Mr. Pustay AP PSYCHOLOGY

AP PSYCHOLOGY PUBLIC SERVICE ANOUNCEMENT

OVERVIEW: We will do only one RESEARCH activity this academic year. You may turn the **PUBLIC SERVICE ANNOUNCEMENT** (or if you prefer, the **CASE STUDY**) in the **WEEK OF APRIL 1ST – APRIL 8TH, 2019**, so please monitor the dates and any other activities you may have been assigned to include your other classes. YOU MAY COMPLETE THE PROJECT WITH UP TO 3-PEOPLE. You will be required to submit a FLASHDRIVE of your video, or a YOUTUBE submission by providing the correct URL. NO COMPACT DISK

please. If you use GOOGLE DOCS, you must sit down with me to ensure it opens and that I ca save it.

I must be able to access and store your PSA. Please remember, I will not be sympathetic for incomplete, late or weak case studies as the DUE WEEK comes after our Spring Break 2019. That gives you 12+-weeks to complete the project. The **WEIGHT** of the PROJECT is **200 PTS [150 PTS for PRODUCT/50 PTS for STORYBOARD].**

TIME SCHEDULE:

PSA & CS "PITCH PORPOSAL"

* DUE: Monday, 4 Feb 2019
  * *Not included in project grade*
* WEIGHT: 50 PTS
* All proposals MUST be approved by teacher
* Late submission: 15% deduction daily

PSA & CS [Storyboard/Rough Draft]

* DUE: Monday, 5 Mar 2019
* WEIGHT: 50 PTS
* Late submission: 20% deduction daily

PSA & CS Final Product

* DUE: 1 - 8 Apr 2019
* 150 PTS
* Late submission: 25% deduction daily

THE PROJECT: A basic d*efinition* of a *PUBLIC SERVICE ANNOUNCEMENT* is as follows:

"*Announcements that inform the public about safety and health information, community services or public affairs. Produced and programmed much like commercials, but usually not produced for profit.*" -PBS.org

PSA's are inexpensive, and can encourage action & raise awareness. Do you want to speak out about a particular disorder or disease? Change the world around you? A **public service announcement** (PSA) is an excellent way for you to reach large numbers of people from all different walks of life. It is a way to make a personal message public, to stand up for your beliefs and be heard. The most effective PSA's are innovative and creative, using new ideas and methods to present a message. Young people are often the most skilled at finding new ways of self-expression. Our assignment, that is if you choose the PSA, is exactly that ... to develop and show a **75 seconds plus an additional 5 seconds** of credits PSA.

Who is Your Audience? In this case although it is your teacher who is evaluating the PSA, the audience is the community, as well as, your West Shore peers. Do you speak to your school principal, Mr. Fleming the same way at a formal function as you speak to your friends? Neither would we in the PSA. In fact, all day long, you will change the way you speak depending on whom you are speaking to at West Shore, home, friends, games, etc. This is also true when you are speaking through mass media. You must first define your audience in order for your message to be understood. Which gets us to the next point being what is the message? Is it to ...**Grab their attention! Hit them with your message! Get them to act!** You might use visual effects, an emotional response, humor, or surprise to catch your target audience. Be careful, however, of using scare tactics. Attention getters are needed, but they must be carefully selected. For example, when filming a PSA about controlling anger, a glass-framed picture of a family can be shattered on camera. This was dramatic, but not melodramatic. Staging a scene between two angry people to convey the same idea is more difficult to do effectively.

Other Tips:

– Use emotion

–   Choose wisely your team

– Have one core message

– Use music and sound effects only if it enhances the message, and they must be original

– Get input from accurate resources

– The background and location need to match the scene

Say something important about the high costs in terms of a mental disorder (e.g., depression). You have 75 seconds.

Go. . . It's not a lot of time, is it? Traditional radio or television PSA's are only 30-45 seconds long. A person may read a PSA poster or web page banner in 10 seconds or less. PSA's must be simple and concise. Public attention is short, and there is no time to spare. Please keep it:

- **Clear and simple.** You only have a few seconds. If you say too much, the audience will lose interest without gaining understanding.

- **Tag Line.** Most PSA's have a **tag line. The tag line is a powerful,** concise sentence or phrase which sums up the message in your PSA.

- **Accurate, Verifiable Information**. It is fairly easy to let people know about an important issue. It is harder to get them to become involved or to act on that issue. Your message must go beyond getting someone's attention and hitting them with a message. An effective PSA will get people to take action!

Let's start with some basic guidelines. You will individually (1-3 STUDENT TEAM):

- **Brainstorm and select an approved topic**. Pick a subject that is important to you, as well as one you can visualize. Keep your focus narrow and to the point. More than one idea confuses your audience, so have one main idea per PSA. **You must get teacher approval first!**

- **Research the topic**. You need to know your stuff! Try to get the most current and up to date facts on your topic. Statistics and references can add to a PSA. You want to be convincing and accurate.

- **Pitch proposal** (separate assignment/50 PTS)

Public Service Announcement Rubric

CATEGORY	4	3	2	1
Followed Instructional Guidelines X 2	This PSA includes all required elements as well as additional information.	All required elements are included in the PSA.	All but ONE of the required elements are included in the PSA.	Several required elements are missing.
Audience Appeal	The PSA engages the listener and maintains interest from beginning to end of broadcast.	The PSA catches listener attention early, but loses listener interest before the end of the broadcast.	The PSA has moments of audience appeal, but it is brief.	The PSA has no audience appeal and listeners mostly ignore the broadcast segment.
Content X 3	The PSA is exceptionally rich in content and provides much informational material on the selected topic.	The PSA conveys some informational material on the topic.	The PSA conveys minimal informational material on the topic.	The PSA conveys no evident informational material on the topic.
Timing	The PSA is between 75 seconds/ −5 seconds/or no more than +60 seconds in length.	The PSA is between 75 seconds/ −15 seconds/or no more than +90 seconds in length.	The PSA is no less than 50 seconds in length or no more than 2-minutes in length.	The PSA is less than 50 seconds or more than 2-minutes in length.
Technical Quality	A high degree of technical skill is evident in the production of this PSA. The technical effects are very powerful and add to the impact of the PSA.	Technical skill is evident in this PSA and adds to the quality of the announcement.	Some technical skill is evident in the creation of this PSA, but it adds little to the effectiveness of the announcement.	Very little technical skill is evident in the production of this PSA.
Originality/Creativity	The PSA reflects an exceptional degree of student creativity and use of original ideas.	The PSA reflects student creativity and the use of some original ideas.	The PSA reflects some creativity, but it lacks originality.	The PSA reflects a lack of creativity and originality.

Message Effectiveness	The combination of creativity, technical skill, and audience appeal are very effective in delivering a strong message about the selected topic.	The combination of creativity, technical skill, and audience appeal deliver a clear message about the selected topic.	The intent of the PSA is understood, but it has little motivational value.	The message is not clear in the PSA.

STORYBOARD

- **Draw storyboard (50 PTS of 200 PTS).** A storyboard is a graphic organizer used by filmmakers to plan how their film will look and sound, shot by shot. You DO NOT need to be an ARTIST. However, as you look below at the simplified drawings, the quality is still there indicating time, effort and value.

"CS2C: Fun with Storyboards" by Kenneth Chan

1. Establishing shot of classroom. One student snoring. One sits up in alarm over assignment.

2. Student feels overwhelmed. Voiceover: "I've never done this!" Camera pans slowly to make space.

3. Ideas surrounded by blurry thought bubble. Brainstorm may also be video montage surrounded by blurry frame.

4. Moment of clarity. "Aha!" Ding or chimes; lightbulb moment.

5. Working in a dark dorm room. Sounds of clock ticking and pencil scratching on paper.

6. Proudly shows off finished storyboard. Wipes sweat off brow. Victory music. Zoom in on storyboard.

7. Submitting via Coursework. Fade out as if ending.

8. Back to the classroom. Keep as similar as possible to original. "Elaborate on your storyboards!"

9. Back to the drawing board. Looking haggard but determined. Fade out.

Remember that storyboarding isn't the way to write a movie. It's the way to visualize how actors, props, backgrounds & camera angles will fit together in any particular scene or sequence of shots. It's the visualization of your script. In other words, what you need before you get started is your script. No script, no storyboard

Before you create your film storyboards, you have to perform certain tasks and make certain decisions. First, begin by evaluating your screenplay (i.e., script) and picturing it in terms of separate shots that can be visually translated into individual storyboard panels. Then you determine what makes up each shot and also which images need to be storyboarded and which ones don't. After you start storyboarding, you'll need to determine whether you're shooting for a TV movie or a theatrical release, which will ultimately affect the frame dimensions of your panels.

The task of turning your screenplay into a film can be very overwhelming. But remember, a long journey begins with a single step, so begin by breaking the screenplay down into small steps, or shots. A *shot* is defined from the time the camera turns on to cover the action to the time it's turned off; in other words, continuous footage with no cuts. Figure out what you want these shots to entail and then transform those ideas into a series of storyboard panels. Stepping back and seeing your film in individual panels makes the project much less overwhelming.

Camera Shots

Different views and arrangements of objects and characters present depth, balance, and focus in a storyboard. These views, or shots, vary depending on the action and purpose of a cell. Here is a helpful guide to different camera shots that can be achieved in Storyboarding.

Camera Shot	Definition
The Establishing Shot	This is a cell used solely to convey setting and position in the story. Establishing shots commonly open a film, or transition the plot to a different location.
The Full Shot	This is a zoomed in version of the establishing shot, usually showing an important character or object. The setting still occupies a significant portion of the cell, but other content is shown.
The Mid Shot	The character or object is the focal point, with very little background.
The Close-Up	The camera is zoomed in; the character or object occupies all of the space.
The Extreme Close-Up	The shot focuses on the face of a character or a significant detail of an object, excluding everything else. This imparts crucial details or emotions.

The following example shows how these shots can be used, the impact each has on the story, and

what it conveys to the viewer. Always consider what information you want to highlight, and how much the viewer should see.

Camera Shots

Create your own at Storyboard That

Establishing Shot: There is a house. The weather is cloudy and raining.

Full Shot: There is a little girl standing by the door of the house, in the rain.

Mid shot: There is a very unhappy girl standing by the door of the house, in the rain.

Close up: There is a very wet, unhappy girl standing by the door of the house, in the rain.

Extreme close up: There is a very wet, unhappy girl crying. It is raining.

Each shot displays a different level of information. It is important to establish what range of detail you want to convey in a cell.

Evaluating each shot

You have several elements to consider when preparing your storyboards. You first need to evaluate your script and break it down into shots. Then, as you plan each shot panel, ask yourself the following questions:

- What is the location setting?
- How many actors are needed in the shot?
- Do you need any important props or vehicles in the shot?
- What type of shot (close-up, wide-shot, establishing shot, and so on) do you need?
- What is the shot's *angle* (where the camera is shooting from)? Is it a high angle? A low angle?
- Do any actors or vehicles need to move within a frame, and what is the direction of that action?
- Do you need any camera movement to add motion to this shot? In other words, does the camera follow the actor or vehicles in the shot, and in what direction?
- Do you need any special lighting? The lighting depends on what type of mood you're trying to convey (for example, you may need candlelight, moonlight, a dark alley, or a bright sunny day).
- Do you need any special effects? Illustrating special effects is important to deciding whether you have to hire a special-effects person. Special effects can include gunfire, explosions, and computer-generated effects.

Creating a shot list

After you determine what makes up each shot, decide whether you want to storyboard every shot or just the ones that require special planning, like action or special effects. If you want to keep a certain style throughout the film — like low angles, special lenses, or a certain lighting style (for example, shadows) — then you may want to storyboard every shot. If you only want to storyboard certain

scenes that may require special planning, keep a *shot list* of all the events or scenes that jump out at you so that you can translate them into separate storyboard panels.

Even if you've already created your shot list, you aren't locked into it. Inspiration for a new shot often hits while you're on set and your creative juices are flowing. If you have time and money, and the schedule and budget allow, try out that inspiration!

Constructing storyboard panels

A storyboard panel is basically just a box containing the illustration of the shot you envision for your film. I will provide you with the large blank paper to draw the storyboard. **I'm looking at 12-15 frames, but no more than 3-4 FRAMES per ROW, and 9-12 FRAMES per sheet, and only on the FRONT SIDE**. Here are some quick steps to design your own storyboard panels:

1. **Decide which shape and size of panel to use.**

2. **Draw the shape of the panel and add a thick black border (approximately 1/8 inch in width) around the square or rectangle.**

   Placing a border around each panel helps you to see each panel as a definitive separate shot, and subliminally creates the illusion of a TV or darkened theater around your shot, giving you an idea of what that individual image will look like. With theatrical panels you may want to avoid the thick border to save on page space (and black ink!).

3. **Create a description panel by drawing a 1-inch empty box just below the bottom of the frame panel (as shown in Figure above).**

   Use this box to write down important information that describes in detail what the illustration doesn't show or enhances what is drawn in the frame above. For example, include any important dialogue, camera directions, scene numbers, or special-effects instructions.

The following RUBRIC pertains the STORYBOARD!

Public Service Announcement Storyboard RUBRIC

Create a multiple-cell storyboard public service announcement. Public service announcement must address an issue important to students in AP Psychology. Make a storyboard that is easy to understand, uses words and pictures effectively to convey a message, and indicates evidence to support the message.

	Advanced *12 ½ Points*	Proficient *9 Points*	Emerging *6 Points*	Beginning *1-5 Points*
Message Clarity	The intended message is clear, poignant, and thought-provoking.	The intended message is easily understood.	The message comes through, but it is not understood right away.	It is difficult to find the meaning or message in the storyboard.
Text (slogan, dialogue, explanation)	Text is carefully chosen to provide the most impact.	Text is used effectively alone or in conjunction with images.	The included text does not enhance the meaning of the message or the images.	Text is confusing or does not make sense with the message.
Images	Images help to create a strong connection between message and viewer.	Scenes, characters, or items are appropriate for the message. The images are used effectively alone or in conjunction with the text.	Scenes, characters, and items are appropriate for the message.	Images are confusing or do not make sense with the message.
Evidence	Reasons or evidence are very convincing. This storyboard has changed my thinking or inspired me to action.	Reasons or evidence are convincing. It is easy to see why one should think or do what is indicated in the storyboard.	There are some reasons or evidence provided, but they are not all convincing.	Little to no evidence to support the message is provided.

GOOD LUCK!