.

Individual Interviews:

Activity 1: The Interview Process

Step 1: *Decide who you will interview* Brainstorm a list of community members who can contribute diverse perspectives on the video topic. Narrow this list down to a reasonable number. Ideally, each student will interview at least one individual.

Step 2: *Decide on the questions* The same questions used in the focus groups can serve as a basis for what is asked during individual interviews. If the focus groups precede interviews, questions should be refined based on information collected during focus groups. Additional questions may be added to personalize the interview and/or solicit unique information or singular perspectives based on a person's history and role in the community or relative to the issue at hand. Review the list of questions to make sure the sequence goes from easy to hard and that the questions are open-ended. These interviews should also be taped and analyzed.

Step 3: *Test the questions* Ask the participants to test the questions out on at least one community adult (e.g. family, relatives, etc.). Role-play the interview, focusing on the quality of the questions.

Step 4: *Define interview best practices* Ask the class to create a list of "Best Practices" for individual interviews, drawing on their focus group handouts and experience. This list should minimally include:

- ☐ Be on time.
- ☐ Make the person feel comfortable and at ease.
- ☐ Ask easy questions at first to ease the interviewee's anxiety (and maybe your own!).
- ☐ Know your questions well enough so that you don't have to read them word-for-word.
- ☐ Be ready with probing questions – follow the interviewee's lead.
- ☐ Use paraphrasing skills.
- ☐ Use good listening skills – verbal and nonverbal.
- ☐ Check to make sure your tape recorder works before the interview and that you have a clean tape.

Step 5: *Organize the interviewing process* Ask students to organize the interviewing process, including identifying who is going to interview whom and in what time frame. Make sure they have secured or have access to audiotaping equipment for the interviews. Individuals may feel more comfortable in interviewing teams of two, with one student being the interviewer and the other the recorder. This is fine as long as the roles are switched for a second interview.

Step 6: *Analyze the interview data* Decide on a process for analyzing and reporting out the interview findings. This may take the form of a writing assignment or simply a dialogue session. Another alternative is to have participants write down three findings or key points from the interview on separate note cards. Start by having students read their results and answer clarifying questions.

Next, clear a large space and lay the notecards out so that they are all readable. Ask students to silently categorize the themes. When themes have been identified, have students create a title that captures that theme.

Activity 2: Historical Research

Step 1: Develop clear research questions Brainstorm and refine a list of historical questions that need to be answered to complete the video.

Once the students have developed their research questions, consider inviting a local historical society member(s) to come into class to be interviewed. They can offer first hand historical accounts and should be knowledgeable about where students can go to do research using original documents.

Step 2: Identify information resources Brainstorm sources for historical research, utilizing the advice of local historians. These might include:

- ☐ reading local historical society documents,
- ☐ going to the local newspaper or library to read issues dating back in time,
- ☐ long-time resident's journals, letters or photo albums,
- ☐ Internet searches,
- ☐ city or county records,
- ☐ past school yearbooks,
- ☐ minutes or notes from county and city government meetings, school boards, or other organizations.

Step 3: Organize the historical research process Ask the students to organize the historical research process, identifying who is going to research which sources in a given time frame.

Step 4: Analyze the historical data. Ideas for analyzing the historical data can be found in Step 6 of Activity One above (p. 35).

Objective 4: Analyze the information collected.
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This step is the final synthesis of all data, weaving together focus group findings, individual interviews, and primary research. The intent of this step is to garner enough clarity or expertise on the subject to define your video topic and storyline. For groups who have not yet identified a specific video focus, this will be the time to identify what themes have surfaced during this research phase. For groups who have already targeted an issue, focus on the two or three key points to be made in the video and what evidence exists to support these conclusions.

Activity 1: Findings Marketplace

Step 1: Identify major themes or trends Post on the wall the major findings and noted trends from the focus groups (Step 10, pg. 34), individual interviews and historical research. Have students silently review their work. Divide the class into two or three smaller groups and ask these groups to synthesize what they see as findings from the three sources that will inform their video choices.

Step 2: Organize and record findings Challenge the class to organize and summarize these findings. Developing “past,” “present” and “future” categories may help to organize the major points.

Objective 5: Review alternative ways to make decisions and choose one that is best for your team to use in deciding the video topic and focus of the storyline.

Facilitator Note: Effective group members understand decision-making alternatives and match the way a decision is made with the needs of the group. Students in this class are challenged to make increasingly more difficult decisions as they narrow down their topic and create a storyline. This sequence of activities helps students link the abstract concept of decision-making alternatives to real life, so that the class can practice effective decision-making for the remainder of the course.

Activity 1: Decision-Making Alternatives

Materials: A copy of the “Decision-Making Alternatives” handout for each participant
(see Appendix O)

Time Commitment: 45 minutes

Split the class into five groups. Assign one of the “Decision-Making Alternatives” to each group. Ask each group to review the description of their particular decision-making alternative and identify one or two examples of groups in their community (friends, family, school, community-at-large) that utilize this method of decision-making the majority of the time. Have each group explain their assigned decision-making alternative and provide examples.

Activity 2: Tower Building – Five Ways

Materials: Assortment of materials – identical selection of items for each of five groups. Example: plastic cups (2), straws (10), limited amount of tape (5'), index cards (6-8), paperclips (10), pipe cleaners (5)

Time Commitment: 30 minutes

Step 1: Keep the same five groups established in Activity 1. Give each group their materials and instruct them that they are to build the tallest tower possible with only the items provided. They also must use the decision-making alternative their group talked about in Activity 1. **Note:** Before beginning the activity the instructor should identify “the autocrat” in the autocratic decision-making group, as well as the two individuals who hold decision-making power in the “power group.”

Step 2: Give participants ten minutes to complete the task, making sure they are using their assigned decision-making process.

Step 3: Have each group present their tower and talk about the decision-making process.

Dialogue and/or Journal Questions

- ☐ Was there a relationship between the decision-making alternative used and the tower outcome?
- ☐ Do you think your group decision-making alternative fit with the task? Explain.
- ☐ Which decision-making alternative do you personally prefer? Why?
- ☐ Are there settings where other alternatives are appropriate?
- ☐ What decision-making alternative do you least prefer? Why?

Activity 3: OUR Decision-Making Choices

Materials: A copy of the “Decision-Making Alternatives” handout for each participant (see Appendix O).

Time Commitment: 40 minutes

Step 1: Ask the groups to now discuss decision-making in this class, answering the following questions:

- ☐ How should we make a decision about the focus of our video? The storyline of our video? Why is it important that we make this decision in this way? (Note: If the group already made a decision regarding the video topic, have them analyze what method was used to make this decision.)
- ☐ When we begin filming and go out in crews of three or four, what decision-making strategy will we use to decide what each of us does? Why is it important that we make this decision in this way?
- ☐ When the \$700 camera we borrowed starts to fall off the tripod, what decision-making strategy will we use to respond to the situation? Why is it important that we make this decision in this way?
- ☐ How will we decide what footage is included in the final product? Why is it important that we make this decision in this way?
- ☐ How will we make decisions about whom we interview? Why is it important that we make this decision in this way?
- ☐ How was the decision made that we were going to make a video capturing the past, present, and future and premiere it? Why was this decision made in this way?

Step 2: Set up a chart to keep track of suggested means of decision-making for each of the six questions. Go question by question, asking each group to report what decision method they would suggest **and why**.

Ideally most participants will agree that utilizing the consensus method suits the needs of this class in the first two instances, recognizing that any other means risks alienating some group members. If not, take time to talk about what it would be like to be in a yearlong class making a video you don’t agree with, or take on a responsibility you are uncomfortable with but were told to do anyway.

The falling camera and editing questions are offered to demonstrate that other decision-making alternatives are appropriate in differing situations. Reaching full group consensus on who will catch the camera or minute-by-minute video edits would be cumbersome at the very least.

Deciding who will be interviewed lends itself to democratic decision-making, although students may also choose consensus. Nothing will be lost by interviewing someone you don't think is important to interview, and there might be possible gain. The last question highlights autocratic decision-making, where students did not have a choice in the decision (though they did have the choice of signing up for this class or not).

Reinforce the point that leaders help groups recognize the most appropriate means of decision-making in any given instance, assuring both inclusion of all voices to the greatest extent possible, and ultimate success.

Activity 4: The North, East, South and West of Decision-Making

Materials Refer to "Compass Points Overview" (see Phase 1, Appendix F)

Time Commitment: 20 minutes

Step 1: Have the class once again separate into their preferred/dominant compass direction groups.

Step 2: Ask each group to answer the following two questions:

- ☐ Which decision-making alternative fits best with your compass point qualities?
- ☐ Which decision-making alternative is hardest for you given your compass point qualities?

Step 3: Ask the groups to report out. Next, discuss what these findings mean in terms of the video project work. Explore inherent tensions between such contrasts as the north person's style and the consensus process, or the fit between consensus decision-making and the east and south styles.

"We have succeeded often, but not until someone has given up something for the good of the group. Cooperation is a major part of this project."

-- Anne Perry Daniels (junior)

Activity 5: Genuine Community

Materials: A copy of the "Genuine Community" handout (see Appendix P)
Full Value Commitment poster

Time Commitment: 20 minutes

Step 1: Read M. Scott Peck's description of a "genuine community" out loud. Ask each person to silently reread it and pick out the one phrase or sentence that they feel expresses the most important content of the paragraph. Lead a dialogue about these choices.

Step 2: Bring out the FVC. Ask participants to consider what they have been talking about and crosscheck their FVC to make sure that it includes all key qualities of the community they want. Add additional qualities, checking for consensus each time.

Activity 6: Fist-of-Five – Taking the Video Pulse

Materials: A copy of the “Fist-of-Five” handout for each participant (see Appendix Q)

Time Commitment: 10 minutes

Step 1: Hand out the “Fist-of-Five” overview and review how it works, noting that it is similar to the process used in creating the Full Value Commitment but actually gives a bit more information.

Step 2: Brainstorm and list ideas about the desired focus of the video or key storyline, drawing on the synthesis of the research done to date. Make sure rules of a brainstorm are followed. Remind participants that this is their “deep dive” for developing a list of all alternatives.

Step 3: Ask for volunteers to take the “video pulse” of the class regarding these ideas to see how close or far away from consensus you are. Have a different person call for “fist-of-five” for each brainstormed idea and record the results for the class to analyze. This is not a time for dialogue or defending a particular idea – just a time to “take the pulse” of the group.

Step 4: Review the fist-of-five results and ask the class to draw their conclusions regarding how close they are to reaching consensus.

Objective 6: Decide on the exact focus of the video and the storyline.

Activity 1: Remember the Deep Dive? Exploring Pros and Cons

Materials: Refer to: “Video Creation: Our Deep Dive” (see Appendix A) and
“The Deep Dive Pyramid” (see Appendix B)

Time Commitment: 40 minutes

Step 1: Have participants refer to their copy of the “Deep Dive Decision-Making Overview” and/or the “Deep Dive Pyramid.” Have them decide where they are in the decision-making process.

Step 2: Ask the group how they want to identify the pros and cons of each idea. They might choose to do this as a full group or split into small groups to do the initial analysis.

Step 3: Guide the group in exploring and presenting their pros and cons for the existing alternatives. Help them narrow the choices down to two or three alternatives at most. Ask that a participant call for a fist-of-five on these alternatives to assess if the group is leaning toward one particular topic. The ultimate choice may become obvious through this activity. If not, ask the group how they are going to make their final decision.

Alternative for helping a group decide between two or three possible ideas:

- ❑ Ask that all individuals who most strongly favor one alternative form a circle and discuss why they feel strongly about this topic or storyline for five to ten minutes. Individuals on the outside of the circle can only listen. Repeat this procedure for remaining alternatives, with observers being quiet throughout. When all groups have had an opportunity to be in the “fishbowl,” ask if individuals have shifted their thinking about the best video topic or storyline.

Step 4: Check in to make sure class members are comfortable with the ultimate decision.

Objective 7: Do you know enough? Conduct additional research to capture all you still need to know about past, present and future perspectives of the issue.

Now that students have become clear about the focus of their video, there may be bits and pieces of additional information they need to know about their chosen topic. Challenge students to think of possibly untapped sources of information (review page 36, Objective 3, Activity 2, Step 2 alternatives).

Phase 2 Closing Activities

Activity 1: Headlines

Materials: 1 piece of newsprint for each group of four
1 marker for each group

Time Commitment: 20 minutes

Split the class into groups of four and give each group a marker and newsprint. Ask each group to write a newspaper headline about their video project written just after the video’s community premiere. Share these headlines.

Activity 2: Learning Flight Plan

Materials: A copy of the “Learning Flight Plan” handout for each participant
(see Appendix R)
Pen or pencil

Time Commitment: 15 minutes

Step 1: Give each person a copy of the “Learning Flight Plan” and a writing utensil. Ask students to spend ten minutes answering the questions thoughtfully. Ask participants to write neatly, as others will be reading their work. They do not need to put their names on the piece of paper.

Step 2: Have the group circle up and make the best possible paper airplane (from their “learning Flight Plan” paper) they have ever made.

Step 3: Orchestrate a NASA-like group countdown and have everyone launch their paper airplanes simultaneously. Ask them to then pick up someone else’s plane.

Step 4: Do four “go-arounds” so that the students can read the answer to each question out loud. Type up a summary of these comments for all to have, and keep a copy as an assessment document.

Activity 3: Reflections

Materials: Paper and pencil (or other medium based on participant choices)
Teacher generated reflection questions ([see](#) Appendix S, “Reflection Question Alternatives” for ideas)

Time Commitment: As long as it takes

Ask participants to take some time reflecting on the course so far, providing guiding questions. Give students alternative ways to respond to these questions – prose, poetry, artistic medium, tape recorded, etc.

Materials: Paper and writing utensil
“SMART YOUR GOALS” ([see](#) Phase 1, Appendix H)
“Compass Points Overview” ([see](#) Phase 1, Appendix F)

Time Commitment: 20 minutes

Have participants review their notes, their FVC and the Compass Points Overview. Describe the major tasks in the next phase: learning the technical aspects of filming, creating filming crews, filming individual interviews, and editing these interviews.

Step 1: Individual writing assignment:

- ☐ What one leadership goal will you set for yourself for this next phase of the project?
Put this goal in the SMART format.

Step 2: Ask participants to share their leadership goals if they are willing.

Step 3: Ask the class to discuss a group goal for the next project phase, utilizing the FVC as a reference point. Develop this as a SMART goal. Make copies of this goal for all participants to keep in their notebooks and refer to it periodically.

Phase 2

Appendix

Appendix A

Video Creation: Our “Deep Dive”

These are the basic steps the IDEO design team used to build the perfect shopping cart. They have been adapted for your production team job -- the creation of a Community Video.

