

Rough Drafts – At a Glance – See Individual Due Dates Per Class Period and Category Type

~~• Research Papers – Period: \_\_\_\_\_ DUE: \_\_\_\_\_ These must be typed and double-spaced, using MLA format, with citations in place. Please refer to your rulebook and the sample papers found at [www.nhd.org](http://www.nhd.org), under the student resources, paper tab.~~

- ~~• Websites – Period: \_\_\_\_\_ DUE: \_\_\_\_\_ – You must submit your username and password so that I am able to enter your “Weebly” site and see what progress you have made in building your website. I will not change anything, as your username and password will be putting me in “edit” mode, but I will look around to see what you’ve accomplished. You may email me with your username and password OR you may simply write it down and submit it to me in class. **EXPECTATION:** I am looking for your site to be completely finished, as best to your ability, prior to having any teacher feedback. Audio/video should be in place; visuals should be inserted and cited as per your rulebook. Primary source and student-composed content should be included, and your title/homepage complete with the required information. You will have an additional 1 ½ weeks to make changes prior to submitting your final project.~~



- Documentaries – You have a few different steps and due dates in between the final rough draft date.

- First – Period: ADAY - 1/29  
BDAY DUE: 1/30 – **OUTLINE DUE** – will be ready for you the very same day or very next day, so be sure to come see me to pick it up. This may be typed up and either handed in or emailed to me.

- Second Period: ADAY - 2/6  
BDAY DUE: 2/7 – **IMAGE ROUGH CUT DUE**. Feedback will be ready for you the same day or the very next day, so be sure to come see me for pick up. This will need to be submitted on a flash drive. It may not be emailed because the file size will be too large to be accepted in my school email account. Due to the quick turnaround necessary for these, I also ask that you do not send it via a “dropbox” like cloud function if it requires me to sign up and wait for your approval....we don’t have time for back and forth.

- Example of image rough cut: [www.youtube.com/watch?v=x3G2V6V6F8c](http://www.youtube.com/watch?v=x3G2V6V6F8c)

- Lastly, Period: ADAY - 2/12  
BDAY DUE: 2/13 – **ROUGH DRAFT DUE** - complete with voice over matching all the visuals from your image rough cut, your title page, and your credits at the end (10 minute maximum) is due. This will need to be submitted on a flash drive or burned onto a disc. File size will be too large to email it to me.

Final Documentary Due: A - 2/21  
Final Documentary Due: B - 2/20

- **Performances** – Period: \_\_\_\_\_ DUE: \_\_\_\_\_ – Your written script, complete with costume, props, character movement ideas, and sound effect suggestions, should be typed in a traditional script format. This should be easy for me to read and differentiate between which character is speaking, how characters are moving, etc. **You may email this to me, if you are using a software program, which can be opened with Microsoft Word. If you are using a specialized software program, which Microsoft Word will not open, please print it out and submit a hard copy.**
- **Exhibits** – Period: \_\_\_\_\_ DUE: \_\_\_\_\_ - You have your information on a separate sheet. ☺ - Too much for a “glance.”

## Documentary Pitch and Narrative Outline

### Step 1: The Pitch

- In no more than two sentences, tell me what your film is about.
- Is your film character-driven, event-driven, or issue-driven?
- Why did you choose the focus as you did in letter B above?
- What is the question you want to explore in this documentary?

### Step 2: Narrative Outline

#### **Act One – The Introduction**

- How will you introduce your main character, topic, or issue? When will you begin your story?
  - A. For a character-driven film, will you begin at the end of a person's life? At the beginning? In the midst of a crisis?
  - B. For an issue-driven film, will you build toward a problem? Introduce the problem and then backtrack in the following acts toward context and cause?
  - C. For an event-driven film, will you begin within the event? Start in quieter times and build toward crisis?
- How will you introduce your question that you will explore in the film to the viewers?

#### **Act Two – The Body**

- What three to four points do you want to make in the body of the film that will help to answer the question you pose in the introduction?
- How would you sequence these (chronologically, building action, etc.) in a way that helps your viewers explore this question?
- How can you represent these points by using various kinds of evidence you've collected?
- How will you set up the resolution, or "answer," to your question?

