

Middle School

Unit 1

Unit Map

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collaborate and focus

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HIKI NŌ

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Unit Map

Unit 1

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collaborate and focus



Essential Question:

Essential Question: How do we create a high-performing production team with a strong, clear focus?

Enduring Understandings:

- Every role is important. Based on your strength and passion, you can find a role.
- Clear and concise communication is essential to successfully working as a team.
- Developing a focus requires us to identify the subject, verb, and object of a story.
- Basic shots (wide, medium, close-up, and extreme close-up) each have a purpose and help to tell the story.

Culminating Assessment:

- Produce a slide show, describing how each photograph matches a purpose.
- Complete the group and individual assessment, reflecting on the achievement and success of the team's production.

Class Time:

8 weeks (approximate)

Suggested Resources:

Appear at the end of this unit

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Unit Map *f*

Unit 1

collaborate and focus

Key Concepts	Skills	Standards & Benchmarks
<ul style="list-style-type: none">• A successful production team requires everyone to collaborate, communicate effectively and be familiar with production equipment.• An effective production will have focus statements, which will demonstrate understanding of the subject.• <i>f</i>	<p>Collaborating, writing, editing, communicating, developing technological skills</p> <i>f</i>	<p>Common Core Speaking and Listening Standards: CCSS.ELA-LITERACY.SL.8.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.</p> <p>Literacy in History/Social Studies, Science and Technical Subjects CCSS.ELA-LITERACY.WHST.6-8.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p> <i>f</i>

Culminating Activity

basic shots

Unit 1

collaborate and focus

Essential Question: How do we create a high-performing production team with a strong, clear focus?

Activity at a Glance:

As a team, students shoot create a strong focus statement, decide on the best shots to support the focus statement, and then compile those shots into a slide show and franchise piece. Students will reflect upon their role and the successes and challenges of their team's collaboration.

Key Concepts:

- A successful production team requires everyone to collaborate, communicate effectively and be familiar with production equipment.
- An effective production will have focus statements, which will demonstrate understanding of the subject.

Skills:

collaborating, researching, editing, communicating in writing and orally, developing technological skills

STANDARDS:

Common Core Speaking and Listening Standards:

[CCSS.ELA-LITERACY.SL.8.1](#)

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

Literacy in History/Social Studies, Science and Technical Subjects

[CCSS.ELA-LITERACY.WHST.6-8.4](#)

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

Assessment:

- Produce a slide show, describing how each photograph matches a purpose.
- Complete the group and individual assessment, reflecting on the achievement and success of the team's production.

Culminating

Activity basic shots

Unit 1

collaborate and focus

Essential Question: Essential Question: How do we create a high-performing production team with a strong, clear focus?

Student Process:

- As a team, come up with a strong focus statement to communicate, using the four basic shots (wide, medium, close-up, extreme close-up).
- Each team member should write a paragraph, explaining why your focus statement is a strong one.
- Each person on the team compiles a list of the four shots that they think would best support the team focus statement.
- Then, as a team, decide on the best shots to support your focus statement. Turn in both the individual and the team shot lists.
- Each person in the team should take a turn at being photographer, to demonstrate their knowledge of basic shots.
- Compile the shots into a slide show, describing how each shot matches its purpose.
- When the project is complete, reflect upon your role and the successes and shortcomings of your team's functioning.

Rubric

individual assessment

basic shots

f

Unit 1

collaborate and focus

Standards	Approaching Points _____	Meets Points _____	Exceeds Points _____
Knowledge of roles CCSS.SL.1	I have a difficult time completing my role. I do not try to get help and I sometimes interfere with other trying to do their jobs.	I know the different jobs in a video production and I can mostly do my job, and I can ask for and accept help if I need it.	I know the different jobs in a video production and I can do my role well. I also help others if they need help but do not try to take over other roles.
Tech competence	I need help to be able to complete some of the shots.	I can complete the different shots without help, but I could improve with more speed and better quality.	I am confident with the camera and the different shots, and I am even able to help others with these tasks.
Communication and collaboration CCSS.SL.1	I have a difficult time stating my ideas or my disagreements in a way that would help the group.	I am willing to contribute to group discussions though I may need help in getting my ideas across.	I can express my ideas clearly and contribute to group discussions and decision making. I can help lead my team in these activities.
Reflection CCSS.WHST.4	I have a difficult time reflecting on my work. I may not give enough specific examples that would help me to improve in future work. I need help connecting the critique process to ideas and skills that I have learned in class.	I am able to reflect on my work in the group though I could do a more accurate or thoughtful job. I might need some help connecting the critique process to ideas and skills that I have learned in class.	I do a good job of reflecting on my work in the group. My reflection on my performance is honest and accurate and can help me improve in future work. I am able to connect my reflection to ideas and skills that I have learned in class.

Rubric

group assessment

basic shots

f

Unit 1

collaborate and focus

Standards	Approaching Points _____	Meets Points _____	Exceeds Points _____
Focus statement CCSS.WHST.4	The team focus statement may be missing or may not match with or guide the basic shots.	The team focus statement follows the noun-verb-noun structure but might be too general to be effective.	The team focus statement follows the noun-verb-noun structure and is specific and effective.
Basic shots	Some basic shots may be missing or poorly executed or the overall collection of shots does not support the focus statement effectively.	The different basic shots are included and are satisfactorily executed, but they could be more effective at supporting the focus statement.	The different basic shots (wide, medium, close-up) are executed exceptionally well and are used effectively to support the focus statement.

Culminating Activity

10-shot sequence

Unit 1

collaborate and focus

Key Concepts:

- Every role is important. Based on your strength and passion, you can find a role.
- Clear and concise communication is essential to successfully working as a team.
- Developing a focus requires us to identify the subject, verb, and object of a story.
- Basic shots, composition, and angles have specific purposes and help to tell the story.

Skills:

collaborating, researching, editing, communicating in writing and orally, developing technological skills

Assessment:

Complete the individual and group rubrics

Student Process:

1. As a team, come up with a strong focus statement to develop into a compelling 10-shot sequence. Each team member should write a paragraph, explaining why your focus statement is a strong one.
2. Each person on the team completes the “10 Shot Pre-Production” sheet. Then, as a team, decide on the best 10 shots to support your focus statement. Turn in both the individual and the team pre-production sheets.
3. Each person in the team should take a turn at being photographer, to demonstrate their knowledge of basic shots, composition, and angles.
4. When the sequence is complete, reflect upon your role and the successes and shortcomings of your team’s functioning.

Culminating Activity

Unit 1

collaborate and focus

10-shot sequence

Treatment (one paragraph summary of your story)

Shotlist (add rows if you need more shots)

Describe the actions

Basic Shot

Composition

Angle/
Position

f

Rubrics

individual assessment

10-shot sequence

Unit 1

collaborate and focus

Focus Area	Approaching Points _____	Meets Points _____	Exceeds Points _____
Knowledge of roles	I have a difficult time completing my role. I do not try to get help and/or I sometimes interfere with others trying to do their jobs.	I know the different jobs in a video production and I can mostly do my job, and I can ask for and accept help if I need it.	I know the different jobs in a video production and I can do my role well. I can also help others if they need help, but do not try to take over other roles.
Tech Competence	I need help to be able to complete some of the shots, compositions, or angles.	I can complete the different shots, compositions, and angles without help, but I could improve with more speed and better quality.	I am confident with the camera and the different shots, compositions, and angles, and I am even able to help others with these tasks.
Communication & Collaboration	I have a difficult time stating my ideas or my disagreements in a way that would help the group.	I am willing to contribute to group discussions, though I may need help in getting my ideas across.	I can express my ideas clearly and contribute to group discussions and decision making. I can help lead my team in these activities.
Reflection	I have a difficult time reflecting on my work. I may not give enough specific examples that would help me to improve in future work. I need help connecting the critique process to ideas and skills that I have learned in class.	I am able to reflect on my work in the group, though I could do a more accurate or thoughtful job. I might need some help connecting the critique process to ideas and skills that I have learned in class.	I do a good job of reflecting on my work in the group. My reflection on my performance is honest and accurate and can help me improve in future work. I am able to connect my reflection to ideas and skills that I have learned in class.

Rubrics

group assessment

10-shot sequence

Unit 1

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Focus Area	Approaching Points _____	Meets Points _____	Exceeds Points _____
Focus Statement	The team focus statement may be missing or may not match with or guide the 10-shot sequence.	The team focus statement follows the noun-verb-noun structure but might be too general to effectively guide the 10-shot sequence.	The team focus statement follows the noun-verb-noun structure and is <u>specific</u> and effective to guide the 10-shot sequence.
Ten-Shot Sequence	Some basic shots and/or composition techniques and angles may be missing or poorly executed, or the overall collection of shots does not support the focus statement effectively.	The different basic shots and composition techniques and angles are included and are satisfactorily executed, but they could be more effective at supporting the focus statement.	The different basic shots (wide, medium, close-up, extreme close-up) and composition techniques & angles are executed exceptionally well and are used effectively to support the focus statement.

Culminating Activity

franchise piece

Unit 1

collaborate and focus

Key Concepts:

- Every role is important. Based on your strength and passion, you can find a role.
- Clear and concise communication is essential to successfully working as a team.
- A HIKI NŌ franchise piece includes: an introduction that incorporates a factoid and/or history of the subject, the steps needed to produce the end product, a conclusion that sums up the project.

Skills:

collaborating, researching, editing, communicating in writing and orally, developing technological skills

Assessment:

Complete the individual and group rubrics

Student Process:

1. As a team come up with an idea for a franchise piece and get it approved by your teacher.
2. Create a slideshow pitch, showing the three elements of your franchise piece (intro, steps, conclusion)
3. As a team, agree upon member roles for the production (writer/reporter, camera, editor)
4. Shoot and edit the franchise piece.
5. When the production is complete, watch and critique other teams' productions and then self-assess your production
6. Reflect on your production and your role in it.

Rubrics

individual assessment

franchise piece

Unit 1

† collaborate and focus

Focus Area	Approaching Points _____	Meets Points _____	Exceeds Points _____
Knowledge of roles	I have a difficult time completing my role. I do not try to get help and/or I sometimes interfere with others trying to do their jobs.	I know the different jobs in a video production and I can mostly do my job, and I can ask for and accept help if I need it.	I know the different jobs in a video production and I can do my role well. I also help others if they need help, but do not try to take over other roles.
Understanding of elements of a franchise piece	I can list the three elements of a franchise piece, but have difficulty suggesting ideas for the elements in our production slide show pitch.	I basically understand the three elements of a franchise piece, and am able to suggest effective ideas for some, but not all, of the elements in our production slide show pitch.	I understand the three elements of a franchise piece and am able to include effective ideas for each of the elements in our production slide show pitch.
Application of the various basic shots, composition, and angles in the franchise piece	I need help to be able to complete some of the shots, compositions, or angles.	I can complete the different shots, compositions, and angles without help, but I could improve with more speed and better quality.	I am confident with the camera and the different shots, compositions, and angles, and I am even able to help others with these tasks.
Editing competence	I need a lot of help to edit.	I am able to use editing software. It may take me a while to edit, but I get the job done.	I am able to use editing software efficiently and effectively. I can also help teach others on the team.
Critique and reflection	I have a difficult time critiquing. My critiques need to be more specific and I need help connecting the critique process to ideas and skills that I have learned in class.	I can do a pretty accurate critique of the class and my own productions, but I might need some help connecting the critique process to ideas and skills that I have learned in class.	I can do a thoughtful and accurate critique of the class and my own productions. I am able to connect the critiques that I give and those that I receive to ideas and skills that I have learned in class.

Rubrics

group assessment

franchise piece

Unit 1

collaborate and focus

Focus Area	Approaching Points _____	Meets Points _____	Exceeds Points _____
A HIKI NŌ franchise piece begins with an introduction that usually incorporates a factoid or history of the subject.	The franchise piece may be missing an introduction, or it may be too brief or general to connect effectively with the rest of the piece.	The franchise piece contains an introduction, but it could be more compelling or effective at introducing the piece.	The franchise piece begins with a factoid or history of the subject that grabs the viewer's attention and sets the scene for the rest of the piece.
A HIKI NŌ franchise piece presents clear steps needed to complete the end product.	The franchise piece presents a process, but steps may be unclear or missing, so the viewer cannot clearly follow along.	The franchise piece presents a step-by-step process, but they could be more clearly presented or ordered.	The franchise piece presents a clear step-by-step process that flows logically from one step to the next.
A HIKI NŌ franchise piece ends with a conclusion that sums up the process.	The franchise piece may lack a conclusion or its conclusion may be too abrupt.	The franchise piece ends with a conclusion, but it may be more like a "the end" than a summary statement.	The franchise piece ends with a conclusion that sums up the process clearly and effectively.

Resources

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collaborate and focus

Pre-Survey

- Have students complete the pre-survey. Collect and return to PBS Hawai'i.

Home-base Factoids

- A successful production team requires everyone to collaborate, communicate effectively, and be familiar with production equipment

Team Work and Planning

<https://studentreportinglabs.org/resource/lesson-32-team-work-and-planning/>

- Working in groups can be challenging for even the best students and so helping kids learn how to work well together can be an invaluable lesson not only in journalism but across the curriculum. Remind students that while some news organizations have APJs (All Platform Journalists) who work in the field alone producing news packages, it is still common practice to collaborate in teams of two to five production members



Resources

Unit 1

collaborate and focus

Building Collaborative Teams

- What is collaborative work and how is it different from group work

Creating a Website

- Steps to creating a Weebly website.