Define the Challenge:

- Be sure everyone is clear about the overall purpose of the video project.
- Narrow down the focus of your video so that you are clear about its intent and the ways you will tell this compelling story. What are the important issues facing our community?
- Discuss the challenges you face given your topic (i.e. Is it a politically hot issue? Will some interviewees be hesitant to talk about the topic openly? Is historical data limited?)

Gather Additional Information:

- Develop focused but open-ended questions for interviewees that will help you better choose the best issue for your video or learn more about your chosen topic.
- Conduct focus groups.
- Conduct pre-interviews, with lots of probing questions.
- Do research (historical society, minutes, journals, etc.).
- Discuss the data and identify themes.

Generate Alternatives: (THE DEEP DIVE)

- What will your video topic be? What will be the main video storyline given your topic? Remember, with the “Deep Dive” wild ideas are okay. Make sure everyone’s ideas are heard without judgment or interruption. Be CREATIVE!

Identify Pros and Cons and Select the Best Solution:

- Consider the pros and cons of the ideas generated. Again, make sure everyone’s thoughts are heard.
- Select the best storyline to fit your video. Make sure everyone agrees with the final choice (even though it might not have been his/her first choice).

Now - Go out and do it!:

- Refine questions one more time given a clearer focus. Make sure you have a good list of probing questions to get the best interviews possible!
- Shoot your video. Get the footage you need to get you ready for the final project steps (editing the video and hosting a community premiere and dialogue session).

Appendix B

The Deep Dive Pyramid

Now Go out and Do It!

Filming begins and the video content becomes even clearer.

Identify Pros and Cons and Select the Best Solution

As the pros and cons of differing storylines and video format options are debated, the production team can begin to envision the video and the story it will tell. It may change as more information is gained during interviews but a basic frame for the work has been created.

Generate Alternatives: The Deep Dive

The production team begins to share and sort out what they now know as experts on the video topic. This is the beginning of a focusing process that helps define the storyline, sorting out relevant from irrelevant information.

Gather additional information

Gathering more information means that the initial focus may become blurred or confused for a time. The possibilities for the content grow and may prompt differing opinions or a frustrating lack of clarity. As more choices of what to include in the video become apparent, the group may begin to see multiple stories to tell and not be sure which one to pick. Being willing to be confused for awhile is important, allowing the production team to be open to information and ideas they never considered before.

Define the Challenge – What is our topic?

This is an exciting phase in taking on this challenge. Reaching consensus on a topic represents a significant accomplishment – especially if there were many varied and strong opinions in the production team.

The Start

Appendix C

Compass Points and the Video Creation Process

This is an overview of the different phases of the video creation process and how individuals with certain dominant personality styles, as identified in the Compass Points Activity, may feel during each phase.

Phase 1: Define the Challenge – What is our topic?

East Folks: This is a project task that "east" people will probably enjoy. They get to ask "big picture" questions and will enjoy trying to find answers from widely varying opinions.

South Folks: Opinions may vary widely during this time and the "south" person will predictably be the peacemaker, trying to help people reach compromises in this decision-making process. If the individual doesn't feel comfortable in this role, he/she may quietly observe until the stronger opinions in the group are reconciled.

West Folks: The lack of clarity of this phase will be difficult for "west" people who want to have a clear plan. They will be pushing the production team to reach a conclusion so that they can feel more comfortable and in control of the task at hand.

North Folks: This will be a frustrating time for "north" individuals who just want to start shooting! Going through all the deliberations to reach consensus on a topic will be somewhat painful for these folks.

Phase 2: Gathering Additional Information

East Folks: Gathering additional information to become clearer about the bigger picture and vision will delight an "easterner." New and differing opinions will be intriguing and this individual's ideas and thoughts may spin off into many directions during this phase.

South Folks: The "southerner" will enjoy hearing diverse opinions from many people, assuring that many perspectives are understood and honored.

West Folks: The "westerner" will appreciate the many clear tasks that comprise this phase. Progress is evident as the data gathering tasks are checked off, which is always particularly satisfying for these individuals. However, lots of new information makes the original focus less clear and this is troublesome. The plan is less and less evident.

North Folks: Gathering more information represents a distraction from getting to the task - video footage. This will predictably be a hard phase for a "northerner."

Phase 3: Generate Alternatives (The DEEP DIVE)

East Folks: This is a very creative and free-flowing phase that the east folks enjoy. Sharing a wide array of ideas, even if they are "all over the map," is exciting and this individual will see value in many (possibly widely divergent) ideas.

South Folks: The south person can relax during the Deep Dive as ideas are accepted without judgment. There is no controversy, all voices are heard and honored and therefore relationships are not threatened.

West Folks: West folks will appreciate that the ever-increasing confusion of the data-gathering phase is coming to a close through this process. It marks the beginning of gaining a clearer structure for the video and better organization of the project.

North Folks: These individuals will be encouraged that the production team is nearing the shooting phase but will continue to be troubled with having to sort out so much information before they get there. They believe that it is better to just go out and get the information through the shoots, and THEN sort it out during editing. They believe this way is more direct and efficient.

Phase 4: Identify Pros and Cons and Select the Best Solution

East Folks: This will be a satisfying phase for an “east” individual. They may experience difficulty narrowing down from many good ideas, which *all* are important in their own right. Ultimately, however, this person will appreciate a clearer vision of the project.

South Folks: There may be significant differences of opinion that need to be worked out during this phase. The “south” individual will be uncomfortable with dissension. This person will do his or her best to promote compromise and reach a shared agreement. Alternately, this person may withdraw until things calm down and sort themselves out.

West Folks: This is a most satisfying phase for “west” style people who can finally begin to see what the product will be and the steps needed to get there.

North Folks: Finally, the filming plan takes shape and the work can begin! It feels good that others are finally on the “same page” regarding the important work to be done.

Phase 5: Now Go Out and Do It!

East Folks: The details and logistics of this phase may be difficult for the “east” person (e.g. going through the interview shoot checklist of what to bring, contacting interviewees and writing follow-up notes of appreciation, logging footage). It may seem incredibly tedious and overwhelming.

South Folks: Work production during this phase is energizing and the good feeling of getting the actual filming underway makes this a great phase for a “south” individual. He or she will enjoy being a contributing team member.

West Folks: This is a highly productive phase. The great organizational skills of a “west” individual will be important to how smoothly this phase goes. He/she will enjoy seeing concrete steps toward project completion.

North Folks: FINALLY! “North” individuals are in their element! They love getting out there and doing the work. Their positive energy motivates the production team during this phase.

Appendix D

Qualities of “Good” Interview Questions

Ask open-ended questions	Open-ended questions are questions that <i>allow respondents to answer freely</i> and that <i>do not influence their answers</i> . For example, asking, "What do you think are the major challenges facing our community?" is better than asking, "How satisfied are you with our community right now?"
Avoid yes-no closed questions	These are questions which lead you quickly to a “yes” or “no” answer with little or no information provided. An example of this sort of question is, "Do you like living in our community?"
Not too many “why” questions	Too many “why” questions can put people on the defensive because they may feel like they are being interrogated or judged.
Only one question at a time	A question like “Why did you move to this community and what do you like about it?” contains two questions and requires two answers.
KISS: Keep It Short and Simple!	Avoid long and overly wordy questions – they will confuse and distract respondents. Use understandable vocabulary and avoid jargon.

Appendix E

Grab Bag of Probing Questions

- ☐ **Tell me more.**
- ☐ **Why do you feel that way?**
- ☐ **Do you agree with that?**
- ☐ **What do you think is really going on here?**
- ☐ **What is your opinion on that?**
- ☐ **How do others you know feel about the situation?**
- ☐ **Do you think there would be any other options?**
- ☐ **Are there other things influencing your feelings?**
- ☐ **Why do you think that happened?**
- ☐ **How do you want it to end?**
- ☐ **Are there other possible reasons it happened?**
- ☐ **What bothers you most about this?**
- ☐ **Help me understand your reasons.**
- ☐ **Could you say more about what you think?**

Appendix F

Interviewing Techniques

Ask good questions.

- ☐ What makes you proudest of our community?
- ☐ What is the greatest challenge our community faces?
- ☐ Describe our community in the year 2023.

Find out more information by asking probing questions.

- ☐ Tell me more. I really want to understand what you are saying.
- ☐ Why do you feel this way?
- ☐ What do you think is causing it?
- ☐ Help me understand the reasons you feel this way.
- ☐ How do others you know feel about this issue?

Reflect back the information.

- ☐ So you think that Main Street is something to be proud of.
- ☐ You're saying that the greatest challenge will be keeping small businesses open.
- ☐ So you're not sure if our town will grow or shrink in size in the next twenty years.
- ☐ So you are concerned about the future of farmers in our area.

Reflect back the feelings.

- ☐ You sound concerned about the future of small business in our town.
- ☐ You seem angry at the big businesses that are threatening our local businesses.
- ☐ You seem sad that our community will change when it grows bigger.
- ☐ You seemed worried about the future of farming families here whom you know personally.

Summarize/paraphrase what you heard the person say.

- ☐ So you are saying that our Main Street is something to be proud of but you are concerned about its future. You are worried that big businesses are threatening its survival. Is that right?
- ☐ You seem to be saying that although you know the town must grow to stay healthy, and there are good aspects of this growth, you will miss many of the qualities of the town when it was small. Is that true?

Adapted from "Active Listening Techniques" from Educators for Social Responsibility Conflict Resolution Workshop and Implementation Manual, 1993, 28 Garden St. Cambridge, MA 02138. 617-492-1764.

Appendix G

What is a Focus Group Anyway?

What a focus group IS:

A method for gathering qualitative data to answer specific research questions, through:

- a carefully planned and facilitated interactive group discussion**
- with a group of individuals who share certain key characteristics**
- to collect data on their perceptions regarding a particular area of interest**

What a focus group IS NOT:

- a discussion group**
- a consensus-building or decision-making group**
- a "brainstorming" or problem-solving session**
- an on-going committee**
- an advisory group or expert panel**
- a support or therapy group**
- a group "bonding" session (although this can happen)**
- a session intended to improve morale and encourage feelings of involvement (although this can happen)**

Direct Benefits of Doing a Focus Group:

■ Unique insight into:

- knowledge,
- attitudes,
- perceptions,
- opinions,
- beliefs,
- motivations, and
- practices

of a group relative to a certain issue or topic.

Indirect Benefits of Doing a Focus Group:

■ Stakeholders Feel Valued: Community members feel a part of the video project and valued members of their community. You had a choice of many participants, but you chose them!

■ Community Values Youth: Community members witness your commitment to the town, fostering respect and appreciation for the ability of young people to be a positive force in their community.

■ Gain Community Support: Participation will raise awareness and support for your efforts. Focus group participants will likely be willing to be interviewees for the final video, as well as attendees at the premiere.

■ Youth Values Community: Unique insight into your community helps build your pride and sense of connection to your town.

Adapted from the November 2000 *Technical Assistance Report of the United States Conference of Mayors*, 1620 Eye Street NW, Washington DC 20006.

Appendix H

Ten Steps for Organizing a Focus Group

Step 1: Determine the Purpose of the Focus Group

- ☐ Is the purpose of your focus group to collect information which will help you decide what are the most important issues facing your community, so that you can choose one for your video?
- ☐ Is the purpose of your focus group to collect information on one topic you have already chosen for your video so that you can better understand this issue from past, present and future perspectives?

Step 2: Determine Whom to Study

- ☐ Identify key groups in your community that will have differing perspectives on the chosen topic. Some examples: those who have lived in town for generations, newcomers, small business owners, commuters, youth, elders, etc.

Step 3: Decide on the Number and Size of Your Group

- ☐ Generally three to five groups are needed in order to reach enough individuals to assure diversity of perspectives.
- ☐ Ideal size: six to nine individuals.

Step 4: Select and Recruit Participants

- ☐ Brainstorm whom to invite from each of the groups you identified. You may have to consult with various community leaders to make sure your list is complete.
- ☐ Try to avoid selecting participants who know each other well. (No easy task in small, rural communities!)
- ☐ Think balance: gender, socioeconomic status, age, formal and informal leaders, etc.
- ☐ Recruitment Steps:
 - Outline a script for your phone calls.
 - Call the person, explain the project, emphasize why their input is important, and ask if they would be involved.
 - Send a personal letter that summarizes the project and purpose of the focus group. Include the date, time and place.
 - Call the participant two to three days before the focus group to remind him or her.

Step 5: Take Care of Logistics

- ☐ Location: Conveniently located, neutral or non-threatening site, handicapped accessible if needed.

- ☐ Meeting Room: Quiet, well lit, comfortable, outlet for tape recorder.
- ☐ Room Set-Up: Chairs around a table so that everyone can see each other.
Refreshment table off to the side.
- ☐ Time-of-Day and Day-of-Week: Make sure the choice of time and day accommodates the lifestyles and schedules of the participants. Generally an evening meeting is best for adults.
- ☐ Duration: Plan on a total of two hours start to finish: small talk/ice breakers (half hour), discussion (one hour), closing and clean-up (half hour).
- ☐ Food: Light snacks are usually fine. Avoid anything crunchy!
- ☐ Recording Equipment: (test in advance to make sure it works!)
 - ◊ two tape recorders – plug-in preferably
 - ◊ ninety minute tape

Step 6: Develop Focus Group Questions

- ☐ See Appendix D, “Qualities of ‘Good’ Interview Questions.”
- ☐ Make sure the questions are focused on your objectives, in a logical order, and are not redundant.
- ☐ Note an estimated time for each question.
- ☐ Star the four to five most important questions (skip others if running out of time).

Step 7: Focus Group Moderators and Recorder Selection and Training

- ☐ Co-moderators are selected, with one recorder per focus group (see “Job Descriptions” Appendices I and J).

Step 8: Run a Pilot Focus Group

- ☐ Recruit a group of willing individuals (i.e. parents, teachers, friends) and try out your questions.
- ☐ Get specific feedback at the end of this pilot focus group discussion:
 - ◊ What questions worked well?
 - ◊ What questions were unclear?
 - ◊ Were there any questions you are surprised we didn’t ask?
 - ◊ What might we do to make the discussion better?
- ☐ Edit your questions based on what you learned.

Step 9: Run Your Focus Groups

- ☐ Arrive early and set up room.
- ☐ Make sure recording equipment works (bring extra batteries, extension cord, back-up recorder).
- ☐ Make name “tags” for each person so that you can call them by name during the interview.
- ☐ Set up your food.
- ☐ Greet people as they come in.
- ☐ Share how each focus group went and fine-tune your questions as you gain information.

Step 10: Follow-up and Data Analysis

- ☐ Write a thank you note to each participant.
- ☐ Review the audiotapes and analyze them.
- ☐ Get all focus group data analysis together and come up with some conclusions regarding major themes and what you learned.
- ☐ Decide how what you learned will inform and narrow the focus of your video.

Adapted from the November 2000 *Technical Assistance Report of the United States Conference of Mayors*, 1620 Eye Street NW, Washington DC 20006.

