STUDENT VOICES CAMPAIGN
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ABOUT THE CALIFORNIA ALLIANCE
FOR ARTS EDUCATION
The California Alliance for Arts Education advocates for high quality
arts education for all students by providing policy expertise and by
mobilizing a statewide network of advocates and allied partners.

The California Alliance is in its fifth decade of working to build a
brighter future for our state by making the arts a core part of every
child’s education. A statewide leader and convener, the Alliance
galvanizes California’s educators and other experts in arts and
culture to advocate for quality arts education for all students.
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Dear Teachers,

Welcome to the Student Voices Campaign!

With the passage of the Local Control Funding Formula (LCFF), school districts are required to gather input from students in their annual planning process. The Student Voices Campaign offers a creative way for students to learn about and impact school policymaking.

Students have spearheaded exciting changes in their school district through the campaign, including the expansion of arts programs, the hiring of new teachers and the addition of gender neutral bathrooms to school campuses.

Developed with support from the California Arts Council and Sony Pictures Entertainment, the Student Voices Campaign Classroom Guide is structured as an interdisciplinary, service-learning project, with elements of civic participation, creative expression, media production, and community engagement. The goals of the Classroom Guide are to:

• Empower students to be informed and effective participants in the civic process
• Provide compelling evidence of the value of creative expression and student voice through student-authored videos
• Support media arts production and analytical processes that foster student-centered, interdisciplinary and project-based learning

To encourage widespread participation, we have offered a simple approach aimed at grades 7-12. The end product will be that your class will create and submit art pieces to the Student Voices Campaign, but as the educator, you get to decide which elements are most important for your students to focus on. To get started, please review the whole guide and determine what level and type of project best suits your abilities and situation. From there, some of your first steps will be to:

1 > Clear the process with an Administrator
2 > Administer the Student and Teacher Pre-Project Surveys
3 > Administer the Publicity Release Form and have students return it with parent signatures

See the Project Checklist for a full list of steps. We value your expertise and insight and welcome your feedback as you use the guide. Please feel free to be in touch with questions by phone or email.

Best,
The Alliance Team
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Why do it?
With the advent of Local Control Funding Formula, your local school district is required to gather input from students, parents and teachers in determining their goals, program and budget allocations for the coming years. This project gives students a creative way to share their vision for better schools with their local school board.

Can I implement the project in my classroom?
Any and all secondary teachers of all subject areas, are encouraged to conduct this project in their classroom.

Schedule
Within a standard school year

Who can submit art pieces?
Enter is open to any and all students in grades 7–12 in California. This Guide assumes that students will work in groups of 3–4 to complete their art pieces. Students who submit art will be eligible for the competition. Art pieces are judged on the following criteria:

JUDGING CRITERIA
a. Appropriate to audience (school board) and intent (LCFF), 2 minutes or less
b. Strong message
c. Well-constructed
d. Technically sound
e. Unity - All components contribute to message
f. Creative production

Awards
Students’ whose works best exemplify the project criteria will be honored at a spring showcase.

Classroom Time
Lessons can be spread out over days or weeks, as you prefer. The Guide assumed that students will work in groups of 3-4.
Project Modules
1. Speaking up! Advocacy and local school funding.
2. What’s your vision? How would you make your school a better place?
3. How does art tell a story? Capture your vision in your piece.
5. Action! Create your art.
6. Share your story. Let your voice be heard!

Each of the modules contains suggested steps, activities and resources to accomplish the section’s goals.

Standards
The Guide will have the updated 2019 California Art Standards.

Resources
The Classroom Guide Appendix includes submission guidelines, survey forms, release forms and all other forms you need. The Local Control Funding Formula Primer (LCFF) and the Video Production Handbook (VPH) available for download from studentvoicescampaign.org are stand-alone documents that you can share with your students and use to familiarize yourself with the details of funding policy and video-making if applicable. The appendix also includes a section called Project Strategies & Short Cuts that offers tips and work-arounds for simplifying the project.

Submission Process
1. If video upload to a hosting site like Vimeo or Youtube
2. Upload student art pieces to the entry form
3. Fill out the entry form including the link to video on hosting site and a message from students to their school board
To get started, please review the whole guide and take note of the elements that are relevant to your particular situation. Determine what level and type of project best suits your abilities and situation. From there, some of your first steps will be to:

1. Clear the process with an Administrator.
2. Administer the Student and Teacher Pre-Project Surveys.
3. Administer the Publicity Release Form and have students return it with parent signatures.
4. Determine which activities you and your students will engage in and your ideal schedule.
5. Conduct the lessons, supporting students’ investigation and production processes.
6. Have students form groups of 3-4 to collaborate and determine what their art piece will advocate for and how.
7. Once complete, view art pieces and offer feedback.
8. If video, upload the video to Vimeo or Youtube and keep link for the entry form and promotion.
9. Have students fill out the online entry form including their video link or art piece and message to their local school board. Once entered, the California Alliance will send the art pieces and message to their local school board.
10. Share the art pieces with the community: You and your students have the option to go a step further and share the art pieces with the larger community such as a school board meeting, student leadership groups, school assemblies or social media campaigns.
11. Facilitate the student reflection process.
12. Administer Post-Project Student and Teacher Surveys.
1. **SPEAKING UP!** Advocacy and local school funding.

2. **WHAT’S YOUR VISION?** How would you make your school a better place?

3. **HOW CAN ART TELL YOUR STORY?** Capture your vision.

4. **COLLABORATION.** Work together to create your vision.

5. **ACTION!** Create your artwork.

6. **SHARE YOUR STORY.** Let your voice be heard!
1. Introduce your class to the Student Voices Campaign (SVC): provide project overview and share your personal excitement.

2. Explore what advocacy is.

3. Examine the Local Control Funding Formula (LCFF).

4. Introduce school board and school board representatives.

**PREPARATION**

1. Get familiar with the Student Voices Campaign (SVC): Read through this Classroom Guide.

2. Clarify your personal goals for having your students participate in the SVC. What is the most important takeaway of this project for you?

3. Map out the time you have to dedicate to this project and how much time you want to allocate to each key concept.

4. Think about the needs and experience level of your students in terms of advocacy. Are there specific advocates (current day and/or historical) that you want your students to know about? Get familiar with Californians for Justice or other advocacy organizations.

5. Read the LCFF Primer provided in this guide and determine what you think is the best way to share this information with your students. Make copies of the primer for students.

6. Research your local school board. What information can you access to put a human face to the school board for your class?