Getting to Know Your Gear

- Checklist for equipment function, includes HIKI NŌ requirements for footage.

The Good, the Bad, and the Ugly

- Practice with editing software and also working with sequences and quality b-roll

Composition Techniques/Scavenger Hunt

- Power Point presentation on shot composition and how it contributes to storytelling; activity-shoot example of each composition technique.

Set-Up

- Setting up editing software to HIKI NŌ specs.

Activities Resources

Unit 1

f collaborate and focus

Sequences

- Understanding camera techniques and the editing process will better equip you to tell your story.

30-Second Silent Film

- Complete pre-production treatment/shot list, shoot, edit 30 second silent film; treatment/shot list form and exemplar provided on site.

Franchise:

- **Lanai High & Elementary “Growing Pineapple” (509)**

How to plant a pineapple

<https://www.youtube.com/watch?v=MgjzILQaPzU>

- **Kapaa Middle School “How to Make Friends” (708)**

How to make friends

<https://www.youtube.com/watch?v=hmDsnVQlTho>

- **Ilima Intermediate “Poi Balls” (718)**

Building a Sequence

- Shooting footage on campus to build a focused and effective sequence.
Interview→Focus→Story partner exercise, finding focus in personal profile.

Beginning-Middle-End

- Analyze stories and identify their beginning, middle, and end; examples need to be provided

What Is Newsworthy? (45 minute lesson)

- Help students understand “newsworthiness” and the five journalistic news values: timeliness, proximity, conflict and controversy, human interest, relevance.

What Makes a Good Video Report?

- Students will understand components of a good video report and how to give effective feedback.
Worksheet A: assess video from viewer perspective
Worksheet B: assess from a producer’s perspective

Activities Resources

Unit 1

collaborate and focus

Finding Story Ideas

- Help students generate stories from their own lives, building on the “newsworthiness” activity in 1.2
 - Includes:
 - Student report labs pitch sheet
 - Link to student PBS video, “Debate Over School Choice Divides Texans”
 - Link to video: Ira Glass of “This American Life” on Storytelling, Part I.
- Glass discusses the building blocks of a story—anecdote and reflection
 - Link to video: “Associated Press: How to Pitch a Story”—AP editors discuss what makes a good story.

Finding Stories 1

- Two activities to get students to think about possible individual stories and their larger contexts.

Finding Stories 1a

- Look within your neighborhood and discover the characters and their stories

Resources

franchise commentaries

Unit 1

collaborate and focus

Missing commentaries for:

“How to Make Friends” Kapaa Middle School, Show 708

“Poi Balls” Ilima Intermediate, Show 718

Show 509 “How To Plant A Pineapple” -- Lanai High and Elementary School

A terrific debut from Lanai. Congratulations. I thinking starting the piece with a brief history of pineapple on Lanai was an excellent idea, and I like the camera moves on the historic photos. It helped to bring life and movement to the still images.

The process was shot in a very clean, easy-to-follow manner, and from a variety of angles. You also included the planter as a character. You didn’t just shoot disembodied hands doing this activity. You shot the human being behind the activity.

10:36 Your dissolve to the fully grown plant as the narrator is saying “after 18 months,” is a classic example of WHEN to use a dissolve as opposed to a cut. A dissolve connotes a passage of time. Cuts connote the present. Dissolves connote moving ahead into the future. So the dissolve was the RIGHT choice for that particular transition.

Also, there is a nice, two-shot action sequence in the end. You isolated two key actions by shooting them in separate close-ups: 1.) The girl’s hand grabbing a slice of pineapple and 2.) The girl bringing the pineapple slice up to her mouth and eating it. THAT is an action sequence.

Overall a very, very nice job!

Resources

shooting a sequence

collaborate and focus

Key Concepts:

- Understanding camera techniques and the editing process will better equip you to tell your story.

Skills:

collaborating, researching, editing, communicating in writing and orally, developing technological skills

Video and Resource Links:

- HIKI NŌ TEACHER RESOURCE: "Shooting a Sequence" <http://pbshawaii.org/shooting-a-sequence/>
- Raquel's World: <https://www.youtube.com/watch?v=bAk3rx0D9oU>

Student Process:

Basic Lesson

- Watch "Raquel's World" and note the sequences and the shots that comprise them. (NOTE: You may need to watch it 2-3 times). Identify each sequence and list the following:
 - a. Types of shots (wide, medium, close-up, extreme close-up)
 - b. Types of composition, angles/positions
- Share and discuss the sequences you found:
 - a. How are these sequences effective, compared to only one type of shot? What do they show?
 - b. How do they support the focus of the story?
- In pairs, select one of the following topics and come up with 3 different angles that you could edit into a sequence. [Students can brainstorm ideas or can actually shoot a sequence with 3 different angles]
 - a. Getting ready for school
- Completing an activity with a partner in one of your classes

Resources

Unit 1

shooting a sequence

collaborate and focus

Student Process:

Complete Lesson

1. Watch or review the HIKI NŌ video, "Shooting a Sequence" in the Teacher Resource area of the HIKI NŌ website. Take notes and discuss the various shots and angles and how they are used to tell the story.
2. In pairs, select one of the following topics and come up with 3 different angles that you could edit into a sequence. [Students can brainstorm ideas or can actually shoot a sequence with 3 different angles]
 - a. Getting ready for school
 - b. Completing an activity with a partner in one of your classes
3. Share and relate your responses to skills and concepts from previous lessons in the unit.
4. Watch "Raquel's World" and note the sequences and the shots that comprise them. (NOTE: You may need to watch it 2-3 times). Identify each sequence and list the following:
 - a. Types of shots (wide, medium, close-up, extreme close-up)
 - b. Types of composition, angles/positions
5. Share and discuss the sequences you found:
 - a. How are these sequences effective, compared to only one type of shot? What do they show?
 - b. How do they support the focus of the story?
6. Read Robert Pennybacker's commentary and relate it to class notes and discussion.
 - a. What points from the class discussion were similar to those in the commentary?
 - b. What more did you learn about how sequences are constructed and how they contribute to the story?

Resources

Unit 1

shooting a sequence

collaborate and focus

Student Reading:

Commentary on Story by Robert Pennybacker

2:05—3:10 I think it was a very wise choice to use Raquel's makeup ritual as the action sequence to open the story. It is very visual, intriguing, and pulls the viewer into her story. The nail salon sequence also works very well. These are both activities that are integral to her identity as a female.

3:58—4:18 Thank you, thank you, thank you for creating an action sequence out of the chemistry class. We see a two-shot of Raquel and her lab partner as Raquel pours blue liquid from a flask into a beaker. Then you cut to a close of the blue liquid being poured into the beaker. You isolated the individual elements of the activity into separate shots and cut them together, thus creating a sequence. Chemistry class is not earth-shattering, but when you create a sequence it instantly becomes intriguing. AND it works perfectly as b-roll, even though the audio is about Raquel being bullied. You didn't need to show us a graphic of the bullying statistic and you didn't need to present a re-enactment of

Raquel being bullied. In other words, you didn't need to provide the audience with literal visualization of what was being discussed in the audio, because you provided the audience with a compelling action sequence. It actually adds more depth to your story, because while we're hearing about Raquel being bullied, we're seeing in the video that she is currently NOT being bullied and is actually having a good, productive time with a school activity. This plants the seed in the viewer's mind that some positive change might have since occurred.

4:58 The shot of Raquel singing with the other students swaying in unison behind her says SO much. It's the perfect visual to use during this portion of the story when the "separated" elements in this drama come together for the sake of tolerance and acceptance.

What is especially impressive about "Raquel's World" is that while most media outlets would have been satisfied with doing a "report" about a transgender 8th grader, you created a story. It delivered the same pertinent information that a report would have, but in a much more powerful, memorable way.

Middle School

Unit 2

Unit Map

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inform

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HIKI NŌ

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Unit Map

Unit 2

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inform

Essential Question:

How can we tell fair and objective stories?

Enduring Understandings:

- A journalist's responsibility is to seek the truth.
- The journalist should not use the story to express his/her personal views on the subject.

Culminating Assessment:

- Shoot an interview, transcribe, create a focus statement, and highlight sound-bites to be used.

Class Time:

4-5 weeks (approximate)

Suggested Resources:

Appear at the end of this unit



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Unit Map

Unit 2

inform

Key Concepts	Skills	Standards & Benchmarks
<ul style="list-style-type: none">Journalists should possess effective oral, written, and non-verbal communication skills produce a fair, accurate, and objective story.Journalists should evaluate and be receptive to the subject's point of view.Quality broadcast media is designed to captivate, inform, and illuminate.	planning, articulating, communicating, transcribing, interviewing	Common Core State Standards: CCSS.ELA-LITERACY.SL.8.3 Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and relevance and sufficiency of the evidence and identifying when irrelevant evidence is introduced.

Activities

interviews

Unit 2

inform

Key Concepts:

- Quality broadcast media is designed to captivate, inform, and illuminate.

Skills:

collaborating, researching, editing, communicating in writing and orally, developing technological skills

Video and Resource Links:

- HIKI NŌ Tutorial: “Framing an Interview”: <http://pbshawaii.org/wordpress/?p=1862>
- HCM “Interview Presentation”: http://www.hawaiicreativemedia.org/uploads/3/0/4/1/30417652/interview_setup.pdf
- Anti-Meth Teen, Show 610: <https://www.youtube.com/watch?v=mjgnvNr8fqM>
- Victoria Cuba (Homeless in High School), Show 504: <https://www.youtube.com/watch?v=yv-bZsRZUk0>

Student Process:

Basic Lesson

1. View or review the HIKI NŌ tutorial and the HCM presentation.
2. As a class brainstorm the kinds of issues a reporter may face in interviewing teens in difficult situations (i.e. drug problems, homelessness, sexual orientation, abusive relationships, etc.)
3. Divide the class into two groups, one to watch “Anti-Meth Teen” and the other to watch “Victoria Cuba.” Have students in each group brainstorm questions that the interviewer may have asked to elicit the responses of McKayla and Victoria.
4. Have each group present their questions to the rest of the class and then watch the video together and discuss.

Activities

Unit 2

interviews

inform

Student Process:

Complete Lesson

1. View or review the HIKI NŌ tutorial and the HCM presentation.
2. As a class brainstorm the kinds of issues a reporter may face in interviewing teens in difficult situations (i.e. drug problems, homelessness, sexual orientation, abusive relationships, etc.)
3. Divide the class into two groups, one to watch “Anti-Meth Teen” and the other to watch “Victoria Cuba.” Have students in each group brainstorm questions that the interviewer may have asked to elicit the responses of McKayla and Victoria.
4. Have each group present their questions to the rest of the class and then watch the video together and discuss.
5. Read Robert Pennybacker’s commentaries on both stories and discuss and take notes on the points he makes about the use of interview soundbites in a story.
 - a. Victoria Cuba: What did you learn about selection and placement of sound bites in a story? About NAT sound interviews? About the dos and don’ts of reporter voiceovers?
 - b. McKayla Wendell: What did you learn about opening soundbites in a story? Explain the point made in the first paragraph of the commentary, about not “milking” the story for drama and tears.

Activities

Unit 2

interviews

Student Reading:

Commentary on Story by Robert Pennybacker

Show 504: Victoria Cuba Story

I really like how this story starts right off the bat with a very personal statement by an individual describing her situation (homelessness), followed immediately by the statewide statistics for homeless children and homeless high school students. What this does is immediately put a very personal story into the context of a statewide epidemic, implying that there are 1,566 such stories in Hawai'i. Brilliant! I also love the fact that Victoria's second soundbite (and her first specific description of the homeless experience) is a humorous one about her brother snoring, and she almost breaks into a laugh. This tells us so much about Victoria and her outlook on life. It also runs counter to audiences' expectations about a story on the homeless, and as a result humanizes Victoria and the subject of homelessness.

(7:20) Taking Victoria back to the junkyard where she and her family once lived was an excellent idea, not just for getting great b-roll but also for moving the story forward. The use of her nat. sound describing her life back then sheds more light on the subject and her situation. As a whole, I liked the visual style of the b-roll. It was very real, very naturalistic—not forced or artificial—as though reality is unfolding before our eyes.

(7:59—8:17) I still think this stretch of voiceovers gets dangerously close to the reporter appearing to read Victoria's mind or to put words in Victoria's mouth. I'm sure Victoria's thoughts are similar to what the reporter is telling us, but it would be better to hear it directly from Victoria. Reporter voiceovers need to be restricted to the facts, and it's hard to prove that what we say someone is thinking is, indeed, irrefutable fact. Reporters CAN describe actions, so when we get to the part about Victoria taking the early college courses, the reporter is back on solid ground because she is talking about Victoria's actions, not her thoughts.

As a whole, this is an incredibly well-structured, well-produced story. It was also an act of bravery on the part of Victoria, her family, and the HIKI NŌ team that put this together. From watching this story, I have gained a whole

Activities

Unit 2

interviews

Student Reading:

Commentary on Story by Robert Pennybacker

Show 610: Anti-Meth Teen Story

This is an amazing story about an amazing young woman—McKayla Wandell—who lived through her father's meth addiction to tell about it. It is all the more amazing because it is presented in very matter-of-fact, “just the facts Ma'am” manner. With a dramatic life story like this, it is very tempting to over-dramatize it, to “milk it” for every last bit of potential tears from the audience. The reporter maturely, and wisely, chose not to go this route. Ironically, the result of taking this approach made the story even more powerful.

