



The  
Laundromat  
Project

**POWER  
OF  
PERCEPTION**

Youth  
Curriculum

**The  
Laundromat  
Project**



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Laundromat  
Project

“I’m creative and good at coming up with ideas, but this project helped me learn to put my ideas to work.” – Tesfaye

“*Power of Perception* can empower people. Because you are a certain race or color does not mean people have the right to judge you. My video shows that everyone is equal in their own way, yet different.” – Richelle

“*Power of Perception* helps us change the idea that all Black people are criminals and bad people. Black people can do all the things white people can do.” – Ashley

“I really connected with filming. It helped me talk about racism and discrimination.” – Joshua

# PEOPLE-POWERED PEDAGOGY

An introduction to the *Power of Perception*

“We believe it is a basic human right to use our imaginations in the service of a better life.”

– Risë Wilson, Founder, *The Laundromat Project*



In a world where young Black men are singled out as threatening, violent, and unteachable, it is a revolutionary act to teach them how to create media that affirms their creativity, dreams, and humanity. *Power of Perception* (PoP) is a media-action, project-based curriculum for high school. PoP is designed to empower young people, especially, though not exclusively, young Black men, to amplify and affirm their self-worth through truth telling and media making.

PoP uses *American Promise* as a springboard for exploring power, perception, and self-expression through media making. *American Promise* is a feature-length documentary detailing the lives of Idris and Seun, two Black boys who grow into engaging young men over the 14 years covered in the film. Throughout the film, viewers witness Idris and Seun struggle with perception and identity in school and community, just as many young people do in their childhood and adolescence.

Young people need support in figuring out their place in the world. By learning about how power is constructed—and how perception governs the ways in which they might be treated or mistreated—young people become better equipped to navigate the encounters they may face. The major themes guiding students through the curricular experience are power, perception, and self-expression. Through the exploration of these themes, participants will deepen their understanding of how media impacts their lives, while also clarifying their understanding about how they can shift the perspectives of their communities through media creation.

By the end of the *Power of Perception* curriculum, students will be able to analyze, discuss, and create media that critically and creatively re-imagine their world. They will be able to use their skills to be more than just consumers of media—they will be able to amplify and spread positive images of themselves and their communities. Ultimately, PoP will provide a space for students to be active participants in the digital movement for progressive change.

This curriculum was created by The Laundromat Project (The LP) and our partnering artists and consultants. The LP is a community-based organization that brings art, artists, and arts programming into laundromats and other everyday spaces, thus amplifying the creativity that already exists within communities. This creativity builds networks, solves community problems, and enhances a sense of ownership in the places where participants live, work, and grow.

First and foremost, we recognize and value the abundance of resources already present in the communities we serve—creativity, knowledge, skills, and solutions to everyday challenges. We believe in a people-powered pedagogy based on five core beliefs that are woven into each of our programs. Over time and through creativity and art making, we are working to help:

- Shift our visual landscape to include more images that are relevant to and generated by the people in our neighborhoods.
- Activate communities' narrative power to tell the stories that are most important to them.
- Help neighbors share the best aspects of themselves.
- Collectively envision solutions to issues impacting our communities.
- Conceive and create a more just world with and for one another.

Whether in a neighborhood coin-op, street festival, or classroom, The LP's intention is to create learning laboratories where people activate their own creativity, art making, curiosity, and sense of positive change to become lifelong change agents in their communities.

Learning experiences like those we hope to provide through PoP are pathways for long-term, transformational learning ultimately powered by those doing the learning. We know that we are succeeding when participants are fully engaged in conversation, their perceptions begin to shift, and they can apply their new learning to real life and real challenges. Transformational learning affirms a young person and a community's ability to use what they learn in artistic and cultural spaces to support stronger and healthier communities.

We were able to nurture and witness this in real time by piloting PoP during two in-school residencies at the Brooklyn Community Arts and Media High School in Bedford-Stuyvesant, Brooklyn. We worked with 10 and then 15 students with limited media-making experience, who by the end of each course were conducting interviews, lining up shots, selecting musical accompaniment, and completing short films that addressed riding the subway as a young teen, the importance of mentoring siblings, Black skateboarder culture, lesbian, gay, bisexual, and transgender (LGBT) visibility, and much more.

PoP was developed in the context of community. Community-based arts programming is an opportunity for reciprocal teaching, learning, and transformation with our neighbors. As The LP continues to listen to the communities we are accountable to, we hope that individual students, teachers, and artists will be supported in becoming better neighbors. We hope that schools and programs will be empowered to share PoP and our people-powered pedagogy in the sustained building of stronger and healthier communities.

## Reflections on creating *Power of Perception*

My involvement with the *Power of Perception* project stems from the dedicated time and energy I invested in teaching and nurturing young people. I've witnessed some of the best and the most challenging educational programs in the United States and abroad. Our educational system needs an overhaul and our children, the most vulnerable population impacted by the system, must be empowered to effect change. The process of building and implementing *Power of Perception* is my way of supporting the next generation of media-savvy movement-builders who are ready to activate their vision for stronger healthier communities now and in the future.

– *Ebony Golden, Power of Perception lead writer*

As one of the teaching artists for the pilot program, I found myself moved by the desire of so many of our students to engage in a deep investigation of identity, perception, and self-expression. The conversations that happened around issues of stereotype, self-image, and the importance of creativity were eye-opening for all of us who participated. These students—bright, energetic, and capable of serious interest, are typical of so many in our public schools. They're moved by a need to both understand and describe their world, as they figure out their place in it. Their primary form of expression is now electronic media: text, phone pictures, and social media. As educators, our challenge is to provide an education that emphasizes both the thoughtful production of media and the critical consumption of media. Our urgent work is to equip these students with the skills that will help them navigate this increasingly dense and complex media-rich world to become creative authors of their own experiences.

– *Art Jones, Power of Perception teaching artist and co-writer*

# GUIDE FOR FACILITATORS

This guide was created to support a deeper understanding of the curriculum's goals, objectives, expectations, and opportunities for youth development. The residency teaches students how to take charge of making media by stepping into their narrative and artistic power—an approach echoed in the lessons as well as the classroom culture.

# GOALS & OBJECTIVES

What is my role as an educator in helping young people tell their stories?



## Residency Goals

1. Build youth agency.
2. Develop media and technology literacy.
3. Amplify collaborative skills among young people.
4. Empower creative self-expression.
5. Spark critical thought about media and their communities.
6. Shift personal perception among young people.
7. Improve young people's self-esteem.
8. Train the next generation of socially conscious media-makers to generate culturally relevant, high-quality digital content.

## Objectives

1. Participants will interview one or two people, outside of school.
2. Participants will capture three to four minutes of video, outside of school.
3. Participants will take 10+ photographic stills, outside of school.
4. Participants will share their own collaborative digital media project.

# ROLES OF FACILITATORS & PARTICIPANTS

In a classroom setting, collaboration, youth development, and democratic decision making are key to building trust, safety, and respect—all essential to student success and creativity. Facilitators (both classroom teachers and teaching artists) are critical to the success of a residency experience.