#### **Act Three – The Conclusion**

- What thoughts do you want to leave your viewers with?
- Will you summarize your question and evidence? If so, how will you do this?
- What questions do you want to linger in the minds of the viewers?
- How will you bring resolution to your film (doesn't mean end-means closure) for the viewers?



# APPENDIX E

## Sample Documentary Treatment

### STEP 1--THE PITCH

This film is about the challenges and lost sense of place that displaced farmers experienced during the Dust Bowl.

The film will be structured as a(n) (please check one)

- character-driven
- event-driven
- issue-driven

narrative so that it presents the large-scale impact of the Dust Bowl. It affected millions of people.

The question we want to explore is How does humanity respond when their livelihood is challenged?

### STEP 2--NARRATIVE OUTLINE

#### Act One--The Introduction

- How will you introduce your main character, topic, or issue? When will you begin your story?  
We will introduce the issue by talking about the natural movement of mankind—we have always moved. However, what happens when the movement is not caused by a desire to see what lies beyond but is

instead caused by an event so horrific that you have no choice? Enter the Dust Bowl.

a. For a character-driven film, will you begin at the end of a person's life? At the beginning? In the midst of a crisis?

b. For an issue-driven film, will you build toward a problem? Introduce the problem and then backtrack in the following acts toward context and cause?

While there will be a brief moment in the introduction that does not jump right into the Dust Bowl, we will dive right into the event to get viewers' attention right off the bat. Even though the focus of the documentary is not entirely the Dust Bowl itself but rather the social fallout that resulted from it, the Dust Bowl is the "star" of the film, and it is the central piece of history being discussed. However, the documentary will look at the toll it had on society rather than focus on the particulars of the event itself.

c. For an event-driven film, will you begin within the event? Start in quieter times and build toward crisis?

• How will you introduce your question that you will explore in the film to the viewers?

After providing some background information about the Dust Bowl, I will pose a question that gets to the heart of the film—what do you do

#### Act Two--The Body

• What three to four points do you want to make in the body of the film that will help to answer the question you pose in the introduction?

1. Economic hardship created professional and geographic displacement.

2. Thousands of midwestern farmers were forced into a nomadic lifestyle.

3. Limited opportunities and judgment by others re-emphasized their nomadic existence.

• How would you sequence these (chronologically, building action, etc.) in a way that helps your viewers explore the question?

They will be sequenced as ordered above. The Dust Bowl is a catalyst for these changes, and they build in this way—like throwing a pebble (a

- Dust Bowl) and watching the ripples. The initial ripple is the devastation that resulted in economic hardship. Next, the film will move to people like Lawrence Strybioda who gave up and moved west—thousands, perhaps millions, of people moved away from the Dust Bowl-stricken areas. Lastly, after all of this movement the question: What happened to all of these people that moved? Sadly, there is no real happy ending here for the generation struck by the Dust Bowl. Their children and grandchildren would be the ones that eventually would be accepted into society.
- How can you represent these points by using various kinds of evidence you've collected?

The evidence comes from the U.S. government, interviews, and personal journals. It includes photographs, statistics, interviews, and political cartoons. It is important to bring in different perspectives, and we try to do that by drawing from several sources.

- How will you set up the resolution, or “answer,” to your question? After laying out the evidence we will transition to what few rays of sunshine there were for Dust Bowl refugees—Woody Guthrie and FDR's policies. But ultimately, it is a story of too little, too late. The damage had been done, and it would be felt for generations. The resolution to the film is simply the resolve the Dust Bowl refugees showed in clinging to their identities even in the face of all of this hardship.

### Act Three—The Conclusion

- What thoughts do you want to leave your viewers with? We want viewers to walk away wondering how they would respond in such a situation—both as the forced migrant and as a member of a community to which people migrate. Hopefully, by seeing the plight—the total devastation—viewers will see the Dust Bowl as a real event whose devastation was felt for generations.
- Will you summarize your question and evidence? If so, how will you do this?

We won't summarize all the evidence but will emphasize persistence in the face of challenge. Hopefully the film will come full circle at the end and make it clear there really was no happy ending for that first generation of Dust Bowl migrants.

- What questions do you want to linger in the minds of the viewers? The film does not address the United States' emergence from the Great Depression, so hopefully viewers are encouraged to investigate what ultimately happened to the Dust Bowl refugees and their families. Viewers might also be led to think about any comparisons to current events, like Hurricane Katrina, Super Storm Sandy, or the Japanese tsunami. Did these events impact human movement and identity in similar ways?
- How will you bring resolution to your film (doesn't mean end—means closure) for the viewers?