McKayla's story is amazing and inspiring, plain and simple, with no need of embellishment. The capper is her final soundbite, when she says “I wouldn't change anything about my life, and I think it's a happy life!” Knowing the hardships she endured, that's a pretty bold statement, but also very believable. Had she not suffered through having a meth-addicted father, she wouldn't have learned the lessons she is now passing on to other youngsters in similar situations.

I'd like to point out a few specific things (in order of appearance):

- You open the story with a pretty bland reporter voiceover—not the best way to hook your audience: “Baldwin High School senior McKayla Wandell is a lot like her dad. They share a sense of humor and positive outlook on life. But that wasn't always the case.” We see McKayla and her dad, but we don't catch what they are saying to one another. You could have opened the story with a few seconds of nat. sound from McKayla and her dad conversing. But another option would have been to start with McKayla's first soundbite, because it is quite a doozy: “My father became addicted to meth before I was ever born.” WOW! Now that grabs my attention. In HIKI NŌ you don't want the audience to stick their toe in the pool before jumping in, because they could then opt to not jump in at all. (Change the channel or just mentally tune out.) You want them to jump into the pool from the get go.

Activities

interviews

Student Reading:

Commentary on Story by Robert Pennybacker

Show 610: Anti-Meth Teen Story

- At 7:26, the use of a rack focus from McKayla in the foreground to her father in the background is unusual for HIKI NŌ because it is a staged shot and obviously designed for emotional affect. But I think it works because it's subtle and tasteful, not over-the-top.
- I want to point out a very good use of a DISSOLVE. It appears at 8:24. We see and hear McKayla talking in her interview shot, then you DISSOLVE to her talking at TedX. THAT's what dissolves are for: to transition us to a different place and time. McKayla's TedX speech was in a different place and time from her interview in front of the banyan tree, so it was VERY appropriate to use a dissolve to get us to the TedX talk. I bring this up because I have been seeing a lot of dissolves recently in HIKI NŌ that use the effect for reasons other than to clarify the story. (Usually it's used as an effect for effect's sake.)

Once again, an excellent story. It gives me hope about today's younger generation.

Activities

NAT sound and b-roll

Unit 2

Key Concepts:

- Quality broadcast media is designed to captivate, inform, and illuminate.

Skills:

collaborating, researching, editing, communicating in writing and orally, developing technological skills

Video and Resource Links:

- HCM Lesson: “News Elements” (Voice Overs, Interviews, B-Roll, Ambient/NAT Sound) http://www.hawaiiicreativemedia.org/uploads/3/0/4/1/30417652/news_tech_elements.pdf
- Takamiya Market (video from HIKI NŌ Archives, Show 101, and script): https://www.youtube.com/watch?v=OpJIYW0mm_E&list=PLJ7VxpMUPOF_NLQwTORxoEahdpDQUQfYb&index=83

Student Process:

Basic and Complete Lesson

Note: Feel free to shorten or delete various tasks in this lesson. Adjust the sequence to fit your class—some groups might work better starting with the “hands on” of collecting b-roll before watching the exemplar; others might work with the exemplar first.

1. Watch or review the HCM Lesson, “News Elements” on voice overs, interviews, B-roll, and ambient/NAT sound.
 - a. B-roll (Stimulates visual senses; tells a visual story)
 - b. Ambient/NAT sound (Stimulates auditory senses, tells an audible story, give story depth and texture)
 - c. Sequences (from previous unit)
2. In pairs, brainstorm the types of news elements that could be added to “make stronger connections with viewers” for one of the following topics: [Students can brainstorm ideas or can actually shoot 1-2 minutes of b-roll for this activity.]
 - a. P.E. class
 - b. Cafeteria at lunch
 - c. Student parking lot after the final bell
 - d. A specific student hangout during recess/break
3. Share responses as a class
4. Watch, “Takamiya Market,” following along with the script from the Maui High HIKI NŌ team. Fill in the first column of the script with the B-roll, ambient/NAT sound, and sequences that you see. (NOTE: You may need to watch it 2-3 times). As a class, share observations.
5. Go back to your pair brainstorm and add new ideas that have come up after watching “Takamiya Market.”

Activities

Unit 2

final project

NAT sound and b-roll

SCRIPT: Takamiya Market

Sound Bites and Voiceovers Only

B-Roll & NAT Sound	Voiceovers (V/O) and Sound Bites
	V/O: Since 1945, Takamiya Market in Happy Valley, just north of Wailuku, has been serving, fresh meats, fish, prepared foods, and smiles from this same spot.
	Sound bite: (Lance Takamiya 2): We're not a regular grocery store or supermarket that carries all the can goods and the frozen pieces or whatever. I think we survived because we found our niche and our niche is you know our marinated meats, our seafood, our poke area and our prepared foods.
	V/O: These convenience items have helped Takamiya establish a loyalty among customers. This constant flow of regulars has helped Takamiya's maintain profits while other mom and pop stores around Hawai'i are closing
	Sound bite: (Nalani Caulford): Sometimes the prices are more expensive but it's okay because the food is really good. So I know locals like quality, so if you pay a lot you know you're going to expect good quality, so that's okay."
	V/O: At Takamiya, they serve quality and quantity. They sell between 4 to 5 hundred pounds of poke every week. They're so successful, Takamiya is looking to expand.
	Sound bite: (Lance Takamiya) Across the street, the property is about 10,000 sq feet. Under the roof is about 7000 sq. feet. It gives us the opportunity to grow.

Activities

Unit 2

NAT sound and b-roll

SCRIPT: Takamiya Market

Sound Bites and Voiceovers Only

B-Roll & NAT Sound	Voiceovers (V/O) and Sound Bites
	V/O: Takamiya's goal is to move the entire store into the Valley Isle Hardware building in the next few years. He is confident he will be able to grow as a company because Takamiya understands and appreciates the local market. His respect for the community earned Takamiya the 2010 Maui Retail Merchants of Hawai'i Ho'okela award.
	Sound bite: (Lance Takamiya): "I try not to turn away anybody asking for donation you know. Sports teams, churches. So I think that was one of the criteria. Successful businesses that give back to the community.
	Another criteria for success might be how Takamiya views competition. While other businesses fear the intrusion of the big box retailer, Takamiya welcomes it.
	Sound bite: (Lance Takamiya): "I welcome Kmart, Safeway, or anybody to come into this neighborhood. I don't want to be the only business in this Happy Valley area. I wish had more businesses. It's not competition, it's bring the people back to Happy Valley.
	This is Jasmine Feliciano from Maui High School for HIKI NŌ.

Activities

voice over, writing, and delivery

Unit 2

inform

Key Concepts:

- Journalists should possess effective oral, written, and non-verbal communication skills to produce a fair, accurate, and objective story.

Skills:

collaborating, researching, editing, communicating in writing and orally, developing technological skills

Video and Resource Links:

- “U.S.S. Missouri Exhibit” Show 512 & Story Transcript: https://www.youtube.com/watch?v=vQoxvsQLPWQ&index=225&list=PLJ7VxpMUPOF_NLQwT0RxoEahdpDQUQfYb
- “Kapaa Gridlock” Show 501 & Story Transcript: <https://www.youtube.com/watch?v=XqMsGAN9WN4&index=6&list=WL>

Student Process:

Basic Lesson

1. Fold a piece of folder paper in half, lengthwise. Label one column “interview sound bites” and the other, “reporter voiceovers.” Watch the “U.S.S. Missouri Exhibit” story and take notes in the appropriate columns.
 - a. What kinds of info are given in the interview sound bites and what kinds in the reporter voiceovers?
 - b. Make some generalizations about the content of sound bites versus the content of voiceovers.
 - c. Go over copies of the transcript, highlight the voiceovers, and add any new observations about the function of voiceovers vs. sound bites.
2. Watch the “Kapaa Gridlock” story with transcript. Analyze the sound bites and voiceovers, applying and testing the generalizations you came up with for the earlier story.

Activities

Unit 2

voice over, writing, and delivery

inform

Student Process:

Complete Lesson

1. Fold a piece of folder paper in half, lengthwise. Label one column “interview sound bites” and the other, “reporter voiceovers.” Watch the “U.S.S. Missouri Exhibit” story and take notes in the appropriate columns.
 - a. What kinds of info are given in the interview sound bites and what kinds in the reporter voiceovers?
 - b. Make some generalizations about the content of sound bites versus the content of voiceovers.
 - c. Go over copies of the transcript, highlight the voiceovers, and add any new observations about the function of voiceovers vs. sound bites.
2. Watch the “Kapaa Gridlock” story with transcript. Analyze the sound bites and voiceovers, applying and testing the generalizations you came up with for the earlier story.
3. Watch the stories a second time and brainstorm some guidelines for reporter *delivery* of the voiceovers.
4. Read Robert Pennybacker’s commentaries on the two stories.
 - a. Add to your list of guidelines for good voiceover writing and delivery.
 - b. Explain what is meant by this comment: “I am not usually a fan of word play, but I think ‘submerged’ was a good choice of words because the purpose behind using it was to enhance the story, not to sound clever.”
 - c. Explain this comment: “Be careful about using ‘we.’ That immediately places the reporter into the story and compromises his objectivity.”

Activities

Unit 2

voice over, writing, and delivery

inform

Student Reading:

Show 512 20:53 -- “U.S.S. Missouri Exhibit” – Kapolei High School

I’m really impressed by the poetry of the opening voiceover and the poetic manner in which the reporter read it. This opening has taken the HIKI NŌ voiceover script and voiceover read to a whole new level. PLEASE show this to your students as a model for voiceover writing and delivery.

21:07 I love this girl’s spontaneous description of the photo she is standing next to. It’s so much more natural and effective this way as opposed to getting that same sound bite in a formal, sit down interview.

21:28—21:41 This is a well-done action sequence following the students sorting through the photos because, after the wide shot, it breaks the action down into separate elements from a variety of angles.

21:47—21:51 I’ve said time and again not to move the camera, but this three shot sequence is so well planned and choreographed that it stands out as an exception to the rule. The reason I think these moves work is because, in the context of the story, they bring these inanimate objects to life. In essence, they help bring history to life, which is what the story is about.

22:01—22:07 The reporter says: “After a quick history lesson, it was time to go beneath the deck to the check out the exhibit and be submerged in the history of the event itself.” I am not usually a fan of word play, but I think “submerged” was a good choice of words because the purpose behind using it was to enhance the story, not to sound clever.

23:01 Again, using spontaneous, off-the-cuff soundbites spoken during the action, rather than just in interviews, can be very effective. In this case we hear a female student tell other students on the project “A lot of our population is Filipino too”. She seems to be saying that ethnicity might be a valid factor in the selection of the photos. We are witnessing the decision making process in action.

This story covered such a long and involved process that it could have been very unwieldy and disjointed. As it turned out, this was a very well-structured, briskly paced, well-told story. It was unusually long for a HIKI NŌ story, but it just flew by. I think what held it together were its chronological structure and its dramatic structure. The basis of drama is people undergoing change. This project changed the lives of the students and teachers involved,

Activities

Unit 2

voice over, writing, and delivery

inform

Student Reading:

Show 501 5:52—"Kapaa Gridlock" (Chiefess Kamakahelei)

This story REALLY improved over the course of the rough cut process, mainly because the reporter narrowed a very broad, "all-over-the-place" approach to a very big topic into a very focused 5-point outline:

- 1.) The problem—traffic
- 2.) What causes it.
- 3.) The effect on local residents.
- 4.) What's being done about it.
- 5) The potential economic impact.

Great b-roll. The way the traffic was shot, I really felt like I was there stuck in the gridlock. This is a very important thing to do—make the audience feel they are there. A little more traffic nat. sound would have made the "you are there" effect even stronger.

I REALLY like the pace of the reporter's reads. In fact, I'd like to hold this story up as an example of how reporters should read their voiceovers: slow (but not overly slow), clear, deliberate, and with emphasis on key words. MOST HIKI NŌ reporters talk too fast and race through their voiceovers.

There is one part in the script that Sue and I wish we had caught earlier.

At 7:22, the reporter says "Although a lot of effort is being given by the D.O.T., if WE don't act fast enough to solve the traffic problem, tourists may join the frustrated community and it may be a threat to our economy". Be careful about using "we". That immediately places the reporter into the story and compromises his objectivity. It would have been better if he said "State economy experts are concerned that Kauai's traffic congestion might have a negative impact on tourism." The reporter should never appear to be voicing his opinion, but he can cite the opinions of others.

Activities

story structure

Unit 2

inform

Key Concepts:

- Quality broadcast media is designed to captivate, inform, and illuminate.

Skills:

collaborating, researching, editing, communicating in writing and orally, developing technological skills

Video and Resource Links:

- HIKI NŌ Video Tutorial “Story Premise”:
<http://pbshawaii.org/story-premise/>
- HIKI NŌ Video Tutorial “5-Point Outline”:
<http://pbshawaii.org/5-point-outline/>
- “Climbing Mt. Kilimanjaro” Show 608:
<https://www.youtube.com/watch?v=zyA8lrCQRdM&index=13&list=WL>
- “Substitute Teacher” Show 511:
<https://www.youtube.com/watch?v=OpbwI02E-w4>

Student Process:

Basic Lesson

1. Watch or review the HIKI NŌ tutorial: “Story Premise”
2. Split the class into two. Each group will watch one of the HIKI NŌ stories (“Kilimanjaro” or “Substitute”) and, in partner-pairs, come up with the story premise of each video, using the format: _____ leads to _____.
3. Pairs discuss within groups and then present their ideas to the other group, along with the video.
4. [Optional extension, in pairs/groups or individual] Select a current HIKI NŌ story, watch it, and come up with the story premise. Discuss as a class and revise/refine the statements as necessary. Post the list, so that students will have more examples of the concept of “story premise.”