Facilitators are expected to:

- Teach, attend to participant needs, track participant progress, implement curricular priorities, co-lead activities, support student reflection, and create opportunities for youth leadership development.
- Set the tone for the culture of the residency and support the group’s ability to be creative and creatively problem-solve. The attitude of the facilitators impacts the attitude of the participants. When working with participants, it is important to be positive, supportive, and solution oriented.
- Make sure that the learning experience is uninterrupted by ensuring that all materials, supplies and equipment are ready to go at each session. This means that the facilitators are aware of the strengths and challenges of the working space.
- Use the goals stated in the curriculum matrices (R5 & R6), as well as the lesson objectives, to assess student learning and to track what has been taught and what needs to be completed. Individual lessons are assessment opportunities; if students have difficulty with, or cannot complete, a task, facilitators should respond by providing more time, more support, or accommodations and modifications to that portion of the project.

## Related Projects

- [thelaundromatproject.org](http://thelaundromatproject.org)
- [americanpromise.org](http://americanpromise.org)
- [bcamhs.org](http://bcamhs.org)
- [baycat.org/baycat](http://baycat.org/baycat)
- [baypeace.org](http://baypeace.org)
- [consciousyouthmediacrew.org](http://consciousyouthmediacrew.org)
- [generationcitizen.org](http://generationcitizen.org)
- [global-action.org](http://global-action.org)
- [maysles.org/mdc](http://maysles.org/mdc)
- [oneworldyouthproject.org](http://oneworldyouthproject.org)
- [stoked.org](http://stoked.org)
- [storycenter.org](http://storycenter.org)
- [thepoint.org](http://thepoint.org)
- [welcometocup.org](http://welcometocup.org)
- [wnyc.org/shows/rookies](http://wnyc.org/shows/rookies)
- [youthoutlook.org/news](http://youthoutlook.org/news)
- [youthpowerny.org](http://youthpowerny.org)
- [youthspeaks.org](http://youthspeaks.org)

### **Classroom Teacher**

1. Serve as a liaison among the school, teaching artist, and partner.
2. Co-teach with the teaching artist.
3. Differentiate instruction, as needed.
4. Facilitate discussion circles and group conversations.
5. Ensure all equipment is charged, available, and ready.
6. Manage behavior among student participants.
7. Be familiar with all curricular components.
8. Attend meetings related to the PoP partnership.
9. Communicate school and student needs to the artist and partner.
10. Serve as a chaperone for all field trips.
11. Gather media releases for student participants.

### **Teaching Artist**

1. Serve as a liaison between the school and partner.
2. Co-teach with the classroom teacher.
3. Facilitate the media-making component of lessons.
4. Manage each group project.
5. Co-facilitate discussion circles and group discussions.
6. Be familiar with all curriculum components.
7. Distribute pre- and post-program evaluations.
8. Attend meetings related to the PoP partnership.
9. Communicate the needs of the school to the partner.
10. Deliver all final projects to the school partner.

### **Students**

Students take part in all individual and group projects, reflect on their experiences, and support the creation of a collaborative classroom. Students should have an interest in digital media making and be willing to work independently and collaboratively in and outside of class, with accommodations if necessary. All participants are expected to respect themselves, the facilitators, and one another.

### **Emotional Trigger Alert**

*American Promise* and the *Power of Perception* curriculum delve into critical issues impacting young people and their communities. This powerful film also shows how families and communities work together to support African American boys and young men.

This does not mean the film will not speak to those who do not identify this way; it is important to keep an open mind and try to relate to what *American Promise* reveals. For many people, this film can trigger emotional reactions. Facilitators should be able to engage students in conversations about race, class and trauma.

# CREATING THE CULTURE OF THE CLASSROOM

## A collaborative and democratic classroom culture

Facilitators and participants should collectively establish group norms and a classroom culture born out of individual strengths, belonging, accountability, collective work, and responsibility. In many ways, the classroom can be informed by democratic processes.

Ideally, as participants move through the lessons, they will feel inspired to step up, allowing the facilitator to step back. By the end of the residency, students should be self-directing and able to move through sessions with little or no help from the facilitators.

In order for this transformation to take place, accountability, responsibility, and experimentation have to be built into the fabric of each workshop. In essence, facilitators' abilities can be measured by their becoming incrementally less necessary. Student success grows from being empowered and supported in the classroom.

## Suggestions for building collaboration and democracy

1. Establish group norms.
2. Operate with compassion, patience, and mutual respect
3. Foster questions and dialogue by including the Socratic Method and Paulo Freire's Popular Education methods.
4. Challenge students while building on and fostering the strengths of each student and of the group.
5. Encourage student participation, especially from the quiet ones.
6. Incorporate peer-to-peer instruction and evaluation.
7. Encourage and allow students to make decisions, come to consensus, facilitate, and develop rubrics for success.
8. Provide space for student presentations.
9. Leave space for improvisation, humor, and going "off script."
10. Talk with students individually.
11. Celebrate difference.

## Youth Development

The PoP classroom strives to support youth development by creating a space where youth:

- Feel physically and emotionally safe
- Experience belonging and ownership
- Develop confidence and self-worth
- Develop quality relationships with peers and adults
- Discuss conflicting values and form their own
- Feel the pride and accountability that comes with mastery
- Expand their capacity to enjoy life and know that success is possible

# RESOURCES, HOMEWORK & SUCCESS

## Homework

While there are no formal homework assignments attached to the lessons, participants might have to gather footage, photographs, or interviews in their community. Yet, homework assignments should not be issued with the assumption that students have cameras or audio recorders at home. Homework should be tech-light, while writing and information gathering are encouraged.

## Measuring Success

*Power of Perception* uses the following tools to measure success:

1. Student and facilitator reflections at the end of each lesson
2. Student pre-assessment
3. Student progress
4. Final projects

## Resources Needed

- Several versions of *American Promise* are available for use. We suggest using the 135 min. or 80 min. version. Available at: [www.rocoeducational.com/american\\_promise](http://www.rocoeducational.com/american_promise)
- Additional film/audio clips and photographs
- Handouts
- Journals
- Pens and pencils
- Note cards
- Tape
- Large paper/butcher paper
- White board
- Digital video cameras
- Audio recorders
- Tripods (at least three)
- Computers
- External hard drive (2TB)
- iMovie
- GarageBand
- Speakers
- Projector or large screen

# POPYOUTH CURRICULUM

*Power of Perception* is organized into 15 lessons and three modules. Each session provides students with an opportunity to explore how power, perception, and self-expression impact their lives.

# INTRODUCTION

How do the dominated, the oppressed, the exploited make ourselves subject? ...one invents new, alternative habits of being, and RESISTS.

– bell hooks, *Yearning*

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In *Power of Perception*, many of the 15 lessons begin by watching excerpts of *American Promise* or media created by other media makers.

Next, students participate in discussion and small group activities about topics explored in the media excerpts. Students then have an opportunity to continue their individual explorations through hands-on media making. Finally, the students work together in small groups to create a digital story, audio portrait, or photo series that will be presented to students, school staff, and other invited guests at the end of the workshop series.

Each school is different, and each classroom is unique. As such, we encourage facilitators to modify this curriculum to accommodate their respective school's context and their students' individual strengths and challenges, while making sure the goals, objectives, and core ideas of each lesson, and the curriculum as a whole, are taught. Facilitators can refer to the curriculum matrix and module outline to make sure the proper instructional scaffolding takes place, including the introduction of skills, modeling, guided instruction, coaching and re-direction, and sharing work in progress.