Appendix I

Job Description: The Moderator

Overview: The moderator is responsible for keeping the discussion moving and making sure that everyone has the opportunity to participate.

Job Responsibilities:

- ☐ Create a friendly atmosphere and make participants feel comfortable.
- ☐ Explain the housekeeping details (bathrooms, etc.).
- ☐ Explain the purpose of the focus group and how long it will meet.
- ☐ Provide each participant with a copy of the “Ground Rules for Focus Group Participation” (see Appendix M).
- ☐ Ask the agreed-upon structured series of questions, starting with an “ice breaker” question and ending with an invitation to express any other thoughts.
- ☐ Use probing, clarifying, reflecting and paraphrasing skills to elicit additional information and assure the quality of the conversation.
- ☐ Manage group dynamics
 - a. Make sure everyone has a chance to speak.
 - b. Keep the discussion moving, avoiding tangents.
 - c. Address disagreement or conflict if it arises.
- ☐ Use the “five second pause” to give participants a chance to gather their thoughts before responding to a question.
- ☐ Be aware of the time, assuring that all key questions are asked.

Qualities:

- Able to be neutral and non-judgmental
- Good listener
- Sincere and respectful
- Good communication skills
- Notices nonverbal behavior and is able to “read between the lines”
- Comfortable managing conflict
- Interested in the topic
- Willing to work in partnership with a co-moderator
- Willing to learn group facilitation techniques

Adapted from workshop materials provided by Erica Garfin, 102 North Street, Montpelier, VT.

Appendix J

Job Description: The Focus Group Recorder

Overview: The recorder (sometimes called the observer) is a quiet assistant to the moderator(s), assuring success of the session.

Job Responsibilities:

- ☐ Assure a comfortable environment (heat, light, refreshments, name tents).
- ☐ Respond to unanticipated interruptions or latecomers.
- ☐ Run the tape recorder and monitor the audiotape.
- ☐ Take notes on non-verbal communication that the audiotape cannot capture.
- ☐ Write down key ideas expressed.
- ☐ Keep track of time, cueing the moderators as needed.
- ☐ Note if the moderator skipped any questions or probes, handing a note to the moderators regarding this, if needed.
- ☐ Help the moderators with the analysis of the meeting.

Qualities:

- Excellent attention to details
- Good observation skills
- Good interpersonal skills
- Ability to remain neutral and quiet

Note: The recorder generally does not communicate directly with participants during the discussion.

Adapted from workshop materials provided by Erica Garfin, 102 North Street, Montpelier, VT.

Appendix K

Moderator and Interviewer Characteristics

The following are key characteristics of a successful moderator and interviewer. You will need to draw on these skills during several phases of the project:

- ☐ Individual interviews prior to filming
- ☐ Filmed interviews
- ☐ Focus group facilitation
- ☐ Leading community dialogue sessions following video viewing

Please review the following list and first reflect on those qualities or attributes that are your strengths. Then, think about those characteristics that will be a challenge for you. Set a goal regarding personal development in what you know will be challenging areas.

	This is Harder for Me	Okay at This	One of My Strengths
Good listening skills			
Nonjudgmental -- (words and nonverbal behaviors)			
Focused – good eye contact			
Organized and on time			
Patient			
Observant			
Genuinely enthusiastic			
Well prepared/competent			
Confident			
Willing to learn and grow			
Good sense of humor			
Articulate and professional			
Assertive			
Open and friendly			
Able to paraphrase what a person has said			

Appendix L

Helpful Hints for Moderating

Use Probes:

Question until you understand the response --

- Can you explain that to me?
- Would you explain that further?
- Could you give an example of what you mean?
- Would you say more?
- Is there anything else?
- I don't understand.
- Please describe what you mean.
- Tell us more.

Or to keep the discussion going --

- Has anyone else had a similar (or different) experience?
- Does anyone else have anything to say?
- Do others feel the same way?
- Are there any other points of view?
- Does anyone see it differently?
- Fred, what do you think?

Make Sure Your Question Is Understood:

- If the response does not seem related to the question, ask it again.
- If the response is still not related to the question, reword the question.
- **USE A FIVE SECOND PAUSE!**
- Call on people by name or do a "whip," going around the group one-by-one.

Manage Disagreements:

- Remind everyone that there are no right or wrong answers.
- Reinforce that "we don't have to agree on everything."
- Suggest that you "agree to disagree" and move to the next question.
- Refer to the ground rules that ask that people be open-minded and accepting of differing opinions.

Manage Difficult Group Members:

The Endless Talker or Rambler:

- **“Hold that thought. Let’s hear from some others.”**
- **“Thank you _____. Are there others who would like to comment?”**
- **Break eye contact and subtly act disinterested.**
- **Remind the group of the ground rule that everyone needs to get a chance to talk. Apologize that the time is so limited and ask each person to try to be as concise as possible.**

The Expert:

- **“Everyone is an expert in their own right in this room, and all of you have important thoughts that need to be expressed.”**
- **“Thank you for your opinion/that information. Are there other opinions?”**
- **Note that “There is no right answer in this focus group, or perhaps there are just many right answers.” Ask for other opinions.**

The Quiet Group Member:

- **Make eye contact and say, “_____, I don’t want to miss what you have to say. Would you like to add something to what others have said?”**
- **Do a “whip” where each person offers a brief opinion or even single word response. Then, go back to the quiet person and offer, “That’s an interesting word. Can you tell me more about what you mean by that?”**
- **Ask the group to talk in pairs with the person beside them about the question for one to two minutes. Ask each pair to report out what they discussed.**

Adapted from workshop materials provided by Erica Garfin, 102 North Street, Montpelier, VT.

Appendix M

Ground Rules For Focus Group Participation

- **One person speaks at a time.**
- **Everyone listens while that person is talking with:**
An open mind
Mutual respect
Acceptance of differing opinions
- **Everyone who wants to talk will get a chance to speak.**
- **You may "pass" at any time if you don't wish to talk.**
- **Focus on *issues*, not *people*.**
- **Stay on the subject.**
- **Be honest with yourself and others.**
- **What is said in the room, stays in the room.**

Appendix N

Focus Group Checklist

- ☐ Secure Location which is:
 - ☐ Conveniently located
 - ☐ Accessible to elderly or individuals with handicaps
 - ☐ Quiet
 - ☐ Adequate space
 - ☐ Chairs can be arranged around a square/circular table
 - ☐ Well lit
 - ☐ Reasonably comfortable
 - ☐ Has outlet for tape recorder
 - ☐ Allows refreshments
 - ☐ Neutral or non-threatening site given your topic
- ☐ Set date and time.
- ☐ Recruit participants:
 - ☐ Make initial phone contacts
 - ☐ Follow-up with letters
 - ☐ Make reminder phone calls at least two days in advance
- ☐ Logistical Preparations:
 - ☐ Make sure tape recorder works
 - ☐ Secure back-up working tape recorder
 - ☐ Secure tape (90 minutes)
 - ☐ Secure extension cord
 - ☐ Purchase food, plates, napkins, etc.
 - ☐ Make name "tents" for each participant
 - ☐ Secure markers for name tents
 - ☐ Bring copies of the ground rules for each participant or newsprint page for posting the rules.
- ☐ Develop focus group questions and fine-tune them with pilot focus group, putting questions in sequence and identifying key questions.
- ☐ Moderators practice questions on family members and other willing adults, working on good probing and clarifying questions.
- ☐ Run focus group.
- ☐ Spend fifteen minutes at end of focus group as a facilitation team, talking about what went well, what was challenging or you might change if you did it again, and what the major themes were that you heard.
- ☐ Listen to tape and do in-depth analysis of data.
- ☐ Write thank you letters to participants.

Appendix O

Decision-Making Alternatives

Autocratic: One person makes the decision for the entire group. This is usually a person who holds a prominent position in the group (such as president, coach, etc.).

Pros: efficient and not time consuming if the person who makes the decision has the authority and enough information

Cons: group may not go along with the decision, “mutiny” may occur and the person making the decision may not have enough information

Democratic: The group resolves differences by voting. Each member has an equal say in the discussion, and has equal representation in voting. The choice that gets the most votes wins.

Pros: the group is involved to a larger extent than in an autocratic system and all members provide input so the decision is more informed

Cons: a majority and a minority are formed. A portion of the group is unhappy, which can possibly lead to tension and conflict in the group

Consensus: After a thorough discussion, the group finds a solution that everyone can agree on.

Pros: this allows everyone to express their opinions and feel valued, everyone supports the outcome

Cons: time consuming, requires good facilitation to be successful

Laissez-faire: Decision-making is left to the initiative of the group. The group may choose a variety of methods, and may or may not choose to make a decision at all.

Pros: acknowledges the wisdom and power of a group to know when and how to make decisions, everyone is heard

Cons: participation may or may not be full, the group may not be able to handle that much freedom, certain individuals will dominate the process, and it takes time

Power Group: The decision is made by the most vocal or powerful subgroup. These groups often are defined by their popularity.

Pros: this subgroup gets what they want

Cons: the needs and desires of the majority are not heard or considered

Appendix P

Genuine Community

“In genuine community, there are no sides. It is not always easy but by the time they reach community, the members have learned how to give up cliques and factions. They have learned how to listen to each other and how not to reject each other. Sometimes consensus in community is reached with miraculous rapidity. But at other times, it is arrived at only after lengthy struggle. Just because it is a safe place does not mean community is a place without conflict. It is, however, a place where conflict can be resolved without physical or emotional bloodshed, and with wisdom as well as grace. A community is a group that can fight gracefully.”

From *Group to Community*, by M. Scott Peck M.D.

Appendix Q

Fist-of-Five Strategy to Reach Consensus

When a group is ready to make a decision, one person clearly states the proposed solution and asks for a “Fist-of-Five” showing to assess the level of group agreement. Each member holds up between one and five fingers according to the following formula:

Five Fingers: This is the best idea ever!

Four Fingers: This is a pretty good idea and I support it in general.

Three Fingers: I could go either way with this idea.

Two Fingers: I’ll live with this idea but I have reservations.

One Finger: I won’t block this idea but I have a number of reservations.

Fist: Absolutely cannot support this idea.

Remember: Consensus means all parties can support an idea but acknowledges that there will be varying levels of agreement. Only when someone feels a need to block a decision (the fist) because of their level of concern or disagreement, is consensus not reached. However, if most individuals are at best “lukewarm,” you may want to keep refining the idea.

Appendix R

Learning Flight Plan

Something I have learned about my community is...

Something I have learned about decision-making is...

Something I have learned about myself is....

I think our video will be awesome because...

Appendix S

Reflection Question Alternatives

Do you remember the north, south, east, and west activity? Remember which one you were?
(If not, please look back in your notebook and review the activity.)

- How is your style (compass direction) affecting your work on this project?
- How has your style affected any part of how you work with your production team-mates? Your instructor?
- What one goal can you set for yourself regarding how you work with your group?

How is your production team working?

- What aspects of the Full Value Commitment are your strengths as a group?
- What aspects of working together have been hard?
- Are there any additional words that should be added to the FVC to reflect your unnamed strengths or things that have been challenging?
- What one goal can you set for your team that will help you be most successful in this next phase of the project?

Research Work:

- What part of doing research for the video was most satisfying? Why?
- What part of doing research for the video was most frustrating? Why?

Focus Group and Research Experience:

- What were the major things you learned by organizing and hosting a focus group?
Conducting pre-interviews? Doing research?
- What was most satisfying about the experience?
- What was most frustrating about the experience?
- What advice would you give to a new class just beginning to plan a focus group?
Doing pre-interviews? Historical research?

Overall, how do you think this class is going?

- What do you feel have been the best part(s) of the experience?
- What frustrations have you run into?
- What specific changes would you suggest be made in what we have done up until now?
- What specific suggestions do you have about the last half-year of the class?
- What is the one thing you have learned about leadership in this class that stands out in your mind?
- How are you feeling about your video: Do you feel you will be successful?
What are your fears?
What are your hopes?
- Please describe how you see this class as a way to build your leadership skills.

[Phase 3]

How can we make a video that people won't forget?



GOAL

Develop a master plan for the video content and learn the technical skills necessary to capture this content on video.

Phase Three Contents

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Phase Three Appendices

- A Five Key Questions – Finding the Answers
- B *Lights, Camera... Leadership!* Video Release Form
- C Ten Steps to a Perfect Interview
- D Video Shoot Checklist

Relationship of Phase Three to Vermont's Framework of Standards and Learning Opportunities

1.18 Information Technology

Students use computers, telecommunications, and other tools of technology to research, to gather information and ideas, and to represent information and ideas accurately and appropriately.

5.14 Responding to Media

Students interpret and evaluate a variety of types of media, including audio, graphic, images, film, television, video, and on-line resources.

5.3 Visual Arts

Students use a variety of visual arts media (e.g. clay, tempera, video) to show an understanding of the different properties each possesses.

5.4 Aesthetic Judgment

Students form aesthetic judgment, using appropriate vocabulary and background knowledge to critique their own work and the work of others, and to support their perception of work in the arts, language and literature.

Phase 3:

How can we make a video that people won't forget?

"The technology we are learning about is AMAZING! These are skills I am sure I will use later in life."

-- Maggie MacArthur McKay (sophomore)

Phase Three Overview:

Students are generally excited to be entering this hands-on phase of video development. The most challenging and critical task in Phase 3 is reaching consensus regarding the video purpose, audience, key points and tone. This video assignment does not lend itself to tight scripting. Although the significant research the class has done to date will have helped students focus their video, the interviews they will be taping may introduce new themes or take them in somewhat different directions than originally anticipated. The task of the instructor is to lend as much clarity as is possible given these variables. There should be a clear rationale for videotaping choices based on the desired video outcome, yet flexibility must be exercised knowing that the final video will be born of both the known and the unknown of the filming process.

This curriculum guide will only touch upon key points regarding technical aspects of video production. If you do not personally have expertise in this area, seek it out in your school or community. Local cable access stations can be a great resource! In fact, a law requires local access stations to provide training and access to their equipment. A number of written resources and a few basic activities are offered as a starting point.

"I learned a lot about technology myself. I think technology is going to become more and more a tool that all teachers are going to have to master to a degree."

-- David Book (Cabot School Lead Teacher)

Phase 3 Goal:	Develop a master plan for the video content and learn the technical skills necessary to capture this content on video.
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Phase 3 Objectives:

Participants will:

- ☐ Define the audience, purpose, key points, and tone of the video.
- ☐ Explore what makes a great video documentary by learning from some experts and then watching and critiquing other videos.
- ☐ Develop the skills needed to begin shooting the video:
 - Production process (securing a site, scheduling, release forms, etc.)
 - Interviewing and narration skills
 - Lighting and filming techniques

Objective 1: Define the audience, purpose, key points and tone of the video.