7. Write out advocacy quotes, LCFF priorities on large paper. Post in classroom.
1 > Introduce your class to the Student Voices Campaign (SVC): provide project overview and share your personal excitement.

Hand out the student pre-surveys and publicity release form

Share with your class that this is a project that provides young people a creative way to make their voices heard in their school district, and to speak up and advocate for what matters most to them.

Show the SVC Introduction Video:
BIT.LY/YOURSTUDENTVOICE

Focus on key ideas of project:

YOUR VOICE
Your voice matters. California law guarantees students a voice in planning and budgeting for their school district. Each school district must submit a plan for the coming years. They are required to get student input on those plans. Your voice can make a difference.

YOUR VISION
Everyone has a vision, an idea, or a story to tell. The Student Voices Campaign gives students a way to share their vision creatively. Make an original art piece that shows what ignites your creativity, your imagination, and your passion in school. What should your school do to inspire your creativity, imagination, and passion?

YOUR SCHOOL
Upload your art at the Student Voices Campaign site and we’ll send it to your local school district leaders, along with a message from you. Your piece will also be entered in the Student Voices contest. Art work will be scored by a panel of judges, and the top scoring pieces will win a chance to represent your school at a gathering of student artists, professional filmmakers, and activists in the Spring.

Share project graphic, which maps out steps for the project:

1. Speaking up! Advocacy and local school funding.
2. What’s your vision? How would you make your school a better place?
3. How does art tell a story? Capture your vision.
5. Action! Make your art work.
6. Share your story. Let your voice be heard!
2 > Explore Advocacy

**DICTIONARY DEFINITION OF AN ADVOCATE**

1. a person who argues for or supports a cause or policy

2. a person who works for a cause or group

3. a person who argues for the cause of another person in a court of law

**Discuss: What is advocacy?**

Have you ever “gotten involved” in a social cause or issue? Have you, or someone you know, ever stood up for something you believe in? Do you know of any causes that are going on right now? Ask your students to define what advocacy means to them and how advocacy can impact their school, their community, and their world.

**Share examples of student advocacy**

**EXAMPLE 1:**

In 2016, students from Lincoln High School in the San Jose Unified School District urged their principal and their local school board member to add gender-neutral bathrooms to their campus – and they succeeded.


**EXAMPLE 2:**

Californians for Justice: In 2014, students advocated for and won the right for students to have a voice in the formal process to develop their school district’s Local Control Accountability Plan (LCAP). See Californians for Justice Action Guide here: [http://caljustice.org/tag/student-voice/](http://caljustice.org/tag/student-voice/) and additional resources below. Use these young people to put a human face on the Local Control Funding Formula (LCFF).

Share additional advocates or movements that you want your class to know more about.

“**The idea of adults and decision makers listening to a group of teenagers was like a fantasy or a daydream a couple of us had the guts to attempt. Well we attempted, and unbelievably, we won.**”

— Naudika Williams, Oakland High School

[http://caljustice.org/](http://caljustice.org/)
2 > Explore Advocacy

Activities
Choose one or more of the activities below or use one of your own.

JOURNAL WRITING: PRIVATE REFLECTION

Have students think about speaking up, making their voice heard.

Have they ever used their voice to make things better? For an individual? For a group, cause, community? In big or little ways?

How do people make their needs and voices heard? Does it feel like there isn’t a way for ordinary people, especially young people, to share what they need and what matters to them?

Where does it feel like their voice is heard and welcomed? Where does it feel like their voice is not heard, not welcomed? Can they think of a time they have spoken up in their life? Can they think of a time when they wanted to speak up but didn’t? What stopped them from speaking? Why is it sometimes hard to speak up?

Who do they know, or have heard/read about, who uses/used their voice to make things better?
2 > Explore Advocacy

WAGON WHEEL: GROUP ACTIVITY

Form zoom break out groups so students are in groups of 2-4.

Do several rounds - each round is 3-5 minutes long. Students should share their thoughts about the prompt question during the allowed time. At the end of each round, use zoom breakouts to randomize groups.

ROUND 1)
Students share someone they know or admire that speaks up for a cause.

Who is it?
What do they advocate for?
How do they advocate?

ROUND 2)
People advocate for causes in different ways - through politics, protests, visual art, music, movies, one-on-one conversations, online communication, etc. Have students share with their partner:

Which ways are most intriguing to them?
Which ways persuade them or make them care about a cause?
What forms of advocacy suit them best?

ROUND 3)
Students share a time they spoke up or a time they wish they had spoken up but didn’t.

How did it feel to speak up?
How did it feel to stay silent?

ROUND 4)
Read quote to group:

“Each person who identifies themselves or is identified as an advocate started by challenging something small (or maybe big) that they felt was unfair.”

- Teaching Advocacy in Your Classroom - Edutopia, Katie Schellenberg JD, MA

Students share with their partner something unfair, big or small, that they would like to challenge or speak up about.

Wagon Wheel Debrief:
Have students share something they discovered or learned about themselves during the wagon wheel. What is something they had in common with their zoom groups?

Discuss:
Who were some of the advocates students discussed that they know or admire? Brainstorm additional examples of people who have used their voice to make change.
Share the LCFF Primer with students. The goal is to make sure students understand basic information about the LCFF and its priorities for funding distribution.

EXPLAIN:
- In California, students are guaranteed a voice in planning and budgeting for their school district. The LCFF requires that districts consult with students, parents, teachers, and community members each spring to create an official plan for the coming years.
- In 2013, Governor Jerry Brown signed historic legislation called the Local Control Funding Formula (LCFF), which supports greater local decision-making and requires community input for school district budgeting, as well as providing additional funding for high-needs students.

WHAT THE “LOCAL CONTROL” PART MEANS:
Instead of the State deciding how school districts should spend their school budgets, now it is decided locally, by the people who govern, work, and go to local schools! Districts must undertake a public, transparent and inclusive process of planning how to expend their funds that includes the input of the community, including parents and students.

WHAT THE “FUNDING FORMULA” PART MEANS:
The LCFF gives the same basic amount of money to all schools, and allows them to be able to decide where exactly to spend it. LCFF provides additional funding to districts with high numbers of low-income students, English Language Learners (ELL), and Foster Youth to support specific strategies aimed at closing the achievement gap between high-needs students and their peers.

THE LCFF’S 8 PRIORITIES
Although local districts are given the power to decide how to spend their budgets, they must invest in programs and services that will help them meet the law’s eight priority areas. These priorities are exciting because they go beyond simply measuring schools by the results of standardized tests to include a broad range of criteria, like how well a school is engaging its students, if it provides a happy, healthy climate, and other vital aspects of student success.

Introduce vocabulary terms and concepts students may be unfamiliar with from the LCFF Primer.

Study: Have individual groups (or the whole class) study the LCFF Primer using your chosen or school-supported reading strategies (e.g. jigsaw, cloze reading, etc.). At minimum, have students highlight the most important portions of the primer, then collaborate and come to consensus about, and individually complete answers to, the Primer Questions. Monitor as students work. Discuss some of the questions and responses.

Introduce and Discuss the 8 LCFF Priorities:
Use pages 3-5 of the LCFF Primer to explore examples of each of the 8 priorities.

LCFF PRIORITIES:
Student engagement
Parental involvement
School climate
Common core standards
Broad course of study – example – arts education
Student achievement
Pupil outcomes
Credentialed teachers

Make sure students understand the 8 priorities. Ask the class what specific ideas might fall under each priority. You could do this as a whole group discussion or divide into 8 groups, giving each group one of the priorities to reflect on/research and having each group share their findings with the rest of the class.

REFERENCES:
California Alliance for Arts Education LCFF Toolkit: www.ArtsEd411.org/LCFF
4 > Introduce School Board and School Board Representatives

Remind your class that the art pieces they create will be shared with their local school board, to let the board know where students think money should be spent and what is most important to them to make their school great. Their school board is their audience!

Refer to the LCFF Primer for FAQ on school board members.

Share The FAQ on school board members in the LCFF primer.

Homework
• Visit the school district website and read their Local Control Funding Formula materials
• Read about the members of their local school board on the District website
• Watch additional examples of student videos at http://studentvoicescampaign.org/

Assessment
• Participation
• Demonstrate understanding of advocacy
• Demonstrate understanding of the LCFF and funding priorities
WHAT’S YOUR VISION?

AT A GLANCE
1. Recap previous module highlights and learning.
2. Explore Individual School Funding Priorities in relationship to LCFF priorities.
3. Introduce new module — “What’s your Vision?”
4. Reflect on present-day school and imagine an ideal school of the future.
5. Determine top ideas for art project.
6. Form art project groups.

PREPARATION
1. Keep LCFF priorities in the chat.
2. Have money bag graphic for students to vote with. You can have students vote live on Jamboard/Pad Lit.

OBJECTIVES
> Students revisit the Local Control Funding Formula’s 8 priorities.
> Students explore their own priorities and develop a vision for their school district.
> Students reflect on what would make school more successful for them or for other students.
> Students imagine an ideal school of the future and specific changes that could move their present-day, real school closer to this imagined ideal.
> Students narrow down the ideas and form project groups.
Remind your class that in our last session, we talked about advocacy and people standing up for what they believe in, or speaking out about what they feel needs to change or improve.

We also learned about the LCFF and its mission and funding priorities. Recap the 8 LCFF funding priorities, posted in the chat.
Let the class know that as we go deeper into the SVC project, we will continue to examine advocacy. We are going to think about our school. As we discussed, the school board needs to hear from students, as well as parents and teachers, about what makes a better school. And nobody knows school better than students do!

We are going to look honestly at what works about our school: what makes students happy and excited to be here. And we will look honestly at what doesn’t work: what makes students not want to be here, what makes them or their fellow students feel unsafe or unseen. What needs to improve or change? What would make our school a better place? What would make it great?

We are going to imagine – as individuals and as a class community – our visions for a great school, a school students truly want to come to every day. And from these visions, we will get specific. What specific changes could move our present day school closer to this imagined ideal? Where do students want LCFF funding to be spent? What is the best way to share these ideas through art to the school board?

ACTIVITIES
Choose one or more of the activities below or use one of your own.

1) Guided Visualization
2) Journal Writing
3) School of the Future Collage
A sample script is provided to the right, please feel free to use your own words and specifics.

Ask the class to sit comfortably and close their eyes. Have them take several deep breaths in and out. Share that you are going to guide them through a typical school day and as they go through this day, have them notice the parts that they like and the parts that they don’t like.

Have the class open their eyes. In their journals, they write down what they liked, what works, what was hard, what doesn’t work. What do they wish would change? What good things do they wish there were more of or more time for? What would they eliminate from school and why? Stress that there are no right or wrong answers.

Let students know that the writing is private, so they should express their thoughts honestly and then choose what they want to share when we brainstorm as a class.

**SAMPLE GUIDE SCRIPT:**

**START WITH WAKING UP:**
What time do you have to get up to make it to school on time?

**SETTING UP ZOOM:**
What is the first thing you do? How do you feel?

**1ST PERIOD CLASS:**
What is the class? What do you enjoy? What do you wish would change?

**2ND PERIOD, ETC.:**
What is hard? What seems valuable?

**LUNCH:**
What do you eat?

**AFTERNOON CLASSES:**
What do you enjoy? What do you wish would change?

**AFTER SCHOOL:**
What do you do? What is fun? What is hard?

**HOMEWORK:**
When and where do you do it? What seems valuable? What seems useless?

**GO TO SLEEP:**
What time do you go to bed?

**AND A NOT-TYPICAL DAY AT SCHOOL:**
What are some things you miss most about school? What do you want to make sure is not lost when we go back to in person classes?
Tell the class to imagine they suddenly have the attention of the whole world. What would they say if they knew that people were truly listening? Students have three minutes to let the world know what matters most to them, what needs to change. Three minute timed free write. Let the class know it doesn’t have to be polished, just to write what they wish they could say if they felt like someone were truly listening and that change was possible.

Students have another three minutes and the world is still listening. What would they say about their school? What is important for people to know about the school they and their friends attend? What works? What doesn’t work? What isn’t safe? What do they dream about? What do they need? What makes them happy? Three minute timed free write.

Remind students that you all talked last session about different ways in which people advocate for a cause they believe in. Ask students to think about how they would most like to share those messages they just wrote about with the world. In a video? Through a song or a poem? In a painting? In a letter, a speech, a conversation? What is the best genre for their message? Why?

“Your vision will become clear only when you look into your heart. Who looks outside, dreams. Who looks inside awakens.”

– Carl Jung
Divide the class into groups of 5-6 students. Have them discuss the Tolstoy quote.

What do they think would make the ideal school of the future? Create a group collage that represents their vision of the school of the future. Students create screenshots of what they want the school of the future to look like. Everyone in the group needs to be in the picture and they can also use simple furniture or props to add to their picture. Have the groups title their collage.

Have each group share the images and titles. Notice the similarities and differences between the visions.

“The school of the future will, perhaps, not be a school as we understand it – with benches, blackboards and a teacher’s platform. It may be a theatre, a library, a museum or a conversation.”

– Leo Tolstoy
Ask students to return to the 8 priorities and add ideas from the visioning exercises. Let them know that they have two bags of money to spend on making their school a better place. Ask them to determine which two of the eight priorities they will “spend” their money on. Tell them to think about what is most important to them. What are the most pressing needs for their school? Using Jamboard, have students place a sticky on two of the eight LCFF priorities.

Have the class look at the distribution of money bags. What got the most money? What matters most to the class as a whole? As individuals? Have students start to think about how this connects to the SVC and the art work they will be creating.

You can ask students to record the 8-10 ideas that generated the most interest.

**ACTIVITY: DREAM BUDGET**

How would students allocate money and other resources to their school if they were in charge?

Give them time to add additional ideas to the eight priorities.

“**Vision is the art of seeing things invisible.**”

– Jonathan Swift
4 > Form project groups

Groups can be formed based on excitement around specific ideas or based on your knowledge of the students, or students can decide on their groups, whatever works best for your students.

• Groups of 3-4 are optimal.
• Groups determine their chosen advocacy focus. (e.g. arts education, physical education, English Language Arts, etc.)
• Groups have wide license to determine genre, style, and structure of project. (ad, documentary, music video, etc.)
• Groups have very different pacing within production phase.

Once they are in their groups, they will finalize their idea so that in the next class they can begin to work on creating a pitch and storyboards.

“If you can dream it, you can do it.”
– Walt Disney

Homework
• Ask each student to think about an art piece that they really like. Have them consider how the artist used their medium to tell a story, to capture their attention, to make them laugh, cry, think, or feel. Have the students bring in a link to the artwork and/or be able to describe the piece in detail.

Assessment
• Participants demonstrate the ability to think critically about their own school experience: what works and what needs to change.
• Demonstrate understanding of how their ideas connect to LCFF priorities and school funding.
> Students examine what makes a good story and why humans need stories.
> Students explore the power of art to get a message across. What makes their chosen medium a powerful storytelling medium?
> Students look at different components of their medium and discover which elements grab their attention, both as individuals and as a class.
> Students examine previous SVC videos. What worked well?
> Student project groups explore how they want to share their vision through their medium. Which elements best serve their group’s vision?

**AT A GLANCE**
1. Recap previous module highlights and learning.
2. Introduce new module — How does your medium tell a story?
3. In project groups – Specify group vision. Explore the best way to tell the story.

**PREPARATION**
1. Finalize the groups before beginning Module 3. The goal is to have groups of 4-5 students working together on an idea that they feel passionate about.
2. Review SVC sample videos.
3. Have Jamboard files for each group ready
1 > Recap previous module highlights and learning

Recap highlights of the last module on visions of **what makes a great school** and specific steps towards making these visions a reality.

Make sure everyone knows what group they are in.
Introduce art as a storytelling medium. What makes their chosen medium an interesting way to tell stories?

**View & Discuss:** Ask students to share or describe an art piece they identified that captured their attention. You may want to compare and contrast them.

Go through a brief responding process to consider what is being expressed, how the pieces were made and what their strengths and weaknesses are. Explore their message (vision) and how they shared their story tools and genres).

1. **Perceive** Students identify and describe elements of design, shots, edits, timing, sequence, composition, sound, lighting, titles, narration, combinations, tones, feelings, etc.
   - What did you see, hear, feel or notice?
   - What stood out? What did you notice? Why?
   - What components, elements, and/or principles were used?

2. **Analyze** Examine how the piece works the way it does, and its specific style.
   - How did it work? First we saw, we heard…
   - How was it made?
   - What style, genre, or form is this? How do you know?

3. **Interpret** Speculate as to the intent and meaning of the piece.
   - What is it saying or expressing?
   - Why did the artist want to say this?
   - What does it mean?
   - How did you come to that conclusion?

4. **Evaluate**
   - What worked or didn’t work so well?
   - Where was the message strong and/or weak? Why?
   - How could it have been improved?

**Create** a list of the various genres and styles that students could use to produce their art pieces.

**Create** a class list of storytelling tools: sight, sound, color, light, motion, emotion, characters, setting, etc.

**Remind** class of the goals of the SVC project. Remind them that this is an advocacy project. They are using their chosen medium to share their visions for a better school – to advocate, communicate, persuade.
Put students into pairs. Students verbally share the artwork they like. Ask them to discuss with their partner what captured their attention, made them laugh, cry, think, or feel.

Ask them to identify storytelling tools that were used such as sight, sound, color, light, motion, emotion, characters, setting. Ask them to identify the genre or style used, such as comedy, documentary, interviews, animation, advertisement, soap opera, music video.

Share discoveries from partner discussion.

**Ask students**

- What are all the different tools used to tell a story and grab our attention?
- How does art move us, inspire us, engage us, make us feel, make us think?

Discuss different genres or styles. Ask students which they like best and why.

You can show them other artwork to illustrate other styles and techniques as needed.
2 > In project groups – Specify group vision. Explore the best way to tell the story.

Have the class get into their project working groups.

**Share** criteria for SVC submissions: [STUDENTVOICESCAMPAIGN.ORG/RULES](STUDENTVOICESCAMPAIGN.ORG/RULES)

**Remind** students that their own proposals will need to be communicated through their artwork and that now they will briefly brainstorm to come up with some ideas.

**Share** quote (from Module 1 on advocacy):

“What does it mean to be an advocate? In its broadest sense, advocacy means ‘any public action to support and recommend a cause, policy or practice.’ That covers a lot of public actions, from displaying a bumper sticker to sounding off with a bullhorn. But whether the action is slapping something on the back of a car or speaking in front of millions, every act of advocacy involves making some kind of public statement, one that says, ‘I support this.’ Advocacy is a communicative act. Advocacy is also a persuasive act. ‘I support this’ is usually followed by another statement (sometimes only implied): ‘...and you should, too.’ Advocacy not only means endorsing a cause or idea, but recommending, promoting, defending, or arguing for it.”

– John Capecchi and Timothy Cage, *Living Proof: Telling Your Story to Make a Difference*
Ask each group to designate a scribe to take notes on the group’s discussion.

Have each student share with their group their personal excitement about the group's idea to make school better. Have them share in their groups: “One reason I think our project vision/idea matters is…”

After hearing from every member of the group, have them discuss the commonalities and differences they heard about why this idea matters. Does the group need to clarify or specify their vision? Is everyone in the group on the same page?

Ask each project group to discuss audience and genre. Remind them that they are producing a visual presentation to show their idea.

Tell students to remain open-minded and flexible, and not to fix on the first idea or on one way to do something. All ideas must be recorded and considered. Tell students not to throw anything out yet, no matter how unusual.

Discussion Prompts:

AUDIENCE:
- Who is the audience (school board and beyond)?
- How does the group want their audience to feel when they view, listen to watch their creation?
- How can the group capture the audience’s attention and make them care about the group’s vision?
- How can they inspire their audience to take action, make a change, put funding toward their vision?

GENRE:
- What tools and genres interest the group most?
- Which suit the group’s vision best? What is the tone of the project?
- How can the group illustrate their idea with images, actions, or a story? Is there a way to act it out, talk about it, show information, draw diagrams, or interview people to communicate it?
3 > In project groups – Specify and Refine Vision

Have groups decide on their vision for their artwork.

Have groups decide how they will share their vision. Ask them to develop a short “pitch” to present their idea to the class. The pitch needs to be thought of in terms of the appealing visual elements or dramatic message described on the previous page.

**Their pitches should be:**
2-4 written sentences that they can ‘tell’ the class that include:
- How they will use the different tools they have available to them
- What genres or styles they will use to capture their vision

This can be a homework assignment as well.

**Example:** “We will create an ad. It starts with a close up shot of a kid who is bored in school. The kid then gets to make art, and gets really excited…”

Lead the class in examining one or two volunteer examples from willing students.

The class responds with constructive critique and suggestions for improvement. Students are briefly introduced to the pre-production planning documents.
**Homework**
- Continue to refine and specify their group’s written summary as needed.
- Develop pitch.

**Assessment**
- Participation
- Work collaboratively with project group to share individual excitement and solidify group message

**Additional Resources**
If the students are creating a video, the Video Production Handbook includes tips for production methods and techniques.

“Film is incredibly democratic and accessible, it’s probably the best option if you actually want to change the world, not just re-decorate it.”
– Banksy
COLLABORATION
Working as a team

AT A GLANCE
1. Recap previous module highlights and learning.
2. Introduce new module — Collaboration — Working as a team.
3. Explore the different roles involved.
4. In project groups – Determine individual roles and responsibilities.

PREPARATION

1. Think about the needs and experience level of your students in terms of collaboration. What do you need them to know and experience?

2. Collaboration runs throughout this project. We are sharing a focused module on it but you could also take time during each section to do team building activities, conversation and reflection on collaboration and then apply these conversations to the specific needs of creating an artwork as a team. If collaboration is already a big part of your class culture, you might not need an entire module on it.

3. Write out collaboration quotes and put on Jamboard.

4. Prepare team building games – we have shared several below, but feel free to choose ones you already know and find effective.
Recap previous module highlights and learning.

Last time, we looked at **how art tells a story** and began to think about the best ways to share our school visions. We also began working together in small teams to specify **how to share our visions**.
2 > Introduce new module: Collaboration — Working as a team.

**Explain** to students that as they go deeper into this project, the idea of collaboration is going to become even more important, as they work with their team to communicate their vision. Tell the class that today they will explore collaboration, determine best collaborative practices, and apply these to their project teams.

**JOURNAL WRITING:**
Have students write individually about:

- A team experience they really enjoyed - why?
- A team experience they didn’t enjoy - why?
- What role do they usually play in teams?
- Do they prefer to lead or follow? How do they communicate with their fellow group members?
- How do they work together to finish a task? What has worked well for them on past team projects?
- What has not worked for them? Why?

**GROUP DISCUSSION**
- What is collaboration?
- Is collaboration important?
- What are benefits of working as a team?
- What are difficulties in working as a team?

**Share dictionary definition:**
“To work with another person or group in order to achieve or do something.”

**Share derivation of the word:**
**Collaboration:**
“to labor together.”

**ACTIVITIES**
Try the activity below or use one of your own.

2) **Quotes on Collaboration**
2 > Working as a team Activity

**QUOTES ON COLLABORATION**

Have 5-7 collaboration quotes posted on Jamboard. Get volunteers to read the different quotes out loud.

Ask students to indicate the quote they find most intriguing. Break students who chose the same quote into individual breakout rooms. Have each student share why they found this quote intriguing with the other students who chose the same quote.

Ask each group to share back highlights from their conversation with the whole class.

---

**Ground Rules**

**Create Class Ground Rules for Collaborating**

What will help students work together as a team on their projects? Have students brainstorm, scribe, and vote on the ideas. Ask students to commit to these ground rules for collaboration. Post Ground Rules for Collaborating in the chat.
Quotes on Collaboration

“Talent wins games, but teamwork and intelligence win championships.”
– Michael Jordan

“As you navigate through the rest of your life, be open to collaboration. Other people and other people’s ideas are often better than your own. Find a group of people who challenge and inspire you, spend a lot of time with them, and it will change your life.”
– Amy Poehler

“A group becomes a team when each member is sure enough of himself and his contribution to praise the skills of others.”
– Norman Shidle

“If you have an apple and I have an apple and we exchange these apples then you and I will still each have one apple. But if you have an idea and I have an idea and we exchange these ideas, then each of us will have two ideas.”
– George Bernard Shaw

“Individually, we are one drop. Together, we are an ocean.”
– Ryunosuke Satoro

“No matter what accomplishments you make, somebody helped you.”
– Althea Gibson

“The strength of the team is each individual member. The strength of each member is the team.”
– Phil Jackson

Homework

• Identify and create a list of what they think are the key responsibilities for their specific role. What will they need to do first? Come to the next class ready to start working on their project.

Assessment

• Participation
• Demonstrate understanding of collaboration and the way they usually approach team work
• Demonstrate ability to think critically about what helps collaboration succeed
• Contribute and commit to the class guidelines for collaboration

Additional Resources

Edutopia.org
• How Collaborative Learning Leads to Student Success. Matt Davis
• Nurturing Collaboration: 5 Strategies. Joshua Block
• Deeper Learning: A Collaborative Classroom Is Key. Rebecca Alber
1 > Recap previous module highlights and learning.

Go over group agreements for collaboration
Last session, we looked at collaboration and specifically how collaboration will impact how you work together in your project groups.

Check in with each group about their vision and division of labor. Determine if each group is ready to move forward to pre-production planning.

Review class agreements on collaboration. Keep posted in classroom.

Finalize Pitches:
• Have each group share their 3-4 sentence pitch with the whole class. Have members of other groups ask questions to clarify.
• Give project teams time to make any needed adjustments or changes to their written pitches.

Review the Entry form so that they are familiar with the end goal of the project. Remind them that they will need to write a statement to the school board to go with their submission.
3 > Storyboard

**Introduce storyboarding**
During the storyboarding process, students will sketch ideas and write any text needed.

**Email** extra copies of the storyboard template if relevant.

**OBJECTIVES**

> Students continue finalizing their production documents and begin preparing for actual production.

> Students study and practice production techniques, tools and methods that lead to quality products.

**ACTIVITY: PSA PRACTICE**
Choose one of the sample PSAs and have students - individually or as a group - fill in the storyboard template with sketches and dialogue/voice over or song. Go over the first few frames as a group to make sure everyone understand what elements belong in the storyboard.

Create storyboards for student projects: In project groups, have students begin to create storyboards. This may be continued as a homework assignment.

After each group has had a chance to sketch out their vision, invite them to share it with the class.

As the group work progresses, consider using a google doc where students could share and one student could present how their group is organizing their project.
4 > Pre-Production

Go over Group roles

In project groups, have students begin to fill out the Group Roles.

Create a list of steps needed before production. What is each team member responsible for doing before the next session?

Create a written list of these commitments.

Homework

- Finalize storyboard
- Finalize Group Roles
- Identify and create a list of what each student is responsible for their specific role. What will each student need to do first?
- Come to the next class ready to start working on your group’s project

Assessment

- Participation
- Use class guidelines for collaboration
- Completed visual and physical storyboard

Additional Resources

Examples of storyboards and corresponding shot lists can be found here:
HTTP://WWW.WIKIHOW.COM/CREATE-A-STORYBOARD
Decide which members of the group will fill the roles indicated below. Print out this page and write them down if it is helpful to you. Remember, roles may be combined for one member (e.g. “Talent/Organizer”)

**Director/Manager**
Good grasp of whole project, can keep group on task, responsible, good problem-solver, leader

**Artist**
Can draw, is creative

**Writer**
Writing, note-taking, secretarial

**Technical**
Tech savvy, operates camera, computer, wiring, software, troubleshooting

**Editor**
Also tech savvy, imports/uploads video, trims cuts, adds sound, etc.

**Talent**
Performer, good speaker

**Organizer**
Keeps groups in order, follows through

**Extra/Support**
helpful, fills in where needed
3 > Creating the project

Monitor students as they produce, keeping in mind how long each group will probably take and what their production process will consist of. Be prepared to help students troubleshoot and refine their production techniques as they work.

Ask groups to check in on their progress and estimate time remaining to complete production.

Groups could share any problems they encountered, and solutions they came up with, or have the class offer solutions to remedy them.

Assessment

- Participation
- Production progress
- Group collaboration and fulfillment of individual roles
1 > Recap previous module highlights and learning.

**Ask** each project group to report on where they are in the process.

**Brainstorm** solutions to the challenges as a class.

**Ask** each group to share a highlight and a challenge.
Students present artwork.
> Students write school board statement and submit to SVC.
> Students reflect on both the finished product and process.
> Students brainstorm next steps and additional audiences.
> Students reflect on learning process.
> Students reflect on their understanding of advocacy now.

**AT A GLANCE**
1. View and reflect upon student artwork.
2. Write statement to school board and upload.
3. Brainstorm possible next steps and audiences.
4. Reflection — individual and as a class.

**PREPARATION**
1. Make sure each group has finished their pieces and is ready to share and then submit to the SVC.
2. If doing surveys, email student post-surveys.
1 > Write statement to school board and upload artwork.

In project groups, create a message for your school board to accompany your piece. What else do you want them to know about you and your school?

**Resources for writing to elected officials:**
https://www.artsed411.org/toolkit

Fill out Entry form included in the Appendix (and at studentvoicescampaign.org)

Upload piece. Follow submission guidelines on the website.

**HOW TO SUBMIT**

**REMINDERS:**
- Review the Submission Guidelines prior to submitting your entry
- Upload your piece before filling out the Entry Form
- We suggest that you prepare your answers in a word processing program and then cut and paste the text into our online entry form. We have provided a copy of the entry form in the Appendix
- Once you’ve submitted, it will be sent to your local school board. As part of the entry form, participants are asked to include a message of 250 words or less from students to the local school board.

1. Fill out an entry form here:
   **STUDENTVOICESCAMPAIGN.ORG/ENTRYFORM**
   (Make sure you have: your link, Names of all students, and Message to your school board)
2 > Brainstorm possible next steps and audiences.

Ask about possible next steps for sharing their propositions.

Who are additional audiences who should view these pieces? Why do they need to see them? What do we hope to accomplish? Capture their ideas.

Share examples that students came up with previously (See graphic on next page):

• Host a student advocacy event that combines LCAP informational/student voices, i.e. open mic, community forum, talent show or host a TED Talk-Style Event on Student Voices.

• Attend a school board meeting and share your message or artwork during public comment. Check out the Alliance’s Resources: http://www.artsed411.org/make_case_your_school_board

• Social media – Share your piece on social media Facebook, Instagram, Tumblr, Twitter, etc. Most school districts, schools, and some school board members have social media pages where students might share.

• Post/blog a teaser of final project – for example, a quote, or a 15-second Instagram teaser or image

• Update your school leadership groups – student body, school governing council, etc.

Help facilitate the process of planning and organizing for other public presentations of student propositions. Brainstorm next steps.
MODULE #6 SHARE YOUR STORY

SCHOOL ASSEMBLY

SOCIAL MEDIA CAMPAIGN

ADVOCACY EVENT

SOCIAL MEDIA

BLOG ABOUT IT

SCHOOL LEADERSHIP GROUPS
3 > View and reflect upon student pieces.

**View** students’ works.

With student input encouraged, you and the class provide **constructive feedback** and thoughts regarding assessment, both for the product and the process.

What are you proud of? What would you do differently?

Consider potential improvements for future productions.

4 > Reflect upon whole project as a class.

**Explain** that students will reflect on the research, development and public presentation processes that they have gone through so far.

**Review** all of the steps and activities that have occurred throughout the project: Advocacy, Vision, Storytelling, Collaboration, Filmmaking.

*Use the project graphic from Module 1 if it’s helpful.*
4 > Reflect upon whole project as a class

Have students share their impressions and memories of the process.

What are their collective hopes for the results?

What seems to work best?

Could your message have been presented in another way, for example as a written document, or a physical presentation?

How can art contribute to the democratic process?

What did you think about advocacy at the start of this project? What are your views on advocacy now?

Administer student post-surveys.

Let the class know that the LCFF process probably would not conclude before the end of the school year, as districts do not submit their final plans until summer. However, some districts may publish draft plans.

How might students monitor and/or check-in on this process?

To be completed after district determinations are published:

• What, if any, are the results of your efforts in the district decisions?
• How do you feel about these results?
• Is there something that could have been done differently to achieve different results?
4 > Reflect upon whole project as an individual

Journal Reflection

What are several things that you experienced?
What are several things that you have learned?

**Think about collaboration.** How was it working as part of a team? What did you do that you are proud of? What do you wish you had done differently?

What did you think about advocacy at the start of this project? What are your views on advocacy now?

Using the product criteria, honestly assess the work that you have produced, with both positive and constructive comments.

Think about the process of production. What worked well? What could have been improved?

What do you personally hope could be a result of your work?

Would you recommend this project to other young adults? Why or why not?
5 > Closure

Ask students to write and reflect on

"One new idea that I am taking with me from this project is..."

Assessment

- Participation
- Student reflection responses
- Public presentations and sharing
- Final upload to SVC website
APPENDIX

STUDENT VOICES CAMPAIGN
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Dear Parent,

This year, students at ___________________________ in collaboration with the California Alliance for Arts Education have an opportunity to participate in a statewide project called the Student Voices Campaign, which invites students to create videos that communicate their vision for their school and share them with their local school board. Using California Social Studies Standards and National Core Media Arts Standards, the project offers a way for students to actively explore and engage real-world issues. Learn more about the project at studentvoicescampaign.org

Students will be making videos and taking pictures to as part of the project that may also be used to promote the project in newsletters, brochures, promotional videos, and other publications to help increase awareness of the project and the role for students in school and district planning, with recruitment and funding for these programs, and public relations for these program.

We are requesting permission to record or reproduce through printed, audio, visual, or electronic means the Student Voices activities you or your student are participating in. Your authorization will enable us to use specially prepared materials to document, archive, and promote our programs through the use of brochures, websites, etc.

Thank you,

I hereby authorize the California Alliance for Arts Education and their appointed agents to photograph, videotape, film, audio record, televise, duplicate, and/or transfer to any present or future technology, material from the Student Voices project referenced above, and agree that the California Alliance for Arts Education, its authorized agents, employees and assignees may use the videotapes, photographs, and/or audio recordings prepared therefrom, to reproduce, exhibit, publish, or distribute in such manner as they deem fit for educational and promotional purposes.

AUTHORIZATION: By signing here, I give my consent to the use as stated above by California Alliance for Arts Education for sharing of any photographs, videos, or audio recordings taken of me.

COMPLETE IF PARTICIPANT IS A MINOR: I certify that I am the parent or guardian of:

____________________________________________
(PARENT/GUARDIAN SIGNATURE AND DATE)

____________________________________________
(ADDRESS)

____________________________________________
(PHONE #) (NAME OF SCHOOL)

COMPLETE ONLY IF PARTICIPANT IS 18 YEARS OR OLDER:

____________________________________________
(SIGNATURE AND DATE)

____________________________________________
(ADDRESS)

____________________________________________
(PHONE #) (NAME OF SCHOOL)

See next page for Spanish >>
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Thank you,

____________________________________

Autorizo a the California Alliance for Arts Education y a sus decretados tomar fotos, grabar, filmar y tomar audio, televisar, duplicar, y/o transferir a la presente o futura tecnología, material de los proyectos anteriormente referenciados y estoy de acuerdo de que California Alliance for Arts Education y sus agentes autorizados, empleados y apoderados puedan utilizar los videos, fotografías, y/o grabaciones de audio preparados y que puedan reproducirlos, exhibirlos, publicarlos o difundirlos en la manera que crea correcta para sus propósitos educativos y promocionales.

AUTORIZACION: Al firmar este documento, doy mi consentimiento a los usos indicados anteriormente por California Alliance for Arts Education para que puedan tomar fotos, videos, o grabaciones de audio.

COMPLETE SI EL PARTICIPANTE ES UN MENOR:
Soy padre de familia o guardián de:

____________________________________

(FIRMA DE PADRE O GUARDIÁN Y FECHA)

(DIRECCIÓN)

(# TELÉFONO)  (NOMBRE DE ESCUELA)

COMPLETE SI EL PARTICIPANTE TIENE 18 AÑOS DE EDAD O MÁS:
Por el mediado apruebo y autorizo lo antedicho.

____________________________________

(FIRMA DE PARTICIPANTE Y FETCHA)

(DIRECCIÓN)

(# TELÉFONO)  (NOMBRE DE ESCUELA)
HAVE STUDENTS DO IT THEMSELVES – When they are interested, students can be quite capable of carrying the responsibility of this sort of production project. They could possibly do it entirely by themselves, outside of the classroom, perhaps as a voluntary, or extra-credit project.

HAVE A TEST INDIVIDUAL OR GROUP – Another method is to have a test project that is completed by one capable student or a small group of students. This gives the teacher a chance to understand the dynamics and potential challenges of the project, as well as examples of a work in progress. These students can then later take on leadership roles in supporting their peer’s efforts.

FIND STUDENT LEADERS – Survey your students (see Pre-Project Survey) as to their abilities well before the project begins – You may be surprised to find that some students already have some experience that can support the process. Use them as assistants, or even leaders for the project who can even teach portions of the process.

KEEP IT SIMPLE - The projects described in the lessons are simple to produce. But they can be even simpler; see the “Simple Projects” described below.

HAVE EVERYONE DO THE SAME BASIC PROJECT – this will make everything much more manageable. You can then move everyone through project phases at the same time, or in rounds.

MAKE IT SHORT – Although videos for the project can be up to two minutes, you might consider having students make shorter videos. They take less time and resources, and can be made much more manageable. For example, commercials are 15 or 30 seconds. You can get a very powerful and complete message across in that time that also meets the criteria. This sort of time frame can also help students to focus their creativity more effectively.

GET ASSISTANCE – You may have teachers or administrator colleagues who are experienced in some way with production, or they may have equipment that they can lend to the project. You could also approach your administration, the school board, non-profit educational organization, or even a local legislator. Once they understand the learning outcomes of this project they may be supportive.

SIMPLIFIED VERSIONS OF VIDEOS

• **Slideshow** – If helpful, consider a slideshow. It could just be a series of images and titles in a powerpoint-type program with original or non copyright music in the background. Narration would be the next step up in sophistication. Most of these slide programs have a presentation record mode for capturing the timing and a voice. Also, your computer may have a screen-recording program that could capture it.

