

## Planning and Storyboarding I

### The **BIG** Idea

- What's the best way to get our team's message across?

### AGENDA

Approx. 45 minutes

- I. Warm Up (5 minutes)
- II. The Proposal: Part II: Creating the Story Description (20 minutes)
- III. The Proposal III: Developing a Production Plan (15 minutes)
- IV. Wrap Up (5 minutes)

### MATERIALS

#### PORTFOLIO PAGES:

- Portfolio page 15, Proposal I: Identifying Info & Research, (completed last lesson)
- Portfolio page 16, Proposal II: Description
- Portfolio page 17, Proposal III: Production Notes

#### STUDENT HANDBOOK PAGES:

- Student Handbook pages 47-49, Proposal Checklist
- Student Handbook page 50, Persuasive Techniques
- Student Handbook page 51, Keeping It Simple

#### FACILITATOR RESOURCE PAGES:

- Facilitator Resource 1, Do Now: Commercial Favorites

Overhead projector

Team folders

### OBJECTIVES

During this lesson, the student(s) will:

- Communicate ideas clearly in written and oral form.
- Create a PSA for a specific target audience.
- Work out agreements, compromise, and solve problems with others.

## OVERVIEW

This lesson is a work session in which teams develop and create their PSA proposal. This lesson depends heavily on teamwork, as students must work cooperatively to generate a storyline and tagline, and make production decisions (e.g., voiceover versus words on screen, costumes, locations, etc). Students will learn how to work together to make decisions when they can't agree, and will use this process as needed while developing their proposal. Students will continue to work in their "job roles" with the Writer taking the lead on the Description section of the proposal and the Producer heading up the Production Notes section.

## PREPARATION

- List the day's **BIG IDEA** and activities on the board.
- Write the day's vocabulary words and definitions on the board.
- If it is feasible, try to arrange the desks in groups before students arrive. Each team's folder could be placed at the team's group of desks.
- The following handouts need to be made into overhead transparencies or copied onto chart paper:
  - **Student Handbook pages 47-49, Proposal Checklist**
  - **Portfolio page 16, Proposal II: Description**
  - **Portfolio page 17, Proposal III: Production Notes**

## BACKGROUND INFORMATION

The heart of this lesson is teamwork and collaboration. To create a powerful and effective PSA proposal and storyboard, team members must come to agreement on important decisions such as the storyline, persuasive technique, and various production elements. Figuring out the process of working together is even more important than the finished product, and in the final lesson of this unit, each student will be asked to reflect on his strengths and weaknesses as a team member. Your mission during this lesson is to act as a coach rather than an instructor.

At the beginning of the lesson, give clear directions for brainstorming, and explain how to share

opinions, going around the table with each team member reporting in turn. Students won't need to use this formal method for each decision, but may be encouraged to use it if they reach an impasse or if some team members are having trouble being heard. Where possible, allow students to struggle through and resolve their own disagreements, stepping in only as needed, asking questions rather than providing advice or arbitrary decisions.

Sample questions for re-directing teams:

- How can you show your teammate that you respect his opinion?
- How can you make sure all members participate in the discussion?
- How can you make sure each person does his share of the work?
- How can you resolve this disagreement?
- How can you encourage each other?

## VOCABULARY

**Proposal:** A written description of the plan for the PSA, including rationale, storyline, target audience, persuasive techniques, and production elements.

**Public Service Announcement (PSA):** an ad that educates or makes people aware of an important issue or a message, such as stop smoking or stay in school.

**Tagline:** Brief message heard or seen at the end of an ad. For example, “Just do it” or “I’m lovin’ it.” In a PSA, this should be a call to action.

## IMPLEMENTATION OPTIONS

### DO NOW:

*(You may choose to present the Warm Up activity as a written Do Now. Present the questions on the board or overhead, and have students write only their answers on index cards. You could also choose to give the students a handout by copying **Facilitator Resource 1, DO NOW.**)*

### Questions:

1. Think of commercials you've seen on T.V. for different products. What is your favorite commercial? Explain why it is meaningful to you and what product is being advertised.
2. Which of the following persuasive techniques does the commercial use (circle the correct answer)?
  - Humor
  - Real life examples
  - Statistics/facts & figures (like X # of people die from smoking every year)
  - Heartwarming or inspiring story
  - Other \_\_\_\_\_
3. Why do you think this persuasive technique is effective for selling this product?

[Then call on students to read their answers and begin the **Warm Up** as written.]

To cut down on time spent transitioning into groups, you may want to provide teams with a designated area to work in for this and next week's lesson.