# CURRICULUM OVERVIEW

## 1 PRE-PLANNING



**MODULE 1**  
EXPLORING MEDIA,  
STORYTELLING,  
AND PERCEPTION

2

3



**MODULE 2**  
MAKING MEDIA TO  
EXPLORE IDENTITY

4



**MODULE 3**  
HONING AND  
SHARING THE WORK

## 5 CELEBRATION

# CURRICULUM OVERVIEW

## Before class begins

Lead Teaching Artist orientation

Orientation with partner and teaching artist at host site

Student pre-assessment

## Module 1: Exploring media, storytelling, and perception

### Lesson 1

Watching *American Promise*

### Lesson 2

Whose America?

Whose Promise?

### Lesson 3

Flipping the Script:

Media Literacy

### Lesson 4

Once Upon a Time, Not Long

Ago: Dynamic Stories

## Planning Session; Check-in

### Lesson 5

Planning the Work,

Working the Plan

## Module 2: Making media to explore identity

### Lesson 6

Mic Check 1, 2: Audio Portraits

### Lesson 7

Picture Me Rolling:

Photo Portraits

### Lesson 8

The Power in Your Palm:

Video Art

### Lesson 9

Photo, Flash, Focus, Record:

Production Day

### Lesson 10

Making Music:

Scores and Soundtracks

## Module 3: Honing and sharing the work

### Lesson 11

Bells and Whistles:

Editing Techniques

## Planning Session, Check-in

### Lesson 12

The Art of Editing:

Advanced Techniques

### Lesson 13

Rough Cut:

Peer-to-Peer Workshop

### Lesson 14

Going Public:

Finalizing Your Masterpiece

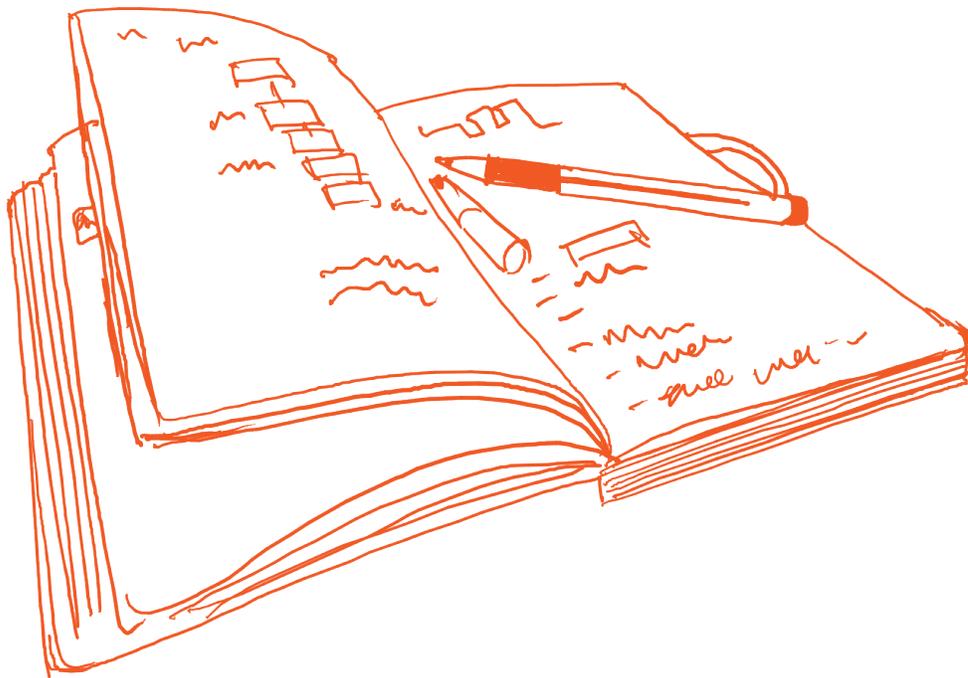
Check in with partner; all final projects and paperwork due.

### Lesson 15

A Viewing Party:

Sharing Your Work

# EXPLORING MEDIA, STORYTELLING, AND PERCEPTION



# L1

## WATCHING AMERICAN PROMISE

How important is a promise to you and your community?



*“Whoever controls the media, controls the mind.”*

– Jim Morrison

In a world with so many responsibilities and distractions, growing up can be difficult, requiring creativity and smarts to maneuver through it. In this session, we will watch *American Promise* and begin discussing power, perception, and self-expression among teenagers.

### Objectives

- View *American Promise*.
- Participate in a discussion about the film’s themes.
- Assess students’ abilities and needs.

### Materials

- Classroom copy of *American Promise*
- Computer
- Projector
- Speakers
- Journals
- Pens or pencils

### Vocabulary

- Perception
- Identity
- Power
- Self-expression

## L1

**Class Plan**

1. Begin by having students share answers to the guiding question: “How important is a promise to you and your community?”
2. Introduce *American Promise* themes.
3. Ask students to think about the guiding question as they watch the documentary.
4. After the viewing, ask students to record their thoughts about the promise(s) explored in the film.

**Interactive Discussion Circles**

In small circles, discuss one or two of the following questions:

1. Do you know anyone similar to Idris or Seun?
2. Have you had any experiences similar to those experienced by Seun and Idris?
3. What are some of the ways you have had to overcome people’s perceptions of you?
4. How does the film speak to the experiences of teenagers in a community?
5. How does the film address the need to change in some neighborhoods and schools?

**Reflection**

1. Write about a time someone in your life made a promise that they didn’t keep. What happened?
2. How did you respond?
3. What could have changed the outcome of the interaction?

**Objectives**

- View *American Promise*.
- Participate in a discussion about the film’s themes.
- Assess students’ abilities and needs.

**Materials**

- Classroom copy of *American Promise*
- Computer
- Projector
- Speakers
- Journals
- Pens or pencils

**Vocabulary**

- Perception
- Identity
- Power
- Self-expression

## L2

# WHOSE AMERICA? WHOSE PROMISE?

What is power? Who has the power to construct perceptions of you and your community?



*“You don’t have any other society where the educated classes are so effectively indoctrinated and controlled by a subtle propaganda system – a private system including media, intellectual opinion forming magazines, and the participation of the most highly educated sections of the population.”*

– Noam Chomsky

Now that students have viewed *American Promise*, it is time to think about how power moves through a community. Think about what happens when young people live in a world where the media tells them and those around them that they are a problem and that they are dangerous. In this session, participants will critically analyze constructions of power. Students will also determine how media outlets capitalize, as well as who benefits and who is harmed by these constructions of power.

### Objective

- Students will collectively produce a power map.

### Materials

- Journals
- Pens or pencils
- Sticky notes
- Large piece of butcher paper

### Vocabulary

- Perception
- Identity
- Power
- Self-expression

## L2

**Class Plan**

1. Have students sketch an image that represents power.
2. Students share and discuss their images with a partner.
3. Students share an excerpt of their conversation with the group.
4. Scribe some of the ideas about power on the butcher paper.
5. Students write one to three words on sticky notes to show who holds power in their school, community, city, and country.
6. Students describe their personal power in one to three words, on a sticky note.
7. Students describe how power is exercised in *American Promise*, on a sticky note.
8. Ask students to construct a power map making clusters of power based on the ideas of personal power, school power, community power, city power, country power, and power in *American Promise*.
9. Ask students to connect the power clusters with lines, words, and images that represent how power is connected and shared.
10. Explain that some people define power as the capacity to do something and influence the behavior of others.
11. Ask students to use their power map to come up with their own definition of the term “power,” and specifically “media power.”

