

Roadside Heritage

AUDIO AND VIDEO PRODUCTION WORKBOOK



Name _____

**WELCOME
To
ROADSIDE HERITAGE PROJECT**

This is your workbook. The first part of the workbook contains the class objectives and schedule. It also contains information on the different jobs associated with conducting interviews including:

- How to be an Audio Engineer
- How to be a Camcorder Sound Technician
- How to be a Digital Recorder Sound Technician
- How to be a Videographer
- How to be an Interviewer

The Second part of the workbook contains information on some mining and mineralogy topics including:

- The Candelaria Mine
- Mineralogy

The workbook contains a journal which you will use to write down questions you have, your thoughts about your experience in the class, interview material that you liked, and the script that you will make your podcast from.

The workbook also contains information on how to put together your podcast using Photo Story. This will be a chance for you to choose pictures, music and soundbites along with your narration and composition, to create a story to put on our website.

CLASS OBJECTIVES

- Students will use digital recording equipment and interview techniques.
- Students will collect meaningful digital audio interview recordings on and develop understanding of regional mining engineering and history, and mineralogy topics.
- Students will create podcasts from interview, script, graphic, music content.

CLASS SCHEDULE

We will meet each Thursday from 2:30-4:00 in Mr. Wylie's classroom unless otherwise instructed. NOTE – There will be one class meeting on Friday the 29th afterschool, instead of Thursday the 28th.

2/07: Class 1 - Introduction to Roadside Heritage, audio tours, podcasts, and recording equipment training

2/14: Class 2 - Continue practicing with equipment and interview techniques

2/21: Class 3 - Interview with Terri Geissinger about mining history

2/29: Class 4 - We meet on Friday this week. Interview and lecture with Dan Taylor, from University of Nevada, Reno

3/01: *Saturday Field Trip to Candelaria Mine

3/06: Class 4 - Interview with Ted Holloway, a mule teamster

3/08: *Possible Saturday Field Trip - TBD

3/13:– NO CLASS

3/15: Class 6 – Interview and Saturday Field Trip - TBD

3/20: MEETS 12:30 – 2:00 - Class 7 – Class wrap up and Podcasts

3/27: No class – Easter Break

4/03: Class 8 – Final class for podcasts.

Class Ground Rules

(to be discussed and listed during first class session)

- 1.
- 2.
- 3.
- 4.
- 5.

Mining History of Candelaria, Nevada

Candelaria, Nevada: A band of roving Spanish prospectors in 1863 first discovered Candelaria's silver. In 1873, the Northern Belle, the camp's richest and oldest mine, began production. The town of Candelaria was established in August 1876. The area was reported to have produced an estimated \$7 million, mainly in silver.

During 1881-83, the mines reached their peak production and the town supported 1500 residents with a bank, telegraph office, school, dry goods and furniture store, two breweries, three doctors, lawyers, a newspaper, and over two dozen saloons. Freight had to be teamed in from more than 100 miles, so prices were astronomically high. Wood cost \$12 a cord, alkali-laden water cost 4 ½ cents a gallon and a bath cost two dollars.

Even with all its attributes, Candelaria had a reputation for being lawless and uninviting. Isolated from centers of law enforcement, this became one of Nevada's toughest camps. The local paper once boasted, "No one killed or half-murdered during the past week." In fact, the Pickhandle Gulch, which is located $\frac{3}{4}$ of a mile to the south of Candelaria, derived its name from the most popular weapon used for settling disputes.

There are also stories about a stage robber who buried his loot in the area before being captured. The bandit never revealed the location of his cache, and many of the area's visitors and residents have searched for the treasure.



Mineralogy

Here are some cool websites to visit to learn more about minerals, crystals, and the rock cycle.

Mineralogy for Kids – Rockin’ Internet Site:

http://www.minsocam.org/MSA/K12/K_12.html

Going for the Gold

http://www.blm.gov/education/going_4_the_gold/gold_poster.html

Rocks and Minerals

<http://alex.edfac.usyd.edu.au/BLP/websites/Hibba/>

Mineral Properties

<http://www.minsocam.org/MSA/K12/properties/minpropindex.html>

Identifying Minerals

<http://www.rocksforkids.com/RFK/identification.html>

Mining town Description – “Rough and Ready, CA”

<http://www.malakoff.com/roughnr.htm>

SECTION ONE

EQUIPMENT

AUDIO AND VIDEO EQUIPMENT CHECK OUT

**You must get checked out and signed off on each piece of equipment

Tripod _____

- Level
- Pan and Zoom – getting dizzy
- Tilt
- Video Camera Attachment

Video Camera _____

- Mounting
- Functions – opening LCD Screen, buttons and switches
- Audio – converter, headphones, switches
- Taping over your own work

Microphones _____

- Lavalier
- Boom Pole – shock mount, cable wrap, pole and handling techniques
- Shotgun
- XLR Cables – winding up

Audio Recorder (Marantz) _____

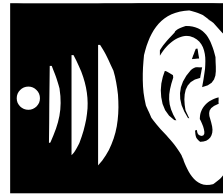
- Functions
- Set up

- Sound levels – over modulated audio, setting levels, monitoring levels

Communication and Team Work _____

- Hand Signals
- Laughing without Laughing
- Trust

Audio Engineer



Equipment Check list: ✓

Digital Recorder _____

2 erased Memory Cards _____

Headphones _____

extra batteries _____

Before the Interview:

- Make sure Recorder is turned on and in RECORD/PAUSE mode
- Plug in headphones
- Make sure batteries are full
- With the Sound Tech, test mic. Lavalier Mic should be plugged into first output of recorder

Audio Level Check _____

After sound technician places lavalier microphone on person to be interviewed, press REC PAUSE and check audio level with interviewee counting to ten. Set audio levels low. Lighting up three green lights is good.