Activities

Unit 2

interviews

inform

Student Process:

Complete Lesson

1. Watch or review the two HIKI NŌ tutorials: “Story Premise” and “5-Point Outline”
2. Split the class into two. Each group will watch one of the HIKI NŌ stories (“Kilimanjaro” or “Substitute”) and, in partner-pairs, take notes on the story premise and the 5-point outline.
3. Pairs discuss within groups and then present their ideas to the other group, along with the video.
4. [Optional extension, in pairs/groups or individual] Select a current HIKI NŌ story, watch it, and come up with the story premise. Discuss as a class and revise/refine the statements as necessary. Post the list, so that students will have more examples of the concept of “story premise.”
5. Read the commentaries by Robert Pennybacker. Then, watch the videos again, appending your notes with his analysis of the structure of each story.
 - a. For “Climbing Mt. Kilimanjaro,” take special note of Pennybacker’s comments on the “economical, simple” structure that works so well and also how the 5Ws are answered within the story structure.
 - b. For “Substitute Teacher,” take special note of Pennybacker’s comments on setting up suspense and on strong writing.

Activities

Unit 2

story structure

inform

Student Reading:

Commentary on Story by Robert Pennybacker

“Climbing Mt. Kilimanjaro” -- Wheeler Middle School

I’m really pleased with how this story finally turned out. I think what I like most about it is the story structure. It is economical, simple, yet not predictable—a great combination to make a story intriguing. At every point in the story you provide us with just enough new information to keep the audience intrigued but without giving everything away. Even starting with the story intro voiceover, you say we’re going to meet a Wheeler Middle School student who “rose to new heights.” Then we go to a nat. sound up full shot of African adults dancing to and singing the song from “The Lion King” (which gives us a good hint that this story takes place somewhere in Africa), then to Macy saying “Climbing Mt. Kilimanjaro was amazing” in voiceover, accompanied by a photo of her with what looks to be her guide. So within the first :20 seconds (which includes the story intro) you’ve revealed three very important things—not all at once, but in a suspenseful sequence that hooks me into the story. Brilliant! At this point, as a viewer, I’m all yours. You have my full attention. Next you tell me, in a wonderfully economical soundbite, how much accomplishing this amazing feat meant to Macy Walters: “Reaching the summit that was the moment when I realized that I had literally just done what most people don’t do in their lives.” Next, you go into how she prepared for the climb (told through a series of well-conceived and executed action sequences). Next, you introduce information about Macy that makes this feat even more amazing: the fact that she suffers from a serious medical condition known as EE, an autoimmune disorder. (I also like the short nat. sound up full shot where she says “I can’t have this, it has vegetable oil” as she reads a food label.) Just when I’m starting to wonder what EE stands for, I see Eosinophilic Esophagitis on a website page.

So far you’ve told me the Who, What, Where, and How of the story, along with a major medical challenge that the main character must overcome. But I’m really starting to wonder what the “Why” is. Why climb Kilimanjaro? Is it the old cliché “Because it’s there?” Just at the point when I think you’ve overlooked a major element of the story (the “Why”), you introduce the “Climb Kilimanjaro for EE” fundraiser, and everything comes together. Suddenly the story comes full circle. (The main obstacle that stands in the way of Macy achieving her goal of climbing Kilimanjaro [her medical condition] is revealed as the very reason to do the climb!) What a great moment, when the story planets align and everything clicks into place. This is capped off with a great conclusion, the all-important “what I learned from this experience” moment, when Macy says: “You can do anything you want to in life, regardless of this disease.” This is capped off nicely with a little nat. sound nugget as Macy is training: “Just one more lap. I got this. I got this down.”

There are a few things that could have been better. There is too much headroom in Macy’s interview shot, and I wished that you had zoomed up some of the photos so that we could see more detail (rather than showing the full height of vertical photos with lots of black on the sides). But what you’ve accomplished in story structure is nothing short of brilliant.

Activities

Unit 2

story structure

inform

Student Reading:

Commentary on Story by Robert Pennybacker

“Substitute Teacher” -- Kamehameha School Maui Middle

This is a wonderful, well-crafted, “don’t-judge-a-book-by-its-cover” story.

I really like how you open the story—a cold statement by Dr. Greenberg. We don’t know who he is and exactly where he’s at, but the fact that he will teach any subject is intriguing and hooks us into the story. We want to find out what this guy is about. The mischievous grin after “even P.E.” makes him even more intriguing.

What you did in the next sequence is quite sophisticated and draws out the sense of mystery about this man even more. We see an anonymous body with a rolling briefcase go through a doorway. Who is this figure? Is it the same man who made the statement at the top of the story? Then we go to the statement by Raelyn. She sets up the stereotype about substitute teachers. She doesn’t mention Dr. Greenberg at this point. She’s just talking about substitute teachers in general. (By the way, I love the fact that there is a hula class going on behind her. So much more imaginative than interviewing against a plain, inactive background.) Then we continue with the sequence of the man entering the room and it is revealed, both in the shot and in the reporter voiceover, that this is Dr. Gary Greenberg. Mystery solved. The point is, you kept the audience engaged (perhaps even on the edge of our seats) the whole time.

Activities

Unit 2

story structure

Student Reading:

Commentary on Story by Robert Pennybacker

“Substitute Teacher” -- Kamehameha School Maui Middle

9:31—9:50 The shots of the moon sand are WAY COOL!!!

The writing in this story is very well structured. We start off with the perception that substitute teachers are not as accomplished as regular teachers. Then we hear about Dr. Greenberg’s incredible list of accomplishments. The next reporter question comes right as the same question would pop into the heads of the viewers—why would someone so accomplished want to be a substitute teacher? Then the answer follows: teaching at Kamehameha gives Dr. Greenberg a great opportunity to interact with the Hawaiian community. Perfect flow of story points.

10:11 Be careful about panning during b-roll shots. This shot is a perfect example of how the length of the soundbite you needed to cover forced you to cut out in the middle of a pan, which is jarring. A cameraperson can never predict that the editor will be able to use the entire camera move. Thus, camera moves can be risky when shooting b-roll.

10:56 Another nice thing about this story is that it lends itself to a summary statement by the reporter. So many HIKI NŌ stories end with just the reporter outcue, which can be abrupt. (It’s like just saying “goodbye” when leaving a dinner party, rather than saying “I really had a nice time. Thank you so much. Goodbye.”) Here’s how this reporter ends this story: “There is an old saying that goes, ‘never judge a book by its cover.’ Everyone can learn a new thing from a substitute teacher. Students just have to give him a chance. This is Jaelynn Nobriga for Kamehameha Schools Maui for HIKI

NO.” What’s great about her summary statement is that it is needed. It connects the dots in the story and tells us what it all boils down to. It’s not just repeating what the last interview soundbite told us. It wraps the story into a neat little package. Great writing!

Culminating Activity

Unit 2

inform

Essential Question: How can we tell fair and objective stories?

Activity at a Glance:

As a team, students will interview a subject for a possible personal profile. They will then conduct and transcribe the interview, incorporating skills they learned in the previous lessons.

Key Concepts:

- Journalists should possess effective oral, written, and non-verbal communication skills to facilitate a positive outcome.
- Journalists should evaluate and be receptive to the subject's point of view.
- Quality broadcast media is designed to captivate, inform, and illuminate.

Skills:

planning, articulating, communicating, transcribing, interviewing

STANDARDS:

Common Core State Standards:

[CCSS.ELA-LITERACY.SL.8.3](#)

Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and relevance and sufficiency of the evidence and identifying when irrelevant evidence is introduced.

Assessment:

- Shoot an interview, transcribe, create a focus statement, and highlight sound-bites to be used.

Culminating Activity

Unit 2

inform

Essential Question: Essential Question: How can we tell fair and objective stories?

Student Process:

1. As a team, select a person to interview as a subject of a possible personal profile
2. Prepare for the interview
3. Conduct the interview
4. Transcribe the interview
5. Determine a focus statement and then go through your interview transcript, highlighting the sound bites to be used and annotating your reasons for selecting them

Rubric

group assessment

f

Unit 2

Standards	Approaching Points _____	Meets Points _____	Exceeds Points _____
Understanding and execution of best practices in interview preparation. CCSS.SL.CCR.3	Our team preparation was missing, incomplete, or not very carefully thought out, so our interview was not as successful in content or in tech. We could have done a better job on the interview questions and also developing rapport with our subject. There may have been lighting, framing, or audio problems in our interview taping.	Our team did some preparation for the interview—our reporter did some research and our camera crew did a site survey, though they could have been more thorough in their efforts. There were no glaring errors or problems with interview or set up, but they could have been improved to better support the story.	Our team did excellent preparation for the interview. Our reporter researched our subject ahead of time and our interview questions provided a new angle and understanding of the subject. Our reporter and camera crew prepared well for the interview: talking to the subject ahead of time to develop rapport and checking out the interview site for the best lighting, framing, and audio.
Understanding and execution of best practices in interview itself. CCSS.SL.CCR.3	Our interview got mostly basic information. Our reporter got more of the “what” of the story, rather than the more interesting “why.”.	Our interview went smoothly and covered the intended topics, though we might have followed up for greater depth and interest in certain areas.	Our reporter made the interview subject feel comfortable and relaxed. Our set up was effective. Our reporter was thoughtful and alert during the interview, so we could follow up on interesting leads and get the best sound bites.
Review of transcript and selection of sound-bites that would best support the story and focus statement.	We completed the transcript, but the sound bites that we selected were not the strongest ones or our explanation of why they were selected was not very clear.	Our sound bites helped to support our focus statement and added depth and emotion. Our explanation of our selections was clear and accurate. We could have improved in cutting out parts that were not as important.	We did an excellent job of reviewing our transcript and selecting and explaining why our selection of sound bites best supported our focus statement. We picked the bites that added depth and emotion to that focus and cut out the ones that did not contribute, even though they may have been interesting.
Reflection and self-critique and planning next steps in the production.	Our reflection needed to be more specific and needed to be clearer about the role of sound bites in a video production. We could have done a better job of planning our next steps in the production.	Our reflection accurately explained our interview preparation and process and the role of sound bites in a story. We presented some good ideas for next steps in our production, though we might have needed more guidance on this.	Our reflection on this project showed our understanding of the interview preparation and process and the role of sound bites in a story. It also presented good ideas for successful next steps in this production.

Resources

Unit 2

inform

activity ideas



Shoot Interviews

- Shoot an interview and edit into a 30-second story.

Situational Shooting

- Power Point presentation and samples to show types of audio. Add sound to the interview story from #12.

Resources

Unit 2

inform

Point of View

- Explore Point of View from an academic lens

Production

- A set of 8 short videos that cover: production roles, interview location and set up, audio equipment and best practices, lighting basics, white balance, interview process, b-roll, NAT sound, ambient sound. Videos are accompanied by short quizzes and answer sheets.

The Art of Asking Questions

- Students learn how to get and prepare for interviews, including “cold calling,” e-mail, finding leads on website, etc.

Profile:

- **H.P. Baldwin** “**Paralympic teacher Beth Arnoult**” (403)

Math teacher Beth Arnoult competes in the wheelchair tennis event at the Paralympic Games in Beijing

https://www.youtube.com/watch?v=hQ_dx57NZFI

- **Mid-Pacific** “**Street Performer**” (516)

Self-taught artist Wayne Gabaylo creates his art in Waikiki,

incorporating music, dance and audience participation in his performance

<https://vimeo.com/111360484>

- **King Intermediate** “**D.J. Aisha**” (610)

Student DJ Aisha Yamamoto discovers a passion for DJ-ing and

hones her skills at school dances and events

<https://www.youtube.com/watch?v=4wmABjnrUPs>

Resources

profile commentaries

Unit 2

inform

Missing Commentaries

“Paralympic Teacher Beth Arnoult” H.P. Baldwin, Show 403

Show 610 “DJ Aisha” -- King Intermediate School
TERRIFIC open to this story. The incongruity between the very young girl’s voice saying, “When I grow up, I wanna be a DJ” and the very grown-up, hip sound of the music and the “scene” on the dance floor is a great hook. Intentional incongruities like this can be powerful tools for hooking an audience. You definitely had me in the first few seconds of the story. I was not about to switch channels. I definitely wanted to see what comes next.

What followed was a wonderful story of female empowerment in a male-dominated field, but what made it so refreshing is Aisha’s enthusiasm. She’s not out to prove a point, she just loves DJ-ing. She and her mother both gave excellent interviews.

The dance-floor video was a little dark, but I guess that’s what it’s like at an intermediate school dance. I’m glad you didn’t rely solely on wide shots of the dance. You put together some effective action sequences. I especially liked the sequence of close-ups of Aisha’s hands working various controls on her board, intercut with that close-up of her face deep in concentration. (22:22—22:35).

THANK YOU for shooting the close-up cutaway of her face. That is a MUST in an action sequence showing a human being performing a task, but so many schools forget to include the close-up of the person’s face. The human element in these kinds of sequences is of the utmost importance. Otherwise you just have disembodied hands seemingly unattached to an actual person.

Great use of music. I’m glad you chose to keep the DJ music throughout, even under the interview shots. It helped to keep the energy going throughout the story, and soon grew infectious. You can understand why Aisha got hooked on DJ-ing.

It’s interesting that Aisha’s mom says she was shocked that her daughter got into DJ-ing, because they gave her such a perfect DJ name. (It’s as though she was born to be a DJ!) Interesting use of dissolves. They were quite long in duration, and because of the upbeat music and subject matter, you would have thought all-cuts would have been more appropriate. But they seemed to work. Maybe it was another effective incongruity.

Great story. For a relatively new HIKI NŌ school, King Intermediate has really come a long way!

Resources

profile commentaries

Unit 2

inform

Show 516 “Street Performer” -- Mid Pacific Institute

I love the opening musical montage of his artwork. Too few HIKI NŌ stories start with music full like this. It really draws us into the story. I have no idea what the story is going to be about, but I am drawn in by the beautiful imagery, and the music really sets the mood. I also like the fact that the first words spoken are from the subject, not the reporter. I’m drawn in even further without having to hear the facts surrounding the story.

This is an excellent personal profile, because the story is structured around a series of life-changing events for the subject of the profile. It’s not just him talking about his art. He’s telling us a part of his life story, full of coincidences, suspense, drama, and other elements of dramatic storytelling.

You also did an excellent job of building seamless action sequences. There was a key element in the performance scenes that you did NOT forget to shoot—audience cutaways! A must for the shooting and editing of any performance sequence. You also included nice audio touches, such as nat. sound in the Waikiki street scenes, and the clanging sounds in the Teppan chef sequence. And I like the fact that the music resolves at the end with a nice gliss. It makes the story feel complete.

The only nonsequiter in the story comes at 24:06, when the reporter says: “Wayne and his brother...” If you’re going to mention his brother, you ought to give his name and, if possible, show a picture of the two of them in their juggling act.

Another aspect of the story I like is the reporter’s voice—clear and resonant, yet very natural in his approach. He really sounds like he’s telling us a story, not reading announcer copy.

Middle School

Unit 3

Unit Map

f

final project

f

HIKI NŌ

f

Unit Map

Unit 3

final project

Essential Question:

How do we successfully produce a personal profile?

Enduring Understandings:

- A successful production team requires everyone to collaborate, communicate effectively and be familiar with production equipment.
- An effective production will engage audience members and illuminate a story idea.
- Developing a story idea requires a clear focus and understanding of how various elements support the story focus.
- Understanding camera techniques and the editing process will better equip you to tell your story.
- Journalists should be honest, fair and courageous in gathering, reporting and interpreting information.
- Journalists should be free of obligation to any interest other than the public's right to know.

Culminating Assessment:

- Produce a personal profile including the iterative process of revision (group project), interview, b-roll, NAT sound, script, planning documents, evidence of roles, editing, and pitch sheet.



Class Time:

5 weeks (approximate)

Suggested Resources:

- Alan Nagao, Kainalu Elementary
<http://vimeo.com/channels/hikino/78098426>
- Diabetic Ironman, Maryknoll High School
<http://vimeo.com/channels/hikino/67850822>
- Back in Line, Maui High School
<http://vimeo.com/channels/hikino/75623211>

Unit Map *f*

Unit 3

final project

Key Concepts	Skills	Standards & Benchmarks
<ul style="list-style-type: none">Effective communication techniques will produce a positive outcome and a successful production.It's important to collaborate to build on others' ideas and acknowledge the "gifts" of those who are part of the team.The collaborative process will impact the design, planning, and production of a digital story. <i>f</i>	<p>planning, writing, communicating, interviewing, transcribing, integrating "production" elements of personal profile</p> <i>f</i>	<p>Common Core State Standards: CCSS.ELA-LITERACY.SL.8.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.</p> <p>Common Core State Standards: CCSS.ELA-LITERACY.W.8.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)</p> <p>Common Core State Standards: CCSS.ELA-LITERACY.W.8.2 Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</p> <p>Common Core State Standards: CCSS.ELA-LITERACY.W.8.5 With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 8 here.)</p>

Activities

personal profiles

Unit 3

final project

Key Concepts:

- Effective communication techniques will produce a positive outcome and a successful production.
- It's important to collaborate to build on others' ideas and acknowledge the "gifts" of those who are part of the team.
- The collaborative process will impact the design, planning, and production of a digital story.

Skills:

collaborating, researching, editing, communicating in writing and orally, developing technological skills

Video and Resource Links:

- "Crossing Guard" Show 517: <https://www.youtube.com/watch?v=4XazK8Trxt0>
- "Kimberly Yap" Show 505: <https://www.youtube.com/watch?v=ltfXJUXmPUA>
- "Raquel's World" Show 510: <https://www.youtube.com/watch?v=bAk3rx0D9oU>

Student Process:

Basic Lesson

1. Split the class into two groups. Half will watch "Kimberly Yap" and the other half, "Crossing Guard." Then, in pairs, brainstorm the characteristics of this type of personal profile story. Switch videos to append and refine notes. Compile a class list. Possible guide questions:
 - a. What kinds of information did Uncle Harold and Kimberly Yap share in their sound bites?
 - b. What details made them stand out or made them memorable to you?
2. Then, watch "Raquel's World." The class will/may have worked with this story in the Unit 2 lesson on sequences. This time, they are to brainstorm the similarities and *differences* in story elements (interview, b-roll, ambient/NAT sound) between "Raquel's World" and the other two personal profiles.
3. Once the group has concluded that the main *difference* is that the "Crossing Guard" and "Kimberly Yap" stories contain only the subject interviews, whereas "Raquel's World" includes interviews with Raquel's mother, friend, school administrator, and counselor, have the pairs brainstorm *WHY* the profiles are different in this way. Share ideas in large group.
4. In pairs, come up with ideas for two personal profiles, one which would work with just the subject interview and one which would benefit from interviewing others as well as the subject.

Activities

Unit 3

personal profiles

Student Process:

Complete Lesson

1. Split the class into two groups. Half will watch “Kimberly Yap” and the other half, “Crossing Guard.” Then, in pairs, brainstorm the characteristics of this type of personal profile story. Switch videos to append and refine notes. Compile a class list. Possible guide questions:
 - a. What kinds of information did Uncle Harold and Kimberly Yap share in their sound bites?
 - b. What details made them stand out or made them memorable to you?
2. Then, watch “Raquel’s World.” The class will/may have worked with this story in the Unit 2 lesson on sequences. This time, they are to brainstorm the similarities and *differences* in story elements (interview, b-roll, ambient/NAT sound) between “Raquel’s World” and the other two personal profiles.
3. Once the group has concluded that the main *difference* is that the “Crossing Guard” and “Kimberly Yap” stories contain only the subject interviews, whereas “Raquel’s World” includes interviews with Raquel’s mother, friend, school administrator, and counselor, have the pairs brainstorm *WHY* the profiles are different in this way. Share ideas in large group.
4. Read Robert Pennybacker’s commentary on the three personal profiles. Then explain the following comments, with examples from the video:
 - a. “I really feel like a fly on the wall observing Kim and her family in their home. Nothing in the b-roll seems contrived or set-up. It’s very real, which is very powerful. I also appreciate the fact that you did not feel that the visuals had to be literal illustrations of what Kim is talking about.”
 - b. “I like how you used ‘up full’ nat. sound clips to transition us from one story point to the next.”
 - c. Pennybacker’s comments & suggestions on interview background in “Crossing Guard.” Brainstorm a better interview set up for the interview with “Uncle Harold,” the crossing guard.
 - d. “What is especially impressive about ‘Raquel’s World’ is that while most media outlets would have been satisfied with doing a ‘report’ about a transgender 8th grader, you created a story. It delivered the same pertinent information that a report would have, but in a much more powerful, memorable way.”
5. In pairs, come up with ideas for two personal profiles, one which would work with just the subject interview and one which would benefit from interviewing others as well as the subject.

final project

Activities

Unit 3

personal profiles

final project

Student Reading:

Commentary on Story by Robert Pennybacker

Kimberly Yap

I really appreciate the hard work the editor dedicated to shaping Kim's interview into a coherent story. The story is very conversational, but it is also very well-structured. The points Kim makes in her interview move the story forward point-by-point in a very logical yet naturalistic sequence. I thought the b-roll was excellent. Whoever shot it has a still-photographer's eye for composition. I really feel like a fly on the wall observing Kim and her family in their home. Nothing in the b-roll seems contrived or set-up. It's very real, which is very powerful. I also appreciate the fact that you did not feel that the visuals had to be literal illustrations of what Kim is talking about. There were moments when she was talking about life in Kiribati but we are seeing life on Maui, and it worked!

I like how you used "up full" nat. sound clips to transition us from one story point to the next. If all of Kim's soundbites were lined up back to back without any nat. sound breaks, it would have been difficult to follow her story. You gave us time to reflect on what we just heard and to get ready for what she is about to say.

One thing to be careful about is headroom in the interview shot. There were a few times, especially near the end, when the top of Kim's head was being chopped by the top of the frame. Other than that, this is a marvelous story and great example of a single-person interview story.

Activities

Unit 3

personal profiles

Student Reading:

Commentary on Story by Robert Pennybacker

Crossing Guard

This is a wonderful, sweet personal profile and another example of terrific community storytelling. The fact that Lahaina Intermediate can share the story of Uncle George with the rest of the state (and the world) is an example of what makes HIKI NŌ so uniquely essential.

I really applaud the choice of subject matter, and the stick-to-it-ive-ness of the teacher, the students, and the Maui tech. advisor (Mark Hymas). I know interview audio problems plagued this project and that Uncle George had to be interviewed three times. Well, the third time was the charm, because you got a great interview out of him that really made the story. Having said that, I think the audio was still less than perfect (a little echo-ey, which I think was a function of being in a very “live”, echo-ey classroom), and the background was horrible. It looks like you were attempting a green screen that never worked out, but I know that wasn’t the case. You broke these three rules:

1.) NEVER place your interview subject close to a wall. It will flatten your shot, result in a claustrophobic feel (like he’s being shoved up against a wall), and may even create audio problems (the sound reflecting off the wall.) Get the subject as far away from the wall as possible so that there is depth behind him, and don’t select a camera angle that is parallel to the wall. Shoot the wall from an angle so that we have receding, perspective lines (which add to the illusion of depth). 2.) Never shoot against a monochromatic wall. It’s dull, dull, DULL. If you have no choice but to shoot against such a wall, cast some shadow patterns on it to break up the background. 3.) If you’re forced to shoot against a flat, monochromatic wall, it better not be electric green or some such neon color that is so hard on the eyes. The background is supposed to recede so that the subject is the center of attention. Extremely vibrant, electric colors do the opposite—they push the background forward.

The interview shot aside, this is a well-structured story. Like the rodeo girl story, we seem to just be eavesdropping on Uncle George telling the story of his career as a crossing guard. It flows very naturally, but there is definitely a structure to the story. It’s not just Uncle George rambling. The soundbites lead us from one point to the next. It’s especially touching when he says, while fighting back tears, that he is more blessed than many people who have better jobs. This is a beautiful story about how helping others can develop a strong sense of self-worth in people. I’m really glad you did this story.

final project

Activities

Unit 3

personal profiles

final project

Student Reading:

Commentary on Story by Robert Pennybacker

Raquel's World

2:05—3:10 I think it was a very wise choice to use Raquel's makeup ritual as the action sequence to open the story. It is very visual, intriguing, and pulls the viewer into her story. The nail salon sequence also works very well. These are both activities that are integral to her identity as a female.

3:10 Roger Watson's interview shot skews to the orange. Did you use a gold reflector on him? It's possible that you didn't white balance correctly.

3:58—4:18 Thank you, thank you, thank you for creating an action sequence out of the chemistry class. We see a two-shot of Raquel and her lab partner as Raquel pours blue liquid from a flask into a beaker. Then you cut to a close of the blue liquid being poured into the beaker. You isolated the individual elements of the activity into separate shots and cut them together, thus creating a sequence. Chemistry class is not earth-shattering, but when you create a sequence it instantly becomes intriguing. AND it works perfectly as b-roll, even though the audio is about Raquel being bullied. You didn't need to show us a graphic of the bullying statistic and you didn't need to present a re-enactment of

Raquel being bullied. In other words, you didn't need to provide the audience with a literal visualization of what was being discussed in the audio, because you provided the audience with a compelling action sequence. It actually adds more depth to your story, because while we're hearing about Raquel being bullied, we're seeing in the video that she is currently NOT being bullied and is actually having a good, productive time with a school activity. This plants the seed in the viewer's mind that some positive change might have since occurred.

Activities

Unit 3

personal profiles

final project

Student Reading:

Commentary on Story by Robert Pennybacker

Raquel's World

4:20 I think your camera was set to auto iris during the interview with Raquel's mom, because when she moves in front of the window I can see the exposure dip and then open up. When shooting an interview you should always be on manual iris.

4:41 The vice principal is standing in the shade and the background is in full sun, which makes her very dark. Please try to place interview subjects in such a way that they are brighter than the background, not the other way around.

4:58 The shot of Raquel singing with the other students swaying in unison behind her says SO much. It's the perfect visual to use during this portion of the story when the "separated" elements in this drama come together for the sake of tolerance and acceptance.

What is especially impressive about "Raquel's World" is that while most media outlets would have been satisfied with doing a "report" about a transgender 8th grader, you created a story. It delivered the same pertinent information that a report would have, but in a much more powerful, memorable way.