• **Video Slideshow** – Have students capture video of themselves producing creative artwork. Have them select the best portions of video. Find non-copyrighted music to accompany the clips. They can then place the clips into the slideshow program, and record it with the music playing. Again, narration is the next step up in sophistication.

• **Music Video** – The hardest part of this type of project may be coming up with the original or non-copyrighted music. Then students can play the music in the background while they perform or create for the camera. This material will need to be edited by a trained student to be in synch (matched image to sound).

LIMITED TECHNICAL RESOURCES

NO SOFTWARE?

Here are some suggestions if you do not have computers with videos editing software

• **“In-camera editing”** – It is possible, if a bit tricky, to edit within the camera as students shoot the video. They would need to practice each shot before recording, and record over any mistakes. They could narrate into the microphone as they’re shooting. The availability of free and simple on-line editing software makes this method less practical.

• **On-line editing programs** – These programs are free and simple to use for editing video through an up-to-date browser: WeVideo.com (described in VPH) and Youtube Editor
There is no fee to enter. To be eligible you must submit your work, an entry form and meet the following eligibility requirements:

- The work must be the original creation of a current California public school student(s) grades 7-12 made between September 1 - April 1.

- Projects can be submitted by a whole class, a student teams or by an individual student. do not need to be made as part of a class to eligible. They may be submitted by teachers provided that all production elements are student work.

- Entries must be 2 minutes or less.

- All submissions must be accompanied by an entry form, including a message to the local school board of 250 words or less.

- No copyrighted music, video, or images may be used. You must not infringe on any third party rights. Videos previously produced for compensation are not eligible.

- You retain a high-resolution file.

- By submitting to this contest, you grant the California Alliance for Arts Education a royalty-free license to copy, distribute, modify, display and perform publicly and otherwise use, and authorize others to use, your art pieces for any educational purpose throughout the world and in any media.

- California Alliance for Arts Education reserves the right to make your art available to the general public from its Website and to distribute it to watershed groups and any other organizations interested in showing it for educational purposes, including, but not limited to, on Internet sites, at conferences and events, on television, and other media outlets.

- You must have a signed release form for each person who appears or by his her guardian if s/he is a minor. If your video is chosen, the Alliance will need to have copies of these forms.

- Personal information collected from submitters to the Student Voices Campaign will never be sold. The information collected for this contest will only be used to contact submitters in direct relation to the contest.

- Any videos posted to YouTube will be subject to YouTube’s privacy policy.

- Any videos, art work posted to Facebook will be subject to Facebook’s privacy policy.

Please contact
The Alliance Team at caae@artsed411.org
if you have any questions.
Entry Form

Title of art piece: 

Url where video is posted if relevant: 

Who made the piece: 
○ Whole Class  ○ Student Team  ○ Individual Student

Grade level of students who made the piece: 
○ 7  ○ 8  ○ 9  ○ 10  ○ 11  ○ 12

Name of school: 

Name of school district: 

Was this assigned by a teacher? 
○ Yes  ○ No

Names and roles of students who created this work:

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<th>ROLE</th>
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Message for your school board to accompany your art piece:

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

Continued on next page >>
Entry Form

Contact Information
(This is the person who will be contacted if this art piece wins. Please be sure to provide a working email address and phone all of the information below)

How Did You Hear About The Student Voices Campaign?

FIRST NAME __________________________ LAST NAME __________________________

EMAIL ADDRESS __________________________

RE-ENTER EMAIL ADDRESS __________________________

PHONE # __________________________

STREET ADDRESS __________________________

STREET ADDRESS 2 __________________________

CITY __________________________ STATE __________________________ ZIP __________________________

PARENT/GUARDIAN FULL NAME (IF UNDER 18) __________________________

PARENT/GUARDIAN EMAIL __________________________

PARENT/GUARDIAN PHONE __________________________

STUDENT SIGNATURE __________________________

PARENT/GUARDIAN SIGNATURE (IF UNDER 18) __________________________

Are you or a member of your immediate family a California Alliance for Arts Education Employee or Contractor?
☐ Yes ☐ No

Do You Agree To Submission Guidelines and meet the Eligibility Criteria?
☐ Yes ☐ No Your Age: ________

RETURN COMPLETED FORM TO THE ALLIANCE TEAM caae@artsed411.org
• Advocacy – “standing up for,” or actively supporting something that is important, such as for a political idea or social value

• Analyze – to study something carefully so that it is understood

• Audience – the viewers that will see or experience a video or media product

• Component – a piece, or part of a video or media product

• Composition – how an image is organized or arranged to be effective or meaningful

• Convincing – cause viewers to adopt an opinion or point of view

• Edit – to construct a series of images in order and length to tell a story or convey a message

• Evaluate – to determine the quality, strength and weaknesses of a video or media product

• Evidence – information, facts, or data that support an argument or point of view

• Genre – category, type or style of video or media, such as an advertisement or documentary

• Glitch – an electronic error or mistake

• Governance – administration or supervision

• Inconsistent – varies too much

• Import – to bring into, such as bringing images into a video-editing program

• Intent – what is planned for or meant by an artist or producer in a video or media message

• Interpret – to explain one’s own understanding of the meaning of a video or media message

• Location – the place where recording occurs

• Narration – the words spoken to go with or accompany images or video

• Perceive – to see, hear and experience a video or media product

• Persuasive – a type of video or media that would cause viewers to adopt an opinion or point of view

• Program – the items that schools organize in order to support students, such as an “arts program” or an “English learners program”

• Prop – object that is part of a video or media production

• Rule of 3rds – a tic-tac-toe grid used in video production and photography for effective composition

• School board – the school district organization of several elected members that is responsible for student learning and school governance

• Sequence – in a video, this is an order of images to convey a message or story

• Shot – a single video image

• Speculate – to express a personal point of view or opinion about a possibility, such as the meaning of a video

• Stabilize – to hold steady; to eliminate shaking

• Storyboard – a series of images that tells a story, or presents a visual plan for a video

• Timeline – the horizontal area of a video-editing program where images, video and sounds are arranged in timed order

• Timing – how images and video are organized in speed to effectively present a message or feeling

• Tone – the emotional quality or feeling of a video or media product

• Track – the horizontal section of a video-editing program, within the timeline, where images, video or sounds are placed in order

• Transition – an effect that is placed between images and videos to add meaning to their change, such as blending the two images in a “dissolve”

• Upload – to submit a file on a website on the Internet

• Vision – what one can imagine as a possibility