**Reflection**

1. How does the media impact how you perceive other youth in your community?
2. How does the media impact how you perceive yourself?
3. What would you do to positively impact how youth perceive themselves?

**Objective**

- Students will collectively produce a power map.

**Materials**

- Journals
- Pens or pencils
- Sticky notes
- Large piece of butcher paper

**Vocabulary**

- Perception
- Identity
- Power
- Self-expression

## L3

# FLIPPING THE SCRIPT: MEDIA LITERACY

Do you think television, radio, and newspapers fairly represent you?



*“The world can’t tell you who you are. You’ve just got to figure out who you are and be there, for better or worse.”*

– Dave Chappelle

Media literacy aims to provide students with the tools to understand their media-saturated world. The messages transmitted via the Internet, television, movies, and music too often discourage critical thought and decision making, which are skills young people need in order to operate productively in the world. In this lesson, students will begin exploring how to analyze media images.

## Objective

- Students will learn to examine and analyze contemporary media.

## Materials

- Computer with speakers and Internet access
- Screen
- Journals
- Pencils or pens
- Note cards
- Facilitator-selected media samples: music video, commercial, song, print ad
- R1: Questions for Analyzing Media resource sheet

## Vocabulary

- Message
- Stereotypes
- Bias
- Perspective

## L3

**Class Plan**

1. Ask students to write a word on a note card that represents a stereotype of teenagers.
2. Students pass the card to a partner. The partner writes a description of the stereotype on the opposite side of the card.
3. Students pass the card again. The next person will use the stereotype and the description to sketch an image of a person who embodies the stereotype.
4. Students share their stereotype sketches with the class.
5. Ask students to talk about how these stereotypes show up in music, newspapers, and print ads.
6. Show examples of media and, in doing so, introduce ideas about bias, message, and perspective.
7. Share the Questions for Analyzing Media resource sheet.
8. Ask students to consider how they would change the messages present in the media examples.
9. Ask students to consider how media messages impact their self-image.

**Reflection**

1. What impact can you have on changing inaccurate messages presented by the media?

**Objective**

- Students will learn to examine and analyze contemporary media.

**Materials**

- Computer with speakers and Internet access
- Screen
- Journals
- Pencils or pens
- Note cards
- Facilitator-selected media samples: music video, commercial, song, print ad
- R1: Questions for Analyzing Media resource sheet

**Vocabulary**

- Message
- Stereotypes
- Bias
- Perspective

## L4

# ONCE UPON A TIME, NOT LONG AGO: DYNAMIC STORIES

## How is telling your story empowering?

*“If there is a book you really want to read but it hasn’t been written yet, then you must write it.”*

– Toni Morrison

Storytelling is one of the oldest known human art forms. It is the way many cultures shared daily news, history, politics, and community concerns. Often, musicians and dancers accompanied storytellers to make the stories vibrant and dramatic. Today, storytelling takes many forms. From blogging to texting, people find many creative ways to tell their stories. In this lesson, students explore the core elements of storytelling as a key component of creating digital media projects.

### Objective

- Students will create a story using basic plot development.

### Materials

- Journals
- Pencils or pens
- Media clip with strong plot arc (chosen by facilitator)
- Computer with speakers
- R2: Tips and Tricks for Story Circles

### Vocabulary

- Storytelling
- Plot
- Conflict
- Character
- Resolution

## L4

**Class Plan**

1. Explain the elements of plot to participants. The elements include: setup (opening scene and character introduction), rising action, climax, falling action, and resolution.
2. Hand out blank plot diagrams. Explain that students will fill in the plot of your chosen media clip after the viewing.
3. Screen chosen media clip (may be professional or student work).
4. Allow time for students to work together to fill in the worksheets.
5. Ask students to share with the larger group.
6. Scribe the comments on the board.
7. Explain to the participants that they will practice telling stories in small groups, paying attention to plot development.
8. Share this prompt with participants:
  - “Tell a story about a time you felt powerful.”
9. Explain the “Tips and Tricks for Story Circles.” (R2)
10. Allow time for students to tell their stories, based on the prompt.
11. Ask students to share interesting details about what came up in their stories, through images, words, a song, or a brief skit.
12. Explain that telling a story with structure and creativity will be the basis of their digital projects.

**Reflection**

1. What is your favorite movie or television show?
2. Write about why you keep watching the show.

**Objective**

- Students will create a story using basic plot development.

**Materials**

- Journals
- Pencils or pens
- Media clip with strong plot arc (chosen by facilitator)
- Computer with speakers
- R2: Tips and Tricks for Story Circles

**Vocabulary**

- Storytelling
- Plot
- Conflict
- Character
- Resolution

## L5

# PLANNING THE WORK, WORKING THE PLAN

What does your group need to tell a great story?

*“The essence of cinema is editing. It’s the combination of what can be extraordinary images of people during emotional moments, or images in a general sense, put together in a kind of alchemy.”*

– Francis Ford Coppola

The first and foremost step of editing is getting organized. A successful digital story must have a clear plan that shows the progression of the piece. The more organized an editor is at the start of the editing process, the faster and more enjoyable the experience of editing will be. In this lesson, students will create a detailed editing plan that diagrams their video from start to finish.

## Objective

- Students will be able to organize and describe a digital project, both in text and visual form.

## Materials

- Journals
- Pens or pencils
- R4: Editing Plan Worksheet
- Facilitator-selected media: audio, video, and photography exhibit

## Vocabulary

- Editing plan
- Character
- Structure
- Form

## L5

**Class Plan**

1. Explain to participants that they will begin planning their digital projects today.
2. Show media samples and briefly discuss the components of each project.
3. Discuss working in groups as an important part of the projects.
4. Outline that each project should:
  - Explore power, perception, and self-expression.
  - Be a digital media project.
  - Work to shift the perception of teenagers.
5. Hand out the Editing Plan Worksheet (R4), a type of storyboard.
6. Inform students about what is necessary to complete their projects, whether audio, photography, or video.
7. Allow time for students to brainstorm project ideas in groups.
8. Hold a vote to choose a final topic.
9. Ask the groups to begin filling in their editing plan with words and sketches that represent the basic plot of their story.
10. Students may choose whether to present projects through photography, audio, video, or a related medium. The facilitator should provide information helpful for getting started in the chosen medium.
11. Give each group two to three minutes to share their project proposals with the class.

**Reflection**

1. What are you most excited to explore during your project?

**Objective**

- Students will be able to organize and describe a digital project, both in text and visual form.

**Materials**

- Journals
- Pens or pencils
- R4: Editing Plan Worksheet
- Facilitator-selected media: audio, video, and photography exhibit

**Vocabulary**

- Editing plan
- Character
- Structure
- Form

# MAKING MEDIA TO EXPLORE IDENTITY



## L6

# MIC CHECK 1, 2: AUDIO PORTRAITS

## How can listening help build relationships?

*“In the same way that painting, or looking at paintings, makes you see the world in a different way, listening to interestingly arranged sounds makes you hear differently.”*

– Walter Murch

Audio is one of the most neglected elements in media production. The emphasis on visuals often means that audio is treated as an afterthought, yet muffled or unclear audio is often cited by audiences as more difficult to experience in a film than a poorly exposed or composed image. Having good sound can make the difference between an “okay” and a great video. In this lesson, students will learn the fundamentals of audio recording.