Activities

scripting

Unit 3

final project

Key Concepts:

Skills:

collaborating, researching, editing, communicating in writing and orally, developing technological skills

Video and Resource Links:

- “Body Image” Show:305 https://www.youtube.com/watch?v=sIXIN7_k2Qs
- “Body Image” Script
- “Papa Uti” Show 106: https://www.youtube.com/watch?v=_y0HZL63gww
- “Papu Uti” Partial Script for Activity
- “Papu Uti: Complete Script
- PRESS RELEASE: Papu Uti, Student Athlete

Student Process:

Complete Lesson

1. Watch the sample story, “Body Image,” following along with the script. With a partner, discuss the following:
 - a. What kinds of information are you given in the reporter voiceovers?
 - b. What kinds of information are you given in the interview sound bites? How do these differ from the reporter voiceovers in what they contribute to the story?
 - c. How does the b-roll/NAT sound help to tell the story?
2. Using the press release and partial script from the Papu Uti story, first fill in the reporter voiceovers.
3. Then, go back and fill in possible b-roll, *including NAT sound*, which will help to tell the story.
4. Discuss the various script ideas as a class.
5. Watch the Papu Uti story with the complete script and discuss any new ideas or strategies that were used in the actual script and story.

Activities

Unit 3

body image

Student Reading:

HIKI NŌ Script “Body Image” Maui Waena Intermediate School

VIDEO	AUDIO
Kaycee Arase in class.	REPORTER (voiceover): “Kaycee Arase is an eleven-year-old at Maui Waena Intermediate School. From the outside, she seems to have a perfect life.”
Print out of Kaycee’s 4.0 Grade-Point-Average	NAT. SOUND FULL – Teacher speaking to class
Ryan Souza on-camera interview shot.	RYAN SOUZA Pac Pride Coach: “Kaycee is an extremely hard worker. Puts in a lot of time, as I understand it, both in the classroom and in the field. She’s the first one here, the last one to leave. Um, and so she’s a great example for everyone around her.”
Kaycee at baseball practice.	
Kaycee and friend doing still photography.	REPORTER (voiceover): “Everyone views Kaycee as a healthy, normal sixth-grade girl. But when Kaycee looks in the mirror, <i>she</i> sees something else.”
Kaycee posing for a photo (hamming it up).	
Kaycee on-camera interview shot.	KAYCEE ARASE Maui Waena Intermediate School Student: “Well I remember when I was little I used to always love Disney princesses. And how they used to be so skinny. So when I found out, when I was old enough to look into the mirror and see I’m not like them, it made me realize that I think I’m fat.”
Kaycee looking at herself in the mirror.	
Kaycee on-camera interview shot.	

Activities

Unit 3

final project

body image

Student Reading:

HIKI NŌ Script “Body Image” Maui Waena Intermediate School

VIDEO	AUDIO
Wendy Tressider on-camera interview shot.	WENDY TRESSIDER Behavioral Health Specialist “Basically girls who think they’re fat when they’re not is based around their body image. And typically that means they have a poor body image. And our body image is how we perceive our bodies. It’s something that’s psychological. It’s not necessarily based on fact.”
Kaycee on-camera interview shot. Kaycee outdoors in model-type pose.	KAYCEE ARASE: “Well I know I should be thinking that a beautiful girl is nice, sweet, kind, but my image of a beautiful girl is skinny, pretty, small. (Pause.) And that girl is just not me.”
Kaycee on-camera interview shot. Kaycee on the baseball field.	REPORTER (voiceover): “Even with her busy life and accomplishments, Kaycee is still hindered by her self-image.”
Baseball b-roll continued. Kaycee on-camera interview shot.	KAYCEE ARASE: “Well, I’m not as confident. It makes me feel more shy or bashful because like, you know, I’m scared of what people might think about me.”

Activities

Unit 3

final project

body image

Student Reading:

HIKI NŌ Script “Body Image” Maui Waena Intermediate School

VIDEO	AUDIO
Kaycee looking at fashion magazines.	REPORTER (voiceover): “Because of how female beauty is depicted in advertising and the media, many girls find it difficult to reconcile what they think they should be with who they are.”
Kaycee on-camera interview shot.	KAYCEE ARASE: “Sometimes, yeah, I feel like I have to be perfect.”
Pages of a fashion magazine as Kaycee flips through it. Wendy Tressider on-camera interview shot.	WENDY TRESSIDER: “...and we’re seeing images of women that have this unachievable body. 5’ 11” and 117 pounds, whereas the average woman is about 5’ 4” and 140 pounds. And only about one percent of the female population is even capable of achieving a model type figure. So we’re trying to achieve something that’s totally impossible.”
Extremely close-up of Kaycee with tears in her eyes.	REPORTER (voiceover): “Faced with the problem of achieving the impossible, how should we respond?”

Activities

Unit 3

body image

Student Reading:

HIKI NŌ Script “Body Image” Maui Waena Intermediate School

VIDEO	AUDIO
Kaycee on-camera interview shot.	KAYCEE ARASE: “I honestly don’t know. (Tearing up) I try, I try to, like, everyday figure that out. But I just can’t. (Pause.)”
Wendy Tressider on-camera interview shot.	WENDY TRESSIDER: “There’s a lot of really good websites out there, with a lot of really good information. And then, you know, chat rooms and stuff like that. And if you do feel like yours is a more serious problem, you know, definitely do go seek help from the grade-level counselor, or talk to your parents about it and seek counseling outside of school.”
Kaycee laughing with her friends outdoors.	REPORTER (voiceover): “Today, Kaycee might not know how to solve the problem, but hopefully, in the future, she will be part of the solution. This is Gail Tolentino from Maui Waena Intermediate School for HIKI NŌ.”

Activities

Unit 3

papu uti - partial

final project

Student Reading:

“Papu Uti” Kapolei High School HIKI NŌ Story – Partial Script

VIDEO	AUDIO
	REPORTER:
	PAPU UTI: “My name is Papu Uti. I’m a junior attending Kapolei High School. On the day of March, 19, 2009—my freshman year—I got into what you call a freak accident.”
	REPORTER:
	DARREN HERNANDEZ Kapolei High School Football Coach: “He’s an inspirational player to many of the students here. Not only student athletes but just students in general, I think because of his ability to overcome adversity. He’s been in an accident and he lost his lower left leg, and it was amputated. And for a whole year he was on crutches and now he has a prosthetic leg. And he has not allowed that to stop him. He has really shown a lot of character in his ability to come back and work hard.”

Activities

Unit 3

papu uti - partial

final project

Student Reading:

“Papu Uti” Kapolei High School HIKI NŌ Story – Partial Script

VIDEO	AUDIO
	<p>PAPU UTI: “The main thing I’m doing right now is, basically, football training. Getting better. Trying to strengthen myself. Not only in sports but in school as well.”</p>
	<p>DARREN HERNANDEZ: “He’s very committed to what he does on the football field. This past year he was not able to play, but he still was able to contribute just in the way that he carried himself, being a vocal leader. And that was very important to our team. In all my years of football, I’ve never had a kid with more heart, and more, who is more inspirational than Papu.”</p>
	<p>PAPU UTI (voiceover interview): “It has been a big change. It made a huge impact in my life.”</p>

Activities

Unit 3

papu uti - partial

final project

Student Reading:

“Papu Uti” Kapolei High School HIKI NŌ Story – Partial Script

VIDEO	AUDIO
	REPORTER:
	SOUND FULL, FOOTBALL TEAM SINGING
	REPORTER: “This is Joshua Saludez from Kapolei High School for HIKI NŌ.”

Activities

Unit 3

papu uti - complete

final project

Student Reading:

“Papu Uti” Kapolei High School HIKI NŌ Story – Complete Script

VIDEO	AUDIO
Kapolei High School football game footage.	REPORTER: “Playing on the Kapolei High School Varsity Football team was his life. 6’ 2”, 245 pound defensive end freshman Papu Uti was living his dream. Until one day, after school, while playing a game of pick-up football his dreams were shattered.”
Kapolei High School football team praying before a game. Zoom into Papu Uti. DISSOLVE TO: Papu leading a pre-game cheer. Papu Uti interview shot. SUPER: PAPU UTI Kapolei High School Football Player	PAPU UTI: “My name is Papu Uti. I’m a junior attending Kapolei High School. On the day of March, 19, 2009—my freshman year—I got into what you call a freak accident.”
Shots of Papu wearing his prosthetic leg. Kapolei High School football team doing jumping jacks before a game.	REPORTER: “During a game of pick-up football, Papu suffered a devastating blow to his left leg. The left foot he planted in the mud was injured when he was tackled. The extent of the injury caused that leg to become amputated.”
<u>Papu walking with his prosthetic leg.</u>	
Shot of his amputated leg without the prosthetic.	

Activities

Unit 3

papu uti - complete

Student Reading:

“Papu Uti” Kapolei High School HIKI NŌ Story – Complete Script

final project

VIDEO	AUDIO
Darren Hernandez interview shot. SUPER: DARREN HERNANDEZ Kapolei High School Football Coach Papu on the sidelines during a game. Papu sitting down, putting on his prosthetic limb. Papu dead-lifting weights in weight-room. Papu walking with prosthetic leg.	DARREN HERNANDEZ Kapolei High School Football Coach: “He’s an inspirational player to many of the students here. Not only student athletes but just students in general, I think because of his ability to overcome adversity. He’s been in an accident and he lost his lower left leg, and it was amputated. And for a whole year he was on crutches and now he has a prosthetic leg. And he has not allowed that to stop him. He has really shown a lot of character in his ability to come back and work hard.”
Papu interview shot.	PAPU UTI: “The main thing I’m doing right now is, basically, football training. Getting better. Trying to strengthen myself. Not only in sports but in school as well.”
Darren Hernandez interview shot. Papu on the sidelines trying to motivate a fellow <u>player</u> . <u>Papu at a pre-game prayer with the team.</u> <u>Papu inspiring another player on the sidelines.</u> <u>Darren Hernandez interview shot.</u> Papu kissing a teammate on the helmet.	DARREN HERNANDEZ: “He’s very committed to what he does on the football field. This past year he was not able to play, but he still was able to contribute just in the way that he carried himself, being a vocal leader. And that was very important to our team. In all my years of football, I’ve never had a kid with more heart, and more, who is more inspirational than Papu.”

Activities

Unit 3

final project

papu uti - complete

Student Reading:

“Papu Uti” Kapolei High School HIKI NŌ Story – Complete Script

VIDEO	AUDIO
Kapolei High School football team singing at a game.	PAPU UTI (voiceover interview): “I has been a big change. It made a huge impact in my life.”
Continue team singing shot.	REPORTER: “Papu has undergone physical therapy and training to prepare for his future. He vows to be playing football in the upcoming season with a prosthetic leg.”
	SOUND FULL, FOOTBALL TEAM SINGING
	REPORTER: “This is Joshua Saludez from Kapolei High School for HIKI NŌ.”

Activities

Unit 3

press release

Student Reading:

Press Release

March 19, 2011

On the afternoon of March 19, 2009, Kapolei freshman, Papu Uti was injured in an after school game of pick-up football.

The 6'2", 245 pound Papu played defensive end for the Kapolei High School varsity football team.

The injury to his left foot, planted in the mud when he was tackled, resulted in his leg being amputated.

Now a junior, Papu has undergone physical therapy and training and hopes to be playing football in the upcoming season with a prosthetic leg.

final project

Culminating Activity

Unit 3

final project

Essential Question: Essential Question:

How do we successfully produce a personal profile?

Activity at a Glance:

In this final project of Semester 1, students will produce a personal profile, using all the elements of television production, which they learned in the previous lessons.

Key Concepts:

- Effective communication techniques will produce a positive outcome and a successful production.
- It's important to collaborate to build on others' ideas and acknowledge the "gifts" of those who are part of the team.
- The collaborative process will impact the design, planning, and production of a digital story.

Skills:

planning, writing, communicating,

Assessment:

- Produce a personal profile including the iterative process of revision (group project), interview, b-roll, NAT sound, script, planning documents, evidence of roles, editing, pitch sheet.

STANDARDS:

Common Core State Standards:

[CCSS.ELA-LITERACY.SL.8.1](#)

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

Common Core State Standards:

[CCSS.ELA-LITERACY.W.8.4](#)

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.)

Common Core State Standards:

[CCSS.ELA-LITERACY.W.8.2](#)

Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

Common Core State Standards:

[CCSS.ELA-LITERACY.W.8.5](#)

With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 8 [here.](#))

Culminating Activity

Unit 3

final project

Essential Question: How do we successfully produce a personal profile?