## ACTIVITY STEPS

### I. Warm Up (5 minutes)

1. **SAY SOMETHING LIKE:** Welcome back! Last week, you had a chance to decide your PSA topic and review the research. Today you are going to use that information to continue to develop a **proposal** for your PSA. You will work in your groups to develop Parts II and III. In Part II, the **Description**, you will come up with the story for your PSA: what is your message and how are you going to persuade people to listen to you? And in Part III, **Production Notes**, you will figure out all of the details you need to bring your PSA to life, like what the people in the story are going to be wearing and where the action will take place.
2. [Display **Student Handbook pages 47-49, Proposal Checklist** on the overhead projector and direct students' attention to it. Have them turn to this page in their binders.]

**SAY SOMETHING LIKE:** When your proposal is finished, you'll present it to your classmates, who will select the most effective PSA to go on to the 9th grade competition. The team with the winning proposal will videotape their PSA for the Roads to Success Web site. As you're completing your proposal, let these questions guide you, because your proposal will be evaluated on how well you address them. Go ahead and take these pages out of your binders so that you can refer to them as you work on your proposal. Let's review them now to make sure every team completed what they were supposed to complete last week.

Last week when you filled out **Portfolio page 15, Proposal I: Identifying Info & Research** you chose your topic, did some research, and thought about what you wanted your audience to know, see, or do after viewing your PSA. Take two minutes now to look over the first section on **Student Handbook page 47, Proposal Checklist, Section One: Identifying Info & Research**. In the first box, check off all of the tasks you've completed and then answer the three questions in the second box.

[Allow students (in their groups) to review the first part of their proposal: **Identifying Info and Research**. Students should check off any tasks that they have already completed. After two minutes have passed, bring the class back together. Allow a few groups to share out their PSA topic and target audience.]

### II. The Proposal: Part II: Creating the Story Description (20 minutes)

1. [Project **Portfolio page 16, Proposal II: Description**, on the overhead for everyone to

see. Have students turn to **Portfolio page 16, Proposal II: Description**. Point out that each team will submit just one proposal, but they can use the other copies of the proposal to take notes. (Finished proposals will be duplicated so that each team member can include the finished product in his/her portfolio.) Also, remind students that throughout this process, they should maintain their job “roles” with all team members pitching in on certain aspects, such as deciding on the storyline.]

2. **SAY SOMETHING LIKE:** Last week, you figured out which topic you wanted to address, and what action you wanted viewers to take after viewing your PSA. Next you need to decide how you are going to get your viewers to take the action you want them to. Will you scare your audience with alarming statistics or quotations? Persuade them with humor? Show them a slice-of-life example that is similar to their own lives?

[Invite teams to look over **Student Handbook page 50, Persuasive Techniques** to review the strategies used in the PSAs they’ve watched over the course of this unit. Ask different students to read aloud. Point out that the technique they choose needs to make sense for the PSA’s message and the target audience. For example, it might not make sense to use humor for a very serious or sensitive topic, but in other cases, such as the “Sock Friend” PSA, humor is the perfect technique.

To help determine which technique would work best for their message, encourage teams to recall the research on their topic. For example, if they found alarming statistics about their topic, they could take advantage of them to capture viewers’ attention. Or, if something funny came to mind when researching the PSA topic, then humor might be a good way to go.]

3. **SAY SOMETHING LIKE:** Now that you’ve reviewed your purpose and determined your persuasive technique, the next step is to come up with a story that will capture your viewers’ attention and that focuses on the main message. Sometimes it can take advertisers weeks, or even months, to agree on a storyline! But, for this project, you only have a day and a half left to complete your proposal – today and part of next week’s lesson. So, the key is to agree on one idea your team thinks is the best and run with it. If you get bogged down arguing over ideas, you will lose valuable time.
4. [To come up with a storyline, guide teams to brainstorm all of their ideas, with the Producer managing the process and another member jotting down ideas on chart paper. As each member shares his or her ideas, the rest of the team is not to comment in any

way — positively or negatively. Rather, they should keep the flow going so that all the ideas are on the table.

Remind them, however, that while they should let their imaginations run wild, the PSA is only a 30-second spot; it's not an epic, so the storyline should be short and sweet. To give them a frame of reference, point out that "Sock Friend" is just 30 seconds. This should help them recognize that they only have time to tell a short and simple story.]

