

A Classroom Resource for Teachers and Students

 journey beyond
road trauma



JOURNEY BEYOND ROAD TRAUMA
Teacher Multimedia Kit

JBRT Classroom Resources

- JBRT Curriculum Relevance
- Unit 1 - Consequences of High Risk Driving Behaviours
- Unit 2 - Driving and Prescription Drugs (Pharmaceuticals)
- Unit 3 - Dealing with Grief
- Unit 4 - Tragic Consequences of Driver Fatigue
- Unit 5 - Developing Cognitive Reasoning Skills for Personal Behaviour Assessment
- Teacher Awareness Kit
- Student Awareness Kit
- **Teacher Multimedia Kit**
- Student Multimedia Kit

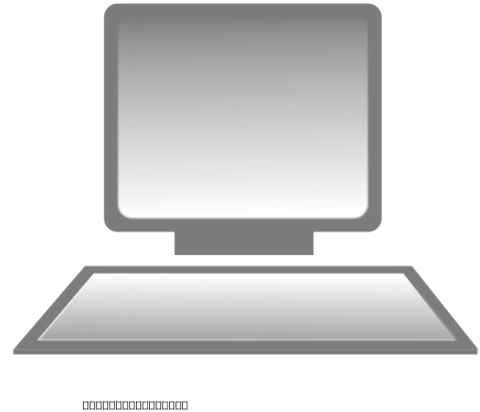
Aim

This Multimedia Kit is designed to assist teachers to develop skills in multimedia use in order to engage and inspire students and to enhance curriculum based learning in the classroom.

It aims to provide a comprehensive guide to the varieties of multimedia readily available to students and to contextualize this opportunity for effective teaching.

Multimedia use can develop critical thinking, analysis, observation and listening skills in students. It builds competency in research, information gathering, technology and communication. With a definite and measurable outcome, multimedia allows for procedures, processes, interpretation and self-evaluation.

Multimedia is the ideal venue for generating ideas. Through its facilitation, it encourages social connection and online collaboration. Creating contextualized multimedia elevates in students the opportunity to engage with empathy. It familiarises students with varied opinions and unintentional bias. As a multimedia creator, the student's focus is the viewer's perception. By its nature, multimedia nurtures understanding, respect and appreciation of protocols in our society.



Curriculum

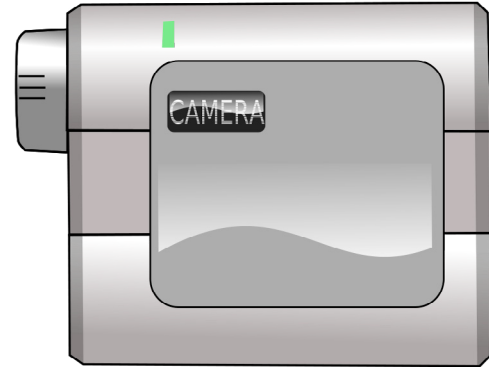


JBRT learning content relates specifically to State and Australian Curriculum Junior Secondary Years 7-10 Civics, Citizen, Community and PDHPE courses, and Secondary Senior Years 11-12 PDHPE Personal Development, Health and Physical Education.

As a resource, this Kit meets the needs of learners of different abilities and potential. Using context as a base, this resource is especially relevant to curriculum outcomes. It is designed to be used in conjunction with all teaching support material on the JBRT website, and is ideal for using for reference and for generating ideas in teacher-based activities.

Multimedia Production Types

- Documentary short films
- Interviews
- Drama Re-enactments
- Vox Pop Montages
- Powerpoint Presentations
- Podcasts
- YouTube uploads
- Create a JBRT memory space
- Set up a Blog or Profile on the JBRT site



The intent is to utilise a selection of these capturing, managing and screening devices to contextualise the material appropriately - from a classroom PowerPoint presentation, a mobile-recorded interview, a podcast recording, an acted dramatization to a collation of stills or YouTube published film clip.

*Please note: JBRT encourages schools who may have in the past, or are currently suffering a tragedy, to participate in the JBRT online community and to utilise its supportive features – such as Tribute Pins.