- Press **REC** when interviewer is ready to ask the person her or his name.
- Press REC PAUSE to stop without recording a pop, then press stop
- Press PLAY/PAUSE to check recording. Adjust level if needed.



The Interview:

- When levels are set enter REC PAUSE mode again, then press **REC** and watch monitor to make sure the levels are good. Remember to press REC PAUSE if you need to stop.
- Keep an eye on the battery to see if it is running low.
- If the recording stops, the sound level suddenly changes, or you hear a distracting noise in the background such as a dog barking or the person's clothes scratching the microphone make the TIME OUT – "T" Signal to the interviewer and correct the problem.

Afterward:

During breaks you can play back the audio to check it. Turn off the recorder and put the equipment away.

Sound Technician

Equipment Check list:

Boom Pole _____

Headphones ___

Lavalier Microphone _____

Shotgun Microphone ___

Headphones ___

Extra Batteries _____



Before the Interview:

- Make sure the lavalier mic is turned on and has a battery.
- Make sure the mic is connected to the digital recorder with an XLR cable and plugged into the Mono side of the recorder.
- Make sure the shotgun mic is on, the second switch is set to "V."
- Test both mics with the Audio Engineer listening in the headphones.
- Place lavalier mic on person to be interviewed at about collar level or a little lower. This is a hot mic.
- Ask the person to count to ten and check the audio levels with the audio engineer.
- Place the shotgun mic in the boom pole and wrap cable around pole leaving some slack. Plug into first input on XLR Pro attached to video camera.
- If it is windy, make sure the foam windsocks are on the mics.

The Interview:

Keep the headphones on. If you hear distracting or irritating sounds make the time out signal and resolve the problem

- **Hold the boom correctly and keep mic handling noise to a minimum**
- **Keep track of your cords.**



Afterward:

Turn off the mics and stow gear.

Videographer

Equipment Check list:

Video camera _____

Extra Videotape ___

Tripod, pen & paper _____

Power Adapter ___

Headphones ___

Charged Batteries _____



Before the Interview:

- Set up Tripod making sure that it is level, legs are locked and that you can pan and tilt the camera, but that the camera will stay in place (see users manual in kit for adjustments).
- Install tripod mount on camera.
- Put video camera on tripod; Clean Lens?!
- Put the name, date of event and number of tape on your tape. Put the tape in the camera. If you think you will use a second tape have it ready to go with a label.
- Make sure batteries are charged
- Plug in headphones. Turn on the camera and turn the mode dial to video camera. Check headphones for audio.
- Turn on camera and record the event, date and place.
- Playback (by changing mode dial) to make sure recording is good. If the color looks funny or something seems not quite right- let someone know.



The Interview:

- **Frame the person so their shoulders and head fill the screen.**
- **If subject is walking use a wide angle shot**
- **Keep Panning and zooming to a minimum. When it is necessary to do so-do it slowly.**
- **If the person is holding something special make sure you record it.**

- **Check the battery to see if it is low.**

If something seems wrong make the time out sign and check out the problem.

Afterward:

Take tape out of camera, turn camera off & stow gear.

Camera Set Up Instructions:

Tripod has bubble to check for level



- **Make sure camera is not in SP mode and not on 12 bit audio.**
- **Label and insert tape.**
- **Set up Tripod.**
- **Mount camera onto Tripod (from side)**
- **Push lever to lock.**
- **Make sure cable from XLR Pro is plugged into Mic input on FRONT of Camera**
- **Get out headphones and connect to headphone jack next to MIC Input, Front of camera**
- **Get out lavalier mic and turn on.**
- **Get out thick XLR cable and plug green end with holes into base of lavalier mic.**
- **Plug prong end of XLR cable to input 1 of XLR pro.**
- **Apply lav mic to interview subject at top button or collar position, using strain relief on cable.**
- **Take out shotgun mic and turn on; making sure the second switch is in “v” position.**
- **Plug XLR cable end with holes to shotgun mic.**
- **If using boom pole, screw shock mount on boom pole**
- **Install Shotgun Mic onto Shock Mount, cross-wrapping bands around shotgun on both sides for a more secure fit. Be CAREFUL not to break bands.**
- **Make sure mic is turned on.**
- **Wrap cable around boom pole leaving some slack on mic end.**

- **Secure free end of cable off boom pole with fingers for less handling noise.**
- **Plug prong end into input 2 of XLR Pro, make sure XLR is in stereo mode.**

To RECORD:

- **The Power Switch is on the back of the camera, set switch to on.**
- **Next to the Power Switch is the mode dial. Set it to Tape Recording Mode, the icon that looks like an old fashioned camera.**
- **Check audio levels of both mics through headphones, first with the lavalier mic on, then off.**
- **Open the side LCD display**
- **Press the recording Start/Stop Button**
- **Press the recording Start/Stop Button again to pause.**
- **To check recording press the curved arrow button on the side next to the LCD screen. The camcorder automatically returns to the play/pause mode.**

When FINISHED:

- **Make sure batteries are set aside for recharging.**
- **Switch off both microphones and camera.**

Digital Recorder Sound Technicians



Recording takes at least 2 people; three is better.