5. [Refer students to **Student Handbook page 51, Keeping It Simple**, and read through it together, having students take turns reading aloud. If desired, share the PSAs on the RTS website created in previous years. These are very simple. One is a single shot.]
6. **SAY SOMETHING LIKE:** Before you write out all of the details of your story, you need to make sure it can be captured in one sentence. So come up with a one-sentence summary of your commercial before you write out the entire story. To practice, how would you summarize "Sock Friend" in one sentence? [Allow students to answer.]
7. [After brainstorming, the Writer prompts team members to look at all of the ideas, and to say, one at a time, which storyline they like best and why. If the majority selects the same one, they are to go with that story. Ask students who should make the final decision if the team is not in complete agreement. Any reasoning they use to decide this is fine: The Writer rules this day. The Producer is the overall supervisor of the project.]
8. **SAY SOMETHING LIKE:** Your PSA needs a **tag line** at the end of the story. What's a tagline again? [Allow students to respond. If they have trouble remembering, remind them of the warm up at the beginning of the unit, in which they matched brands with their famous tag lines.] Your PSA's tagline could be either a voice-over like in "Sock Friend," or a graphic (like Nike's "Just Do It.") on the screen, but you need to have one. Take fifteen minutes now to complete your Proposal Descriptions.
9. [Give students 15 minutes to complete their Description. Remind students that the Marketing Director and Writer are responsible for overseeing the creation of **Proposal II: Description**, but every team member must participate in the process.]

### III. The Proposal III: Developing a Production Plan (15 minutes)

1. [Project the Production section of **Portfolio page 17, III: Production Notes**, on the overhead.]
2. **SAY SOMETHING LIKE:** Now it's time to bring your story to life! Who are the characters? What do they look like? How do they act? Where does the story take place? What will the camera focus on? To develop your production plan, you need answers to these questions and more.

[Have students turn to **Portfolio page 17, Proposal III, Production Notes**. Review the various elements they need to consider and what they mean:

- **Cast/Characters:** Let students know that they don't need to give the people in their commercial names, nor do they need to figure out who in the group will be acting which part, but that they need to know what role each character in the PSA plays. Tell them that, for example, in "Sock Friend," the character was "the boy on the couch."
- **Voice-over:** Ask students if they know what voice-over means and allow them to respond. Then explain that voice-over is when someone is talking who isn't a character in the story, like the narrator. Give an example, such as the movie announcer who says, "For the first time in ten years, Sylvester Stallone is ROCKY!" Suggest that the tagline might be a good time to use voice-over. And let them know that you don't want them to write down WHO is saying the voice-over but rather WHAT the voice-over will say.
- **Props:** Ask students if they know what props means and allow them to respond. Explain that props include all of the materials the students need to make their advertisement into a reality. Give an example, such as if they have a scene in a classroom, then they will need materials to make the classroom look real, like books and desks and a chalkboard and pens.
- **Words/Graphics:** For example, ask students how the "Sock Friend" PSA ends. (Students should recall that words and graphics appeared on the screen promoting the Afterschool Alliance). Let students know that the use of words/graphics is optional.
- **Costumes:** Remind students that you want to know what everyone in the commercial is going to be wearing. Emphasize that you want detail: not just "regular clothes" but "baggy jeans, a t-shirt, and a hoodie."
- **Locations:** Ask students if they know what interior and exterior locations means and allow them to respond. Explain that you want to know more than "inside a school," like where in the school? In a hallway? A classroom? The principal's office?



To help them make the best use of their time, the Producer needs to move the team along as they consider each element. And, as with the storyline in **Description**, the Producer is responsible for leading the discussion. As the team discusses each element, the Producer writes in their final decisions on the Proposal. Give students **10 minutes** to complete the **Production Notes**.]

#### IV. Wrap Up (5 minutes)

1. **SAY SOMETHING LIKE:** Great job everyone; you have now finished three out of the four parts of your proposal. In your groups, take the next couple of minutes to go over the proposal checklist on **Student Handbook pages 47-49, Proposal Checklist for Section II: Description and Section III: Production Notes**. This checklist includes everything you were supposed to get done today.

[Give students a couple of minutes to complete their **Proposal Checklist for Section II: Description and Section III: Production Notes**.]

Next week we're going to finish the last section: the storyboard. Then I'm going to give you some time to plan your presentation. Before you leave today, I need the writer to take **Portfolio pages 15-17, Proposal I-III: Identifying Info & Research, Description, and Production Notes** out of your binder and put them in your team's folder, along with **Student Handbook pages 47-49, Proposal Checklist**.

## DO NOW: Commercial Favorites

1. Think of commercials you've seen on T.V. for different products. Which commercial is your favorite (or one of your favorites)? What is it a commercial for?

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2. Which of the following persuasive techniques does the commercial use (circle the correct answer)?

- humor
- real life examples
- statistics/facts & figures (like X # of people die from smoking every year)
- heartwarming or inspiring story
- other \_\_\_\_\_

3. Why do you think this persuasive technique is effective for selling this product?

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## Proposal Checklist

In the first table of each section, check off each task to make sure you've completed everything in that section of the proposal. Then in the second table of each section, answer the questions with either a "yes" or "no" response.

### Section I: Identifying Info & Research

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**Have you recorded the following information? (check each box if it applies)**

The group name.	
Which students have taken which job.	
The PSA topic.	
The target audience.	
Important facts about the topic.	
What you want the audience to know or do after viewing the PSA.	