Multimedia Capturing Devices and Equipment

- Video camera
- Stills camera
- Internet
- Mobile
- Microphone
- MP3 player
- Scanner
- Computer
- Computer editing software
- Audio recording software
- Podcast Manager and hosting
- Internet
- Data Projector
- Screen



Tips for Using Mobiles or Video Cameras to Tell Stories

STEP 1 - CONCEPT DEVELOPMENT

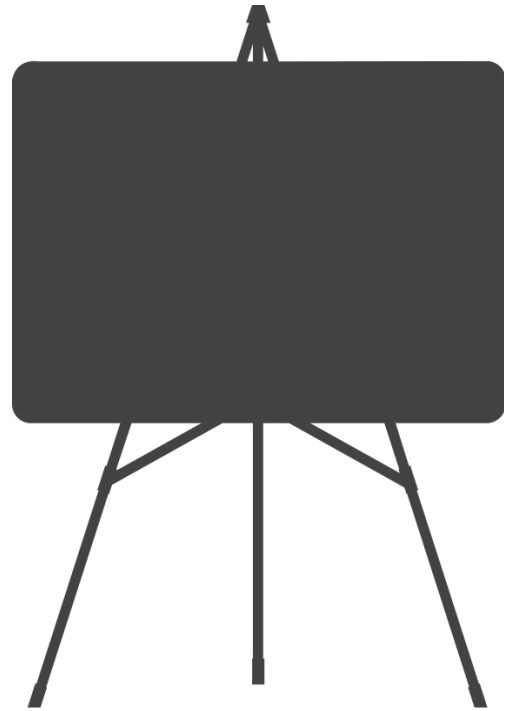
After settling on the topic of the film, the first challenge will be to pare student's enthusiasm for their production down to a single story about ONE 'thing'. What is the story really about? Keep it simple. Base the film on just character or one event.

A good exercise to get students to really understand the core of their story is to have them write the essence of their story concept in a single sentence. This will focus their collective creative aim.

In the media, this statement is called a strapline or a tagline. It is a great exercise to help a creative team determine the true basis of their story. Once agreed upon, a strapline gives the team a production aim and story telling goal.

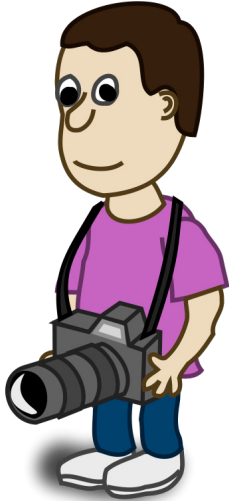
A strapline example:

Emma realises too late that turning back the clock is not an option.



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STEP 2 - ROLES AND RESPONSIBILITIES



Establish the roles, responsibilities and tasks for each student in the team. Effective student productions generally have three (3) participating individuals.

This keeps the production team efficient and accountable, and easily identifies where there may be a weakness to be rectified. Multi-tasking is also possible where students take on more than one role for the sake of expediency.

Production Roles

- Producer (to co-ordinate and organise people, places, schedule and timeline)
- Director (responsible for look/feel and to direct artistic elements and vision)
- Presenter / Narrator (conducts interviews and presents to camera)
- Cameraperson (composes, frames and shoots the footage)
- Editor and postproduction (edits, creates credits and supers, sources music)

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STEP 3 - PRE-PRODUCTION PLANNING

Good planning can make the difference between a loosely connected series of shots and an engaging experience for the viewer.

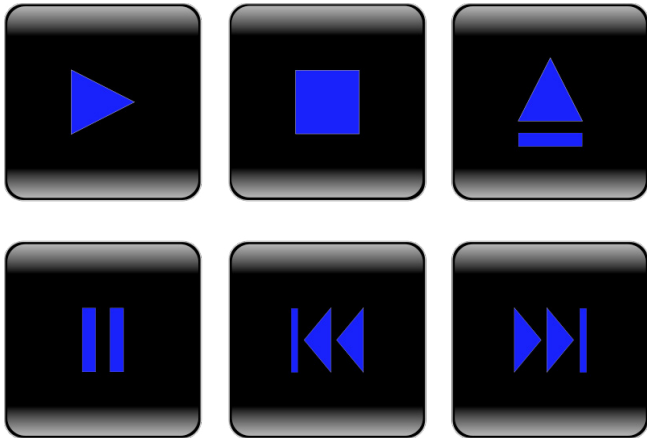
Important things to plan:

1. Plan how to tell the story. Encourage students to work on pre-visualisation of the story. Create a storyboard to depict each shot in sequence, either by hand, or using software such as [Storyboard Composer](#).
2. Plan the shoot in advance. Set up and prepare everything needed before the day of the shoot. This includes gathering and testing all equipment, briefing the interviewee, collating any props, organising the set, and if necessary, gaining permission from your local Council to film in a public space.
3. Plan the shooting schedule. A simple spreadsheet such as this example below acts as a checklist and is an effective way to keep students on task with both recording the data and creating the story. Allow for checkpoints in the schedule to monitor and assess production progress.

Timing	Shot	Visuals	Audio	Story Message
00:00 (start)	Wide panoramic	Opening sequence: sun rising over a rural valley – a road winds along a river	Morning birdsong	A peaceful rural scene
00:05	Mid-distance shot	A bird sits in a tree- preening in the early morning light	A car in the distance can be heard approaching	A normal morning is beginning but something is going to happen
00:08	Close up	A young woman is at the wheel of a car. She looks tired. She rummages in her bag for something.	Car radio is blarring too loudly.	Tension- a crash is pending
etc	etc	etc	etc	etc
03:00 (end)	Mid to wide	The woman is inconsolable – a few cars have stopped to help. Watched by her frantic mother, a child in school uniform is being treated by a passer by.	Siren approaching	How easily a normal day can become a nightmare.

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STEP 4 - PRODUCTION



Conduct the shoot. Record frugally. Avoid creating too much footage, as it can be cumbersome to deal with in postproduction. Work on a maximum of 10 to 1.

That is, ten minutes of recording will equal one minute of finished film. Get close to the subject. Use tripods and the zoom function on your recording device to bring the viewer closer to the emotion in the film.

A steady camera and a well composed shot will add a professional touch to the film. Using a variety of angles can enhance your film and make it more interesting.

Camera composition terms:

- Wide or panoramic shot – for establishing a location or setting
- Close up or mid shot - for interviewing
- Two shot – for interviewing two people –at the same time

Some creative camera techniques:

- Panning - slowly moving the camera horizontally across the scene from one side to the other
- Motivated panning - panning, but following a person or subject moving across the screen in order to follow them
- Tilting – same as panning but moving up and down, such following a kite rising up into the sky
- Tracking – using a wheeled device such as a car, wheelchair or skateboard to move alongside or towards a subject.

Use both artificial and natural light to brighten your subject. Lighting your subject effectively improves the quality of the viewing experience. Generally, the 'actors' face should be the lit more than any other part of the shot composition. Conversely, using shadows and darkness strategically can add further dimension to the shot.

Sound recording quality is integral to the overall quality of the film. Importantly, make every effort to record in a quiet space. A good external microphone with an audio-camera connected cable will give the best quality recording result. Be wary of background noise when recording. Background noise is difficult to remove in postproduction and can distract the viewer from engaging with the story.

Tips for Using Mobiles or Video Cameras to Tell Stories

STEP 5 - LEGAL CONSIDERATIONS

Creating an original music composition for the film is not only a creative opportunity for students, but also a good way to avoid a possible legal infringement.

Using published music and songs without permission in films and presentations for commercial purpose is a breach of Copyright Law in Australia. However, using published music for educational purposes is legally permitted. Further information can be found on the [Australia Copyright Council](http://www.copyright.com.au) website.

It is also advised to have your interviewee or any person who appears on the screen, sign a Release Form. This is standard professional Industry practice that protects both the production and the interviewee by stating in contract form the screening rights the interviewee accepts. For example: the film may be loaded onto YouTube, screened at a School Awards Night, or entered into a public film festival.

Samples of Artist Release Forms can be found on the [Arts Law Centre of Australia](http://www.artslaw.com.au) website.



Tips for Using Mobiles or Video Cameras to Tell Stories

STEP 6 - POSTPRODUCTION

Use editing software such as Movie Maker (PC) or iMovie (MAC) to piece together the components of your documentary or story re-enactment.

Record a voiceover narration in a quiet space being mindful of the mood and tone of the film. Match the pace of the narration to the pace of the film.