- 1. First student clips the lavalier microphone to the subject's shirt at about the first button level or a collar with the mic pointed at the subject's mouth.**
- 2. Find a good place for the recorder where you can see it but not bump it. Bumping noise will be recorded. Turn off the shotgun mic temporarily.**
- 3. Put on headphones. Check to make sure lavalier mic and recorder are turned on. On the top of the recorder press "REC PAUSE". This setting allows you to check the audio levels without recording.**
- 4. Second student watches the monitor on the front of the recorder. Try to get monitor to light up in the mid range. If the "over" light comes on the recording is too loud and will sound bad.**
- 5. Third student holds the shotgun mic about 1 foot away from the subject's mouth. Temporarily turn off the lavalier mic and turn on the shotgun mic. Listen through the headphones to make sure the shotgun audio is coming through. Second student watches the monitor. If the range is too low turn up the dial next to the monitor.**
- 6. Turn the microphones both back on. You are now ready to record. Press the red "REC" button on the recorder to begin recording. Press the "REC PAUSE" to stop and then press the**

“STOP” button. The reason for using the pause button first is because pressing the STOP button causes a pop to be recorded.

If you need to stop, press the “REC PAUSE” button. You can start recording again by pressing the record button.

7. The display on the top of the recorder also tells you if you are recording. If you are paused you will see a circle flashing with a triangle and two parallel lines. When you are recording the circle stops flashing and the parallel lines disappear.

8. The recorder starts a new track every minute. To play back the last track press play pause. You can also listen to earlier tracks by using the track jump buttons. The recorder will not record over earlier tracks, so when you are ready to begin recording again, you do not need to find the end of a track. You simply press REC PAUSE, check your audio levels and press REC when you are ready to resume.

WHEN YOU ARE FINISHED:

Turn off the recorder and both microphones. Take the battery out of the shotgun microphone, unscrew the long capsule and put away in box. Put the lavalier mic back in its black cloth pouch. Stow the cables and the recorder in the audio kit case.

SECTION TWO

INTERVIEWER

Interviewer



Equipment Check list: ✓

Pencil/Pen

Notepad

Questions

Before the Interview:

- **Research topic and know a little about the person you are interviewing**
- **Write a list of questions. Think about what answers you might get and how to follow up with another question**
- **Think of questions involving all the senses (example: vivid sounds or smells person recalls)**
- **Practice interviewing with family or friend.**
- **Be on time**
- **Tell the interviewee what to expect. What subjects will you be asking about? How long will the interview be? Can they take a break?(yes)**
- **Tell the interviewee how the recording will be used and ask them to sign the talent release.**
- **When the sound people are ready, ask the interviewee to count to ten for the audio level check.**

The Interview:

- **When the tape is rolling, say "we are now recording an interview for the Eastern Sierra Audio Tour." Next state your name, the date & location.**

- **Ask the interviewee to pronounce and spell their name (and optional information such as when and where they were born).**

Active Listening Tips

Developing good stories requires that a Producer/Interviewer be a good listener. Listen deeply to what is—and is not—being said. Help your storyteller find their voice and develop a personal story that engages us.

* * * *

Warmth and Caring – being concerned, accepting, and friendly.

Empathy – trying to understand how it feels to be in someone else's shoes and showing that you want to understand.

Non-judgmental Acceptance – not being shocked or judging someone. Accepting the person and their feelings.

Respect – allowing someone the dignity of having the right to feel any emotion and the free choice to choose any action.

Genuineness – being real, not just someone “playing a role” or going through the motions.

Limit Your Own Talking – you can't talk and listen at the same time.

Clarifying – if you don't understand something, or feel you may have missed a point, clear it up by asking a relevant question.

Summarizing– periodically check back with the person that you have heard them correctly by summarizing the main points of what has been said.

Questions – always use open-ended questions, i.e. questions that cannot be answered by just a “yes” or “no”. Be careful not to interrogate.

Don't Interrupt – a pause, even a long pause, doesn't mean the person has finished saying everything they want to say.

Turn Off Your Own Words – personal fears, worries, problems not connected with the person easily distract from what they are saying.

Don't Assume or Jump to Conclusions – don't complete sentences for the person either verbally or in your mind.

Listen for Overtones – you can learn a great deal from the way the person says things and what they do not say.

Concentrate/Attention – focus your mind on what the person is saying. Practice shutting out distractions.

AUDIO DOCUMENTARY INTERVIEW RECORDING GUIDELINES

“When an old person dies, a whole library disappears.” African Proverb

Part of living is constantly re-examining the past, looking for inspiration, guidance, illustrations, and ideas that might clarify today’s world. History is not the past, but what people say about the past.

Before the interview, do some research about your subject and the topic you are going to be discussing so that you ask appropriate and interesting questions. Be sure to ask open ended questions, rather than questions that will be answered with a “yes” or “no”.

When the person being interviewed arrives, introduce yourself, and chat briefly about your project and the topics you want to cover. You might even deliver a list of questions to the subject, before the interview begins.

First impressions are important for getting a good interview. Be on time. Have all your equipment (consult your checklist). Dress appropriately and be polite. Introduce yourself and review the interview process you will be using. Bring a small gift and let them know how much you appreciate getting the chance to talk with them. Make the subject as comfortable as possible.

1. Practice using the equipment.

- Always wear headphones when recording – what you hear in the headphones is exactly what is being recorded. Use them to adjust the microphone position for the clearest sound. If you hear anything weird, stop the recording and figure out the problem.
- Hold the microphone close – about 7 inches (roughly a hand’s length) from your subject’s mouth and slightly off to the side. Before you start the interview, test the mic. If the sound is too loud, lower the volume on the recorder instead of moving the mic.
- Be careful of microphone handling noise – avoid that low rumbling sound by using a light touch and not shifting around too much. If you must move the mic, wait until your subject has finished speaking.
- Avoid popping “p” and sharp “s” sounds – if you hear either, move the mic farther to the side of the subject’s mouth. Work on this when you practice with each other before interviewing a “real” subject.

2. Choose a quiet interview location:

- A carpeted room works better than a large, empty room.
- Close the door, unplug the phone, turn off anything that is making noise, including the television or radio and cell phones.
- Listen and adjust during the interview. Let the subject know if she/he is making noise.

3. Test the equipment:

- Set up the equipment as early as possible and make sure you have practiced enough to be comfortable with it, so you can focus on the interview rather than the equipment.
- Before you begin the real interview, have your subject sign the Talent Release, then record your subject talking (have them count to ten) to make sure everything is working and set up properly.
- Take all the time you need to adjust your microphone placement and eliminate background noise. Stop, rewind and listen to make sure everything is alright.

4. Begin the interview:

- Make sure you have pressed "Record"
- When the tape is rolling, say "We are now recording an interview for the Eastern Sierra Audio Tour." Next, state your own name, the date and the location of the interview. Then, have the subject state their name and the proper spelling of their name.
- Start with warm-up questions or small talk to put your subject at ease. Know the physical limitations of the subject. If the person is hard of hearing, speak loudly and clearly.
- Don't make any noise when your subject is talking. Don't say, "uh huh", or laugh or interrupt when something interesting or important is being said. Instead, use visual cues like nodding your head or smiling.

5. Get great stories:

- Listen closely. Stay interested and engaged. Look at your subject with good eye contact. Everyone should be paying attention to the interview at all times.

- Stick with the good stuff. If you hear something good – talk about it more. If it isn't interesting – steer the conversation somewhere else. Keep things moving, but don't rush. Let the person being interviewed set the pace.
- Ask one question at a time. Use brief, simple questions.
- Help the subject to be more descriptive. Ask what things looked like, smelled like, tasted like, sounded like.
- Pursue details by asking for examples and descriptions. Clarify odd words or things you are not sure about.
- Respect other peoples opinions, even if you don't agree with them.
- Don't be afraid to record again. If something isn't clear, ask the subject to repeat the story, the ending, or whatever you need.
- Be curious and honest. Great things will happen.

6. Wrap it up:

- Before you turn off your recorder, ask the subject if there is anything else he or she wants to talk about.
- Be sure to thank the subject for his or her time and generosity.
- Make sure that the Talent Release has been signed.
- Chat for a moment with your subject, confirm any future appointments, explain what is going to happen to the interview.
- Write down any notes from the interview right away, so that you don't forget them.
- Listen to the interview right away. Listen with a critical ear and learn from your mistakes.
- Transcribe the tapes when possible.
- Your subject may want a copy of the interview.
- Label and write-protect your tapes. Store them in a cool place out of the sun.

INTERVIEW CHECKLIST

1. Things to bring to the interview

- Question list
- Recording device
- Microphone
- Cords and cables
- Extension cord
- Headphones
- Extra batteries (use a power cord if possible)
- Pre-labeled tapes or discs (twice as many as you think you will need)
- Pen or pencil and note pad
- Watch or clock
- Small gift for the subject (candy, flowers, etc)

VIDEO INTERVIEWS

Videotaping the interview adds a new dimension to oral history. The final video can juxtapose the interviewee to an object or setting that is the subject of the interview. The combination of sight and sound allows for a clearer perception of the interviewee or subject.

Not every interview is suited for a video format.

Video recording places greater responsibility on the interviewer, who must now be a director as well. The video camera should not be used simply as a tape recorder that also takes motion pictures. This creates what is known as the "talking heads" syndrome.

Assess the interviewees discomfort level before taping. For some, the experience is too overwhelmed and results in "stage fright." The intimacy and openness of a simple audio taped interview is nearly impossible, primarily because of the distractions caused by a video crew.

Use a tripod. Position it a few feet from your interviewee. Focus primarily on the interviewee's face and avoid frequent use of the zoom feature on your camera.

ORAL HISTORY INTERVIEW TECHNIQUES

Use your check sheets:

- Equipment (sound technician, videographer)
- Forms (talent release)
- Questions
- Notes (eg. Spelling of names, etc)

Be on time.

Maintain an atmosphere of respect and trust.

Make some small talk before beginning. Explain how the process will work. Make the person being interviewed feel important.

Bring a gift.

Be sure to thank them for their time.

Give them a copy of the tape.

On tape:

- Introduction (thank you)
- Name and spelling
- Where born
- When born
- Address (where the person lives)
- Date of interview
- Where interview is taking place
- Which side of the tape this is on
- Why this person is being interviewed

Be sure to be quiet during the taping.

SECTION THREE

CLASS NOTES

RECORDING ORAL HISTORY FOR SOUND BITES

INTERVIEW

Name of person interviewed:

Date of interview:

Location of interview:

My job at this interview:

Questions to ask:

What I learned from the interview:

The most interesting thing to me:

Best sound bite:

Anything else I learned:

SHOOTING AND RECORDING ON LOCATION

FIELD TRIP

Field Trip Location:

Date of Field Trip:

My job on this field trip:

Expert to be interviewed:

Questions I would like to ask:

On the Field Trip, I learned:

To me, the most interesting thing was:

Best soundbite:

Other things I learned:

SECTION

FOUR

PODCAST

WHAT MAKES A GOOD DIGITAL STORY?

The first step in learning to create your own Podcast is to understand what makes a memorable Digital Story. The best way to do this is to watch existing examples of strong Digital Stories, and to discuss and evaluate them.

As you discuss and evaluate, and create your own story, look for these elements:

Character: Who or what is the story about? What kind of characteristics describe the person or thing the story is about?

Context: How, when and why did the character do what they did?

Unique Experience/Defining Moment: What sets the storyteller's experience apart from other people. Is there one event, moment, person or situation that is most memorable?

Reflection/Message/Theme: What is the storyteller's reason for telling the story? What is the message that he or she wants to share? Is there a theme that runs through the story?

Voice: Is the story mostly told in the first person (I or We)? Does the storyteller use their normal speaking vocabulary?

Details: Does the storyteller provide enough details to help the audience share in the experience (e.g. color of the sky, sounds, smells, emotions)? Does the storyteller provide too much detail?

Thoughts/Emotions: Does the storyteller share what they were thinking and feeling, not just what was happening around them? Are you able to relate, even in some small way, to the storyteller's feelings?

Appropriate Visuals and Audio: Does the story include images, sound effects and music that enhance the storyteller's words? Are they appropriate, or are they distracting.

YOUR RADIO PERSONALITY VOICE

Speaking in a monotonous or tired voice is a real communication killer. When the variety of your voice's pitch doesn't vary, it is impossible for your listener to stay interested in what you are saying – no matter how great it is. And, if you have a tired voice, your speech just doesn't convey the appropriate emotional shadings and vitality that make people's voices interesting and pleasant to hear.

Everyone can change their signature voice to some degree. It just takes some practice and exercise.

Practice saying these sentences out loud as if you were ecstatically happy:

1. I just got a call saying that I won a vacation in Las Vegas.
2. I'm going to have to change that light bulb
3. Our town has a new recycling program.
4. My next door neighbor is moving out next week.

Now say the same sentences out loud as if you were extremely sad.

Practice saying these next sentences out loud as if you truly believed the statement:

1. This is definitely a once in a lifetime opportunity.
2. What I'm doing now is the best thing I've ever done.
3. I am the best at what I do.

Now say the same sentences out loud as if you didn't believe what you were saying.

Some tips to remember:

- Speak with a smile – it brightens your pronunciation
- Enunciate each word individually – don't rush or squeeze
- Say it like a song
- Know what the sentence is really trying to say
- Listen to professional TV commercials or news people

Warm up before you speak. Here are some ENUNCIATION EXERCISES:

1. Open and close your mouth easily as you repeat: Fah Fah Fah
Fah Blah Blah
2. Loosening your jaw: Sah Kah She Fah Rah Pah Kah She Fah Rah
Wah Kah She Fah Rah Bah Kah She Fah Rah Dah Kah She Fah
Rah
3. Loosening your lips: www www www bbb bbb bbb wbw wbw
wbw
4. Combination loosening: lll lll www lll wllw
5. Phrases for precise articulation:
 - The tip of the tongue, the teeth and the lips
 - Lah lee loo lee Zip e do da
 - Repetition, repetition, repetition
 - We'll weather the weather whatever the weather whether
we like it or not.

Practice with tongue twisters:

- An elephant was sphxyiated in the asphalt
- Five fuzzy French frogs frolicked through the fields in France
- There was a minimum of cinnamon in the aluminum pan.
- A bloke's back brake block broke.
- I saw a saw in Arkansas, that would out saw any saw I ever saw,
and if you got a saw that will out saw the saw I saw in Arkansas
let me see your saw.
- I wish to wish the wish you wish to wish, but if you wish the wish
the witch wishes, I won't wish the wish you wish to wish.
- Picky people pick Peter Pan Peanut-Butter, 'tis the peanut-butter
picky people pick.
- How much caramel can a canny cannonball cram in a camel if a
canny cannonball can cram caramel in a camel?
- Seven slick slimey snakes slowly sliding southward.
- Big black bugs bleed blue black blood but baby black bugs bleed
blue blood.

Create Your First Photo Story

Opening Photo Story

To begin a new story, open Photo Story from the Start menu.

To open Photo Story

1. Click Start, point to All Programs, and then click Photo Story 3 for Windows.
2. On the Welcome page, click Begin a new story, and then click Next.

Importing and arranging your pictures

First, add the pictures that you want to use in the story, and then arrange them in the order that they will be viewed.

To add pictures to your photo story

1. On the Import and arrange your pictures page, click Import Pictures.
2. In the File Browser dialog box, browse to My Documents\My Pictures\Sample Pictures.
3. Add all of the pictures listed.

To add more than one picture at a time, press and hold the CTRL key and click on the pictures you want to add, and then click OK.

All of your pictures should now be present in the filmstrip, as shown in the following screen shot.

The filmstrip in Photo Story is a great place to quickly make changes to your pictures and story. For example, you can drag a picture in the filmstrip to change the sequence. You can click a picture in the filmstrip and click Edit to change the appearance of the picture by rotating it, adjusting the color, fixing red eye or adding effects. You can also right-click a picture in the filmstrip to perform these actions. Try adding an effect to one of the pictures to see what they look like.

4. When you are finished making changes to your pictures, click Next to continue.

Adding a title to your pictures

With Photo Story 3 you can add text to a picture to create a title for your story.

To add text to your pictures

1. On the Add a title to your pictures page, click the first picture, and then type My first photo story in the text box to the right of the picture.
2. Click the Select Font button.
3. In the Font dialog box, under Font style, click Bold, and then click OK.
4. Click the Align Top button to move the title up on the page. Repeat steps 1 and 2 to add text to another picture, and experiment with different text styles, sizes, and alignments, using different formatting buttons.
5. When you are finished adding text to your pictures, click Next.

Narrating your pictures

You can add narration and custom pan and zoom effects to your photo story to make it more unique and personal.

To add narration to your story you need to have a working microphone attached to your computer and set up correctly. A wizard will help you set up your microphone to record narration. There is also a text input area to create cue cards which can be a helpful memory aid when narrating your pictures.

To add narration to your story

1. On the Narrate your pictures and customize motion page, click the Microphone button.

This will launch the Sound Hardware Test Wizard. Complete the wizard by following the onscreen instructions. Once you have completed the wizard, your microphone should be ready to record narration.

2. Click a picture in the filmstrip.
3. Add any desired text in the cue card area.
4. Click the Record Narration button to start recording narration. The red dot in the record button will flash indicating recording is taking place. A timer is provided to help you keep track of your narration length.

5. When you have finished narrating the picture, click the Stop Recording button.
6. Repeat steps 2 thru 4 for each picture for which you want to add narration.
Note Narration for each picture can not exceed 5 minutes.
7. Once you have added narration, click the first picture in the filmstrip, and then click Preview to see how your story looks and sounds.
8. Close the preview window, and click Next to continue to the next step.

Adding background music

With Photo Story 3 you can add music to your story by using Windows Media Audio (WMA), MP3, or WAV files or by using the Create Music option to create custom music that suites your story and taste.

To add pre-recorded music to your story

1. On the Add background music page, click the first picture in the filmstrip and then click Select Music.
2. On the File Open dialog box, click My Documents from the left menu.
3. Browse to My Music\Sample Music, click Beethoven's Symphony No9 (Scherzo).wma, and then click Open.

The music you just added is shown as a colored bar above the picture in the filmstrip, as shown in the following screen shot. This helps you determine which pictures will be shown for each piece of music you add. This is particularly helpful when you add more than one song to your story.

To create music for your story

1. Click the third picture in the film strip, and then click Create Music.
2. In the Create Music dialog box, in the Genre drop-down list, scroll down and select Soundtrack.
3. In the Style drop-down list, select Soundtrack: Mysterious Cave.
4. You can leave the default Bands and Moods, or choose different ones.
5. Click Play to hear what the music will sound like.

6. When the music has finished playing, click OK to close the Create Music dialog box.

There are now two different pieces of music shown as colored bars above the pictures in the filmstrip.

7. Click the first picture in the filmstrip, and click Preview, to see how well your music fits the story.

You may need to adjust the music volume levels to accommodate your narration. To do this, simply click the picture in the filmstrip and then adjust the music volume using the volume slider bar. You may need to adjust the volume and preview your story a few times to get it just right.

Click Next, to move on to the final steps.

Saving your story

When you save your photo story, all the pictures, narrations, and music are compiled into a video file that you can view in Windows Media Player. Since you will play this photo story on your computer, you can use the default options when saving your photo story.

To save your photo story for playback on your computer

1. On the Save your story page, verify that Save your story for playback on your computer is selected in the activities list.
2. Click Browse to specify the location and file name of your story.
3. On the Save As dialog box, browse to My Documents\My Videos.
4. In the Filename text box, type My First Story.wmv.
5. Click Save, and then click Next.

Viewing your story

When your story is built and saved, the Completing Photo Story 3 for Windows page will appear. You can view your newly created story or begin a new story from here. To see what you have created, click View your story. Windows Media Player will open and your story will begin to play.

Create a Story from a Single Still Photo

You can use the panning and zooming effects built-in to Photo Story 3 for Windows to add life to any of your still photographs. Photo Story 3 automatically assigns a straight path between the start and end positions for a picture, but you have the option to customize the picture motion by selecting a different path between the start and end positions. You can create this customized picture motion by importing the same picture multiple times and then selecting the motion and duration for each copy of the picture and the type and duration of the transitions that occur between the picture copies.

By using this method, the motion can traverse different parts of the picture, creating a more complex path (rather than a straight line) over the picture and enabling you to create a mini story based on a single picture. You can also create a "viewing window" into the picture. For this viewing window, the size of the start and end positions for the picture's motion is the same (pure panning motion). This viewing window magnifies the parts of the picture that you select to the full size of the resulting video.

To create your own mini story

1. Open Photo Story 3 for Windows. On the welcome page, click Begin a new story, and then click Next.
2. On the Import and arrange your pictures page, import the same picture three times, and position the three copies of the picture next to each other on the filmstrip.
3. To customize the motion for the first copy of the picture, on the Narrate your pictures and customize motion page, click the first copy of the picture on the filmstrip, and then click Customize Motion.
4. On the Motion and Duration tab, complete the following tasks for the first picture:
 - Select the Specify start and end position of motion check box.
 - For the Start position, move the position rectangle to select the area where you want the motion for the first picture to begin.
 - To create a pure panning motion for the first copy of the picture, select the Set end position to be the same as start position check box.

This option ensures that the rectangle for the start and end positions is the same size.

- For the End position, move the position rectangle to select the area of the picture where you want the motion for the first picture to end.
- To save the motion for the first picture, click Save.

5. To set the motion for the second copy of the picture, click the Next picture arrow button at the bottom of the Customize Motion page.

6. On the Motion and Duration tab, complete the following tasks for the second copy of the picture:

- Select the Specify start and end position of motion check box.
- Select the set start position to be the same as the end position of the previous picture check box.

By setting the starting position for the second copy of the picture to be the same size and position as the end position for the previous copy of the picture, you create continuous motion over the picture.

- To continue creating a pure panning motion, select the set end position to the same as start position check box, and then move the position rectangle for the end position to the location where you want the motion for the second picture to end.

7. To ensure uninterrupted motion between the first and second pictures, remove any transitions between them. To do so, click the Transition tab, clear the Start current picture using a transition check box, and then click Save.

8. To set the motion for the third copy of the picture, click the Next picture arrow button at the bottom of the Customize Motion page.

9. On the Motion and Duration tab, complete the following tasks for the third copy of the picture:

- Select the Specify start and end position of motion check box.

- Select the Set start position to be the same as the end position of the previous picture check box.
- To have the picture motion expand to the entire picture (rather than a specific part of the picture) at the end of your story, double-click the position rectangle for the end position.

10. To remove any transitions between the second and third pictures, click the Transition tab, clear the Start current picture using a transition check box, and then click Save.

11. You have successfully created a mini story using just one picture! To preview your mini story, click Preview.

EIGHT EASY STEPS FOR CREATING A PHOTOSTORY

1. START STORY

- Open Photostory 3: "Begin a New Story" Next

2. IMPORT AND ARRANGE PICTURES

- Click Import Pictures, browse, select images to use, OK.
- Click and drag or use arrows to reorder images in timeline
- To remove borders: click Remove black borders. Click Yes to All, OK.
- Use editing tools if desired (rotate, crop, autofix, special effects)
- Save, Next

3. ADD TITLES

- Select slide, type title into the window, use tools to change font, font color
- Click Next

4. RECORD NARRATION

- Plug in microphone, click microphone icon to configure
- Select image, click record sound button (red dot), record narration, stop button
- Click Preview to listen. To delete, click undo button. Repeat for other images.
- To set image times automatically along with narration, click each image at the appropriate time in the narration.

5. CUSTOMIZE MOTION

- Select image, click Customize Motion button.
- Click "specify start..." box, use resizing handles to select sections fo the image for the desired effect (zooming, panning)
- Preview effect, save

6. ADD TRANSITIONS

- Click Transition tab
- Scroll to preview and select transitions, Save
- Click arrow to move through images; add motion and transitions as desired
- Close effects window

7. *ADD BACKGROUND MUSIC*

- Click desired slide, then Select Music, navigate to desired audio file, Open
- OR – click Create Music, select genre / band / mood
- Click Preview, adjust volume, OK, Next

8. *SAVE STORY*

- Select playback mode, browse for location for saving. Next
- Click View your story

How to Play Your Story

- Load the CD – your computer needs Microsoft XP or better to read your Photostory. And, I am sorry, but it will not work on a Mac.
- When the Photostory program comes up – click on “next” until you get to the “Save Your Story Page”
- Click on “next” and your story will be “built”, then click on “View My Story”
- Enjoy

PHOTOSTORY PLANNING WORKSHEET

The **story** you want to work with – make sure it is a very specific topic: *For example – Adaptations of Big Horned Sheep*

MY STORY:

Introduction: How will I get the viewer interested? A question? A statement? *For example: Did you ever wonder how big horned sheep survive in such a harsh environment?*

MY INTRODUCTION:

Sound bite you want to work with. No longer than one minute and preferably 30 seconds or less. Two short sound bites may be used.

MY SOUNDBITE:

How will you introduce the sound bite? Who, what, when, where, why, how. Let your viewer know who they are listening to and what qualifies them as an expert. *For example: Thea Wang, a wildlife biologist researching yellow bellied marmots talks to us about the adaptations of these members of the squirrel family.*

MY SOUNDBITE INTRO:

Conclusion: A short ending statement, comment or question. *For example: Alpine animals are often related to desert animals because they are both adapted to harsh, dry environments.*

MY CONCLUSION:

PHOTOSTORY PODCAST SCRIPT

Choice One

Hello! My name is _____

I am a student in the _____ grade

My program is about _____

I learned about _____
from _____,
who is a _____
at _____.

Choice Two

Hello! My name is _____

I am a student in the _____ grade

Have you ever wondered
_____?

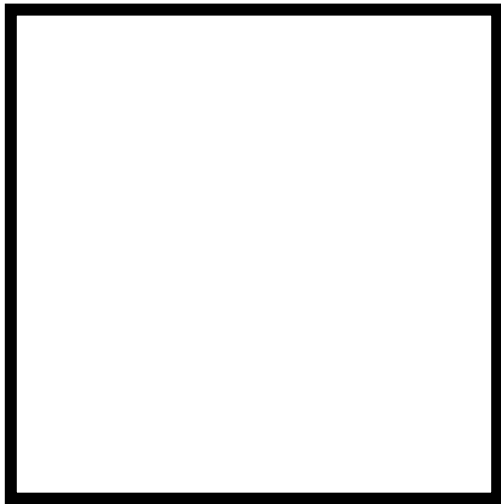
_____ who is a
_____ with the
_____, met with our
class and explained to us about

STORYBOARD LAYOUT SUGGESTIONS

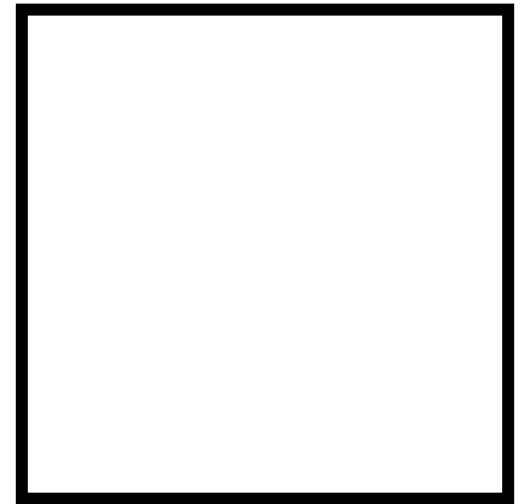
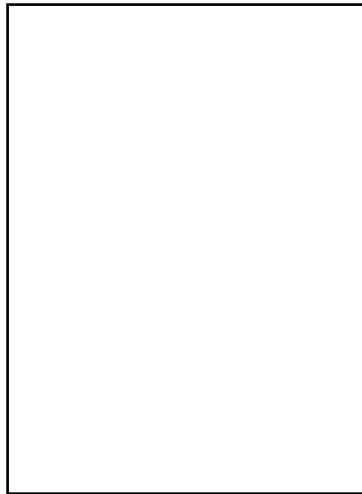
<p><u>TITLE PAGE</u></p> <p>Photo or Color Slide</p>	<p><u>BY-LINE</u></p> <p>Photo or Color Slide Name Date</p>	<p><u>INTRODUCTION</u></p> <p>Text or Narration</p>	<p><u>TEXT/PHOTO</u></p> <p>(narration?)</p>
<p><u>SOUND BITE INTRO</u></p> <p>Text or Narration</p>	<p><u>PHOTO/SOUND BITE</u></p>	<p><u>PHOTO/SOUND BITE</u></p> <p>Can continue soundbite from previous slide</p>	<p><u>CONCLUSION</u></p>

STORYBOARD

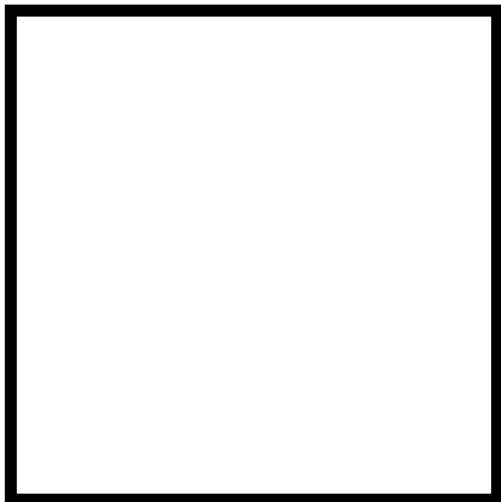
Name(s) _____ Project: _____ Date: _____



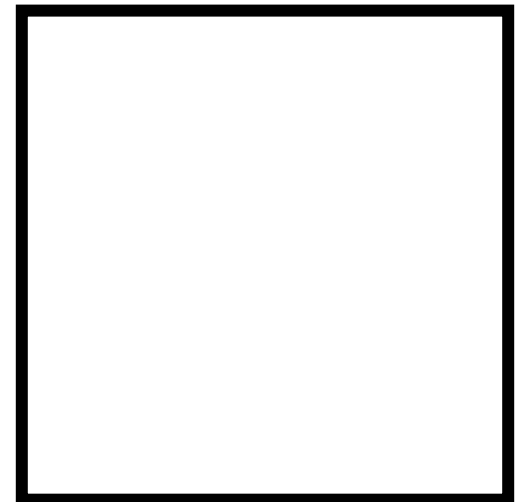
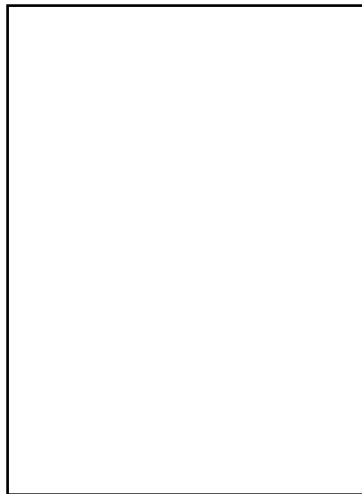
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3



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