The final image in the film will be the “Migrant Mother” from the Dorothea Lange collection, which captures all of the emotion of the Dust Bowl. It shows the worries, the fear, the uncertainty, and even a glimpse of hope. It had to be a nightmare to live through it all, but people fought and clung to survive and recapture the life they once knew. It is a remarkable story and is written entirely on the migrant mother's facial expression.

## Documentaries – Explanations & Tips for Construction

The excerpts below are taken from, “and Action!” written by Kathy Swan & Mark Hofer

### What is an image rough cut?

Professional filmmakers often will create an image rough cut for segments of their films as a means to develop a visual narrative. In the image rough cut, the director sequences a series of images – hand drawn, photographs, or images in the time line view of a video editing software program – and presents this series of images to the production team, verbally explaining the flow of their story as they go.

This kind of rough cut allows the director and members of the crew to focus on the visuals for the film. Once narration, effects, and music are added, it is difficult to really attend to the quality of the visuals. In practical terms, it also helps the production team to get a sense for the flow of their films and any gaps that might be present. Additionally it helps them to gauge the quality of the visuals for communicating the interpretation of the film.

### How do I begin creating an image rough cut?

You will use the pitch and outline you just created to begin matching images with each of the points made on your outline. Don't forget to consider any video you may have filmed interviewing or skype-ing with primary sources or experts. These can be used as visuals too.

Sequence your images to match your outline. You can do this in a computer application such as MovieMaker or iMovie. The important thing is for you to arrange the images in a way that helps you tell your story in a visual way. You may want to begin with the introduction first, establishing through your choice of visuals, the tone you are after in your film. You will most likely move back and forth between sequencing images and looking for images, as you'll discover that you don't have enough that tell the story as you want it to be told through images. Be sure to cite each and every visual you use in your film. Take extra care not to overlook this step.

### Tips for creating your image rough cut

- **Use images persuasively:** Remember the point of a documentary is to communicate an interpretation of an event, issue or person.
- **Balance different types of images:** You may use portraits, objects, landscapes, maps, charts, figures, written sources, and video clips. Try to keep track of how many of each of these types of images you use and consider what your viewer might think or feel should you fail to balance and combine these types of images in an interesting way. Keeping track of such things will keep your viewers engaged and will provide visual interest to your documentary.
- **Image Framing Techniques:** You have the power to decide what is included or not included in your on-screen image. For an example explaining why this is important, consider the following: A documentary maker may show a wide shot of a Civil War battlefield strewn with fallen soldiers in an effort to reflect widespread casualties, offering the grand scale of war. However, the same filmmaker may decide to zoom in on one or two particular fallen soldiers if he/she is trying to convey a sense of personal tragedy. Examples of this technique can be seen here: [www.youtube.com/watch?v=n3DNZumaGNw](http://www.youtube.com/watch?v=n3DNZumaGNw). As the filmmaker, you may decide to frame the image as you found it, or you may choose to alter its frame, in order to make a point or establish a particular tone. Manipulating the frame of images adds to the persuasiveness of some images.





- **Developing Montage Sequences:** A montage is a sequence of related images which appear in quick succession and can be used to reflect the passing of time. An example of this might be a series of images of newspaper headlines or front pages over various points in time. Such a montage helps the viewer to develop a chronology.

Montages can also be used in a bit more sophisticated fashion such as seen in the beginning of the classic film *Casablanca*, where a montage alternating between a map and brief film clips from the route emigrants took to arrive in Casablanca, hoping to obtain exit visas to the Americas. The director of this film, used this montage, along with narration and music, to represent the desperation many experienced on the trip. This montage example can be seen at: <https://www.youtube.com/watch?v=fzXK1hDkqYc>



Name(s): \_\_\_\_\_

Rough Draft Scoring Sheet

This rough draft is being scored on the required categories of information from throughout the research process. I am now looking for evidence of the required information being transferred into the written format. In addition to earning points for the required research information, you are also earning points for your grammar and for the structure of your rough draft, as described in your specific project instruction packets. You should have a beginning, middle, and end and should have included all the information which was outlined on each of the instruction sheets you used to complete your research. This rubric is two-sided....turn it over please 😊.