**Does your PSA meet the following criteria? (yes or no)**

Does the PSA reflect the client's (Road to Success) mission?	
Have you identified the purpose for the PSA?	
Does the PSA address a topic important to the target audience?	

### Section II: Description

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**Have you recorded the following information? (check each box if it applies)**

The PSA topic.	
The target audience.	
The persuasive technique you've chosen.	
The one-sentence summary of your story.	
The description of your story.	
The tagline.	

**Does your PSA meet the following criteria? (yes or no)**

Does your story clearly describe what is going to happen in your PSA?	
Is your persuasive technique going to be effective at convincing your target audience?	
Has your team come up with a tagline that “speaks to” your target audience?	

**Section III: Production Notes**

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**Have you recorded the following information? (check each box if it applies)**

Cast/characters	
Voice-over	
Props	
Words/graphics	
Costumes	
Locations: interior and exterior	

**Does your PSA meet the following criteria? (yes or no)**

Are all of your production decisions realistic? <ul style="list-style-type: none"> <li>• Are the locations places that are easy to get to?</li> <li>• Do you have access to the props you’ve identified?</li> <li>• Will it be easy to find characters required for the story?</li> </ul>	
Can this story be told in 30 seconds?	

**Section IV: Storyboard**

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**Have you recorded the following information? (check each box if it applies)**

A picture for each scene of the PSA.	
A one-sentence Description of Action for each scene of the PSA.	
Any Dialogue or Voice-Over in each scene of the PSA.	
Any other information needed to describe each scene of the PSA.	

**Does your PSA meet the following criteria? (yes or no)**

Is it clear what is happening in each scene based on your drawings?	
Have you shown or described what you can see in the background?	
Have you described any action or speaking that's not obvious in the storyboard?	

## Persuasive Techniques

Think back to the PSAs you watched at the beginning of this unit. How did each persuade viewers to take an action? Which techniques would work best for your PSA?

### **Humor**

PSAs that use humor make the viewer laugh. In “Sock Friend,” the mission is to show how boring hanging out after school can be. Boring enough to talk to your sock! In another PSA called “Feed the Pig,” a character is about to buy a big-screen TV that he can’t really afford. But he’s stopped by a look from his friend - a life-size piggy bank. Of course, the TV salesman isn’t too happy about this. The scene is silly, and memorable.

### **Real Life or Personal Examples**

In these PSAs, people tell their own stories on camera. For example, high school students explain their own obstacles to graduation. Or a lung cancer victim explains the consequences of smoking.

### **Statistics/Facts and Figures**

Numbers tell the story here. “Each day more than 1 200 young men and women give up on a high school education.” Or “The average high school drop-out earns less than half as much as the average college graduate. And is four times as likely to be unemployed.”

### **Heart-warming or Inspiring Story**

These PSAs use heartwarming stories to make us feel good about helping out a good cause. For example, we see a low-income family moving in to their own house, thanks to the efforts of Habitat for the Humanities. Or we watch the graduation of a young man who’s the first in his family to finish college.

## Keeping It Simple

30 seconds is a very short time. Use the following suggestions to keep your story simple:

1. No more than two locations.
2. No more than three characters with speaking roles.
3. No storytelling that involves big jumps in time. (Please don't use flashbacks or things that happen "10 years in the future.")

An effective PSA can be summarized in a single sentence. Write your story in one sentence before you create your storyboard, so you can tell if it's too complicated. Here are some examples:

1. Kids use paper airplanes to ask adults for help with college.  
([www.KnowHow2GO.org](http://www.KnowHow2GO.org))
2. A young woman works hard so she can attend college, and loves it.  
(United Negro College Fund)
3. "The Pig" discourages a young man from spending too much on a TV.  
([FeedthePig.org](http://FeedthePig.org))

Say all of your dialogue out loud, slowly. Time it. If it's more than 30 seconds, you need to cut something out.

## Proposal II: Description

Team Leader: Writer

### Description

PSA Topic:

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Target Audience:

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Persuasive Technique (check any that apply):

- humor
- real life examples
- statistics/facts & figures
- heart-warming or inspiring story
- other \_\_\_\_\_

One-sentence Summary:

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Story:

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Tagline: \_\_\_\_\_



## Proposal III: Production Notes

Team Leader: Producer

Description
<b>Cast/characters:</b> <hr/> <hr/>
<b>Voice-over:</b> <hr/> <hr/>
<b>Props:</b> <hr/> <hr/>
<b>Words/Graphics:</b> <hr/> <hr/>
<b>Costumes:</b> <hr/> <hr/>
<b>Locations:</b>  <b>Interior:</b> _____  <b>Exterior:</b> _____