Use audio recording software such as Audacity to manage and edit your recording. Audacity is a free, open source software for recording and editing sounds. It is a cross platform sound editing programme that is available for both Mac OS X and Microsoft Windows.

<http://audacity.sourceforge.net/>

Finally, add the Credits. Short is best. Suggested duration is 10 seconds for Opening Credits and 15 seconds for Closing Credits.



FURTHER REFERENCE

See Screen Australia's website for more advice on creating documentary film

DIY DOCO - <http://www.nfsa.gov.au/digitallearning/diydoco/>

Tips for Interviewing



If the interviewer prefers to be off-camera, have them stand as close as possible to either the left or right of the cameraperson. They should remain in this position and conduct all interviews in the film from this point. It will add a consistency to the film and will give the interviewee an eye-line that will connect with the viewer.

If the interview prefers to be on-camera, have them sit virtually face-to-face with the person being interviewed. The cameraperson can then shoot an 'over-the-shoulder' shot of the interviewer towards the interviewee. At the end of the interview, the cameraperson can then reverse the direction of the shot and shoot the interviewer's responses. This can then be cut together in editing to create a tight, engaging interview.

Questions asked in an interview are critical to the film's pace and interest. The questions should be carefully prepared. It's important that the questions asked are not simply 'yes/no' questions, but are opened ended to encourage discussion and so that the interviewee shares more in his/her response. It is more informative to ask fewer, well formulated questions than several casually constructed questions. Write the questions aiming for the information being sought. The interviewee should be briefed on the questions in advance to the interview shoot so that they can prepare their thoughts and responses for when the camera is rolling.

A final tip is to ask the interviewee to start their response by referring to the question in a whole sentence. This gives the editor more opportunity to be creative in postproduction by laying the response over a cut-away of another image the interviewee might be referring to.

TIPS FOR SHOOTING STILLS

Shooting an image effectively for inclusion in a PowerPoint or film montage creates a valuable resource. Lighting is critical. The subject should be lit- either by artificial light, the sun or by the camera flash. Clear the background to make the subject the single focus of the shot. Frame the subject strategically. Compose carefully. Fill the frame with the subject- allowing for a slight margin around the edges. Use a tripod if possible for sharp accuracy.

Transfer the image to the computer. Using software such as iphoto or Adobe Photoshop CS4 to manipulate and size the image for its purpose. (ie images to be printed require 300dpi, images for web-based viewing only 72dpi)

Use the software to crop, enhance or modify the image. Name the image and file it for uploading to multimedia productions.

TIPS FOR SCANNING

A scanning device is a useful tool for referencing and adding value to a project. Consider scanning newspaper articles or photographs to display on either PowerPoint presentations or for inserting into a film to substantiate the narrator's comments. Save in computer files for uploading to multimedia productions.

TIPS FOR POWERPOINTS

PowerPoint and Keynote presentations offer a wide variety of options for telling stories in the classroom. Presentations can be enhanced by adding graphics, images and/or live links to websites. Adding live Mp4 files can enhance the multimedia presentation.

TIPS FOR PODCASTING

Prepare a script or the content for the podcast in advance of recording. Keep the podcast focused and succinct. Using a microphone, audio recording and management software. Record and save your audio file (in MP3 format). Edit out extra background noise or any long periods of silence. Consider using music or sound lead-in at the start to grab the listener's attention. Name, save and file the Mp3 file for uploading to other multimedia applications - such as a film or PowerPoint presentation.

For more information on making a podcast go to:

<http://www.apple.com/itunes/podcasts/specs.html>

IDEAS FOR MULTIMEDIA PRODUCTION

- Reviewing the aims and motivation of JBRT founders
- Analysing on the website Community Guidelines
- Reflecting website contributor's stories
- Designing Tribute Pins [for real road crashes only]
- Creating presentations on road trauma facts
- Investigating impacts of licit and illicit drugs on drivers
- Using mobiles to record short 'awareness' film clips
- Recording a podcast drama of a road crash scenario
- Writing empathetic stories through the eyes of those affected by road trauma
- Setting up and recording role-plays
- Interviewing those affected by road trauma
- Devising artwork to educate young drivers
- Developing sessions to share understanding
- Proposing policies for young drivers
- Coordinating an awareness and responsibility in-school campaign