### Objective

- Students will be able to create a one-minute audio portrait.

### Materials

- Sound recorders
- Pens or pencils
- Journals
- Computer and speakers
- Media clip: audio portrait (chosen by facilitator)
- Facilitator-selected audio segments

### Vocabulary

- Audio levels
- Microphone pattern
- Interview
- Leading questions
- Open-ended questions

## L6

**Class Plan**

1. Listen to the audio portrait chosen by facilitator (can be professional or student work).  
Students jot down ideas about identity and share with the class.  
Possible prompt questions include:
  - Who are you?
  - How do you describe yourself?
  - What makes you unique?
  - What are some ways in which you are misunderstood?
  - What do you want the world to know about you?
2. Students discuss how music or other sounds inform self-identity.
3. Challenge students to create tableaux to show their thoughts on how sound, music, or other audio informs identity.
4. Ask students to share their tableaux.
5. Share with students that today they will explore creating audio portraits in relationship to their developing projects.
6. Facilitator plays another audio sample for students and explains the components of capturing good audio.
7. Facilitator models how to perform an interview, using basic interview questions.
8. Participants begin the process of interviewing and capturing audio based on the facilitator's example.
9. Students upload audio to computer.
10. Participants share their audio portraits with the class.

**Reflection**

1. How did the audio interview you conducted reflect the identity of your interviewee?
2. Did your own interview reflect your sense of identity?
3. What was the most important piece of information about yourself that you provided in your interview?

**Objective**

- Students will be able to create a one-minute audio portrait.

**Materials**

- Sound recorders
- Pens or pencils
- Journals
- Computer and speakers
- Media clip: audio portrait (chosen by facilitator)
- Facilitator-selected audio segments

**Vocabulary**

- Audio levels
- Microphone pattern
- Interview
- Leading questions
- Open-ended questions

## L7

# PICTURE ME ROLLING: PHOTO PORTRAITS

What can someone learn by studying a photograph?



*“You can see the picture before it’s taken; then it’s up to you to get the camera to see.”*

– James Van Der Zee

They say a picture is worth a thousand words. Still photography, in addition to being an important art in its own right, is the building block of visual media making. How can you use photography to express the way you see yourself, and the way you see the world? In this lesson, students will explore identity through photography. Students will view media clips from *American Promise* and examine some ways that identity is expressed visually.

### Objective

- Students will photograph and edit portraits with digital cameras.

### Materials

- Digital camera
- Computer
- Facilitator-selected images

### Vocabulary

- Framing
- Composition
- Portrait
- Rule of thirds

## L7

### Class Plan

1. Ask students to respond to the saying, “A picture is worth a thousand words.” After conversation, suggest that sometimes even a thousand words is not enough to fully describe a person or their circumstances.
2. Share that today students will explore photography as an element of storytelling as they work to build their digital projects.
3. Facilitator shows different images to participants.
4. Facilitator explains different elements/strategies used to compose each photograph viewed by the class.
5. Participants write descriptions of the image in their journals.
6. Ask participants to talk about how each photograph tells a story.
7. Model a process of composing and shooting still photos including:
  - Choosing the location.
  - Composing the scene by adding, removing, or arranging things that will be in the image.
  - Framing the image by choosing the camera’s angle and position to help tell the story.
  - Adjusting focus and exposure.
8. Participants practice composing and shooting photographs.
9. Participants upload photographs and practice basic editing, including adjusting color, contrast, and cropping.
10. Participants share their photographic portraits with the class.

### Objective

- Students will photograph and edit portraits with digital cameras.

### Materials

- Digital camera
- Computer
- Facilitator-selected images

### Vocabulary

- Framing
- Composition
- Portrait
- Rule of thirds

### Reflection

Respond to the following prompt with one word in the first blank and three sentences in the second blank.

You think I am \_\_\_\_\_, but I am \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_.

## L8

# THE POWER IN YOUR PALM: VIDEO-MAKING

How can you use video to paint a different picture of yourself and your community?



*“I am a reflection of my community.”*

– Tupac Shakur

Media is everywhere. It is one of the most powerful social forces that affects how people perceive us, and how we perceive them. In order to function productively in this media-saturated world—not simply as consumers, but also as producers capable of telling their own stories—people must learn how to use the tools of media effectively. In this lesson, students will learn to use video as a means of self-expression and as a tool to explore perception.

## Objective

- Students will shoot two minutes of raw video footage.

## Materials

- Video camera
- Computer, projector, and speakers
- Pens or pencils
- Journals
- Facilitator-selected video art samples
- Media clip: “Hoodlums,” a short video from the *American Promise* website: [www.youtube.com/watch?v=IyW-07OQBto](http://www.youtube.com/watch?v=IyW-07OQBto)
- R3: Strategies for Generating Media resource sheet
- R1 : Questions for Analyzing Media resource sheet

## Vocabulary

- Perspective
- Bias
- Video
- Lighting
- Angle

## L8

**Class Plan**

1. Screen “Hoodlums” video from the *American Promise* website.
2. Ask students to journal about how this “thug” or “hoodlum” stereotype can change through video art.
3. Students discuss their thoughts with the larger group.
4. Start discussion suggesting that video art can also be a powerful way to change how people see each other and themselves, rather than as a way to reproduce stereotypes.
5. Screen another media clip that challenges the stereotypes in the first video.
6. Ask students to share ideas about how messages were constructed in both videos and how they might construct the message in their project.
7. Share the information from the Strategies for Generating Media and Questions for Analyzing Media resource sheet (R3 and R1).
8. Introduce today’s project of beginning to gather video footage for the students’ digital projects.
9. Model strategies for shooting video.
10. Support participants as they explore shooting video that is related to their project.
11. Assist students with uploading footage.

**Reflection**

1. Write a letter to someone who might have misperceived you.
2. Tell them who you really are.

**Objective**

- Students will shoot two minutes of raw video footage.

**Materials**

- Video camera
- Computer, projector, and speakers
- Pens or pencils
- Journals
- Facilitator-selected video art samples
- Media clip: “Hoodlums,” a short video from the *American Promise* website: [www.youtube.com/watch?v=1yW-07QQBto](http://www.youtube.com/watch?v=1yW-07QQBto)
- R3: Strategies for Generating Media resource sheet
- R1 : Questions for Analyzing Media resource sheet

**Vocabulary**

- Perspective
- Bias
- Video
- Lighting
- Angle

## L9

# PHOTO, FLASH, FOCUS, RECORD: PRODUCTION DAY

How can choosing a location and setting help you tell your story?

*“To be a director, you have to be obsessive about details, but at the same time you have to be open and big enough to accept the surprises that happen off the cuff. I try to be a master of both. I’m obsessive now about everything.”*

– John Singleton

Part of making effective media is the ability to engage in “on location” production days. In this lesson, facilitators and participants will leave the classroom to gather footage in community for their projects (as worked out in students’ editing plans) and will continue to learn the business of professional media making.

## Class plan

1. Choose a location.
2. Set up the location.
3. Set up shots, based on each group’s editing plan.
4. Work with each group to capture A-roll, B-roll, and photographs.
5. Review raw footage.
6. Break down and clean up any set pieces.

## Reflection

1. What was the most exciting part of your “on location” production day?

## Objective

- Students will shoot video and photographs “on location.”

## Materials

- Video camera
- Digital cameras
- Audio recorders
- Tripods
- Journals
- Pencils or pens
- Students’ editing plans

## Vocabulary

- B-roll
- A-roll
- Set
- Wardrobe
- Review

## L10

# MAKING MUSIC: SCORES AND SOUNDTRACKS

Does your soundtrack affirm the story you want to share with your community?



*“As long as my music is real, it’s no limit to how many ears I can grab.”*

– Kendrick Lamar

Music can set the pace for a digital story, as well as affect its tone and mood. Using a soundtrack in a media piece demands a great deal of thought and planning:

- Does the song relate to the theme of the story?
- How much of a song should be used?
- Does a particular scene require any music at all, or is it best silent?

These are basic questions to think about when creating a soundtrack for a digital story. Remember: music should serve the story, not determine, control, or overshadow it. In this lesson, students will learn to use music and other sounds in their digital stories.

## Objective

- Students will demonstrate their ability to create a soundtrack for a digital story.

## Materials

- Computer and speakers
- Audio generated during production day
- Audio generated in class
- Audio recorders
- Music files
- Facilitator-selected audio and music files
- Students’ editing plans
- *The American Promise* trailer: [www.youtube.com/watch?v=knFReWtLkgc](http://www.youtube.com/watch?v=knFReWtLkgc)

## Vocabulary

- Soundtrack
- Soundscape
- Score
- Musical composition

## L10

**Class Plan**

1. Label three areas in the classroom: negative, positive, and neutral.
2. Explain to students that you are going to play some audio clips. At the end of the clip, they should move to a place that represents how the clip has a positive, negative, or neutral tone.
3. Play a series of audio clips; after each clip students should move based on the clip's tone.
4. After each clip, ask students to share why they moved as they did.
5. Discuss the idea of soundtracks as helping to tell a story.
6. Play the *American Promise* trailer.
7. Ask students to discuss the tone of the trailer's music and the story the music helps to communicate.
8. Model how to create a soundtrack for a digital project.
9. Ask participants to review their editing plans to determine how sound could be utilized in their projects.
10. Provide an opportunity for groups to work on creating soundtracks.
11. Groups share their soundtracks with the class.

**Reflection**

1. Write about the process of creating a soundtrack.
2. Share with your group.

**Objective**

- Students will demonstrate their ability to create a soundtrack for a digital story.

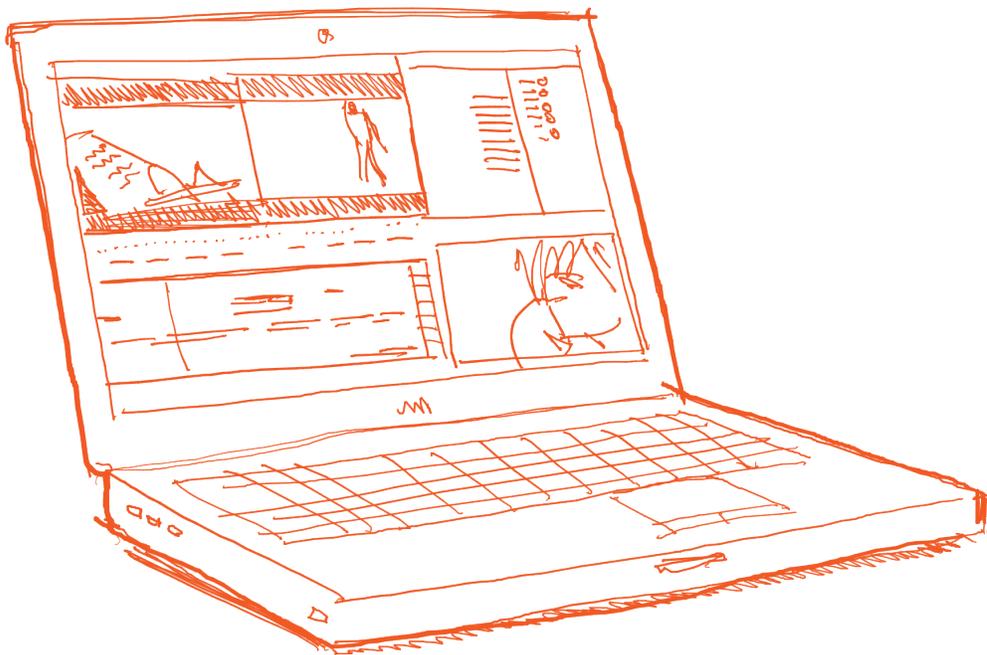
**Materials**

- Computer and speakers
- Audio generated during production day
- Audio generated in class
- Audio recorders
- Music files
- Facilitator-selected audio and music files
- Students' editing plans
- The *American Promise* trailer: [www.youtube.com/watch?v=knFReWtLkgc](http://www.youtube.com/watch?v=knFReWtLkgc)

**Vocabulary**

- Soundtrack
- Soundscape
- Score
- Musical composition

# HONING AND SHARING THE WORK



## L11

# BELLS & WHISTLES: EDITING TECHNIQUES

How do you decide what to tell and what to leave out of your story?



*“The media’s the most powerful entity on earth. They have the power to make the innocent guilty and to make the guilty innocent, and that’s power... .”*

– Malcolm X

Once the fundamentals of editing have been mastered, the use of advanced techniques—such as color correction and visual effects—can take a video into new creative territory. In this lesson, students will explore the theme of personal power. They will demonstrate the critical thinking and creative decision-making skills they have learned by continuing to work on their digital stories using more advanced editing techniques.

## Objective

- Students will demonstrate basic proficiency in editing a digital project.

## Materials

- Computer, projector, and speakers
- Students’ editing plans
- Media clip: *Seun Earns a Black Belt* (in full-length version of film)

## Vocabulary

- Editing
- Fade
- Cut
- Montage
- Color correct

## L11

**Class Plan**

1. Screen the media clip: *Seun Earns a Black Belt*.
2. Ask students to write about a time they felt powerful.
3. Ask students to volunteer to share their writing with the class.
4. Students discuss the power Seun exhibits in the clip.
5. Introduce that this session is dedicated to editing their projects.
6. Tell students to think about the relationship between editing and being empowered to craft and share their stories.
7. Model basic editing for participants.
8. Ask students to come up and edit the practice project.
9. Ask participants to support the editing of the practice project.
10. Students work in groups to begin editing their projects.
11. Students share their projects-in-progress with the other groups.

**Reflection**

1. How is the creation of digital projects a type of personal empowerment?
2. What could be the short-term or long-term impact of young people making and distributing digital media?

**Objective**

- Students will demonstrate basic proficiency in editing a digital project.

**Materials**

- Computer, projector, and speakers
- Students' editing plans
- Media clip: *Seun Earns a Black Belt* (in full-length version of film)

**Vocabulary**

- Editing
- Fade
- Cut
- Montage
- Color correct

# THE ART OF EDITING: ADVANCED TECHNIQUES

## What editing techniques make your project unique?

*“We often claim that perception is reality. However, we forget that each individual’s perception of the world is molded by more than actual experiences. Our perceptions are profoundly influenced by the visual culture and messaging presented by the media.”*

– Perception.org

How can editing help us tell our stories in a clear and engaging way? Video editing is perhaps the most important aspect of making a digital story. It’s where the meaning, tone, and mood of a story are made. Once basic editing is complete, you can move on to advanced editing to give your project a unique look and feel. In this lesson, participants will explore advanced editing techniques as they complete their digital projects.

### Objective

- Students will demonstrate an increased capacity to edit content for a digital project.

### Materials

- Computer, projector, and speakers
- Students’ editing plans
- Media clip: *Idris is Called a Bully* (04:38-06:36 in full-length version)

### Vocabulary

- Editing
- Fade
- Cut
- Montage
- Color correct

# L12

## Class plan

1. Screen *Idris Is Called a Bully* excerpt.
2. Discuss the editing choices the filmmakers made to edit this section of the film.
3. Ask students to talk about how the filmmakers' editing choices were an important part of conveying the content of the scenes.
4. Ask students to talk about the editing choices needed to explore the content in their digital projects.
5. Introduce today's work of creating final edits of their digital projects.
6. Demonstrate several advanced editing techniques.
7. Invite students to try out advanced editing techniques with the practice projects.
8. Continue to use and amend the editing plan, allowing time for groups to continue editing their digital projects.
9. Allow time for students to share their projects-in-progress.

## Reflection

1. Write about one challenge and one success with editing your digital project.

## Objective

- Students will demonstrate an increased capacity to edit content for a digital project.

## Materials

- Computer, projector, and speakers
- Students' editing plans
- Media clip: *Idris is Called a Bully* (04:38-06:36 in full-length version)

## Vocabulary

- Editing
- Fade
- Cut
- Montage
- Color correct

## L13

# ROUGH CUT: PEER-TO-PEER WORKSHOP

Does your digital project accomplish the goals your group set out to achieve?



*“A lot of times you get credit for stuff in your movies you didn’t intend to be there.”*

– Spike Lee

Part of the process of making effective media is the ability to accept critical feedback and make adjustments. Having a trusted and informed set of eyes and ears available to look and listen to your work-in-progress can be vital to its success, and learning how to provide constructive feedback is a necessary media skill. In this lesson, students will critique each other’s stories-in-progress as part of the process of learning to use video as a means of self-expression and as a tool to explore perception.

## Objective

- Students will evaluate their group digital projects.

## Materials

- Computer, projector, and speakers
- Students’ editing plans
- Facilitator-selected student- or youth-produced media project
- Facilitator-selected professional media project

## Vocabulary

- Critique
- Edit
- Revise

# L13

## Class Plan

1. Students view a student- or youth-produced media project.
2. Students discuss the student media project's strengths and opportunities for growth.
3. Students discuss the components of a successful digital project.
4. Facilitator shows an example of a professional media project.
5. Participants respond to the professional media project.
6. Based on the two examples, students decide on the three areas of analysis for critiquing digital projects.
7. Students decide how each area will demonstrate overall success, some success, and no success.
8. Each team presents their project.
9. Class provides written feedback, based on their rubric.
10. Class provides three minutes of talk-back for each project.
11. Each team asks the class one or two questions about how to strengthen the project.
12. Each group decides how to implement the feedback provided by their peers.
13. Groups continue to edit their final digital projects.

## Reflection

1. What is the most useful piece of advice you received about your group project?
2. How is the process of peer critique important to creating digital media projects?

## Objective

- Students will evaluate their group digital projects.

## Materials

- Computer, projector, and speakers
- Students' editing plans
- Facilitator-selected student- or youth-produced media project
- Facilitator-selected professional media project

## Vocabulary

- Critique
- Edit
- Revise

## L14

# GOING PUBLIC: FINALIZING YOUR MASTERPIECE

How do you know when you are ready to share your work with the world?



*“A people are as healthy and confident as the stories they tell themselves. Stories can conquer fear, you know. They can make the heart larger.”*

– Ben Okri

In this lesson, students will explore the theme of personal power. By applying all of the skills they have learned in still photo, audio, and video production and editing, students will demonstrate the critical thinking and creative skills they have learned while completing their digital stories.

## Class plan

1. Students finish editing their projects.
2. Facilitator provides support as needed around the classroom.
3. Students render and export final projects to a flash drive.

## Reflection

1. How is the process of completing your digital story a type of personal empowerment?
2. What future role might you have in creating media?

## Objective

- Students will export complete digital projects.

## Materials

- Computer
- Flash drive

## Vocabulary

- Export
- Upload
- Download
- File format
- Embed

## L15

# A VIEWING PARTY: SHARING YOUR WORK

How can youth-created media projects positively impact our communities?



*“Justice is what love looks like in public.”*

– Cornell West

Students’ ideas about how the world can change are powerful. In this lesson, you will host a celebration for your community about the challenges and opportunities facing young people today. Plan the day with your students beforehand to get them comfortable with sharing. This is also a time to recognize student and facilitator achievement with tokens of appreciation.

## Class Plan

1. Students welcome visitors to the viewing party.
2. One student gives a brief overview of the residency project.
3. One student introduces the projects.
4. Screen the projects.
5. One student facilitates a conversation about project themes.
6. Facilitator leads group in a conversation about the positive neighborhood impacts of youth-created media projects.
7. Everyone celebrates the project’s achievement with certificates and a party!

## Reflection

1. Share how the skills you learned in the *Power of Perception* curriculum may be used in your daily life.

## Objective

- Plan and participate in a viewing party that features student projects.

## Materials

- Viewing space
- Exported projects
- Snacks

## Vocabulary

- Power
- Perception
- Promise
- Self-expression
- Media justice

# RESOURCE SHEETS

These resource sheets can be used by the facilitator or directly by students to support the lessons of the *Power of Perception* curriculum.

# R1

## QUESTIONS FOR ANALYZING MEDIA

1. Why was this piece of media created?
2. Who is the intended audience?
3. How are they using media to attract attention to themselves, an issue, or an event?
4. What values are represented?
5. Who might understand the message?
6. Who might not understand the message?
7. What population and communities are excluded from the message?
8. What is the desired impact?
9. What are you expected to do, believe, or stop as a result of the media message?

### Resources

[www.alliedmedia.org](http://www.alliedmedia.org)

[www.centerformediajustice.org](http://www.centerformediajustice.org)

[www.global-action.org](http://www.global-action.org)

[www.youth.detroitfuture.org](http://www.youth.detroitfuture.org)

## R2

# TIPS AND TRICKS FOR STORY CIRCLES

Story Circles are inventive ways to gather information about what is most important to a person or collective. They are dynamic ways to listen, share, and identify the connecting themes that a group might want to further develop into a digital media project.

Our process of Story Circles was developed by Free Southern Theater and Junebug Productions, based in New Orleans, Louisiana.

The four parts of the process are:

1. Introductions and explaining the guidelines.
2. Listening and telling.
3. Cross-talk.
4. Transformative action.

### **Tips and Tricks**

1. Divide the class into groups.
2. Choose a timekeeper.
3. Each person shares a two-minute story that comes from their own experience. Please do not interrupt.
4. Each group participates in cross-talk, discussing the connecting themes from each story. Now is also the time to ask questions.
5. Each group should take time to decide which stories should be developed into a digital media project.