Student Process:

1. As a team, select a person to interview as a subject of a HIKI NŌ personal profile story
2. Complete the HIKI NŌ pitch sheet and get it approved (by teacher or mentor)
3. Gather materials for the story
 - a. Interview with the subject
 - b. Other relevant interviews
 - c. B-roll
4. Transcribe and annotate interview
5. Write and edit script.
6. Edit a rough cut for feedback (by teacher or mentor)
7. Go over feedback and come up with a plan of action for the next cut
8. Repeat this process as often as necessary
9. Reflect on production process, relating it to the concepts covered in Units 1-3

Rubric

individual assessment

f

Unit 3

Standards	Approaching Points _____	Meets Points _____	Exceeds Points _____
Every role is important. Based on your strength and passion, you can find a role Clear and concise communication is essential to successfully working as a team CCSS.SL.CCR.1	I need to improve in completing my job in our team production. I could communicate more and do more to help the team progress in our project.	I understand and perform a specific job in our team's production. I communicate clearly with my team and do my part, without prompting, in our production.	I can understand and perform a specific job in our team's production. My team members trust and come to me for help when they need with that job. I communicate clearly with my team and help lead the team in decision making and action.
A journalist's responsibility is to provide multiple perspectives for a personal profile Developing a focus requires us to identify the subject, verb, and object of a story CCSS.W.CCR.4	I need to contribute more or better ideas to help my team develop and support a strong focus statement for our production. I also need to do more work to help the team prepare for the production.	I contribute ideas to help my team develop and support a strong focus statement for our production. I also help with pre-production planning and preparation.	I contribute ideas to help my team develop and support a strong focus statement for our production. I take the initiative to do research and assist with pre-production planning and tasks to help us succeed in our production.
A journalist's responsibility is to seek the truth Reporting should be unbiased and the journalist's view should be invisible CCSS.W.CCR.2	I need to do a better job on completing pitch sheets and also to complete my specific role in my team's production (as director, reporter, camera, editor).	I can complete a HIKI NŌ pitch sheet correctly, though it may need some development and revision. I work productively (as director, reporter, camera, editor) to help my team collect and use story elements effectively.	I can complete a pitch sheet that is "HIKI NŌ ready" and needs little or no revision. I take the lead (as director, reporter, camera, editor) in collecting and using story elements effectively. I am often asked to help my teammates on story pitch sheets, shooting, scripting, or editing.
Revision Process CCSS.W.CCR.5	I need to improve in understanding critiques and how to apply them to our team production.	I understand and accept critique and can apply it in the revision process. I can explain how and why my team should revise our production, though I might miss some points.	I understand and accept critique and am skilled at using it in the revision process. I can thoughtfully and thoroughly explain how and why my team should revise our production.

Resources

Unit 3

final project

Standard Outcue

- Learn what a HIKI NŌ Standard Outcue is and why it's important.



Middle School

Unit 4

Unit Map

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illuminate

f

HIKI NŌ

f

Unit Map

Unit 4



illuminate

Essential Question:

How can we use digital storytelling to increase understanding and illuminate an idea?

Enduring Understandings:

- Digital storytelling can help us see differences and similarities across issues and cultures.
- Digital storytelling can bring understanding to an issue.
- A journalist's responsibility is to provide multiple perspectives for an issue-oriented story.

Culminating Assessment:

- Produce a HIKI NŌ pre-production (Story Pitch Sheet).

Class Time:

4 weeks (approximate)

Suggested Resources:

- Overfishing, Waianae HS
<http://vimeo.com/channels/hikino/78665970>
- Friday Night Lights, Chiefess Kamakahahei
http://www.pbshawaii.org/hikino/season_one.php
- GMO, Waialua High School
<http://vimeo.com/channels/hikino/78107082>
- GMO, Maui Waena Intermediate
<http://vimeo.com/channels/hikino/65102973>
- Homeless in High School, Waipahu High School
<http://vimeo.com/channels/hikino/78107082>
- Same Sex Marriage, Maui High School
- Raquel's World, Waianae Intermediate
- Bullied Teacher, Waianae Intermediate
- HIKI NŌ Handbook: "Journalism Ethics" pp. 2-5
- HIKI NŌ Handbook: "Production Process" pp. 6-14 (includes pitch sheet and script format)
- HIKI NŌ Handbook: "Production Standards, Aesthetics" pp. 15-19 (includes Shooting an Interview, b-roll, audio, reporter presence and delivery, and editing)
- HIKI NŌ Handbook: "PBS Standards" pp. 19-26

Unit Map *f*

Unit 4

illuminate

Key Concepts	Skills	Standards
<ul style="list-style-type: none">• Digital storytelling can help us see differences and similarities across issues and cultures.• Digital storytelling can bring understanding to an issue.• A journalist's responsibility is to provide multiple perspectives for an issue-oriented story. <i>f</i>	researching, reviewing, evaluating the effectiveness of a story, distinguishing between fact and opinion, communicating, analyzing <i>f</i>	Common Core State Standards: CCSS.ELA-LITERACY.SL.8.5 Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.

Activities

selecting and evaluating sources

Unit 4

illuminate

Key Concepts:

- Effective communication techniques will produce a positive outcome and a successful production.
- It's important to collaborate to build on others' ideas and acknowledge the "gifts" of those who are part of the team.
- The collaborative process will impact the design, planning, and production of a digital story.

Skills:

collaborating, researching, editing, communicating in writing and orally, developing technological skills

Video and Resource Links:

- "Cane Burning" Show 517: <https://www.youtube.com/watch?v=oQabEH7j0ZO>
- "Friday Night Lights" Show 101: https://www.youtube.com/watch?v=3OtTdHzD8BM&index=98&list=PLJ7VxpMUPOF_NLQwTORxoEahdpDQUQfYb
- "Mauna Kea TMT" Show 611: <https://www.youtube.com/watch?v=1y3YQpyjMGE>

Student Process:

Basic Lesson

1. Watch "Friday Night Lights" and "Cane Burning." List the different sources interviewed and identify the perspective that each interview represents.
2. Watch "Mauna Kea TMT" and explain how it is similar and yet different from the other two issue-oriented stories.
3. Then, brainstorm some issues facing your school, your generation, or your community that might be covered in a HIKI NŌ story. Explain why it would be better covered in the objective or the point-of-view issue style.

Student Process:

Complete Lesson

1. Homework: Bring in the front page section of a local newspaper or print out the opening page of a local news website. (NOTE: Be sure to bring in newspapers, not feature news magazines, like *Midweek*, and be sure that they are *local* media, not *USA Today* or similar publications.)
2. In groups of 3-4, share the materials brought in and select 3 news items that are "issue-oriented" and would elicit "multiple perspectives." Share all the topics in large group.

Activities

Unit 4

selecting and evaluating sources

illuminate

Student Process:

Complete Lesson

3. Then, in small groups, brainstorm sources for a HIKI NŌ story that would “present multiple perspectives,” identifying the different perspectives.
4. Watch “Friday Night Lights” and “Cane Burning.” List the different sources interviewed and identify the perspective that each interview represents.
5. Watch “Mauna Kea TMT” and explain how it is similar and yet different from the other two issue-oriented stories.
6. Read Robert Pennybacker’s commentaries on “Cane Burning” and “Mauna Kea TMT” and discuss the following:
 - a. Go back to your list of sources for the “Cane Burning” story and place them into a diagram that illustrates Pennybacker’s comment: “There are a lot of details, a lot of players, and a great deal of history involved. Your reporter/writer managed to include them all and make the relationships between all of these factors very clear.”
 - b. Now, do the same for the “Friday Night Lights” and the “Mauna Kea TMT” stories.
 - c. Give examples from the “Mauna Kea TMT” story of how it is a “new genre of HIKI NŌ story: the objective/point-of-view issue story.”
7. Then, brainstorm some issues facing your school, your generation, or your community that might be covered in a HIKI NŌ story. Explain why it would be better covered in the objective or the point-of-view issue style.

Activities

Unit 4

selecting and evaluating sources

illuminate

Student Reading:

Commentary on Story by Robert Pennybacker

1:57 CANE BURNING -- MAUI HIGH

This is a very well-constructed, well-written exploration into a very complex community issue. There are a lot of details, a lot of players, and a great deal of history involved. Your reporter/writer managed to include them all and make the relationships between all of these factors very clear. Covering a Maui-based issue like this in such a thorough way provides a great service to the rest of the state. I'm sure most Hawai'i residents outside of Maui don't have a deep understanding of the cane-burning issue. After seeing this story, they will. In a lot of ways, this story is an example of what HIKI NŌ can do better than any other media outlet in Hawai'i: present a highly localized story to the entire state.

The only part of the writing that doesn't quite work for me is the reporter's concluding statement: "Whether we continue with conventional burning or commit to an alternative, what Maui Tomorrow and HC&S know for certain is that this is an opportunity for us to see that we all just want the best for the Valley Isle." I think the basic message she is trying to convey is fine, but by using the word "us" ("*...this is an opportunity for us...*") it suddenly thrusts the reporter into the story. Throughout the story she has spoken in a very objective, third-person tense. To, at the very end, lump herself and the community together by using "us" (and "we") is jarring. I think it's okay for a reporter to place herself into a story, especially if she is doing so in the context of being part of the community. But if you're going to choose that route, it has to be set up from the very beginning so that the audience is clear that this is a point-of-view piece. What I also don't like about the statement is that the reporter is telling the audience what Maui Tomorrow and HC&S are thinking. Reporters can't be mind readers, and it's always better to have people and entities speak for themselves rather than having a reporter speak for them. Reporters can't tell us what people are thinking, but they can tell us what their actions show. So, an alternative statement might have been: "Based on the fact that they are willing to discuss potential compromises, Maui Tomorrow and HC&S have shown that they both want to protect the economic *and* physical health of Maui's people."

Closing voiceover aside, this is an excellent story—well shot, well edited, well written, and highly informative.

Activities

Unit 4

selecting and evaluating sources

illuminate

Student Reading:

Commentary on Story by Robert Pennybacker

2:20-5:47 “Mauna Kea TMT” Kua o ka La PCS Milolii Hipuu Virtual Academy

I’m really proud of this story. It is a model of balance and objectivity. I know that the producer worked very closely with Hoku and his teachers, and the hard work and patience on everyone’s part paid off.

This piece may have also started a new genre of HIKI NŌ story: the objective/point-of-view issue story. This is a very personal piece and it obviously comes from the point-of-view of Hoku, a young Native Hawaiian HIKI NŌ reporter who is trying to reconcile his love for science, exemplified by his excitement about the proposed 30-meter telescope on Mauna Kea, with the concerns of the Hawaiian people, many of whom feel that the telescope will be desecrating a sacred site. He does this by presenting, in a very equal and balanced manner, the different factions embroiled in the 30-meter telescope controversy. We also see, through cutaways, that he is the one interviewing all of these people. He is personally seeking out all the different points of view in order to decide where he stands on the issue. The process that Hoku goes through (and the journey he takes us on) is at the very heart of what journalism should be—an exploration of differing points of view from which we can make our own informed conclusions.

In a great sign of maturity, Hoku comes to the conclusion that the issue is too complicated for him to make a choice at this point in time: “Clearly this is a complicated issue without a simple solution. I’m still torn.” Later on, in his on-camera summary, he says: “I hope to revisit this in 10-years’ time and see for myself if TMT (Thirty-meter-telescope) does, indeed, keep their commitments, both to expand our knowledge of the universe and to be respectful stewards of our cultural sites.” The fact that exploring the different sides of an issue leads to the desire to “wait and see” gives me hope for the future. Too many people are in a rush to pick sides. Good pieces of journalism, like this, can show us that not all issues are black and white.

Activities

pitching process

Unit 4

illuminate

Key Concepts:

- Effective communication techniques will produce a positive outcome and a successful production.
- It's important to collaborate to build on others' ideas and acknowledge the "gifts" of those who are part of the team.
- The collaborative process will impact the design, planning, and production of a digital story.

Skills:

collaborating, researching, editing, communicating in writing and orally, developing technological skills

Student Process:

Complete Lesson

1. Teams present their pitches to the rest of the class
2. Class members respond to the pitch, targeting the following concepts and skills:
 - a. Focus statement: Did the team present a clear focus statement?
 - b. Has the team done adequate preliminary research on their story?
 - c. Does the team have a list of strong subjects that they can interview?
 - i. Do the subjects have knowledge of the topic?
 - ii. Can they contribute credible, valid, and relevant information on the topic?
 - iii. Do the subjects represent different perspectives on the topic?
 - iv. Does the pitch include subjects that can "put a personal face" on the story?
 - d. Does the team have good ideas of b-roll and NAT sound that can help "put the viewer there" in the story?

Activities

Unit 4

pitching process

Student Process:

Complete Lesson

- e. What might be some problem areas that the team should prepare for?
 - i. Is there a possibility of bias of subjects (i.e. a store employee talking about the efficacy of vapor cigarettes to quit smoking)
 - ii. Is the topic a difficult one for the subject to discuss? How can the reporter put the subject at ease and be respectful and empathetic? (i.e. the Victoria Cuba or the Anti-meth Teen story)
- f. Any other questions or suggestions you can make that would help make the pitch and story more successful.

Culminating Activity



Unit 4

illuminate

Essential Question: How can we use digital storytelling to increase understanding and illuminate an idea?

Activity at a Glance:

Students will focus on issue-oriented stories with emphasis in journalism ethics and investigative research and news gathering.

Key Concepts:

- Digital storytelling can help us see differences and similarities across issues and cultures
- Digital storytelling can bring understanding to an issue
- A journalist's responsibility is to provide multiple perspectives for an issue-oriented story

Skills:

researching, reviewing, evaluating the effectiveness of a story, distinguishing between fact and opinion, communicating, analyzing

STANDARDS:

[CCSS.ELA-LITERACY.SL.8.5](#)

Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.

Assessment:

- Produce a HIKI NŌ pre-production (Story Pitch Sheet.)

Culminating Activity

Unit 4

illuminate

Essential Question: How can we use digital storytelling to increase understanding and illuminate an idea?