Activity 1: Five Key Questions – Finding the Answers

Materials: A copy of the “Five Key Questions – Finding the Answers” handout for each participant (see Appendix A)
Pen or pencil
Large piece of rolled paper (2’ x 5’) or tape two pieces of newsprint together
Markers
Newsprint and tape
Voting dots or stars (optional)

Time Commitment: 1-2 hours

Note: These materials are excerpted from Paul MacGowan’s “The Business Executive’s Guide to Producing Video,” a publication of Vanguard Productions, 120 Sugar Glen Drive, Waitsfield, VT 05673. 802-496-6220

Question 1: Who is your target audience?

Step 1: Lead a discussion and reach consensus regarding the target audience. It is likely that many people will want to come to the video premiere (i.e. parents, school administrators). However, the target audience is defined by the particular community group who is most invested in the chosen topic. They are the group the class is offering information to or wants to persuade.

Step 2: Split the class into three groups. Have the first group take the first two questions regarding qualities of the audience (“Existing attitudes toward your topic” and “Causes of these attitudes”). Have the second group take the next two qualities (“Desires and fears” and “Likes and dislikes”). Have the third group identify any themes relative to education, lifestyle, age or other factors that the audience members will predictably have in common.

Step 4: Have the groups report out and check for common themes or possible contradictions and areas requiring further clarification. Dialogue until a consensus is reached.

Question 2: What is the purpose of your video?

Facilitator Note: This question helps clarify whether the video intent is to inform or to persuade the viewer.

Step 1: Tape up the large piece of rolled paper or taped newsprint. Draw a line down the middle of the paper. Label one half “Information we will deliver...” and the other half “Things we are going to persuade our audience of....” Put a few markers up by the paper and have participants create a semi-circle facing the paper. Tell them that they are going to engage in a **silent, written dialogue** about both the information they want to include in their video, as well as how they might want to influence the opinions of their audience.

Ground rules of this “chalktalk”:

- ☐ All are invited and encouraged to share thoughts during this activity.
- ☐ Participants are to write their thoughts or questions regarding either lead question. They do not have to answer both.
- ☐ Others can respond to what an individual has written, write a completely different thought, or connect thoughts in different ways (drawing lines, etc.)
- ☐ The group must remain SILENT through this process.
- ☐ The facilitator will tell them when this portion of the activity is completed.

Carefully observe the process. If you see some members reluctant to participate, subtly encourage them to do so.

Weather the inevitable “pregnant pauses” which occur during this process. Often they will trigger a new wave of thought. Close the activity when you feel that most participants have expressed themselves.

Concluding Questions:

- ☐ What themes do you see from these responses to the questions?
- ☐ Do you think these themes suggest that we are primarily interested in doing a persuasive or an informational piece?
- ☐ How does what we just did inform your understanding of the purpose of this video?
- ☐ Who is willing to make a summary statement about the purpose of the video, given this discussion? Let’s do a “Fist-of-Five” to see if this fits with others’ understanding of the purpose.

Lead a discussion if there is still dissension or questions regarding the video’s primary purpose. Write down this summary statement and have the class participants record it on the “Video Purpose Overview” section of their “Five Key Questions” handout.

Question 3: What are the two or three points you want your audience to remember?

Have participants review what they did in the prior chalktalk exercise. Split the class into two to three smaller groups and have each discuss and write down the two or three points they think the video should make. Compare results and come up with your final list.

Question 4: What do you want the “voice” or “tone” of your video to be?

Step 1: Write the checklist from the “Five Key Questions” handout on a piece of newsprint. Purchase voting “dots” or “stars” or simply have individuals use slash marks.

Step 2: Lead a discussion about the meaning of the “voice/tone” of a video medium. Select examples of TV ads or shows that are known to most participants as examples, or ask participants to come up with these examples themselves.

Review the checklist provided, making sure the vocabulary is understandable.

Show the class the checklist you have made on large newsprint. Tell them that you are going to canvas them regarding what they each personally want for the voice or tone of their video. Position the checklist so that the rest of the class cannot see it and call them up one at a time to “vote” for their three top preferences.

When all have done this, turn the newsprint around so that everyone can see it and lead a discussion about the results:

- ☐ Is there agreement regarding the tone or voice of this video?
- ☐ Are there clearly opposing viewpoints regarding the tone or voice question?

Explore opposing viewpoints if they exist, asking the group to try to find a common ground. Continue the dialogue until consensus is reached regarding an overview of the desired voice/tone. Summarize the outcome (or ideally have a student summarize the outcome) and have all participants record it on their handout.

Question 5: What will your “hook” be? How will you capture the interest of your viewers?

Every good story, speech, *and video*, needs a plan to engage the audience early on. Brainstorm possible “hooks” for your video. You may not reach a final decision but at least discuss and agree upon viable options.

Objective 2: Explore what makes a great video documentary learning from some experts and then watching and critiquing other videos.

“Now when I watch documentaries or films I really notice the camera technique and I think this knowledge is going to make filming a lot more fun and easy.”

-- Roz Vara (freshman)

Facilitator Note: It is very important to access a “professional” at this point to teach video production basics. The ideas and materials provided in Objective 2 and Objective 3 are intended to identify key project steps and provide a few helpful tools. This information is in no way adequate to prepare the students for the technical aspects of video production.

The first step is creating a “critical eye” by teaching shot composition and editing options and then critiquing documentaries based on these benchmarks. Developing a deeper appreciation for filmmaking “best practices” will serve as a foundation for the students to create standards for their own work. Visiting a local television news station or bringing in a person who produces documentaries professionally may be helpful and inspiring at this point.

Objective 3: Develop the skills needed to begin shooting the video: production process (securing a site, scheduling, release forms, etc.), interviewing and narration skills, and lighting and filming techniques.

Here are some basic checklists and tips that may be helpful in teaching videotape production:

Lights, Camera... Leadership! Video Release Form Appendix B

Ten Steps to a Perfect Interview Appendix C

Video Shoot Checklist Appendix D

Activity 1: Production Team – "Take One"

Materials: Camera
 Tripod
 Headphones
 Microphone and cable
 Videotape
 Charged batteries

Time Frame: 2 to 3 hours (one hour of instruction -- enough practice time so that all participants try every role and receive feedback).

Step 1: Provide instruction regarding:

- 1) the camera, microphone, tripod, headphones,
- 2) basics of shot composition and lighting factors, and
- 3) common filming pitfalls.

It is most helpful to provide examples with video clips that demonstrate your point and/or live demonstrations using a large TV monitor.

Step 2: Create production teams of four with the following members:

- ☐ Camera person
- ☐ Sound person
- ☐ Interviewer
- ☐ Interviewee

Have each team practice all four roles, using an interview question which promises to provoke a lively discussion (i.e. "Tell me about a favorite vacation you have taken"). Develop the primary question and review probing questions with the class (see Phase 2, Appendices D and E) before beginning the filming session. Also review the importance of "small talk" to help the interviewee relax.

Review and critique the videotapes, with the interviewer and camera person first summarizing the strengths of the interview (technical and interview techniques), and then the things they would do differently. Next open the discussion up to the other team members.

Discussion and/or Questions:

- ☐ What was it like being the interviewer? Camera person? Sound person?
- ☐ What was it like being the interviewee? How does it inform your choices of doing your own interviews? (Talk about the importance of starting off easy and making the person feel comfortable.)
- ☐ What role(s) do you prefer and why?
- ☐ What additional training or practice do you feel you need?

Phase 3

Appendix

Appendix A

Five Key Questions – Finding the Answers

Question 1: Who is your target audience?

Remember, the purpose of this video is to “inform, persuade and/or influence the viewers’ perspective on the given topic.” This is an opportunity to impact decision-making in your community. Given this fact, who do you most want to see this video?

Audience Overview:

Describe the following qualities of your audience as best you can.

Existing attitude toward your topic:

Causes of these attitudes:

Predictable desires and fears:

Predictable likes and dislikes:

Education/lifestyle/age factors:

Question 2: What is the purpose of your video?

Do you want people in a decision-making position to be better informed? Do you want the community at-large to be better informed? Do you want to persuade a group of individuals about a particular viewpoint or are you going to highlight a diversity of viewpoints equally? Are you trying to influence a community decision currently under consideration?

Video Purpose Overview:

Question 3: What are the two to three points you want your audience to remember?

Point 1:

Point 2:

Point 3:

Question 4: What do you want the voice/tone of your video to be?

A checklist is provided to get you started:

- ☐ Intimate (implies friendship or concern for the viewer)
- ☐ Professional (maintains a formal distance)
- ☐ Light and playful
- ☐ Authoritative and commanding
- ☐ Enthusiastic
- ☐ Straightforward
- ☐ Serious and concerned
- ☐ Humorous and upbeat
- ☐ Urgent and excited
- ☐ Calm and peaceful
- ☐ Inspirational
- ☐ Factual
- ☐ Delightful and fun-loving
- ☐ Educated
- ☐ Questioning
- ☐ Fashionable
- ☐ Innovative and bold
- ☐ Conservative and subtle
- ☐ Technical
- ☐ Lay-person friendly
- ☐ Jocular
- ☐ Earnest
- ☐ Explicit
- ☐ Fanciful
- ☐ Revelatory
- ☐ Mysterious
- ☐ Other: _____

Overview of Voice/Tone:

Question 5: What will your “hook” be? How will you capture the interest of your viewers?

“Hook” Ideas:

Adapted from Vanguard Productions, “The Business Executive’s Guide to Producing Video.”

Appendix B

Lights, Camera... Leadership! Video Release Form

I hereby grant the _____ permission to use my image and likeness for the *Lights, Camera... Leadership!* video project and its future public broadcast in all forms.

Print Name

Date

Signature

Phone Number

E-mail Address

Appendix C

10 Steps to a Perfect Interview

1. Prepare ten good questions in advance.
2. Schedule appointment early and plan for Murphy's Law ("Whatever can go wrong will go wrong").
3. Be on time. Have all materials ready.
4. Be polite and start with small talk.
5. Questions should go from easy to hard.
6. Follow up on response. The ten questions are only the beginning.
7. Do a sound check.
8. Finish interview with, "Is there anything else you would like to say?" Do you know someone else who might want to be interviewed?
9. Thank profusely.
10. Write a thank you note.

Appendix D

Video Shoot Checklist

This checklist can be used to prepare for your shoot (equipment) and when you arrive at an interview site and are getting set-up.

Equipment to Bring:

- ☐ Camera
- ☐ Tripod
- ☐ Headphones
- ☐ Microphone and cable
- ☐ Videotape
- ☐ Charged batteries

Getting organized at the interview site:

- ☐ Lighting
- ☐ Check for background noise
- ☐ White balance
- ☐ Framing the shot (including background choice)
- ☐ Focusing
- ☐ "Miking" the interview subject
- ☐ B-roll of subject working (if possible/appropriate)
- ☐ **HOLD SHOTS STEADY FOR A MINIMUM OF 10 SECONDS**
(perhaps the hardest of all these!)
- ☐ Label tape(s)

[Phase 4]

Let's go shoot!



GOAL

Efficiently organize the videotaping process, securing the footage necessary to make a compelling video.

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Relationship of Phase Four to Vermont's Framework of Standards and Learning Opportunities

1.13 Clarification and Restatement

Students listen actively and respond to communications.

1.15 Speaking

Students use verbal and nonverbal skills to express themselves effectively.

1.18 Information Technology

Students use computers, telecommunications, and other tools of technology to research, to gather information and ideas, and to represent information and ideas accurately and appropriately.

2.14 Planning/Organization

Students plan and organize an activity.

3.11 Interactions

Students interact respectfully with others, including those with whom they have differences.

4.5 Continuity and Change

Students understand continuity and change.

6.1 Causes and Effects in Human Societies

Students examine complex webs of causes and effects in relation to events in order to generalize about the working of human societies, and they apply their findings to problems

Phase 4:

Let's go shoot!

"The way I work I don't like sitting and listening to people talk. I like getting out there and doing it myself."

--John Ferrone (sophomore)

Phase Four Overview:

It is very likely that this phase of the project is what enticed many class participants to enroll in the course. The leadership skills they have been building, such as interviewing techniques, organizational skills, and group problem solving, are all embedded in the task of successfully shooting the video footage.

Filming sessions will often take place outside of class and/or school time. Student production teams will have to grapple with finding times that work for them, and those they are interviewing. They need to begin to visualize their video in rough form in order to make good decisions about the footage they shoot – both interviews and B-roll. Efficiency is key here. Tight organization will minimize the frustrations of wasted time and excess, unusable footage. At the same time, remember that the video is still unfolding and video outline revisions may well be in order, given a surprising interview or unanticipated new perspective discovered during a B-roll shoot. It is a remarkably creative and exciting time in the project!

This is a major transition time in the course that offers a good opportunity to check in with participants and reinforce personal and group leadership development lessons and goals. Phase 4 introductory activities are offered to help you with this task.

<p>Phase 4 Goal: Efficiently organize the videotaping process, securing the footage necessary to make a compelling video.</p>
--

Phase 4 Objectives:

Participants will:

- ☐ Create a rough outline of the video, identifying who is to be interviewed and what B-roll is needed.
- ☐ Develop the interview questions.
- ☐ Conduct interviews and film the B-roll.

Phase 4 Introductory Activities:

Activity 1: Deep Dive and Compass Points Revisited

Materials: Refer to participants' copies of the:
"Deep Dive Pyramid" (see Phase Two, Appendix B), and
"Compass Points and the Video Creation Process" (see Phase Two, Appendix C)

Time Commitment: 20 minutes

Step 1: Have participants review their progress up the "Deep Dive Pyramid." Have them compare where they are with the desired timeline created in Phase One.

Step 2: Ask participants to review the "Compass Points and the Video Creation Process" handout Phase 4 and Phase 5 sections entitled "Identify Pros and Cons and Select the Best Solution" and "Now Go Out and Do It!" Ask the class whether these "predictions" hold true for them. How are they feeling about how the class is going? How are they feeling about this next phase of the project?

Activity 2: Full Value Commitment Check-In

Materials: Full Value Commitment
Markers

Time Commitment: 20 minutes

Review the FVC, asking the questions:

- ☐ What strengths of the class have become evident through our work to date?
- ☐ What strengths have you had to draw on that are not yet on the FVC?
(Ask for consensus and add these.)
- ☐ What FVC quality is the greatest challenge for this class?
- ☐ What one goal can you as a group develop to focus on for the remainder of the year that will be a key to your success?
- ☐ What personal goal(s) have you been working on? Have you reached them? If not, do you need any help from others? Do you need to rewrite your goal?

Activity 3: What's Great About Me

Materials: A copy of "What's Great About Me" for all participants (see Appendix B)
Tape
Washable markers

Time Commitment: 30 minutes

Step 1: Review the “What’s Great About Me” list of leadership qualities, making sure that all the words are understandable. Talk about how some words might be seen as negative to some, but actually can be acts of leadership (i.e. being a “follower” who listens and quietly supports what is going on can be an act of leadership in itself. Trying to compete to take over the position of the decision maker in this instance would not be an act of leadership.)

Step 2: Tape this sheet of paper on the back of each participant and give everyone a marker. Ask that each person circulate throughout the room and circle two strengths you have witnessed that person demonstrate over the course of the year. Remind them that they must go to each individual.

Step 3: Circle up and instruct everyone to remove the paper from their back. Give them a few minutes to review the feedback they have received. Ask them to comment on one thing that surprised or pleased them about the results.

Dialogue and/or Journal Questions:

- ☐ How does the “What’s Great About Me” feedback relate to your upcoming role in a video production team?
- ☐ Are there other attributes you want to work on? What would they be?

Objective 1: Create a rough outline of the video, identifying who is to be interviewed and what B-roll is needed.

This step builds directly on the task of answering the five key questions answered during Phase 3:

- ☐ Who is your target audience?
- ☐ What is the purpose of your video?
- ☐ What are the two to three points you want your audience to remember?
- ☐ What do you want the voice/tone of your video to be?
- ☐ What will your “hook” be? How will you capture the interest of your viewers?

This marks a time of continued narrowing of the video focus and format. The objective very intentionally states a “*rough*” outline because, as previously stated, the ultimate footage is needed for a final outline. This can feel like a “chicken-and-the-egg” scenario, where even a rough outline is hard to nail down without the interviews. Some students (probably your “north” contingency) will just want to get out there and start filming. Help them with this task so that they gain as much direction and clarity as possible, yet don’t get endlessly mired down in this task.

Activity 1: The Outline Collage

Materials: Post-it notes
Pens or pencils
“Five Key Questions” completed handout ([see](#) Phase 3, Appendix A)
“Five Key Questions - Finding The Answers” completed handout ([see](#) Phase 3, Objective 1, Activity 1)

Time Commitment: Variable, but generally not quick!

Step 1: Have participants review their responses to the “Five Key Questions” and their chalktalk activity. Ask them to write on separate Post-it notes the informational pieces, persuasive points and two to three key points which were agreed upon during these prior activities. (Alternately, you can do this prep to jumpstart the activity.) Lay all the Post-its out on a large, flat surface (table or blackboard) so that all can see them at the same time. You now have a collage of potential components from which to create your outline. Not all pieces will necessarily be used in the collage; this is a sorting process.

Step 2: Ask the group to arrange these individual pieces of paper into a story that has a beginning, middle and end. You may find that each key point has certain information that falls under it. Will you emphasize each point singularly in a consecutive order, follow a chronological sequence, or design some themes that you cover in some parallel fashion? These are but a few of the questions you will grapple with in this activity. It is a great forum for discussion and consensus building around the desired form of the video.

Step 3: During the process of creating your outline collage, identify any gaps (information or persuasive points) that were not named in prior activities and add them.

Step 4: Record your work in outline form and make sure everyone has a copy.

Activity 2: Identify the Cast of Characters

Materials: The outline from the prior activity
Lists of focus group participants and other pre-interviewees
“Interview Shooting Schedule – Master List” ([see Appendix C](#))

Time Commitment: 30 minutes

Step 1: Review the lists of individuals who have already been interviewed and decide which of these individuals should be included in the final video. Record their names in the “Interviewee” column of your “Interview Shooting Schedule – Master List” ([see Appendix C](#)).

Step 2: Review your outline and brainstorm who else might be interviewed. Cull this list down to a reasonable number based on a discussion about how each person aligns with your outline. Record these names on the “Interview Shooting Schedule – Master List.”

Activity 3: Identify B-roll Needs

Facilitator Note: B-roll refers to all secondary footage shot to augment or complement primary interview footage, usually comprised of location shots, photos, and other material to use in cutaways. This should have been reviewed with participants in Phase 3 during the introduction to video production.

Materials: Paper and pencil
Video outline
Post-it notepaper
Two copies of “B-Roll Shooting Schedule – Master List” ([see Appendix D](#))

Time Commitment: 30 minutes

Step 1: Brainstorm B-roll possibilities, putting each idea on a separate Post-it note. Remember, wild ideas are okay! Draw on the experiences of those who have done historical research to make sure these resources are considered.

Step 2: Create two columns on the black/white board titled “Absolute Must” and “Great if We Have Time.” Sort your B-roll ideas into one of the two columns, one at a time.

Step 3: Record “Absolute Musts” on one “B-Roll Shooting Schedule – Master List.” On the second Master List, record “Great if We Have Time” B-roll suggestions.

Activity 4: Who’s Doing What? Production Team Marketplace!

Materials: Three pieces of newsprint, titled

- ☐ Camera person
- ☐ Interviewer,
- ☐ Sound/equipment manager

Next create three sections on each newsprint piece, titled:

- ☐ Qualifications
- ☐ It’s Me!
- ☐ It’s Me...Sort of

A copy of “Filming Crew Job Responsibilities” for each participant
([see Appendix A](#))

Markers

Time Commitment: 35 minutes

Step 1: Put the three pieces of newsprint up at different locations around the room. Give participants a copy of the “Filming Crew Job Responsibilities” handout and review the responsibilities of each team member.

Step 2: Note that the provided job descriptions are incomplete in that they don’t include qualifications. Ask participants to visit each of the three job descriptions (on newsprint), writing down key qualifications that are required for each task (i.e. interviewer qualifications include good interpersonal skills, articulate, organized).

Step 3: Next, ask the class members to read the qualifications, offering one last chance to add any that are missing. Have them silently review each job and its qualifications and think about what role they are most interested in playing. Ask them to go to that “station” and talk with others about why they chose that role. Ask each person to identify which qualifications they feel very confident about and which ones they want to further develop or might want some support with. Ask them to sign their names in the “It’s Me” section of the newsprint. Ask them to look closely at the distribution between the three stations. Is there a balance of those interested in each of the three rolls or are there jobs that are over- or under-subscribed?

Step 4: Remind the class that taking risks and going out of your comfort zone is a leadership development opportunity in this class. Ask them to decide what their second choice job would be. Ask them to go to that station and talk about how they fit the qualifications listed, and what skills they would want to build to be able to do this job effectively. Ask them to sign their names in “It’s Me...Sort Of” section of the newsprint.

Step 5: Tell the class that they are now going to be forming their production teams and ask them how they think they should do that. This is a problem-solving challenge in itself. The prior steps help reinforce that production teams should not be groups of friends but rather groups of three who have the right qualifications and interests.

Step 6: Finalize team composition and post them. Give each team some time to talk about how they are going to work together, time constraints, etc. Have each team member talk about what they want to learn during this project phase, sharing with their production team.

Dialogue and/or Journal Questions:

- ☐ What strengths do you already possess regarding the roles you chose (both “It’s Me” and “It’s Me...Sort of”)?
- ☐ What areas are you less confident about in this role? Set a goal regarding this particular area of skill development. Identify resources (i.e. instructor, peers, reading materials, etc.) to help you be successful in building this capacity.

Objective 2: Develop the interview questions.
--

Activity 1: Interview Question Development

Materials: A copy of “Qualities of ‘Good’ Interview Questions” for each participant
(see Phase 2, Appendix D)
Video outline
Copy of focus group questions for all participants
(see Phase 2; Objective 2, Activity 1, pg. 29)

Time Commitment: 1 hour

Step 1: Ask the group to take out their video outline, focus group questions and “Qualities of ‘Good’ Interview Questions” (see Phase 2, Appendix D). Have them discuss:

- ☐ Insights gained about the worth of focus group questions as interview questions now that they have a clearer outline of the video. Drop any focus group questions that were problematic.
- ☐ New questions that must be formed to cover areas of the outline not previously explored.
- ☐ Questions that will be important to ask specific individuals but will not be common to all interviews.

Step 2: Check questions against the “Qualities of ‘Good’ Interview Questions” and sequence them.

Step 3: Try out the sequence in a mock interview with the instructor or an outside community member who is willing to do this with the class. Modify the questions accordingly.

Objective 3: Conduct interviews and film the “B-roll.”

Activity 1: Go Out and DO IT!!

Materials: One copy of “Individual Production Team Interview Shooting Schedule” for each team (see Appendix E)
One copy of “Individual Production Team B-Roll Shooting Schedule” for each team (see Appendix F)
Filming equipment

Time Commitment: Varies according to the number of interviews and amount of B-roll needed.

Step 1: Take the master list for interview shoots and B-roll and divvy it up among the production teams. Be intentional about the process, assessing if teams know certain individuals and/or have preferences about whom they interview.

Step 2: Have each production team complete the schedule, identifying one person who is ultimately responsible for a given shoot. The “interviewer” is generally responsible for contacting the interviewee and setting up the appointment. Set a time frame for completion of this task so that the filming can begin.

Step 3: Post the schedules and assess progress on a regular basis. (One class participant may be identified to check-in with all teams to track progress during this phase.) Review footage of early interviews and B-roll and have the students critique their work. A common filming problem at this stage is the “vertigo” effect created by quick pans of a scene or erratic zooms.

Step 4: Have the production teams check-in regularly on how they are doing in their work together. You may choose to use the Full Value Commitment for this reflection piece. Conflict amongst team members is a great opportunity to learn conflict resolution skills.

Interesting Option: Have one individual or one production team film the teams filming. Production teams can always learn about strengths and ways to improve their work by using the footage to reflect on and revise their process. It can also provide great, often humorous clips for the end of the video, or a video in and of itself!

Phase 4 Closing Activities

Activity 1: Newspaper Sculpture

Materials: Newspaper
Lots of masking tape

Time Commitment: 40 minutes

Ask each production team to come up with a newspaper sculpture that reflects what the filming process has been like for their group. Their only tools are newspaper and a roll of masking tape. Ask them to begin this activity by creating a list of descriptors that describe the filming process for them. Also ask them to identify major “learnings” during this phase. Give the class thirty minutes to create their artwork, and ten minutes to share descriptors, learnings, and their sculpture.

Activity 2: Human Sculptures

Materials: Humans!

Time Commitment: 40 minutes

Ask each team to come up with three human sculptures that reflect their answers to the following questions:

- ☐ The most satisfying moment during the filming process.
- ☐ The most frustrating moment during the filming process.
- ☐ The funniest moment during the filming process.

All students should participate in at least one sculpture.

Phase 4

Appendix

Appendix A

Filming Crew Job Responsibilities

Camera Person

1. Make sure the camera is in working order
2. Be responsible for all technical aspects of the shoot involving the camera:
 - a. White balance
 - b. Focus
 - c. Shot composition
 - d. Lighting
 - e. Label film

Interviewer

1. Contact the person to be interviewed and schedule the interview, alerting the rest of the team.
2. Secure the agreed upon site for the interview.
3. Introduce yourself and the filming team to the interviewee and engage this person in conversation to help him/her relax during the interview.
4. Have the interviewee sign the "Lights, Camera... Leadership! Video Release Form."
5. Conduct the interview.
6. Write a thank you note to the interviewee.

Sound/Equipment Manager

1. Reserve the equipment for the shoot (tripod, camera, microphone, headphones, 90 minute blank tape, fully charged battery).
2. Arrange to have the equipment at the interview site at least one half-hour before the interview.
3. Help the camera person set up the shot.
4. Mike the person being interviewed and monitor sound throughout the interview.
5. Help deal with any noise interference that might come up during the interview.
6. Make sure all the equipment is returned to the school in working order.

Appendix B
What's Great About Me?

Advises	Agrees	Analyzes	Asserts	Assists
Calms	Cares	Complies	Coordinates	Critiques
Creates	Directs	Empathizes	Encourages	Energizes
Facilitates	Follows	Hesitates	Initiates	Intellectualizes
Jokes	Leads	Listens	Mediates	Respects
Organizes	Persists	Questions	Rationalizes	Relinquishes
Supports	Trusts	Shares	Knowledge	

Appendix C

Interview Shooting Schedule – Master List

Interviewee	Production Team Responsible	Interview: Check When Completed

D-1

B-Roll Shot: Check When Completed

[illegible]

Appendix E

**INDIVIDUAL PRODUCTION TEAM
INTERVIEW SHOOTING SCHEDULE**

Interviewee	Production Team Responsible Person	Confirmed Interview Appointment Date and Time	Location	Details	Check when Completed

Appendix F

**INDIVIDUAL PRODUCTION TEAM
B-ROLL SHOOTING SCHEDULE**

B-Roll Description	Production Team Responsible Person(s)	Scheduled Date and Time	Check When Completed

[Phase 5]

Creating the final video.



GOAL

Develop the technical, critical analysis, and group decision-making skills necessary to create the final video.

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Relationship of Phase Five to Vermont's Framework of Standards and Learning Opportunities:

1.5 Writing Dimensions

Students draft, revise, edit and critique written products so that final drafts are appropriate in terms of the following dimensions: purpose, organization, details, voice or tone.

2.11 Elaboration

Students represent their ideas and/or the ideas of others in detailed form.

2.13 Product/Service

Students design a product, project, or service to meet an identified need.

2.6 Application

Students apply prior knowledge, curiosity, imagination and creativity to solve problems.

2.9 Persevering

Students persevere in the face of challenges and obstacles.

3.9 Sustainability

Students make decisions that demonstrate understanding of natural and human communities, the ecological, economic, political, or social systems within them, and awareness of how their personal and collective actions affect the sustainability of these interrelated systems.

5.15 Design and Production

Students design and create media products that successfully communicate.

5.22 Intent

Students convey artistic intent from creator to viewer or listener.

5.23 Critique

Students critique their own and others' work in progress, both individually and in groups, to improve upon intent.

5.28 Artistic Proficiency

Students use art forms to communicate, showing the ability to define and solve artistic problems with insight, reason, and technical proficiency.

5.5 Point of View

Students develop a point of view that is their own.

Phase 5:

Creating the final video.

"We had to become really clear about the focus of the video so we would know what to edit out and what we could keep. We had to decide what would be important to our community and what was important to us as students. We had to incorporate how we feel and how our viewers feel about the topic."

-- Anne Perry Daniels (junior)

Phase Five Overview:

The editing process is as rewarding as it is labor intensive! Like many projects in life, a great deal of tedious prep work must be done before the final product takes shape. One example is the minute-by-minute "logging" of all video footage so that the editing crew can easily access the clips they want to include in the final product.

The final editing script for the video can now be written, based on prior outlines. This requires that the group reach consensus on the video's content and sequencing. It can be a time of merging wildly divergent ideas *and* another great opportunity to foster understanding of group dynamics and decision-making.

All participants benefit from editing training and being able to log the videotapes. However, it is likely that an editing crew will be appointed to take the ideas of the full group and begin translating these into the actual video. Regularly soliciting input from classmates to refine the "product" develops an appreciation for the art of crafting a compelling message or storyline.

<p>Phase 5 Goal: Develop the technical, critical analysis, and group decision-making skills necessary to create the final video.</p>

Phase 5 Objectives:

Participants will:

- ☐ Learn and master video editing techniques.
- ☐ Log the video footage.
- ☐ Finalize the editing script.
- ☐ Edit the final video.

Objective 1: Learn and master video editing techniques.
--

Activity 1: Find the Expert

Materials: Editing equipment (multiple stations - maximum of three to four students per station)
Capacity to demonstrate editing process on large screen

Time Commitment: 1 hour of instruction; ? hours of practice

If you are not an expert in video production, secure the services of an individual who has expertise in both video editing **and** teaching students of the ages in your class. Develop and deliver one or several instructional sessions regarding editing. It is very helpful to have the capacity to project the editing screen on to a large screen so that all participants can see what you or the instructor is talking about and/or doing. Hands-on learning methods are recommended, where students receive instruction on one editing skill and then practice it before moving on to the next technical skill. The point is that long lectures on editing basics without any hands-on component can at best be overwhelming, possibly sleep inducing, and ultimately non-productive.

Note: It may be that your class wants to specialize at this point. Those with a primary interest in developing technology skills may receive more in-depth video editing training after an introductory overview for all participants. Class members can support this “editing crew” by logging video footage, tracking down music, writing and recording narration, and possibly filming any needed additional B-roll.

Objective 2: Log the video footage.
--

Logging is the process of taking detailed notes on the content of your video, and recording the exact time code for clips that can be considered for use in the final video. (This will be part of the instruction given during Objective 1.) A sample logging sheet and a blank logging sheet can be found in Appendices A and B for use by participants.

Logging is a great way to get everyone involved in the final product, even if they are not doing the editing. The comments noted on logging sheets will contribute significantly to the editing choices made. Logging also forces the viewer to critically analyze the match between the raw material and the storyline.

Objective 3: Finalize the editing script.
--

Activity 1: A Clip at a Time

Materials: Outline from Phase 4: Objective 1, Activity 1 (“The Outline Collage”)
Logging sheets
Note cards of differing colors – as many colors as there are main points in the video, as identified in the outline above
Pens or pencils

Time Commitment: 1 hour

Step 1: Review your outline created in Phase 4. Discuss how filming and logging the footage impacts this outline: Have new insights or main points emerged which need to be highlighted? Has your overall message changed in any way? Can you make a more compelling case than you thought, knowing what you now know? How?

Amend the outline accordingly.

Step 2: Ask that everyone who has logged a videotape look at their logging sheets and put a star next to any quote, scene or audio piece which they feel would potentially be usable footage to make the point noted in the first major heading of the final outline. Identify one color note card to be used for recording these clips. Ask each logging group to write down the tape, time code and brief description of the clip, including comments on an individual appropriately colored note card. Ask each logging group to share what they think might be useful for this point and collect all these cards.

Step 3: Continue identifying potentially usable footage for each video main point in a similar manner, using different color note cards each time.

Dialogue and/or Journal Questions:

- ☐ What did you learn about your topic through the logging process?
- ☐ Do you feel that there is anything missing in the existing footage that should still be shot and considered for inclusion?

Activity 2: Decision-Making Check-In

Materials: Four pieces of paper, each with one of the following phrases:

- ☐ Great agreement
- ☐ Some agreement
- ☐ A fair amount of disagreement
- ☐ A lot of disagreement

Five pieces of paper each with one of the following phrases:

- ☐ Democratic
- ☐ Autocratic
- ☐ Consensus
- ☐ Laissez-faire
- ☐ Power Group

Tape

Time Frame: 30 minutes (maybe a lot more if there is significant disagreement noted)

Step 1: Choose Your Spot Place the “agreement alternative” pieces of paper in a large circle on the floor. Ask participants to go to the “station” which reflects how much agreement they feel

there is amongst classmates regarding this video. When they have chosen their “station,” have them dialogue about their perspectives with the other like-minded individuals who chose the same spot. Next, ask each group to share their perspective, while others can only listen. Paraphrase what you heard and check for accuracy.

Step 2: Tape up the five types of decision-making options around the room. Briefly review the five types of decision-making (see Phase 2, Appendix O, “Decision-Making Alternatives”). Ask the class members to go to the decision-making method which best describes how they are currently making video decisions. Let them talk amongst themselves about their perspective and if they think this type of decision-making is working for this phase of the project. Next, ask each group to share their thoughts, paraphrasing and checking for accuracy.

Step 3: Ask the group to identify any trends they saw between the first line-up (in Step 1) and the second decision-making component of the activity.

Facilitator Note: You may be very fortunate to find that the class feels they have reached a perfect consensus on decisions to date and there is no disagreement to deal with (a rare group indeed!). Conversely, this question may identify decision-making styles that are making some feel excluded (i.e. power group, democratic), or which are frustratingly vague (*laissez-faire*) at a time in the project where efficiency is key. If so, it is important that the group talk about, and reach a conclusion, regarding how they will utilize a clear and effective decision-making process in these last project phases. The Full Value Commitment might be a good focus for this discussion, bringing back such shared values as “respect of all members,” “inclusion,” or other related concepts.

Objective 4: Edit the final video.

Facilitator Note: Each class will organize this phase a bit differently. As previously noted, recruitment of a manageable size team of students particularly interested in developing editing skills is recommended. This team should work closely with students who want to write and record the narrative components of the video, track down or record music, and possibly film needed additional B-roll.

The first step in editing will entail “capturing” the video clips identified during the logging phase, which are already categorized relative to their place in the outline (see Objective 3, Activity 1).

Editing is a time-intensive process that does not lend itself well to short class periods. Setting aside a full day (or two) to jumpstart this task is recommended. The full class should periodically review the edited footage and offer feedback. Non-editing crewmembers might also take turns as “friendly consultants” during editing sessions, providing input as needed.

It is unlikely that the editing crew’s choices will fully satisfy each and every class member’s expectation for the video. This is a time for classmates to be open-minded and flexible, and ultimately willing to compromise so that a compelling, but not perfect, video can be finalized in a limited time frame. In the event of contradictory opinions about the video format or flow, make sure it is clear that the editing team will ultimately be responsible for the final product. The class has vested them with this responsibility.

Make sure the group chooses uncopyrighted music for their final product, especially if they are hoping to air it on local cable television. Your video expert should be able to direct them to available music sources. Alternately, the class might have their own musicians who can develop the sound track.

Phase 5 Closing Activities

Activity 1: Celebration Puzzle

Materials: A piece of poster board cut into twice as many puzzle pieces as there are class participants.
Full Value Commitment

Time Commitment: 30 minutes (in addition to viewing the video)

Host a class grand premiere of the final video (serving popcorn would be great!). Next, give each student two puzzle pieces. On one puzzle piece, ask them to write down one thing that most impressed them about the video. On the second puzzle piece, ask them to look at the Full Value Commitment and identify and write down one or more qualities they personally offered as a production team member that contributed to the team's success.

Have the class circle up on the floor and share their puzzle piece reflections. Next, have them construct the puzzle. (If you want to add some challenge and laughter here, have them put the puzzle together while they are blindfolded.)

Dialogue and/or Journal Questions:

- ☐ What comes to mind when you look at this completed puzzle?
- ☐ What themes do you see?
- ☐ Why is a puzzle a good way to capture our work?

"You could see tremendous confidence in their abilities when they finally put it all together and saw the final product. That's that 'Halleluiah Moment.' You could see how all of them were proud and pleased that they had stuck with it throughout the duration."

-- David Book (Cabot School Lead Teacher)

Phase 5

Appendix

Appendix A

Sample Logging Sheet

Tape # _____

Time Interval	Description/Quote	Comment
00:01 – 00:35	Mary describes the beginning of the Cabot Creamery – “community gathering spot”	great quote for history
00:45 – 01:25	“challenge in those days was the traffic jam – often horse drawn tanks - at the plant”	got B-roll of this scene
01:50-01:55	“my husband used to work 60 hour shifts”	She gave me pic. of her husband in work clothes
B-Roll Sample Logging:		
04:55 – 05:10	down town scene in AM	camera work a little jerky but okay
5:35 – 5:55	historical picture – creamery with carts lined up	great for history piece
6:10 – 6:35	cows and the sound of their chewing	funny audio

Appendix B
Logging Sheet

Tape # _____

Time Interval	Description/Quote	Comment
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[Phase 6]

Premiering the video!



GOAL

Successfully organize and facilitate a Community Video premiere and dialogue session.

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B	Tips for Community Video Premiere
C	Ground Rules for Participation
D	“Who, Why, What, Where, When” Video Premiere Fact Sheet
E	Marketing Planning Overview
F	News Release Form
G	Public Service Announcement (PSA)
H	Conflict Management Styles Inventory
I	Conflict Escalators and De-Escalators
J	Guidelines for Developing Confidence in Public Speaking

Relationship of Phase Six to Vermont's Framework of Standards and Learning Opportunities:

1.11 Persuasive Writing

In persuasive writing, students judge, propose, and persuade.

1.13 Clarification and Restatement

Students listen actively and respond to communication.

1.15 Speaking

Students use verbal and nonverbal skills to express themselves effectively.

2.11 Elaboration

Students represent their ideas and/or the ideas of others in detailed form.

2.7 Information

Students respond to new information by reflecting on experience and reconsidering their opinions and sources of information.

3.12 Conflict Resolution

Students use systematic and collaborative problem-solving processes, including mediation, to negotiate and resolve conflicts.

4.1 Service

Students take an active role in their community.

4.2 Democratic Process

Students participate in democratic processes.

Phase 6:

Premiering the video!

"I'm a little nervous about showing the community. I'm not really sure how they'll take it...you know everything that can go on in someone's mind."

-- Rose Catalona (freshman)

Phase 6 Overview:

The community premiere provides a forum for deliberation, celebration, and continued leadership skill building. The first challenge is to organize the logistics (time, location, equipment, etc.) and design a marketing strategy to attract an audience to the premiere.

The second significant learning opportunity for students is facilitation of dialogue groups in response to the video. Discussion groups of eight to ten individuals are recommended, with student facilitation teams of two to three for each group. The skills needed to lead this discussion parallel the skills developed to facilitate earlier focus groups. Anticipating and planning for responses to possible conflicting opinions about the viewpoint taken in the video provide a rich opportunity to explore civic diplomacy and develop conflict resolution skills.

Public-speaking skills are added to the list of required premiere leadership competencies. Class members must introduce the project to those attending the premiere, as well as summarize the themes of their discussion groups to the full audience.

Phase 6 Goal: Successfully organize and facilitate a Community Video premiere and dialogue session.

Phase 6 Objectives:

- ☐ Organize and advertise the community premiere.
- ☐ Practice techniques to facilitate discussions where there might be disagreements.
- ☐ Develop public speaking skills.
- ☐ Host the premiere.

Objective 1: Organize and advertise the community premiere.

Facilitator Note: The class should be challenged to rally significant attendance at this event. Development of personal invitations, an attractive poster, press releases, a letter to the editor and Public Service Announcement for radio, local television cable station, or the school PA system are all part of this task. It provides an excellent opportunity to develop a fundamental skill for taking social action – mobilizing interest and creating a forum for dialogue.

Activity 1: What do you want me to come to?

Materials: Blackboard and chalk or newsprint and markers
Sample “Community Premiere Agenda” ([see Appendix A](#))
“Tips for Community Video Premiere” ([see Appendix B](#))

Time Commitment: 50 minutes

Facilitator Note: The first task in attempting to attract people to the event is to design the event itself. When the goals and agenda are clear, the students can then begin to analyze ways to effectively market the event by “hooking” people’s attention.

Step 1: Premiere Goal (20 minutes) Review the attributes of a SMART goal (specific, measurable, attainable, relevant, and timed). Dialogue with the class about the goals of the premiere. What do they hope to overhear people saying as they leave the gathering? An overarching goal should be the purpose outlined during video production relating to educating and/or persuading viewers regarding the chosen topic. Class members may also have secondary goals (i.e. increased respect for the capacity of youth to meaningfully contribute to the community, honoring the people who took part in interviews and focus groups, receiving honest feedback regarding the video itself, reinforcing the school’s commitment to the community, etc.).

Reach consensus on goals for the premiere, and post it on the wall until the premiere is over.

Step 2: Agenda 101 (25 minutes) Review the “Sample Community Premiere Agenda” ([see Appendix A](#)). Solicit any changes the group would like to make in the agenda. Review the “Tips for Community Video Premiere” handout ([see Appendix B](#)). Split the class into logical groups based on major tasks (e.g. “Welcome and Project Overview,” “Small Group Discussions,” and “Logistics”). Have each group refine plans for each task.

Step 3: Have one or more students take responsibility for recording the final agenda draft and consolidate the plans for the task groups into a master plan. This individual or group should then check-in regularly to make sure the identified tasks are being addressed and the overall goal is not forgotten.

Activity 2: Snagging Your Audience - Finding the “Hook”

Materials: Newsprint and markers
“‘Who, Why, What, Where, When’ Video Premiere Fact Sheet” ([see Appendix D](#))
“Marketing Planning Overview” ([see Appendix E](#))

Time Commitment: 30 minutes

Facilitator Note: The class should be challenged to have the largest audience possible for the premiere. This provides an opportunity to develop the students’ marketing and persuasive writing skills. Let the class set an attendance goal that is ambitious yet realistic.

Step 1: List the logical groups of people who would be potential attendees at the premiere (e.g. parents, school administrators, focus group participants, interviewees, individuals invested in the chosen topic, select board members, historical society members, community-at-large, etc.). Review the reasons any given group might be interested in coming to the gathering; what is the “hook” you can use in invitations to motivate them to come to this event?

Step 2: Brainstorm the alternatives you have to market this event (e.g. personal invitations, phone calls, posters, radio Public Service Announcements (PSAs), local public access television station, letter to the editor, notice over the public address system at school).

Step 3: Create a “ ‘Who, Why, What, When, Where’ Video Project Fact Sheet” as a basis for all media decisions, integrating insights gained in Step 1 (“hooks”).

Step 4: Review the list of potential invitees from Step 1 and note next to each group which “premiere marketing approach” would be most effective and logistically possible. Form subgroups to work on various marketing approaches (e.g. PSA group, poster group, personal invitation group, etc.), asking each group to develop a clear plan for tasks, timelines, and person(s) responsible (see Appendix E, “Marketing Planning Overview”). Individuals who participated in focus groups or individual interviews should always be sent a personalized invitation.

Facilitator Note: News Release and PSA standard formats can be found in Appendix F and G respectively. These tasks offer a great opportunity to develop students’ persuasive writing skills. Students should check with newspaper, radio and television stations to make sure their news releases and PSAs are meeting all format and timing requirements.

Objective 2: Practice techniques to facilitate discussions where there might be disagreements.

*Leadership has a harder job than just choosing sides,
it must bring sides together.*

--Jesse Jackson

Facilitator Note: The potential for conflict during the community premiere will be somewhat predictable based on the video topic, and whether or not it is likely that groups who are polarized around the topic will be attending. If conflict is very likely, it is imperative to prepare the students for this event. Even if conflict is not anticipated, it is wise to build basic skills to facilitate a potentially contentious situation. The goal at the premiere will be to constructively manage, but not necessarily resolve, differing opinions.

Activity 1: Wearing Different Shoes

Materials: Newsprint and markers

Time Commitment: 30 minutes

Facilitator Note: Tell students that they are going to explore potential areas of dissension and conflict which could be sparked by their video, and develop the skills to handle this conflict should it arise at the premiere.

Step 1: Identify the major “players” in your video and the viewpoint the video assumed. Now think about what groups might disagree with this viewpoint.

Step 2: Separate into as many groups as there are different possible dissenter perspectives. Have each group write down how this particular group would see the video topic, “wearing their shoes.” For example, if your video was about saving old trees which were soon to be logged, have one group be the loggers and another be the local commerce committee who sees logging as vital to the economic health of the area. Ask that each group fully explore **all** the reasons these individuals are invested in this position, both obvious and subtle.

Dialogue and/or Journal Questions:

- ☐ Do you anticipate that there might be strong differing opinions at the premiere?
- ☐ Do you have strong feelings about any of these other viewpoints?
- ☐ Which alternate viewpoints will be hardest for you to listen to respectfully and with an open mind?

Activity 2: Conflict Style Inventory

Facilitator Note: Each person has a different style of confronting conflict. It is useful to understand personal responses to conflict before developing alternative means to deal with differences of opinion. If we understand our natural tendencies, we can make a more informed choice about building on existing useful styles or expanding our repertoire.

Materials: A copy of the “Conflict Management Styles Inventory” handout for each participant (see Appendix H)

Time Commitment: 30 minutes

Step 1: Explain that the handout is a questionnaire that will help participants think about and identify their approach to conflict. There are no right or wrong answers because each style has its uses and limitations.

Step 2: Hand out the questionnaire and allow enough time for everyone to complete the answers and look at the descriptions of each style.

Step 3: Encourage participants to share their dominant style with another class participant or with the group as a whole, and comment on their experience with managing conflict.

Step 4: Discuss the uses and limitations of each of the styles (see explanations included with questionnaire), helping participants understand that people usually have more than one style and that there are times when each style may be appropriate. Remember that conflict styles are learned and can be changed.

Dialogue and/or Journal Questions:

- ☐ Which conflict resolution style would you like to better develop? Why?
- ☐ Which conflict resolution style(s) are hardest for you to deal with? Why?
- ☐ Can you think of conflict you have had during the project that you might choose to resolve differently? Which style would you use and why?

Activity 3: Conflict Escalators and De-escalators

Materials: A copy of the “Conflict Escalators and De-Escalators” handout for each participant (see Appendix I)

Time Commitment: 30 minutes

Facilitator Note: Explain that there are behaviors that escalate conflict and other behaviors which serve to de-escalate conflict. When we have started up the conflict “escalator,” it is hard to get off. The AEIOU vowels can help us remember the difference between the two behaviors. A and E behaviors (attacking and evading) tend to escalate conflict; I, O and U behaviors (informing, opening, and uniting) begin to de-escalate conflicts.

Step 1: Distribute the handout. Have a participant read one of the escalating or de-escalating behaviors out loud. Ask the group to discuss how they would respond to a person at the premiere who had assumed one of the opposing viewpoints identified in Activity 1 relative to the behavior just read out loud. You can do this as multiple role plays if you are comfortable with this technique.

Step 2: Discuss which strategy will be most useful during the premiere, particularly during the small group discussion where there will be a greater likelihood of conflict surfacing.

Facilitator Note: Since the goal will not be to resolve conflict, but rather ask that participants respect and explore alternative perspectives, opening and uniting strategies will be most useful.

Dialogue and/or Journal Questions:

- ☐ Given your own conflict resolution style, which of these behaviors comes most naturally? Why?
- ☐ Given your own conflict resolution style, which of these behaviors is hardest for you? Why?

Activity 4: What I Heard You Say Was...

Materials: Individual note cards with each one identifying a strong and differing opinion about the topic covered in the video. There should be one note card for each student.

One copy of “Ground Rules for Participation” (see Appendix C)

Time Commitment: 30 minutes

Facilitator Note: One key to de-escalating conflict is to make sure the person who is expressing a strong opinion feels heard. The most effective way to assure that the person feels heard is to be able to reflect back the information and feelings he or she has expressed. This activity helps develop this critical skill, which was introduced when developing focus group facilitation skills.

Step 1: Put the chairs in a large circle. Hand out the cards, asking individuals to not share their assigned viewpoint. Give everyone a few silent minutes to “get into” the role they have been given.

Step 2: Explain that students are going to have a debate about the video, with individuals assuming the assigned viewpoints. Review the “Ground Rules for Participation,” reminding students that these will be the same ground rules which will be used at the premiere.

Step 3: Inform the students that in this debate, *they must restate both the information and feelings the person before them conveyed, before expressing their viewpoint.* After they have made their paraphrase, they must check with the individual to make sure they “got it right.”

Alternative: Separate the group into two or three “factions,” each having a differing viewpoint. Let them begin to debate the issue. When you call “freeze,” ask that each group restate the viewpoint of the opposing one or two “factions.” Call “freeze” at several points during the debate.

Dialogue and/or Journal Questions:

- ☐ What was it like to have to restate someone else’s viewpoint?
- ☐ What was it like to have your own viewpoint restated?
- ☐ How will this skill be important if conflict arises at the premiere?

Activity 5: Role Plays

Materials: Newsprint and markers
“Ground Rules for Participation” (see Appendix C)
“Helpful Hints for Moderating” (see Phase 2, Appendix L)

Time Commitment: 1 hour

Step 1: Review “Helpful Hints for Moderating.” Write the following strategies on newsprint, review them, and post them in a place where facilitators can read them. They are tools to deal with potential conflict at the premiere:

- ☐ Opening behavior (Asking for more information to better understand a viewpoint)
- ☐ Uniting behavior (Finding the common ground between two opposing viewpoints)
- ☐ Restating each viewpoint so that both individuals feel heard
- ☐ Probes to keep the discussion going:
 - Does anyone else have a similar (or different) viewpoint?
 - Does anyone else have something to say?
 - Do others feel the same way?
 - Fred, what do you think?

Step 2: Create a full class role-play of a *realistic* conflict arising in a small group discussion session. (The emphasis here is on “realistic.” It is easy for people to overplay roles and create an impossible situation for the facilitators.) Ask for two volunteer facilitators and offer to be a shadow facilitator (stand behind them and provide suggestions when they call for help). You might consider creating the facilitation teams that will be in place at the premiere so that these individuals can begin to develop their ability to work together during this activity. Make sure all facilitation teams have a chance to be in the facilitation role.

Dialogue and/or Journal Questions:

- ☐ What was it like to facilitate this role-play?
- ☐ What was most difficult about facilitation?
- ☐ What did you do well as facilitators?
- ☐ Do you feel prepared for potential conflict at the premiere? What would make you feel more prepared?

Objective 3: Develop public speaking skills.

“Remember, the trick is not to get rid of the butterflies in your tummy, but to get them to fly in formation.”

--(Author Unknown)

Facilitator Note: Students will need to develop their public speaking skills to effectively open the community premiere and report back on the results of their small discussion groups. This provides a great excuse to offer a “Public Speaking 101” overview to help students refine their public presentation style.

Activity 1: “The Worst Presentation Ever” Skits

Materials: Newsprint and markers

Time Commitment: 30 minutes

Step 1: Skits Divide participants into groups of three. Give the groups five minutes to develop a one to two minute skit of individuals introducing the community gathering or reporting back on the results of a small group discussion. Instruct them to include all the wrong things to do when presenting to an audience.

Step 2: Summarize the Learning Make a "T" chart and label the left hand column "Qualities of Great Public Speakers," and the right hand column, "Qualities of Horrific Public Speakers." Have participants think back to their skits and to speeches or presentations they have seen in other settings – school, community, on television, etc. Ask them to brainstorm the qualities that made the presentation either very good or very bad.

Activity 2: Public Speaking Tips

Materials: A copy of the "Guidelines for Developing Confidence in Public Speaking" handout for each participant (see Appendix J)

Time Commitment: 30 minutes

Step 1: Ask participants to brainstorm physical symptoms of typical "stage fright" (i.e. dry mouth, tense voice, sweaty palms, shaky legs, down-turned eyes, fast breathing, butterflies, hands in pockets, shifting from foot to foot, pounding heart, red face). It is helpful if facilitators share a story or two about their experiences and fears with public speaking.

Step 2: Review the handout by having participants read the different tips out loud. If you or the students have any good stories to go with any one of these items, tell them! Have participants form groups of three and ask each person in the group to share their public speaking strengths and challenges, using the list as a catalyst for ideas.

Dialogue and/or Journal Questions:

- ☐ What is your strength(s) as a public speaker?
- ☐ What is your greatest challenge as a public speaker?
- ☐ What strategies will be most helpful to you to address this challenge?

Activity 3: Premiere Practice

Materials: Video camera
VCR and monitor

Time Commitment: 40 minutes

Practice the premiere opening and stage small group discussion reports. Have each student "take the floor" for one to two minutes and be videotaped. You might also stage a conflict situation for students who are going to be moderators during the time when comments are invited from the entire group (following small group discussion reports). When the videotaped practice sessions

are reviewed, make sure you and the class first highlight what the person did well before offering suggested changes.

Objective 4: Host the premiere.
--

Facilitator Note: You have devoted a great deal of time to making sure that the students have gone through a thorough preparation process for the premiere. Hopefully, this will all pay off on the day of the event! It is recommended that all individuals who took part in focus groups or interviews be called the day before the premiere to reiterate the invitation and to check if they are coming.

Lead a short debrief of the evening when the last attendees have left. A longer review can happen the next class session, but it is nice to plan some time to capture immediate reactions to the event...and celebrate!

Phase 6

Appendix

Appendix A

Sample Community Premiere Agenda

Goal: Explore the relationship of the Cabot Creamery to the town of Cabot from past, present and future perspectives.

7:00 **Welcome and Project Overview**

7:10 **Review of the Evening's Agenda**

7:15 **Video Premiere**

7:35 **Split up into Small Dialogue Groups**

7:40 **Small Group Discussions**

- ☐ **What did you learn from viewing the video that you hadn't known before?**
- ☐ **What did you agree with in the video?**
- ☐ **What did you disagree with in the video?**
- ☐ **How might this information be useful in future decision-making in our community?**

8:10 **Refreshments**

8:20 **Report Back from Small Group Discussions**

8:35 **Full Group Comments**

8:50 **Appreciation for Those Who Supported the Project**

9:00 **Adjourn**

Appendix B

Tips For Community Video Premiere

Preparation Tips:

- Define what roles each person will take during the evening (greeters, moderator, small group discussion leaders and recorders, refreshment organizer, technician, etc.).
- Have nametags for all facilitators and attendees.
- Make sure all technical needs are considered, such as the video projection equipment is working.
- Decide what materials you want to hand out to attendees that evening. One option is a summary of all the people who participated in making this video possible, including all focus group participants.
- Practice the introduction before the premiere.
- Serve healthy refreshments.

Welcome and Project Overview Tips:

Clearly state the reason you are together and the goals of the gathering. Use “active” words such as discuss, review, create, etc. Provide a brief, basic history and purpose of the project so that attendees understand how this video came to be made. If the group is small, have attendees introduce themselves *briefly*.

History of the Video Project - Key Points:

- Video developed as a central component of a leadership course.
- Assignment was to create a video of some meaningful aspect of their community, capturing past, present and future perspectives relative to this topic.
- The chosen topic was to be relevant to the future of the community and inform potential decision-making in this regard.

Agenda for this Community Premiere:

- Have the agenda written down on a large piece of paper and refer to it as you review the evening.

Small Group Discussion Tips:

- Make sure you have space (and movable furniture) to have small discussion groups sit in circles, with enough space between them so that people can hear what others in their group are saying.
- Have a reporter in each group who will summarize key points when the full group reconvenes. This person should have paper and pencil or may choose to write key points down on newsprint.

- Have a quick round for introductions if you don't think everyone knows each other.
- Use names during the discussion whenever possible. Nametags are key!
- Write down and post your questions.
- Go over "Ground Rules for Participation" (see Appendix C) having them written down for each small discussion group.
- Make sure discussion starts with areas of agreement with the video (or what group members liked) rather than going immediately to areas of disagreement (or what they didn't like).
- Encourage the involvement of all attendees (see "Helpful Hints for Moderating," Phase 2, Appendix L). Possible back-up strategies:
 - ◊ The Whip: Ask each participant to use one word to describe his or her reaction to the video.
 - ◊ Pairing: Pose a question and have participants talk in pairs (or small groups) for a few minutes. Then ask each pair (or small group) to summarize their thoughts for the full group.
 - ◊ "Open-Ended Questions" – Have a back-up list of open-ended questions if you have gone through the basic questions but still have time remaining.

General Tips for the Premiere:

- Stick to the agenda. Start and end the evening on time. Be strict with break time.
- Make sure your facility is accessible to individuals with disabilities.
- Summarize the themes you heard, making sure you are balanced in your reflections.
- Publicly thank all those who made the project possible, as well as all who attended the evening.
- Celebrate a job well done when the crowds have left.

Note: If you anticipate a particularly large turnout, you may choose to lead a panel discussion in response to audience questions rather than facilitate small group discussions. This would need to be carefully planned in advance. Decide:

- Who will be on the panel (from the class).
- Who will moderate the panel discussion.
- How you will collect the questions.
- Who will sort the questions and decide which ones are going to be focused on.
- How you establish ground rules for the panel.

Appendix C

Ground Rules for Participation

- **One person speaks at a time.**
- **Everyone listens while that person is talking with:**
 - An open mind**
 - Mutual respect**
 - Acceptance of differing opinions**
- **Everyone who wants to talk will get a chance to speak.**
- **You may "pass" at any time if you don't wish to talk.**
- **Focus on issues, not people.**
- **Stay on the subject.**
- **Be honest with yourself and others.**

Appendix D

“Who, Why, What, Where, When” Video Premiere Fact Sheet

Who:

(Who created this video?)

Why:

(Why did you create this video and why should people come see it?)

What:

(What is the event you want people to come to?)

Where:

When:

Other important details that might help entice people to come to the premiere:

Appendix E
Marketing Planning Overview

Type of Marketing: _____

Group Members: _____

Tasks	Person(s) Responsible	Timeline
<hr/>		

Appendix F

News Release Form

For Immediate Release

Contact Information:

Date: _____

Name

Address

City, State, Zip

Phone

What:

Who:

When:

Where:

Details:

Appendix G

Public Service Announcement (PSA)

Name of Sponsoring Group: _____

Address: _____

Target Audience: _____

Beginning Date: _____ Ending Date: _____

Contact Person: _____ Phone _____

Topic: _____

Text for 30-second announcement:

Text for 60-second announcement:

Appendix H

Conflict Management Styles Inventory

The following questionnaire gives individuals an opportunity to become more aware of their conflict management styles. There are no right or wrong answers, since each of the strategies has appropriate uses.

Directions: After reading each of the techniques listed below, decide whether you use it frequently, occasionally or rarely:

- 3 means a FREQUENT response
- 2 means an OCCASIONAL response
- 1 means a RARE response

How do you usually handle conflicts?

- _____ 1. Try to intimidate the other person.
- _____ 2. Try to deal with the other person's point of view as well as my own.
- _____ 3. Look for a middle ground.
- _____ 4. Admit that I am wrong even if I do not believe I am.
- _____ 5. Avoid the person.
- _____ 6. Firmly pursue my goals.
- _____ 7. Try to find out specifically what we agree on and disagree on to narrow down the conflict.
- _____ 8. Try to reach a compromise.
- _____ 9. Give in.
- _____ 10. Change the subject.
- _____ 11. Whine or complain until I get my way.
- _____ 12. Try to get all concerns out in the open.
- _____ 13. Give in a little and try to get the other party to do the same.
- _____ 14. Pretend to agree.
- _____ 15. Try to turn the conflict into a joke.

Scoring:

Record each of your answers (1-3) beside the appropriate number in the scoring key and add each column. The columns reflect 5 styles of resolving conflict.

Columns:	I	II	III	IV	V
	1._____	2._____	3._____	4._____	5._____
	6._____	7._____	8._____	9._____	10._____
	11._____	12._____	13._____	14._____	15._____
Totals:	I_____	II_____	III_____	IV_____	V_____

After completing your scores, find which of the styles described below correspond to your highest score. Does this style fit your perception of yourself? What about your second and third highest scores?

I) Competing – “hard bargaining” or “might makes right”

Pursuing personal concerns at another’s expense. Competing can mean “standing up for your rights,” defending a position that you believe is correct, or simply trying to win.

II) Collaborating – “negotiating” or “two heads are better than one”

Working with someone by exploring your disagreement, generating alternatives, and finding a solution that mutually satisfies the concerns of both parties.

III) Compromising – “splitting the difference”

Seeking a middle ground by “splitting the difference,” the solution partially satisfies both parties.

IV) Accommodating – “soft bargaining”

Yielding to another person’s point of view, paying attention to their concerns and neglecting your own.

V) Avoiding – “leaving well enough alone”

Not addressing the conflict, either by withdrawing from the situation or postponing the issues.

Adapted from the work of Barbara Stanford and Project Adventure.

Appendix I

Conflict Escalators and De-Escalators

Escalate Conflict:

- A -** Attacking behavior (hitting, name calling, you-messages)
- E -** Evading behavior (avoiding, escaping, ignoring, running away)

De-Escalate Conflict:

- I -** Informing behavior (telling the other person how you are feeling without attacking; I-messages are examples of this informing behavior)
- O -** Opening behavior (asking a question that encourages the other person to open up, to explain where he or she is coming from, to give his/her point of view, etc.)
- U -** Uniting behavior (statements like "One thing individuals from both perspectives clearly care about is...", or "I believe there are ways these two viewpoints can be reconciled.")

Appendix J

Guidelines for Developing Confidence In Public Speaking

Prepare thoroughly: The more prepared you are, the more poised and self-confident you will feel. Practice!

Take a few deep breaths: Deep breathing helps you relax.

Remind yourself of your audience goal: You are not here to "act." You are speaking to make a change in your audience – to inform or persuade.

Start well: Have your first two to three sentences memorized so you can say them without mumbling or stumbling. Have a "hook." A good start is worth a zillion.

Reduce signs of nervousness: If you remove change, keys, etc. from your pockets before starting, you can't play with them. Push your hair back and leave your pen (or pencil) behind.

If a visual aid will help, use it: "A picture is worth a thousand words," and energy used in setting up the aid will help you lose some of your nervous energy. Keep visual aids simple and effective.

Pay attention to your listeners' feedback: If you try to respond to your listeners, you won't pay so much attention to yourself.

Use your energy productively: Nervousness is a good thing; you're keyed-up, ready to go. Psychologically, you are at the peak of your performance readiness. Transmit that energy to positive ends, and don't let it become fear.

Dress appropriately: Wear something that is familiar, comfortable and appropriate to the setting.

Voice: Be aware of your voice volume, rate, pitch and clarity. You can play with all these variables to make your speech interesting.

Facial Expression and Eye Contact: Varied facial expressions and good eye contact will draw the audience to your words.

Movement: Do's: Take a few steps during major transitions; stay balanced on both feet; move in the direction you are facing.

Don't: Pace; rest your weight on one foot; gesture all the time.

Use Imagery/Color Words: Many people translate words into pictures in their minds as they listen. Help them paint that picture by incorporating images, colors, smells, or touch descriptions into your presentation.

[Phase 7]

Celebrating & Reflecting



GOAL

Reflect upon and celebrate individual and group accomplishments, identifying how new skills and abilities can serve class participants in the future.

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Relationship of Phase Seven to Vermont's Framework of Standards and Learning Opportunities:

2.6 Application

Students apply prior knowledge, curiosity, imagination, and creativity to solve problems.

2.12 Flexibility

Students modify or change their original ideas and/or the ideas of others to generate innovative solutions.

Phase 7:

Celebrating and reflecting.

"I am only now beginning to realize that all this wasn't really about creating a video for my community (a nice side benny however), but more about skills needed to get along and interact with people in the real world.'

-- Rose Catalona (freshman)

Phase 7 Overview:

Celebration and reflection are a fitting end to a complex and demanding learning experience. This is a time to help students name what they have learned in the process of completing this ambitious project. Capturing and sharing these reflections, and spending time identifying how what they learned will help them in other domains of their lives, completes the learning cycle.

Phase 7 Goal: Reflect upon and celebrate individual and group accomplishments, identifying how new skills and abilities can serve class participants in the future.

Phase 7 Objectives:

Participants will:

- ☐ Reflect upon what has been learned in the course.
- ☐ Celebrate their learning and accomplishments.
- ☐ Identify possible future involvement in the issue you researched.

Objective 1: Reflect upon what has been learned in the course.

Facilitator note: The first activity introduces the stages of group development as a means for the class to reflect on their own group process and build another leadership skill. The remaining activity alternatives offer a number of ways to explore what individuals have learned about themselves and others. Teachers should choose those reflective activities they would be most comfortable in leading and participating in.

The primary questions to be addressed during this time of reflection are:

- ☐ What did you learn about yourself?
- ☐ What did you learn about leadership?
- ☐ What did you learn about working in a group?
- ☐ What did you learn about your community and your role in it?
- ☐ What did you learn about video making?
- ☐ How will what you learned make a difference in your future life?

These basic questions, and perhaps others you would like to add, should be the basis of a final reflection paper. Refer to the “Compass Points” activity and the Full Value Commitment as reference points for personal growth and teamwork reflections. Personal reflections through a writing assignment will spark ideas for the following group activities.

Activity 1: Stages of Group Development

Materials: A copy of “Growing a Great Group” handout for each participant (see Appendix A)

Time Commitment: 30 minutes

Step 1: Explain that groups have a predictable life of their own. Stages of group development have been researched and well documented. Understanding how groups naturally evolve (or get stuck) can be a very powerful leadership tool. Only when an individual can see what is happening in a group, can he or she make good decisions about how to help make the group successful. Stages of group development apply to groups as small as two; this can even help couples figure out their relationships! Review the “Growing a Great Group” handout, providing examples for each phase and/or soliciting examples from the group from other experiences in their lives.

Step 2: Break the group into smaller groups of five to seven participants. Have each group review the stages and relate them to their work as a video production team. Ask that each group identify an example or “evidence” of when they were in each phase.

Step 3: Have the groups share their reflections with each other. Share your own observations regarding group development as well.

Facilitator Note: This activity should be sequenced earlier in the course if the class is getting stuck at any one of the earlier stages.

Activity 2: Reflection Marketplace

Materials: Six pieces of newsprint
At least twelve markers
Tape

Time Commitment: 40 minutes

Step 1: Hang six pieces of newsprint around the room, each with one of the questions noted below as a header:

- ☐ What did you learn about yourself?
- ☐ What did you learn about leadership?
- ☐ What did you learn about working in a group?
- ☐ What did you learn about your community and your role in it?
- ☐ What did you learn about video making?

- ❑ How will what you learned make a difference in your future life?

Step 2: Have students roam this “marketplace” of reflection and record their thoughts, using words or pictures.

Step 3: Call the class together and visit each question, asking if students see any trends or themes emerging.

Activity 3: Phases Line-up

Materials: Seven pieces of paper titled with the seven phases of the class:

Phase 1: What are we doing in this course? How are we going to do it?

Phase 2: How do we choose a video topic that is important to our community?
Becoming experts.

Phase 3: How can we make a video that people won't forget?

Phase 4: Let's go shoot!

Phase 5: Creating the final video.

Phase 6: Premiering the video!

Phase 7: Celebrating and reflecting.

Tape

Time Commitment: 40 minutes

Step 1: Tape the class phases on a wall, leaving some space in-between each one.

Step 2: Ask the following questions, requesting that students physically go to the phase that is their answer. Provide five minutes for the follow-up dialogue question so that students can explore their choice with other students who have the same perspective.

- ❑ The phase of this course I liked the best was.
Dialogue question: Why did you like it the best?
- ❑ The phase of this course I liked the least was.
Dialogue question: Why did you like it the least?
- ❑ The phase of this course I learned the most in was.
Dialogue question: What did you learn?
- ❑ The phase of this course I laughed the most in was.
Dialogue question: Why were you laughing?
- ❑ The phase of this course I would change in some way if I were the teacher is.
Dialogue question: What would you change? Other suggestions?

Activity 4: Goal Check

Materials: Students review their course work and pull out any goals they wrote throughout the year.
SMART goal the group developed in Phase 1, Objective 5, Activity 1
SMART goal the group developed in Phase 6, Objective 1, Activity 1

Time Commitment: 30 Minutes

Have the class look at the individual and group goals they have created for the year. Lead a discussion to analyze if they have successfully reached these goals. Celebrate goals that have been reached. Develop new goals for those that were not completed or that reflect new commitments as a result of the course.

Activity 5: Web of Appreciation

Materials: Ball of yarn
Put the name of each class member and your name on small pieces of paper and fold them in half.

Time Commitment: 5 minutes the first day; 40 minutes the second day

Step 1: Have each class member draw the name of a classmate or your name from a hat. If an individual gets his or her name, instruct that person to put the name card back and redraw. Ask that class members NOT share the name they drew with any other classmate. Give the following homework assignment:

“Think about the person whose name you drew. Write down two or three things that you have noticed and admire about his or her contributions to this class, providing examples. For example, you might admire one person’s humor and relate it to a very stressful time in a filming session where she broke the tension with a joke. You will be giving this person the gift of your reflections so please be thoughtful.”

Step 2: The next day, clear a space in the room (or go outside) so that the class can sit in a large circle on the floor or ground. Explain the following rules:

“You are going to give the classmate or teacher you secretly chose yesterday a gift. The gift is sharing what you admire about this person and their contributions to this class. When it is your turn, please make eye contact and talk directly to the person you chose, starting with a phrase to the effect of, ‘Several things I really admire about you are....’ (Note: Don’t allow participants to slip into using the third person – ‘Some things I admire about Sam are.’) As the recipient of a gift, please acknowledge the complement with a simple ‘thank you.’”

Step 3: Start this “web of appreciation” by holding one end of the yarn and tossing the ball of yarn to the person you chose, giving your “gift” and accepting his or her “thank you.” Ask that person to hold on to his or her piece of yarn and send it on to the person they chose, continuing as the web is created.

Step 4: Once appreciations are completed, invite participants to share any other reflections or significant learnings they have from this experience.

Step 5: When the web is complete, ask for any thoughts about the significance of the web as it relates to the course. Finally, invite participants to break off a piece of the yarn to tie around their wrist as a tribute to the class.

Activity 6: Artistic Reflections

Materials: Wide variety of arts and crafts materials

Time Commitment: 45 minutes

Display a variety of arts and crafts materials. Ask students to create some artistic representation of their most significant insight or learning from the course. Save time to have each student share their work.

Activity 7: Poetry Slam Reflections

Materials: None

Time Commitment: Variable

Ask the class or smaller groups within the class to create an original poem that captures what they did and what they learned in this course.

Facilitator Note: This option might be combined with Activity 6 for those who prefer poetry to art as a means of expression.

Objective 2: Celebrate the learning and accomplishments.

Facilitator Note: The reflection activities jumpstart this objective; many "learnings" and accomplishments will have been identified by this point. This objective simply refers to a final celebration that should be creatively designed by the participants themselves, with your input.

"I feel very proud to be able to hold this video and say, 'This is what I worked on all year. Thank you for your help. Thank you for your support and look what we did with it'"

-- Rose Catalona (freshman)

CONGRATULATIONS!

Phase 7

Appendix

Appendix A GROWING A GREAT GROUP

	FORMING	STORMING	NORMING	PERFORMING	TRANSFORMING
What's up with the group?	Participants begin to define their tasks, roles & relationships.	Participants compare expectations with reality and differences in the group surface.	Participants' roles and responsibilities become clear. Diversity in group understood and accepted. Norms established.	Participants get to work on the task at hand, working as a cohesive team, resolving conflict as it arises.	Participants finish work together. May disband or regroup.
Focus:	Getting oriented. Getting acquainted. Defining the task. Setting goals. Figuring out roles. Taking first steps. Seeking safety & trust.	Reconciling difference between reality and expectations. Expressing differences (feelings and opinions). Figuring out power and control in group decision-making.	Resolving. New beginnings-focus on task.	Getting the task done. Group bigger than sum of its parts.	Ending the experience.
Common-Member thoughts	"Looks like a great group of people." "We all have the same goal." "I wonder if I will really fit into this group?" "Will people respect me?"	"I'm not sure this is what I signed up for." "I'm not sure I want to work with these people." "We need to get clear about our task and who is going to decide what." "I'm not sure about this leader."	"I am clear what role I can take in this group." "My expectations are different from when we started, but okay." "I know what I can expect from others." "Everyone is feeling valued, even if their ideas are different."	"I am amazed at what we are able to do together." "Our differences are helping us get our work done." "I am finally sure that we will be successful." "Things will never be quite the same."	"Wish this group could go on forever!" "Time to get back to my regular life." "It's hard to say good-bye."
Leader Task:	Create a shared vision and allow time for trusting relationships to begin to develop.	Help group work through conflict and create their own expectations and identity	Clarify new norms, expectations and roles decided upon by group. Help build consensus.	Let the group do its work, supporting as needed.	Provide opportunity to honor the work done and participants' contributions. Reflect on what was learned.

Adapted from the work of Bruce Tuckman & Mary Anne Jensen.