### **Resources**

- [www.junebugproductions.org](http://www.junebugproductions.org)
- [www.storycorps.org](http://www.storycorps.org)
- [www.urbanwordnyc.org](http://www.urbanwordnyc.org)
- [www.youthspeaks.org/bravenewvoices](http://www.youthspeaks.org/bravenewvoices)

## R3

# STRATEGIES FOR GENERATING MEDIA

There are many ways to make media. *Power of Perception* urges you to make media that empowers you and your neighborhood.

As you are creating your projects, think about how you will:

1. Generate media messages through a collective, community-centered process.
2. Develop culturally relevant media messages that address the topics and issues that are most important to your community.
3. Explore and experiment with established and emerging media technologies.
4. Create spaces for intergenerational dialogue and media creation.
5. Publish, post, blog, photograph, record, speak, live stream, and broadcast your vision. Tell the world about your dreams.
6. Talk about an event that has inspired you and your friends to become active media makers.
7. Talk about what you want to change in the world and how you want to change it.

### Resources

[www.bricartsmedia.org](http://www.bricartsmedia.org)

[www.bronxriverart.org](http://www.bronxriverart.org)

[www.ghettofilm.org](http://www.ghettofilm.org)

# R4

# EDITING PLAN WORKSHEET

This editing plan will help you keep track of all your ideas for your digital project. In the boxes below, sketch images that show what you want to see. Use the lines below each box to describe your scene, as well as the sound and transition you want to use. Use this worksheet to complete your project.

Name: \_\_\_\_\_

--	--	--	--

Description	_____	_____	_____	_____
Sound	_____	_____	_____	_____
Transition	_____	_____	_____	_____

--	--	--	--

Description	_____	_____	_____	_____
Sound	_____	_____	_____	_____
Transition	_____	_____	_____	_____

# R5

# COMMON CORE STANDARDS

Common Core Literacy Standards in Reading, Writing, Speaking and Listening	PoP Lessons														
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
<b>Strand: English Language Arts Standards for College and Career Readiness in Reading</b>															
Standard 7: Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words	X	X	X		X		X	X			X			X	
<b>Strand: English Language Arts Standards Writing</b>															
Standard 2: Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.	X			X	X									X	
Standard 2a: Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting, graphics, and multimedia when useful to aiding comprehension.				X	X	X		X							
Standard 3: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.					X		X								
Standard 3b: Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.					X		X		X						
Strand 10: Write routinely over extended time frames and shorter time frames for a range of tasks, purposes, and audiences.	X	X	X	X											
<b>Strand: English Language Arts Standards for Reading Informational Text</b>															
Standard 7: Analyze various accounts of a subject told in different mediums, determining which details are emphasized in each account.	X						X		X	X	X	X			X
<b>Strand: English Language Arts Standards: Speaking &amp; Listening</b>															
Standard 1: Initiate and participate effectively in a range of collaborative discussions with diverse partners on topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.	X	X	X	X	X					X	X				X
Standard 1b: Work with peers to set rules for collegial discussions and decision-making, clear goals and deadlines, and individual roles as needed.		X	X	X	X				X		X				X
Standard 1c: Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.		X	X		X	X			X						X
Standard 2: Integrate multiple sources of information presented in diverse media or formats evaluating the credibility and accuracy of each source.				X		X	X		X	X	X				X
Standard 5: Make strategic use of digital media in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.							X	X		X	X				X

# R6

# BLUEPRINT FOR THE MOVING IMAGE

Blueprint for the Moving Image Standards	PoP Lessons															
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	
<b>Strand: Students are able to conceive of and plan all stages of pre-production for a film project.</b>																
Standard: Students are able to present a rationale for the films that they create.					X			X	X				X		X	
Students are able to create a practical, aesthetic, and conceptual plan for their project and make advance decisions about the elements they will experiment with and/or will incorporate into their projects.				X	X			X	X				X		X	
Students are able to articulate a unifying theme for their film project that brings form, visual aesthetic, and content together to create a meaningful relationship among these elements.				X	X	X	X	X	X				X		X	
Students are able to create, revise, and edit treatments and multiple drafts of a screenplay/script or story outline before entering production.			X	X	X	X	X									
Students are able to create working plans for the production phase of their projects.			X	X	X	X	X									
Students understand what resources they will need for a project and are able to seek out and procure them			X	X			X	X	X							
Students are able to assemble cast/subjects and crew for the production phase of their project									X	X						
Students are able to create a fully developed set of storyboards illustrating their visual concept.					X			X	X							
Students use and understand the concepts of story arc, character development, and conflict, and make creative use of the traditional three-act story structure				X	X			X	X							
Students make crucial aesthetic choices about how (or if) they should employ stylistic filmmaking tools to tell their stories,			X	X	X	X	X	X	X	X	X	X	X	X	X	
Students conduct research about their subject matter to further their understanding of the historical/social context of their topic and determine relevant interviewees and locations.				X	X	X	X	X	X							
Students have developed a refined set of interview skills, allowing them to create complex, multilayered documentaries						X	X	X	X							
Strand: Students see a project through to completion by critically reviewing, editing, and polishing their work.											X	X	X	X	X	X
<b>Strand 2: Literacy</b>																
Students possess and employ an advanced technical and critical working film vocabulary.						X	X	X	X	X	X	X	X	X	X	X
Students are able to identify, discuss, appreciate, analyze, interpret, and critique the aesthetic/social qualities of films.	X	X	X											X		



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The Laundromat Project brings art, artists, and arts programming into laundromats and other everyday spaces, thus amplifying the creativity that already exists within communities to build community networks, solve problems, and enhance our sense of ownership in the places where we live, work, and grow.

[www.laundromatproject.org](http://www.laundromatproject.org)

In conjunction with the film, and in partnership with trusted organizations around the country, the *American Promise* campaign is working to mobilize families, educators, and young people to take part in conversations and actions around how we can better empower our Black boys.

[www.americanpromise.org](http://www.americanpromise.org)

### **The Laundromat Project**

Kemi Ilesanmi, Executive Director

Petrushka Bazin Larsen, Program Director

Yvette Ramirez, Program Associate

Akiva Steinmetz-Silber, Development and Communications Associate

### **American Promise**



Michèle Stephenson and Joe Brewster, Directors

### **Power of Perception**

Ebony Noelle Golden, Lead writer and Residency coordinator

Art Jones, Co-writer and Teaching artist (Spring 2013)

Frank Hooker, Teaching artist (Fall 2013–Winter 2014)

Rajeeyah Finnie-Myers, Evaluator

Gabrielle Bendiner-Viani (Buscada), Curriculum editor and Pedagogy advisor

Buscada, Graphic design

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**Brooklyn Community Arts & Media High School (BCAM)**

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Brent Lawrence, Science Teacher

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Student Participants

*Spring 2013*

Candice Frost

Josefina Jackman

Samantha Kennedy-Rios

Kharon Mckenley

Essence Moore

Nashon Outten

Jeremy Rumnit

Tesfaye Selassie

Natasha Walker

*Fall 2013*

Dwight Dawkins

Shatiana Durante

Elijah Garrett

Ellis Javier

Richelle Jordan

Calvin Joseph

Damon Lane

Justin Lawson

Byron Morse Jr.

Ashley Norman

Jah Son Perry Jr.

Keyana Radcliffe

Jeremiah Richards

Joshua Robinson

Anne Tracy Timmer

Mayles Walker

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[www.rockefellerfoundation.org](http://www.rockefellerfoundation.org)

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