Student Process:

1. As a team, decide on story you can produce for HIKI NŌ—it may be a personal profile or an issue-oriented story, see your teacher for guidance on this decision.
2. Research your topic
3. Conduct pre-interviews
4. Prepare your pitch sheet for HIKI NŌ appraisal and critique
5. Go through the “pitching” process, either through HIKI NŌ or with the critique of mentors or peers

Rubric

Unit 4 illuminate

group assessment

f

Standards	Approaching Points _____	Meets Points _____	Exceeds Points _____
Digital storytelling can help us see differences and similarities across issues and cultures CCSS.SL.CCR.5	I need to improve in seeing the story's significance to different cultures and viewpoints.	I know that, for some stories, it would help to present different cultural viewpoints, but I could do a better job of suggesting resources that would represent these viewpoints.	I am can suggest good resources that would represent different cultures and outlooks on an issue, if appropriate.
Digital storytelling can bring understanding to an issue CCSS.SL.CCR.5	My story ideas tend to focus on the effects or symptoms of a problem, rather than presenting different positons about its causes.	I can suggest issues and topics but I could improve in selecting viewpoints that are more than mere opinions.	I can suggest issues and topics that could be covered in a video story and I can select those that would be the best for a HIKI NŌ production..
A journalist's responsibility is to provide multiple perspectives for an issue-oriented story	I need to improve my presentation of an issue so that it is not one-sided and so that my sources do more that express their opinions, without supporting evidence or specific reasons.	I present different sides of an issue, but I could do a better job of selecting sources that are credible, relevant, and valid.	I am able to evaluate and select sources for my video that represent different viewpoints and also are credible, relevant, and valid. I can explain my choices clearly and effectively.
HIKI NŌ pitch process CCSS.SL.CCR.5	I need to make use of the feedback in a more constructive way and be willing to revise my story so that it is more successful.	I understand the pitch process and the resulting feedback, but I may have difficulty responding to the feedback with a specific plan or resources to address it.	I can successfully complete a HIKI NŌ pitch sheet, so that it is production ready. I can respond clearly to questions and suggestions in pitch session and can create an effective production plan, based on feedback.

Resources

Unit 4 illuminate



Fact vs. Opinion vs. Informed Opinion

- Students learn to distinguish among fact, opinion, and informed opinion. Worksheets A-D to give students practice at defining and analyzing various news.

Story:

- **Aliamanu Middle School “Pedestrian Safety” (302)**

Students and teachers raise awareness of the hazards for pedestrians jaywalking near a major intersection in Salt Lake

<https://www.youtube.com/watch?v=-FNSxnjvVQk>

- **Maui Waena Intermediate “Sports Complex” (602)**

New sports complex in Central Maui causes controversy with residents

<https://www.youtube.com/watch?v=ORbxb4uOKGk>

- **Konawaena High “Lacrosse” (616)**

Konawaena's lacrosse team spotlights the growing popularity of this new interscholastic sport

https://www.youtube.com/watch?v=zMulc_lwdOk

Resources

story commentaries

Unit 4

illuminate

Missing Commentary:
“Pedestrian Safety” Ailiamnu Middle School, Show 302

Show 602 “Maui Sports Complex” -- Maui Waena Intermediate

A very well-balanced story on a contentious issue. You did an excellent job of giving equal weight and equal time to all sides of the argument. I particularly liked the fact that it wasn't just two opposing sides (the pro-sports complex contingent represented by Tsutsui and the anti-sports complex contingent represented by Manley). You also included the perspective of the athletes—the prospective users of the sports complex. By presenting these three perspectives, we learn that pro and con sides are in disagreement as to WHERE the sports complex will be built, while the athletes don't care about WHERE it is. They just need a place to play their sports, regardless of where it is. By presenting these perspectives, you brought clarity to what could be viewed as a murky issue. Good going!

One suggestion: I think you should have established early on exactly WHERE the proposed site is located. We find out that it's near the Maui Lani development 1:40 into the story. Since location is a key issue, we need to know that much sooner. Remember, people on Maui might know where all of this is going on, but the rest of us don't.

At 2:36, the reporter says: “Sports complex is a group of sports facilities...” There needed to be an “A” at the beginning of that sentence.

The first interview shot of Kaycee is quite dark, then when you return to her later the exposure is okay. Always keep an eye on your exposure.

I thought your b-roll sequences were well-shot, and well-planned. Also, your interview shots were well-composed, and you stayed on them long enough for a 5-second-long name super. Good work!

Resources

story commentaries

Unit 4

illuminate

Show 616 “Lacrosse” -- Konawaena High School

This is a very well-written, well-organized report on a fledgling sport that is facing challenges getting established in Hawai'i high schools. The content of the story comes from excellent interviews. All the interview subjects are informative, yet very relaxed and natural. Too often interview subjects are placed in front of a camera to make a specific point and, in doing so, come off as artificial or “canned.” Your interview subjects come off as real people whom you captured during real conversations. That goes a long way in getting the audience to “buy in” to the story, to follow it as something real as opposed to something that is preaching at them.

I appreciate the fact that you start off with a few seconds of game footage with the sound up full before the reporter's first voiceover. That definitely helped to draw me into the story. You also start off with a very informative and not too widely known fact—that lacrosse is a Native American sport. I didn't know that, so with this fact you've piqued my interest even more.

What makes this such a solid story is its simple dramatic structure: A couple of Big Island coaches are passionate about the game of lacrosse, but they face many obstacles on their journey towards making it a widespread, legitimate high school sport. What makes the story special is the “why.” Why are people so passionate about it? The young woman of Native American ancestry who sees it as a way to connect with her culture is a wonderful facet of this story, as is the Konawaena coach's hypothetical story about the hitch-hiker holding a lacrosse stick. Ending with the stories about WHY these people are so passionate about lacrosse is an excellent way to close.

What could have been a pretty mundane sports feature turned out to be a compelling story because of its strong dramatic structure and very real cast of characters.

Middle School Unit 5

Unit Map

HIKI NŌ Production



HIKI NŌ



Unit Map

Unit 5

HIKI NŌ Production

Essential Question:

How do we successfully produce a HIKI NŌ production?

Enduring Understandings:

- Quality broadcast media require perseverance and revisions.
- The airing of a HIKI NŌ production demands professional broadcast quality.

Culminating Assessment:

- Produce a HIKI NŌ story and submit it to PBS for review.

Class Time:

14 weeks (approximate)



Unit Map

Unit 5

HIKI NŌ Production

Key Concepts	Skills	Standards
<ul style="list-style-type: none">• A digital story requires diverse processes that form and convey a target message.•• After interviewing a subject, central ideas are identified and summarized, which include highlighting key details and ideas.•• A clear message is an essential component of a quality HIKI NŌ production.	<p>reviewing, editing, communicating, writing, interviewing, researching</p>	<p>Common Core State Standards CCSS.ELA-LITERACY.RH.6-8.2 Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.</p> <p>Literacy in History/Social Studies, Science and Technical Subjects CCSS.ELA-LITERACY.WHST.6-8.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p>

Culminating Activity



Unit 5

HIKI NŌ production

Essential Question:

How do we successfully produce a HIKI NŌ production?

Activity at a Glance:

Students will produce HIKI NŌ stories that meet PBS standards and are of broadcast quality.

Key Concepts:

- A digital story requires diverse processes that form and convey a target message.
- After interviewing a subject, central ideas are identified and summarized, which include highlighting key details and ideas.
- A clear message is an essential component of a quality HIKI NŌ production.

Skills:

Assessment:

- Produce a HIKI NŌ story and submit it to PBS for review.

STANDARDS:

Common Core State Standards

[CCSS.ELA-LITERACY.RH.6-8.2](#)

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

Literacy in History/Social Studies, Science and Technical Subjects

[CCSS.ELA-LITERACY.WHST.6-8.4](#)

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

Culminating Activity

Unit 5

HIKI NŌ Production

Essential Question: How do we successfully produce a HIKI NŌ production?

Student Process:

1. Once your HIKI NŌ pitch has been accepted, begin the production process
2. Follow the procedures you have been learning all year: focus statement, interviews, b-roll, transcribing, scripting, editing
3. Submit the rough cut by deadline
4. Go through the revision process until your production is deemed “broadcast quality” and ready to air
5. Reflect on the process and what you have learned about revision and perseverance as elements of successful HIKI NŌ productions

Rubric

group assessment

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Unit 5 HIKI NŌ Production

Standards	Approaching Points _____	Meets Points _____	Exceeds Points _____
HIKI NŌ pitch process (may use previous pitch or new one) CCSS.RH.2	My pitch sheet, whether new or pitch sheet from the prior unit, does not show adequate understanding of the elements of a HIKI NŌ story and is not ready to for submission in pitch conference.	I can complete a pitch sheet, but I may need some guidance to revise it before the actual pitch conference. If I am using the pitch sheet from the prior unit, I may need to do a better job of responding to pitch conference suggestions.	I can successfully complete a pitch sheet that shows my understanding of digital storytelling and journalistic responsibility. If I am using the pitch sheet from the prior unit, my revision responds effectively to suggestions made during the pitch conference.
HIKI NŌ production process	I can collect and compile story elements, but they may not be complete or may not have been edited into a rough cut by the deadline.	I can collect and compile story elements (interviews, b-roll, script) into a rough cut by deadline but my rough cut needs more work before it can be submitted as a rough cut to HIKI NŌ.	I can successfully collect and compile story elements (interviews, b-roll, script) into complete rough cut that can be submitted to HIKI NŌ by the deadline.
HIKI NŌ revision process	I produce some revision, but not of sufficient quality to attain PBS standards for broadcast.	I can respond and persevere in the revision process, but I could do so more effectively or completely. My story “gets there,” but barely.	I can successfully respond to the revision process and persevere to attain PBS production standards for a story.
Reflection CCSS.WHST.4	I can complete a reflection, but it may be general, without much reference to learning or journalistic principles and skills covered in the course.	I can describe my production process, but I could do a more thoughtful job of relating it to past learning.	I can explain the production process, accurately and thoughtfully, relating it to the learning in the various units.

Middle School

Unit 6

Unit Map

student showcase

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HIKI NŌ

f

Unit Map

Unit 6

student showcase

Essential Question:

How have we grown and where do we need to continue to grow?

Enduring Understandings:

- Evidence of Enduring Understandings from Units 1-6

Culminating Assessment:

- Showcase the stories you produced during the unit.

Class Time:

Up to 6 weeks (to run concurrent with the HIKI NŌ unit)

Unit Map

Unit 6

student showcase

Key Concepts	Skills	Standards & Benchmarks
<ul style="list-style-type: none">• HIKI NŌ production requires synthesizing information to create a production that communicates to an intended audience.• Digital media shapes specific messages with desired responses.• • • The HIKI NŌ process integrates and evaluates information.	<p>reviewing, evaluating, critiquing, reflecting, writing</p>	<p>Common Core State Standards:</p> <p>CCSS.ELA-LITERACY.SL.8.2 Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.</p> <p>CCSS.ELA-LITERACY.W.8.5 With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 8 here.)</p>

Culminating Activity

Unit 6

Essential Question: How have we grown and where do we need to continue to grow?

student showcase

Activity at a Glance:

Students will prepare to showcase their work in the last 6 weeks of the HIKI NŌ production.

Key Concepts:

- HIKI NŌ production requires synthesizing information to create a production that communicates to an intended audience.
- Digital media shapes specific messages with desired responses.
- The HIKI NŌ process integrates and evaluates information.

Skills:

reviewing, evaluating, critiquing, reflecting,

Assessment:

- Showcase the stories you produced during the unit.

STANDARDS

Common Core State Standards

[CCSS.ELA-LITERACY.W.8.5](#)

With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 8 here)



Culminating Activity

Unit 6

student showcase

Essential Question: How have we grown and where do we need to continue to grow?

Student Process:

1. Select one of your productions from the past year and revise it, based on all you have learned during the year
2. Describe each revision that you have made in the production, relating it to concepts and skills covered during the year
3. Reflect on your process and what you have learned about revision and perseverance as elements of successful HIKI NŌ productions
4. Optional: Students can produce a HIKI NŌ / Digital Storytelling Film Festival for the school community

Rubric

individual assessment



Unit 6

student showcase

Standards	Approaching Points _____	Meets Points _____	Exceeds Points _____
HIKI NŌ “broadcast quality”	I have made some changes to my production, but they do not make a significant difference in the overall quality. It may be difficult to tell which is the original piece and which is the revision. My revision does not show understanding of the concept of “broadcast quality.”	I have make good choices of areas to revise and my revisions bring noticeable improvement to my piece. It is obvious to my viewers that my work has been revised. Although my work could be further improved, my revision shows that I am “getting there” and that I understand the concept of “broadcast quality.”	I have made excellent choices of areas to revise and my revisions are skillful, showing what I have learned. I do more than simple, obvious revisions (like volume or focus) and, instead, revise more significant elements (like adding strong sequences or effective NAT sound pops, strengthening story sequence or character). My revision shows my deep understanding of the concept, “broadcast quality.”
HIKI NŌ revision process CCSS.W.CCR.5	I have done some revision but it has not been enough to reach the PBS HIKI NŌ standards for broadcast.	I participate and persevere in the revision process, but I could do so more effectively or completely. My story “gets there,” but there is much more that could be done to go from “good” to “great.”	I understand and am willing and able to persevere in the revision process, in order to attain PBS HIKI NŌ production standards.
Reflection	I have completed a reflection for the project, but it may be general, without much connection to the ideas and skills we have covered in the various units.	I can describe my revision process, but I could do a better job of relating it to my learning in the various units.	I can describe my revision process accurately and thoughtfully and relate it to my learning in the various units.

Resources

Unit 6 student showcase



Post-Survey

- Have students complete the post-survey. Collect and return to PBS Hawai'i.

**See Appendices HIKI NŌ:
Post-Survey**