<p><b>Background Information:</b> Have you provided ample information for your reader to completely understand the story that you are attempting to tell? Have you set your topic into a particular period of history by providing an understanding of place, time and circumstances?</p>	<p>2 points</p>	
<p><b>Connection to the Theme:</b> Have you supplied your reader with a solid, obvious, well-stated, thorough connection to the theme? Have you made this connection to all parts of the theme, Taking a Stand in History?</p>	<p>2 points</p>	
<p><b>Causes:</b> Have you explained, in great detail, why your topic came to be? Have you included early triggers or catalysts for the people who made your topic important? Think of this as a chain of events, each cause is the link before an effect, but then an effect can also be the precursor to another cause.</p>	<p>2 points</p>	
<p><b>Effects:</b> Have you explained, in great detail, the impact that your topic has had on the world? On their community? On themselves and others? Have you made it crystal clear to your reader that your topic is important for particularly, clear reasons?</p>	<p>2 points</p>	
<p><b>Economics:</b> Have you included information that explains in rich detail, the connection between your topic and economics? Think: job creation, new industries or businesses born as an effect of your topic, job loss, better/worse pay for particular groups of people, better/worse working conditions for particular groups of people, funding for special projects or experiments involved. Any of this type of information that applies to your project should be included.</p>	<p>2 points</p>	
<p><b>Politics:</b> Have you included information that explains in rich detail, the connection between your topic and politics? Think: law creation, activism, political support or involvement in a cause, human / Civil rights (oppression, denial, acquisition of), elections, voting, political service to the community, state, or country in which your topic is set. Any of this type of information that applies to your project should be included.</p>	<p>2 points</p>	
<p><b>Society:</b> Have you explained in rich detail how the general public reacted to or felt about your topic and the circumstances surrounding it? Have you shown multiple perspectives from a variety of people making up societal groups of the time of your project? Don't forget to look for this in international settings too, if your project takes place in, or impacts, more than one country.</p>	<p>2 points</p>	
<p><b>Change over Time:</b> Have you explained in detail how your topic has changed over time? This could be in looked at very specifically, if your topic allows for it. For some topics, you will need to look at this question in a broader more general sense to be able to discuss this change.</p>	<p>2 points</p>	
<p><b>Continuity:</b> Have you pointed out how some things never change, despite the hard work and efforts of your topic? The things that have remained the same could be good or bad. Be sure to explain in detail so that your reader understands you reason for including them.</p>	<p>2 points</p>	

<b>Introduction:</b> Does your rough draft include an introduction with a strong, polished thesis statement and tie to the theme? Does it inspire your reader to read on?	2 points	
<b>Conclusion:</b> Does your rough draft have a conclusion which offers analysis and synthesis, showing critical thought and tying all of your research together? Does it make people think about what they've learned while reading your research? Will the conclusion help your reader to connect to you project?	2 points	
<b>Grammar &amp; Overall structure:</b> Does your rough draft seem to make sense and reflect good sentence structure, grammar, spelling, etc.?	2 points	
<b>Rule &amp; Specification Adherence:</b> Does your rough draft adhere to the time, word, file space limits as specified in the rulebooks? You will not be penalized here for word limits, as long as your work does not exceed 750 words for exhibits, 1800 words for websites, and 3000 words for research papers. You will not be penalized here for time limits as long as your work does not exceed 11 minutes for documentaries and performances. Please recognize that if you are submitting a project that is outside of its limits, you will have to either sacrifice something or work to prioritize the required information in an effort to reduce your project size so that it falls back within the limits opposed by the rulebook.	2 points	
<b>Instructions Specific to your Project:</b> Does your rough draft follow all of the basic instructions outlined and discussed in class? Have you typed and handed in or emailed what you were supposed to? Have you brought in a flash drive with your project saved on it? If you completed a documentary, did you bring in the first two pieces as assigned?	2 points	

Any research information that WAS NOT included in your note cards, but has since been added to your research and APPEARS IN THIS ROUGH DRAFT, WILL BE AWARDED CREDIT BOTH HERE, AND BACK IN YOUR NOTE CARD SCORES.

ROUGH DRAFT SCORE: \_\_\_\_\_/28 POINTS      \_\_\_\_\_%

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COMMENTS: