Fall 2015

Implementing Student-Produced Video Projects in Language Courses

Lee A. Forester
Hope College, forester@hope.edu

Evelyn Meyer
Saint Louis University, emeyer16@slu.edu

Recommended Citation

Implementing Student-Produced Video Projects in Language Courses: Guidelines and Lessons Learned

Evelyn Meyer
Saint Louis University

Lee Forester
Hope College

Student-produced videos have played an increasingly important role in foreign-language classrooms in recent years. New impetus for such projects has come from updated tools, such as convenient video recording (smartphones, mini-cameras), widespread digital editing suites (iMovie, Windows Movie Maker), and convenient methods of distribution (YouTube, Vimeo). These technological developments have been accompanied by a pedagogical shift in language teaching towards constructivist approaches (Lantolff & Thorne, 2006), which place less stress on formal vocabulary and grammar instruction in favor of project-based learning (Stoller, 1997), providing "… opportunities to students to give voice to their own understanding of the world" (Brydon-Miller, 2006, p. 43). Project-based language learning can take many forms, including global simulations (Levine, 2004; Dupuy, 2006), multicultural projects (Jakar, 2006), student-produced art (Berhó & Defferding, 2005), gastronomy (Brown, 2006), global issues projects (Cates & Jacobs, 2006), and video production.

Combined with efforts to promote visual literacy (ACRL/IRIG, 2011; Avgerinou, 2007; Bamford, 2003; Metros, 2008; Spalter & van Dam, 2008), student-produced video projects for language learners are a timely topic, and, indeed, much has already been written on them.[1] Gareis (2000) has called them "… the perfect vehicle for integrating skills practice, authentic communication, and process-oriented group activities at a level of student involvement that is difficult to sustain through other media" (p. 6). By emphasizing a constructivist, as opposed to mastery, orientation, this sort of project-based learning, really an element of the larger content-based instruction movement, supports "… language learners' struggle to shift from pure mastery-only orientations to a constructivist approach in which mastery of certain skills, structures, and competencies are still integral to the process, but are part of a larger meaning-making endeavor" (Weinstein, p. 159).

This article has two objectives: to provide a thorough but succinct list of issues to consider for instructors interested in integrating student-produced video projects into their German teaching, and to describe in detail a video culture project that was the culmination of a third-semester language course. The authors believe such projects provide an excellent learning opportunity and are well worth the student (and instructor) effort, because, as Weinstein notes, "… it

---

[1] See Brooke (2003), Buckingham, Harvey & Sefton-Green (1999), Fukushima (2002), Gareis (2000), Goulah (2007), Hakkarainen (2011), Hofer & Owings Swan (2005), Kearney & Schuck (2003), Masats, Dooly & Costa (2009), Meurant (2008), Nikitina (2010), Parks (2000), Sildus (2006), Sweeder (2007).

becomes especially important to help learners document not only what they are learning *about* language, but also to document the increasing range of functions they can do *with* language" (p.162). Video projects allow students to display writing, organizing, speaking, and critical thinking skills they have developed in a holistic fashion. They also are easy to disseminate to others outside the course, making connections to communities normally not impacted by class assignments. We hope that German language instructors with limited or no experience in projects utilizing student-produced video will gain a useful overview of the issues involved and be motivated to try a video project in their own courses.

Implementing Video Projects in Language Courses

Creating video projects for your German courses can transform the learning experience for your students, but there are many factors that can positively or negatively influence student success and learning. Despite all the talk of students being "digital natives," many do not actually know how to operate cameras or use digital editing software. They often have not learned basic video composition, how to shoot different kinds of video, or how to tell a story via video. It is thus safest to build organization, preparation, and training into our courses to help students complete video projects successfully. This section will offer concrete advice on setting up the *scope and organization* of video projects, helping students *write scripts*, assisting them in *shooting* their videos, educating them in the basics of *sound engineering*, guiding them through *post-production*, and finally organizing proper *dissemination* of their video projects.

Scope and Organization

The first task is to decide the nature and scope of the video project. The topic, genre, and teacher expectations must be clear. Instructors may wish to elicit topics from students, or give a list of possible topics that students can choose from or modify. The length of the project and any other standards should be set at the beginning, such as amount of German language, length of video, group composition and expectations, use of props, video editing software to be used, and the like. In addition, the final format of the video should be set, based on your campus resources and what the final product is (e.g., YouTube video, DVD distribution, etc.). This includes frame rate, file format, frame size, and compression. Consider organizing a common viewing, such as an open evening so students can invite their friends, or at least dedicated time in class where students can see the videos produced by their classmates and samples from other parallel sections.

Each video project should have a *specific genre*, since viewers rely on genre to help them decode what they watch. Students should view and reflect on one or two videos in the chosen genre before writing their script to inform themselves about conventions in the genre, what viewers expect, and how their project can be guided by these expectations. It may be good for students to explain what conventions they plan on using from their genre, even before they write their script, to assure the instructor that they are thinking of these things. The following genres lend themselves well to short student-produced videos:

Commercials	Mini-documentaries	Promotional materials
Personal narratives	Remakes of scenes from films/TV	Editorials
Short stories	Educational videos (e.g., cooking)	Skits

When deciding on genre and scope, instructors should check that the language requirements are not far beyond students' current proficiency. If the language needed is too difficult, not a great deal of language uptake will occur during rehearsals and shooting. Most of the language needed for the video should be within the students' current language proficiency level; otherwise, the project can simply become a reading task where students memorize or read their lines without really understanding them, and this is not ideal since improving language proficiency should be one goal of these projects.

Teachers should not assume that students understand how to use any particular technology. Consider how much training and assistance students will need with technical aspects of the project, and whether the instructor can provide it, or if it needs to be outsourced to other campus resources. To keep the workload manageable, create student teams where each student assumes a particular role or roles. This arrangement spreads out the work more equitably inside each group and also allows students to become mini-experts on their topic. Training can also take place outside class, since smaller groups can meet more conveniently. While each team can decide on its own division of labor, the following four roles are essential to most video projects. The *director* is responsible for running meetings, organizing shoots, and making sure the entire project comes together. The director usually has ultimate responsibility for the script, though teamwork on the story and script is encouraged. The *camera person* is responsible for tracking the whereabouts of the camera and camera gear and doing the actual video recording. The *sound person* keeps track of the audio gear and is responsible for microphones, setting up locations for good sound, recording, and ensuring that audio is in sync with video. The *video editor* is responsible for doing the digital editing, usually in collaboration with the director, and creating the actual video file. Additional tasks include props, scouting locations, costumes, lighting, printing, and distributing scripts.

In addition to organizing student teams, the instructor should carefully consider workflow and deadlines for the course. It is usually best to start projects well before the end of the term. Set a final screening date when all student videos need to be available for viewing either in class or in an open event outside class. Finals week is not the best time for this, so set the date near the end of the semester, and then work backwards to get the other due dates. Here are some milestones that might work for a typical 15-week semester:

> Week 05: Topic defined
> Week 07: Technical training finished
> Week 08: First script due
> Week 10: Final corrected script due
> Week 12: Shooting finished
> Week 13: Editing finished
> Week 14: Final project due
> Week 15: Public viewing

Script Writing

Because these video projects are embedded in language courses, issues of language learning must not be forgotten. Using German in the context of a bigger project is an excellent way to provide authentic practice in the best tradition of task-based learning, but the danger exists that the task itself takes over, and naturally students are not always aware of how they learn language or the balance between getting their point across vs. learning to express themselves naturally in a second language.

This issue comes into focus with the script, which is the written expression of the dialogue, speaking, and action to take place. In writing dialogue, students will tend to think in English, or their primary language, of what they want to say or express, and then somehow shape that into German. There are several fundamental problems with this approach:

1. Because intermediate-level learners still produce language primarily by combining and adapting chunks of known language, thinking in another language and translating into German is not a successful strategy for improving proficiency. More-advanced students can perhaps look up words and assimilate them into their active vocabulary, but that strategy is not recommended for the intermediate level.
2. Students need to practice expressing meaning with their limited resources. Therefore, they should restrict their script writing to familiar linguistic items, using new items only sparingly.
3. Writers must keep their audience in mind at all times. The main audience will be other students in their course, so adding a large number of new lexical items or linguistic structures will negatively affect their communication with their fellow students. They should keep it simple so that their fellow students will understand their video!

As students decide on their topic and genre, encourage them to gather chunks of language from their course texts or other materials that they can either copy or modify. This is a key skill for speaking another language: taking limited resources and creating as much meaning as possible with them, much as Dr. Seuss did with his limited-vocabulary readers like *The Cat in the Hat*. This should be the same approach for culture projects that should have a connection to the course in which they are embedded. In the same way, dialogue and narrative should also be easy to perform and as concise as possible while being clear.

As with any writing project, multiple drafts are desirable. After approving the final script, make sure to have a proficient German speaker record the script so that students learn proper pronunciation. Novice and intermediate-level students are not perfect readers and often mispronounce words they don't know. Using a proficient speaker will reduce or hopefully even eliminate pronunciation errors in the final project. If desired, instructors can also have students record a practice reading of their lines to check before actual shooting takes place.

The script also needs to describe (block) action. This can be in English (or the L1 of the class) if desired, since describing complicated actions may be beyond the proficiency level of the students. Naturally, these can also be in German, but make sure to allow enough time to assist here, as the language requirements will be much higher and the need for instructor intervention a given. Instructors need to decide how they will apportion their precious time and energy on this project, so be prepared to make concessions (such as limited use of English) to make the overall project a success.

Some hints for students when writing their scripts:

Direct the viewer: The camera is eye of the audience, so think what you want them to see.

Have a goal: You are telling a story or trying to make an impact. Keep your goal in mind throughout the writing of the script.

Transitions: Help the viewer make the jump between speakers and scenes.

Audience: Have your audience in mind at all times and write for your viewers.

Dialogue: Keep the German easy to pronounce and easy to understand.

Pace: Not too slow (boring) or too fast (confusing).

Vocabulary: Consider how to provide vocabulary information for your audience (subtitles, introduction, visuals, *etc.*)

Shooting

After the instructor corrects and approves the final script, it is time to create a shooting script from it. This is an important step because it moves from the dialogue and basic action to setting up the camera shots and imagining how the shots are all going to flow together. Without taking this step, students will tend to go out and simply perform the script like a play, all in sequence, and record the results on the camera. Perhaps the most important thing we can do here in training students to think visually is to have them write out a shooting script that plans ahead of time how the video is going to flow and look. Then shooting scenes becomes a matter of looking at each shot and organizing how they will conduct it. This breaks the idea that a video must be shot linearly: one can organize scene and shot shooting by location and actors/props needed, and then reassemble the elements during editing.

Consider assigning a practice exercise before students write their own shooting script to watch a scene from a movie and write the shooting script for it, noting camera angle, perspective, distance from subject, length of shot, pan and other techniques. This kind of "noticing" activity can do wonders for opening students' minds to what is involved in writing a shooting script.

While whole books describe how to do camera work for videos, we will highlight the basics here, which should be more than enough for a student video project. Students or teachers interested in pursuing more details on technique may consult the works listed in the references.

Establish the shot: Think about how to communicate to the viewer where the shot is taking place, who is in the shot and what is happening in the shot. You can establish a shot by including a landmark or a sign or other clear evidence of where the action is taking place.

Keep shots short: Watching movies and TV shows will demonstrate that many shots only last a few seconds. Try to increase the number of shots and decrease their duration to give a sense of movement and action.

Multiple takes: Do multiple takes of important shots and choose the best shot for the final video.

Change perspective: Move the camera to represent the position of the "listener" in dialogues. Make sure that students change angles too so that the perspective doesn't become broken. Thus if two people are talking to each other, make sure that they are not facing in the same direction on screen!

Distance: Three principal distances are used for video work: wide, medium, and close-up. It is good practice to shoot the same shot from each distance, doing a different take for each. That way, in editing, students can mix the perspectives as they see fit. If they shoot from only one distance, they are stuck in editing and have to make do with what they have. Some extra time spent doing three different takes, each from a different distance, can lead to a much better looking product in the end. Make sure to change the camera angle by at least 45 degrees for

each of these different distances too, so that it is easier to edit the various shots together without "jump cuts" where the basic position of the subject seems to change or jump abruptly since the positions will not be exactly the same in each take. Changing the angle erases this jumping.

Cutaways: A cutaway is a short shot that breaks up a continuous shot. This can help make longer sequences more interesting and prevent jump cuts. Make sure to shoot extra footage that can be used as cutaways to keep the video visually interesting. These shots can be of anything located where the shot is taking place, such as signs, buildings or images identifying the location, animals, wildlife or really anything specific to that location.

Rule of Thirds: Much can be said about composing and framing shots, but for beginners, the best advice is to keep the so-called *Rule of Thirds* in mind. If one divides a shot into nine separate rectangles, the four intersections of the lines creating these nine even rectangles are natural points of interest where the viewer's eyes go. The center of the shot is not the most important place. So when setting up a shot, the camera operator needs to decide what the most important part of a shot is (the most salient or visually interesting) and see if the shot can be enhanced by placing that feature in one of the four "hot spots" in the shot. In Figure 1 for example, the lower left spot focuses on the two dogs meeting, while the upper right hot spot shows the reaction of an owner and a passer-by.

Fig. 1. Rule of Thirds. Photo: David Antoniuk

Visual distractions: When setting up a shot, try to avoid any visual distractions, such as posters, power lines, trees and the like, especially if they will seem to be "growing out" of the subjects in the background. One doesn't notice these things normally when conversing but they become very apparent when you use video recordings.

Framing movement: A shot will look better if the subject is off center and any action (movement, looking) points towards the center. So if you are shooting a subject running to the right, or even just talking with someone to the right or looking to the right, frame the subject to the left side of the shot to allow "room" for the action or perceived action going to the right.

Lighting: Interior shots should be well lit. This means that it is good to bring along lights, as most rooms normally do not have enough lighting. Lamps with lampshades can work. Using a few lights from different angles can wash out shadows. There are good sources online and in the reference books below to give more information on using key lights, fill lights, hair lights, background lights, reflectors, *etc.*

Panning and zooming: Be VERY conservative with these techniques, too much zooming or panning can make things look like a home movie. Make sure to start and end each pan with a still shot. You might consider forbidding them totally.

Headroom: When shooting people, make sure to allow some space above their heads. A shot can look strange if the subject's head

Fig. 2. Framing movement. Photo: David Antoniuk

seems to be cut off at the top or if it crowds the top of the frame. By the same token, if there is too much headroom, it can seem like the subject is dropping or sinking which is also not good! A good rule of thumb is to have the subject's eyes one third of the frame from the top, the top horizontal line of the two lines used to create the rule of thirds above.

Fig. 3. Headroom. Photo: David Antoniuk

Sound

Good sound is even more important than good camera work. If you have limited time for training and a limited budget, invest your resources in sound first. This is especially crucial for language learners, because their language resources are already rather meager, so any extra

noise or issues in the audio makes comprehension even more difficult. Here are some suggestions for your students to get good sound, or at least better sound:

Avoid camera microphone: Video cameras have their own microphones, but these are usually cheap, and the camera is too far away from the subjects to produce good quality audio. Invest in or find some other microphones, as this can make a huge improvement in overall video quality.

Boom vs. lavalier: Two basic ways to record sound for video are using a boom microphone (attached at the end of a boom) or a lavalier (lapel) microphone, which is attached to the subject, usually on a shirt/blouse or collar. Boom microphones produce better sound, but require an operator and sometimes can be awkward. And there is always the problem of the microphone occasionally appearing in the picture. For lavalier microphones, attach the lavalier carefully and make sure it won't be rubbing against subjects' clothing when they move.

Get close: Get the microphone as close to the sound source as possible. This will create the best signal and reduce outside noise.

Use headphones: Whoever is operating the sound should have good isolating headphones and listen carefully to make sure that there is no distracting audio noise.

Watch recording levels: If a signal is recorded at too low a level, it can be raised in post-production, but all the background noise gets raised as well. It is best to record at as high a level as possible without distortion, as this will lead to the best audio. But be careful to not record with levels that are too high (called "hot"), as digital signals will distort horribly if the sound peaks too high.

Scout locations: Check out a location before shooting and make sure that there is not a great deal of extra noise (trains, highways, landscaping equipment, cheerleading practice, etc.). For rooms, go in and just listen via the recording device and headphones techniques—you will be amazed how much sound and noise there is in most rooms.

Wind socks: Never record outdoors without a wind sock (wind muff, windshield, or foam cover on the microphone) to remove that pesky wind noise. Wind noise is one of the worst distractors in audio for student video projects.

Room noise: Avoid rooms with large echo. Turn off fluorescent lights, HVAC, computers, refrigerators, and other electric or electronic devices that create electrical and audio hum. Consider closing curtains or even throwing blankets over hard vertical surfaces to dampen echo and noise. Shut windows to keep out street noise and make sure to record some room tone without anything going on. Use that room tone in editing if you need to add silence because each room has its own "silence," and if you put in absolute silence, it will sound very strange.

Post-Production

After all the work of writing and shooting comes the critical task of editing. This involves taking all the film clips that were made and then choosing and placing them together to tell a coherent and compelling story. Your students will need to choose editing software, such as iMovie or Windows Movie Maker. Allow enough time for this task, as it can take many hours.

While editing and cutting a larger film is extremely complicated, short features such as are proposed here are not too difficult. Encourage your students to follow the flowchart below and they should be fine:

> Arrange clips in rough cut
> Create transitions and cutaways
> Add additional audio (voiceover, sound effects)
> Balance the sound level (volume) throughout project
> Add music
> Add title, introduction, establish the setting, subtitles and credits

For any voiceover work, speak slowly and clearly, focusing on not rushing through lines and taking the opportunity to communicate clearly with viewers. If students decide to provide subtitles, make sure they are big enough to actually read. They should also be kept as brief as possible, since it takes time to read them. Students may wish to simply add a few key words to orient your viewers if that will be enough, rather than actual sentences.

Dissemination

It is usually a good idea to organize a public forum for viewing student projects to give them a chance to show off and bring some closure to the project. In addition, student projects can be posted to YouTube or similar video sharing site, but that should be arranged at the beginning of the project so that students get permission for everyone they have on screen and do not use copyrighted images or music.

These suggestions are very extensive, and instructors who are themselves novices may wish to focus simply on a few of the six areas addressed. It is of course possible that there may not be enough time for creating videos that implement the majority of suggestions given above. Still, the better students are informed of the issues actually involved in creating video, the better the chances that their projects will reflect good practices in video production.

Culture Video Projects

We will now move to a detailed description of an actual use of student-produced videos for German students: The culture video project. The purpose of the culture video project is to give students the opportunity to show what they have learned in their three semesters of required language instruction: meaningful communication at the intermediate proficiency level, cultural sensitivity, and a demonstration of intercultural competence. The project is intended as a cumulative project for those students who conclude their language instruction. Yet, ideally, it is also hoped that this project and the students' overall experience with studying German motivate them to continue on into the upper division courses and either a German major or minor, thus applying their acquired foreign language skills and learning towards long-term personal and professional goals.

Connecting the content of the culture video project to the curriculum is important not only because students—those presenting and those listening to the project—have already worked with the subject matter, the specific vocabulary and content, but also because they have been exposed to some of the topics. This previous exposure to cross-cultural and intercultural issues forms a foundation upon which they can build their project in a meaningful, respectful and intelligent manner. They have learned facts about their chosen topic from which to develop their

project and create their characters and storyline. The topics in a third semester German course are challenging, but students nonetheless can relate to them, be that because of family histories or stories, their knowledge of their own country's history, personal experiences or through their friends' experiences. Students need to engage with one of the following five larger topic areas in their culture video project, which are based on chapters 1–5 in Forester, et al., *Weiter geht's!*

- relationships (best friend, dating, getting married, having kids, *etc.*)
- foreigners in Germany (immigration, integration, being different, multiculturalism)
- Germans around the world (emigration, going to a foreign country)
- World War II (history of the war, Germans returning home and surviving after the war)
- Former East Germany (every day life in the DDR, *die Wende* / unification, a united nation).

These topics are challenging, both in content and in language. Students need to include intercultural aspects in their project, perhaps working on a situation of cultural misunderstanding or a comparative, contrasting situation across two cultures. They also need to demonstrate their acquired intercultural competence by showing cultural sensitivity in their project. They are encouraged to make their projects as authentic as they can, filming on or off campus and thinking about clothing, setting and the like before they begin writing their script. I gave students a lot of free rein with these projects and only asked them to commit to a group and a topic around the middle of the semester, and shortly afterwards I asked for an outline and description of their project. Thereafter, I checked in with them briefly to make sure they were making progress and were not postponing work on this project until the very last minute.

By changing the assignment of the video project from writing a skit in German about one of the topics covered in the semester to one that also requires a strong cultural component, a display of intercultural awareness, sensitivity and competency, and the inclusion of cross-cultural negotiation, the assignment became significantly more complex. These are skills that students need to acquire prior to this assignment and will not be able to develop spontaneously. In order for students to be successful with these skills, they will need adequate and frequent exposure and practice beginning on the first day of German instruction. This will not only develop their speaking skills and their historical and cultural knowledge of the German-speaking countries, but it will also hone their critical thinking skills and make them more versatile thinkers, as we ask them not only to understand a person from another culture but also to experience life from their perspective as much as possible, to see, experience, feel and think from their place in life. As our curriculum places such strong emphasis on intercultural competence, I wanted this to become a skill that students need to demonstrate in this particular assignment as well, as they are expected to do on essays, oral exams, and in the culture section of each written exam.

Typically, with the culture video project, students combine several topics into their skit, *e.g.*, a German coming to the U.S. and having difficulties with language, and integrating him- or herself into American society, leading to a variety of cultural mix-ups. They often end up including content from the first year-curriculum, and they write their skits in such a way that there is a cultural conflict that the characters solve in some way. This proves to be an adequate way to show cultural awareness and sensitivity. These skits are often set at the university and closely reflect college life, so overall they remain close to students' real-life experiences, but they expand to include interaction with another culture. The plots became more complex and sophisticated because of the required intercultural component, and concomitantly the language proficiency increased as well. These culture video projects allow students to synthesize their learning from all three semesters and truly showcase what they have learned, sometimes really well and sometimes quite poorly.

Avoiding Pitfalls

Several common pitfalls emerged that in the future I will need to discuss with students prior to "setting them loose" on this assignment. Many common pitfalls are tied to procrastination, poor time-management skills, and running out of time on the students' part, which happens more easily with projects that take place outside the classroom. Other pitfalls include the fallacy of the "easy A," the overuse of special effects, poor audio and video quality, and poor research skills resulting in culturally incorrect, inappropriate, or problematic content. Most of these pitfalls can be avoided easily if brought to everyone's attention at the beginning, along with clearly defined expectations about dos and don'ts and advice on where students need to invest their time and energy with this project.

The Fallacy of the "Easy A": Students who want an "easy A" in our curriculum tend to choose the dating topic since it is the least complex topic culturally and requires the least amount of in-depth cultural understanding because of its familiarity with their own lives. Unfortunately, these projects often end up lacking sophistication in content, language, *and* intercultural competence. For example, one group of linguistically strong students put together a rather sloppy and superficial project. I was disappointed, not only because they did not review key vocabulary, a "date" in this context is simply not a *Datum*, nor does German use *Parteimädchen* for a "party girl," but especially because it lacked a strong cultural component and showed little intercultural competence and sensitivity. The students imitated an American-style TV dating show, had a lot of fun and used some goofy props, but all at the expense of good German, cultural content, and visual storytelling. The quality of camera work, setting, props, and final editing was poor. The skit was quickly written, carelessly filmed, and failed to measure up to any of the learning objectives of the course. Clearly, this topic is the least complex one among the choices, though it is possible nonetheless to create a meaningful and culturally sensitive and appropriate project. Perhaps if all the available topics are of the same level of complexity culturally, this type of slacking off for an "easy A" can be avoided, as students choosing the dating topic in my experience have consistently underperformed and not met my linguistic, cultural, content, and technical expectations.

Overuse of special effects & poor recording or editing: Though students nowadays are quite tech savvy and are familiar with digital video editing, they still need training in visual storytelling methods, as elaborated above. Without such clear concepts about telling a story visually through the medium of film, they face the temptation of using a multitude of special effects that come with their digital editing software to make up for their lack of good video storytelling and composition skills. Just because the special effects are available does not mean students should use them. "Too cute" can become a major distraction from the story in any video project. While it should be obvious to students that poor quality of filming, audio, and editing also distract from the overall quality of the project, they nonetheless submit such technically lacking projects. Poor audio quality, in particular when it results in language that simply cannot be rated on account of too much interference from background noise or someone speaking too softly, makes grading such projects challenging if not impossible. The best advice to give to students is to test the audio quality prior to filming the actual skit, to use external microphones, and if need be, to re-record scenes before submitting the final project if the audio or video quality is poor, or else risk a failing grade on the assignment.

Poor or careless research resulting in culturally incorrect, inappropriate, or problematic content: In a recent project, an American studies abroad in Germany, loves it so much that she decides to stay, and eventually becomes a German citizen. She and her American friends get together to discuss what she needs to do in order to become a German citizen. They quickly present German citizenship requirements as a checklist. This is certainly one way to present

cultural content, though it lacked depth, which quickly became apparent during the naturalization ceremony, where the American stands facing the German flag while the German national anthem is being played. Or so they thought. The students had not selected an audio track of the actual German national anthem *Einigkeit und Recht und Freiheit*, but instead the banned *Deutschland, Deutschland über alles* strophe used during the Nazi era. Despite our study and discussion of the Nazi regime, it did not occur to these students to make sure that they had selected the correct national anthem for the time in which they located their skit. This group did no research on the German national anthem, or on the actual customs or ceremonies of becoming a German citizen. They lifted the American model and applied it to the German cultural context without considering that there could be differences. Good research skills are as important in a fictional story, as this example shows, and is something that students need to be made aware of. Just because their story is fictional does not mean that anything goes.

The Truly Worthwhile Culture Video Projects

Those students who go above and beyond our expectations and really engage deeply with the cultural aspects of their topic demonstrate the kind of learning all German teachers hope for. Not only do they create freely with language and demonstrate their linguistic skills, they also enrich their own understanding of life and the experiences that shape it through the exploration of someone else's life, even if imagined. Putting themselves into the situation of another by role-playing and "becoming someone else" significantly deepens students' understanding of cultural concepts, historical facts and lived experiences. Thus it becomes a very different and much more meaningful experience than simply reading or hearing about it. These students synthesize the linguistic with the communicative and intercultural-competencies techniques, and usually the visual story telling methods as well as techniques, and thus meet all the high expectations of learning that we set for them over the course of the three semesters. One group of students, for example, explored life in former East Germany and what it meant to live with the constant surveillance, wanting to make one's own life nonetheless, and planning an escape to the West. This group spent a great deal of time both on the content and language of their skit, and also with how to film it. They considered how people interact differently in public and private places, with authority figures and family, and they worked this into different camera shots and perspectives to convey these differences. They also considered the mood they wanted to convey in different scenes or sections of their video, and gave the video a bit of "emotional authenticity" through their use of grey scale mode for life in East Germany, and switching to color as the husband successfully escapes to the West. The students challenged themselves to understand the historical facts that they had learned about and to personalize them in their account of a fictional East German family. Another group role-played an escape from Nazi Germany, the family's emigration to the United States of America, and the question of cultural identity and integration as it affected different generations of the same family. These are the projects that one hopes for, because of their linguistic quality, content, video quality, cultural sensitivity, sophistication, and intellectual maturity. These students worked diligently on their projects for several weeks and it showed in smooth storylines, good audio quality, and sparing use of well-placed special effects. These students make this kind of project truly worthwhile, because they successfully negotiate the challenging learning objectives for the culture video project and the course in general. Not only did they expand their linguistic competence in German, they also gained deeper insights into themselves, other people, history, humanity, and culture by exploring, creating, and engaging with cultural otherness.

The topics of these two examples described in the above section will work only if these topics are covered in the textbook or curriculum. The challenging topics themselves are not what made these culture video projects truly exceptional. The same exceptional quality can be achieved in "simpler" topics as well that may relate more to everyday life, such as a trip to a German-speaking country, which can contain a variety of topics, ranging from historical facts about the region or town visited, exploring that region's or city's cultural life, using public transportation, finding a place to stay, exploring that region's culinary offering, tourist attractions, and the like. Other possible topics could be about holiday traditions and tracing changes in how a European holiday tradition adapted and changed after immigrants brought it with them to the U.S. The topic of protecting the environment might also be of interest to students, as that is often discussed on college campuses and in the media. Any of these situations lend themselves to demonstrating both language proficiency and intercultural competence. The key is to move students into deep exploration and engagement with another culture and an awareness of cultural difference and finding a way to express it in language appropriate for their skill level and with the tools of visual storytelling.

Future Adjustments to the Culture Video Project

Based on my experiences with the culture video project to date, I plan to make the following adjustments in the assignment in an effort that more or all projects fall into the "truly worthwhile" category. I plan to implement the practical steps described at the beginning of this article and monitor students' progress and the quality of their work more carefully. First, students will submit project descriptions, scripts, and a plan of action before they film their skit so that I can give them feedback on language, content, culture, settings, and props. Second, I will set an earlier submission deadline so that there will be enough time to reshoot a project if there are any problems, especially in the area of audio or video quality. Third, I will provide students with additional hands-on information on good filming and editing practices in addition to the help guide provided by the Language Resource Center at Saint Louis University on video projects.[2] Fourth, I will make it clearer that students need to create skits that engage with the lives of others and that apply the cultural knowledge we discussed in readings from the textbook and other sources to their fictional real-life situations that they present in their role-played video culture project. Fifth, I will devote more time to this project within the actual classroom instruction, which will help students work on the project regularly over an extended period. This will signal to them that this project cannot be done successfully at the last minute, but requires time, dedication, and commitment on their part.

Adding the intercultural component to the culture video project has made a big difference and turned these capstone projects into a more meaningful experience by allowing the students to showcase all that they have learned, giving them freedom to create, explore, and learn, while also demonstrating skills that are applicable outside the language classroom in real life. This is by no means a quick project, but one that requires a lot of time, preparation, and support, both inside and outside the classroom. But when it is done well and successfully, not only will it be a project that features the students' accomplishments to themselves, but also one that can easily showcase to parents, administrators, and the general public why language learning truly matters.

---

[2] http://www.slu.edu/colleges/AS/languages/llc/helpguides/Misc/VideoRoom (last accessed May 8, 2015)

Assessment

Assessment of video projects will necessarily be a composite grade in which multiple skills and components need to be assessed, such as content, organization, and presentation of the video project, technical quality of the project, the demonstration of intercultural competency, along with more skills specific to language production such as grammar, vocabulary, pronunciation, and fluency. It is also important to consider if you want to assess each student individually despite this being a group assignment and project, if you want to assess the group as a unit without differences in grading, or if some aspects will be assessed for each student individually, while others will be the same grade for the entire group. I prefer the mixed assessment that individually grades students on their language production skills, as that is where the biggest differences occur in my experience, whereas the true group effort portions of the assignment (content, organization, and presentation of the project) are graded the same for all members of the group. This has the added benefit that each member of the group is more likely to pull their own weight in this project and contribute to the successful group effort, but it simultaneously leaves room to assess actual language production skills for each member of the group without unfairly raising or lowering the grades of students who are not always at the same proficiency level.

As I am conceiving this assignment to include skills that are applicable more broadly beyond their university education in their professional lives, namely project presentation, presenting quality data through a variety of means, and appropriate to the standards of the medium, this needs to be reflected in the grading rubrics as well. I distribute these rubric main sections in the following manner: a 20% group grade for preparation leading up to the actual video project, 30% individual grade for language production skills, 30% group grade for content, intercultural competency, and organization of project by the group, and 20% for technical quality of the project (audio, video quality, camera shots, storytelling, sequencing of shots, lighting, etc.). See appendix for sample rubric.

This is, however, a personal decision, and instructors need to set these percentages according to learning objectives in their courses and to the proficiency level of the students, as well as access to technology. Instructors should also create as many sub-rubrics as needed to adequately assess their own versions of video projects. It is important to think about the goals and learning objectives for a video project and how it fits into the larger curriculum well in advance of developing the assignment, and from there to develop assessment criteria and be very transparent with students about what is expected of them in educational goals, skills to be demonstrated, and the way in which they will be assessed.

Conclusion

While culture video projects as described in this article are time intensive and require a great deal of planning and dedication of class time and resources, the benefits to students in terms of language, cultural, and presentational learning are immense. And though the use of student-produced video in language courses is not new, we language teachers are still looking for optimal ways to maximize learning and minimize hassle or busywork. The adoption of video as a primary mode of communication is only accelerating (YouTube, video chat via tablets and smart phones, and language learning sites such as Livemocha and WeSpeke), so it makes sense that we, as language learning professionals, adapt and keep pace, not in some misguided attempt to stay relevant, but because the medium in which language is embedded in daily experience is increasingly video. Despite the hurdles mentioned in this article, the authors are pleased with the learning outcomes our students have evinced and are committed to video projects in language courses, especially those that focus on culturally rich topics.

Works Cited

Alan, B., & Stoller, F. L. (2005). Maximizing the benefit of project work in foreign language classrooms. *English Teaching Forum, 43*(4).

Artis, A. (2008). *Shut up and shoot documentary guide.* Burlington, MA: Focal Press.

Beckett, G. H. (2002). Teacher and student evaluations of project-based instruction. *TESL Canada Journal, 19*(2), 52–66.

Berney, T. D., & Schlau, B. (1989). E.S.L. video recording project at martin luther king, jr. high school, Spring 1988. New York City Board of Education. OREA Report (p. 19).

Burston, J. (2005). Video dubbing projects in the foreign language curriculum. *CALICO Journal, 23*(1), 79–92.

Castañeda, D. A. (2011). The effects of instruction enhanced by video/photo blogs and wikis on learning the distinctions of the spanish preterite and imperfect. *Foreign Language Annals, 44*(4), 692–711.

Forester, L, Antoniuk D., Dykstra-Pruim, P, Antoniuk, O. 2007. *Weiter geht's!…* Berkeley, CA: Live Oak Multimedia, Inc.

Foss, P., Carney, N., McDonald, K., & Rooks, M. (2007). Project-based learning activities for short-term intensive English programs. *Asian EFL Journal: Professional Teaching Articles, 23*(2).

Fukushima, T. (2002). Promotional video production in a foreign language course. *Foreign Language Annals, 35*(3), 349–355.

Gardner, D. (1994). Student-Produced video documentary: Hong Kong as a self-access resource. *Hong Kong Papers in Linguistics and Language Teaching*, 17, 43–53.

Gareis, E. (2000). Two thumbs up!: A student video production. *English Teaching Forum Online, 38*(1), 6–17.

Gaunt, A. (2002). Student-produced videos in the EFL classroom. *Studies in Culture, 21*, 41–59.

Goulah, J. (2007). Village voices, global visions: Digital video as a transformative foreign language learning tool. *Foreign Language Annals, 40*(1), 62–78.

Jones-Kavalier, B. R., & Flannigan, S. L. (2006). Connecting the digital dots: Literacy of the 21st century. *EDUCAUSE Quarterly, 29*(2), 8–10.

Karppinen, P. (2005). Meaningful learning with digital and online videos: Theoretical perspectives. *AACE Journal, 13*(3), 233–250.

Kearney, M., & Schuck, S. (2003). *Focus on pedagogy: The use of digital video and iMovie in K–12 schools.* Paper presented at the Apple University Consortium Conference, Adelaide, Australia.

Lantolff, J. & Thorne, S. (2006). *Sociocultural theory and the genesis of second language development.* Oxford: Oxford University Press.

Lyman-Hager, M. A. (1994). Video and interactive multimedia technologies in French for the 1990s. *The French Review, 68*(2), 209–228.

Masats, D., Dooly, M., & Costa, X. (2009). *Exploring the potential of language learning through video making.* Paper presented at the EDULEARN09 Conference, Barcelona, Spain.

Meurant, R. C. (2008). The key importance of L2 digital literacy to Korean EFL pedagogy: College students use L2 English to make campus video guides with their cell phone videocams, and to view and respond to their videos on an L2 English language social networking site. *International Journal of Hybrid Information Technology, 1*(1), 65–72.

National Council of Teachers of English (2008, updated 2013). NCTE position statement: 21st century curriculum and assessment framework. Urbana, IL: Author. Accessed Oct 3, 2015, from http://www.ncte.org/positions/statements/21stcentframework.

Nikitina, L. (2010). Video-making in the foreign language classroom: Applying principles of constructivist pedagogy. *Electronic Journal of Foreign Language Teaching, 7*(1), 21–31.

Payne, R. (2010). Promoting digital literacies: Critical inquiry and expression in the L2 classroom. *The TFLTA Journal, 2*, 45–51.

Rakes, G. C. (1999). Teaching visual literacy in a multimedia age. *TechTrends, 43*(4), 14–18.

Schroepel, T. (2000). *The bare bones camera course for film and video* (2nd revised ed.). Tampa, FL: Self-published.

Sheppard, K., & Stoller, F. L. (1995). Guidelines for the integration of student projects into ESP classrooms. *English Teaching Forum Online*, *33(2),* 10–15.

Sildus, T. I. (2006). The effect of a student video project on vocabulary retention of first-year secondary school German students. *Foreign Language Annals, 39*(1), 54–70.

Stoller, F. (2006). Establishing a theoretical foundation for project-based learning in second and foreign language contexts. In G. H. Beckett & P. C. Miller (Eds.), *Establishing a theoretical foundation for project-based learning in second and foreign language contexts* (pp. 19–40). Greenwich, CT: Information Age Publishing.

Sweeder, J. (2007). Digital video in the classroom: Integrating theory and practice. *Contemporary Issues in Technology and Teacher Education, 7*(2), 107–128.

Thorne, S. L., & Payne, J. S. (2005). Evolutionary trajectories, internet-mediated expression, and language education. *CALICO Journal, 22*(3), 371–397.

Tschirner, E. (2001). Language acquisition in the classroom: The role of digital video. *Computer Assisted Language Learning, 13*(3-4), 305–319.

Weinstein, G. (2006). "Learners' lives as curriculum": An integrative project-based model for language learning. In G. H. Beckett & P. C. Miller (Eds.), *Establishing a theoretical foundation for project-based learning in second and foreign language contexts* (pp. 159–166). Greenwich, CT: Information Age Publishing.

White, C., Easton, P., & Anderson, C. (2000). Students' perceived value of video in a multimedia language course. *Education Media International, 37*(3), 167–175.

Wrigley, H. S. (1993). Technology and the language classroom. Ways of using technology in language and literacy teaching. *TESOL Quarterly, 27*(2), 318–322.

Yamak, L. A. (2008). Student documentaries: A language learning tool. *English Teaching Forum, 46*(2), 20–27.

Young, J. R. (2011, May 8). Across more classes, video make the grade. *The Chronicle of Higher Education*. Accessed Oct6 26, 2015, from http://chronicle.com/article/Across-More-Classes-Videos/127422/.

Appendix: Videography Glossary / Glossar für Videographie

Equipment	*Geräte*
a camcorder	der Camcorder / Kamerarecorder
a memory card	die Speicherkarte
boom vs. lavalier microphones	Galgenmikrofon vs. Lavaliermikrofon
a tripod	das Stativ
a camcorder-mount	der Camcorder-Halter
a card reader	das Kartenlesegerät
a connector-cable	das Anschlusskabel
a lens	das Objektiv
a LED video light	die LED Videoleuchte
to improve bad light with a video light	mit der Videoleuchte schlechte Lichtverhältnisse verbessern
to connect the camcorder	den Camcorder anschließen
to swap the memory card	die Speicherkarte austauschen
to download the data to the computer	die Daten auf den Computer herunterladen

Some general technical terms	*Einige allgemeine Fachausdrücke*
to operate cameras	die Kamera bedienen
to use digital editing software	digitale Filmbearbeitungssoftware benutzen
basic video composition	grundlegender Videoaufbau
to shoot different kinds of video	verschiedene Videos drehen/filmen
how to tell a story via video	wie man eine Geschichte mittels Video erzählt
props	die Requisite, -n
frame rate	die Bildfrequenz, -en
file format	das Dateiformat, -e
frame size	die Bildgröße, -n
compression	die Kompression
director	der Regisseur, -e / die Regisseurin, -nen
camera person	der Kameramann, ¨-er
sound person	der Toningeneur, -e
video editor	der Cutter, - / der Filmcutter, - / die Cutterin, -nen; die Filmcutterin, -nen
location manager	der Aufnahmeleiter, - / die Aufnahmeleiterin, -nen
location scout	der Motivsucher, - / der Location Scout, die Motiv sucherin, -nen
to scout location	den Drehort suchen
costumes	die Kostüme
lighting	die Beleuchtung / das Licht

Genres	*die Genres*
Commercial	die Werbung
Mini-documentary	ein kurzer Dokumentarfilm
Promotional material	das Werbematerial
Personal narrative	die Erzählung / die erlebte Geschichte
Remake of scenes from films/TV	die Neuverfilmung einer Szene aus einem Film /

	aus dem Fernsehen
Educational video	ein Bildungsvideo
Editorial	in Zeitung: der Leitartikel
Short story	die Kurzgeschichte
Skit	der Sketch, die Parodie

Script Writing	*das Drehbuch schreiben*
describe (block) the script	das Drehbuch schriftlich ausarbeiten
direct the viewer	die Aufmerksamkeit der Zuschauer lenken
transition	der Übergang /die Überleitung
audience	das Publikum
dialogue	der Dialog
pace	das Tempo

Shooting Video	*das Video aufnehmen/aufzeichnen/drehen*
shooting script	das Filmmanuskript
setting up camera shots	die Filmaufnahmen vorbereiten
think visually	bildlich denken
video should not be shot linearly	das Video soll nicht linear aufgenommen werden
establish the shot	die Aufnahme / die Einstellung errichten
keep shots short	die Aufnahme kurz halten
to film multiple takes	mehrere Takes / Aufnahmen filmen
change perspective	die Perspektive verändern / wechseln
wide, medium, close-up shot	die Weitaufnahme, die Nahaufnahme, die Detailaufnahme/die Großaufnahme
change camera angle	die Kameraeinstellung verändern
jump-cut	der Jumpcut / die Sprungblende
cutaway	der Cutaway / der Ausschnitt
rule of thirds	der Dreisatz
to pan, to zoom in, to zoom out	schwenken, die Ansicht vergrößern, die Ansicht verkleinern
headroom	die Kopffreiheit
in slow motion	in Zeitlupe
in fast motion	in Zeitraffer

The Basics of Sound Engineering	*Grundkenntnis der Tonaufnahme*
record close to audio source	in der Nähe des Tons/ der Sprecher aufnehmen
watch recording levels	die Aufzeichnungspegel beachten
wind sock	der Windsack, ¨-e
room noise	die Geräuschkulisse

Post-Production	*die Nachbearbeitung, -en*
edit and cut film	den Film schneiden
flowcharts	das Ablaufschema, -en
arrange clips in rough cut	die Filmclips im Rohschnitt zusammenstellen
create transitions and cutaways	Übergänge und Cutaways erstellen
add additional audio (voiceover and foley)	zusätzlichen Ton (Begleitkommentar / die Off-Stimme und Geräusche) hinzufügen
balance the sound level	den Tonspiegel angleichen
add music	Musik hinzufügen
add title, introduction, subtitles and credits	den Filmtitel, den Vorspann, Untertitel und den Abspann hinzufügen

Film credits	*der Abspann*
Produced by (*name/s*)	Produzent / -en: (*Name/n*)
Screenplay by (*name/s*)	Drehbuch: (*Name/n*)
Directed by (*name/s*)	Regie: (*Name/n*)
Editor: (*name/s*)	Schnitt: (*Name/n*)
Music: (*name/s*)	Musik: (*Name/n*)

Director of Photography: (*name/s*)
Sound Editor: (*name/s*)
Costume Designer: (*name/s*)
Set Design: (*name/s*)

Kamera: (*Name/n*)
Ton: (*Name/n*)
Kostüme: (*Name/n*)
Ausstattung: (*Name/n*)

Phrases for Students
We have to meet in order to discuss and plan our video project.
Who will take on the role of director, camera person, sound person, video editor, location scout, or location manager?
How will we divide up the work?
Have you memorized your lines yet? We cannot read off our script!
When is the first script due?

When is the final corrected script due?

When do we have to be have the shooting finished?
When do we have to have the editing finished?
When is the public viewing of our projects?
to have a goal
We should take all film clips that we made and choose and place them together to tell a coherent and compelling story.

Did you bring the props / costumes / microphones / camera?
We have to pay attention that …
Which role do you want to play?
Who will take on the lead / supporting role in our movie?
What are the main / secondary settings in our film?
What should happen in the foreground or background in this scene?
Should we shoot this in slow motion or in fast motion?
To add a flashback
What is our plot?
Did you email us the latest version of the script?

Did you proofread our script?
Will our audience understand everything, or do we have to gloss some new words for them?
Which clip of our multiple takes would best serve our narrative goal?
Re-shoot this scene from a different camera angle.
Let's shoot this scene as a wide, medium, and close-up shot.
What would a German / Swiss / Austrian do in this situation? How is that different from how an American would behave?
How can we demonstrate our intercultural compentencies?

Redewendungen für Studierende
Wir müssen uns treffen, um unser Videoprojekt zu besprechen und zu planen.
Wer übernimmt die Rolle des Regisseurs, des Kameramanns, des Toningeneurs, des Cutters, des Motivsuchers, oder des Aufnahmeleiters?
Wie teilen wir die Arbeit auf?
Hast du deine Zeilen schon auswendig gelernt? Wir dürfen nicht direkt vom Drehbuch ablesen!
Bis wann müssen wir die erste Fassung des Drehbuchs abgeben?
Bis wann müssen wir die überarbeitete und korrigierte Fassung des Drehbuchs abgeben?
Wann müssen wir mit den Dreharbeiten fertig sein?

Wann müssen wir mit dem Filmschnitt fertig sein?
Wann ist die öffentliche Aufführung unserer Projekte?
ein Ziel haben
Wir sollen alle Filmclips, die wir gedreht haben, anschauen und dann diejenigen auswählen, aus denen wir eine zusammenhängende und überzeugende Geschichte erstellen können.

Hast du die Requisiten / Kostüme / Mikrofone / Kamera mitgebracht?
Wir müssen darauf achten, dass …
Welche Rolle möchtest du spielen?
Wer übernimmt die Hauptrolle / die Nebenrolle in unserem Film?
Wo sind die Haupt- / Nebenschauplätze in unserem Film?
Was soll in dieser Szene im Vordergrund oder Hintergrund passieren?
Sollen wir das in Zeitlupe oder in Zeitraffer drehen?

eine Rückblende einfügen
Wovon handelt unser Sketch?
Hast du uns schon die letzte Fassung des Drehbuchs per Email geschickt?
Hast du unser Drehbuch Korrektur gelesen?
Wird unser Publikum alles verstehen können,oder müssen wir neue Wörter für sie übersetzen?
Welcher Clip der verschiedenen Takes hilft uns am besten, unsere Geschichte zu erzählen?
Dreh die Szene noch einmal mit einer anderen Kameraeinstellung.
Filmen wir diese Szene als Weitaufnahme, Nahaufnahme und die Großaufnahme.
Was würde ein Deutscher / Schweizer / Österreicher in dieser Situation tun? Wie unterscheidet sich das davon, wie ein Amerikaner sich verhalten würde?
Wie können wir unsere interkulturlle Kompetenz zeigen?

Kulturvideoprojekt für drittes Semester Deutsch

This semester, you will be doing a video project with a strong cultural component in it. You will be working in groups of 3–4 people writing, filming, and editing a skit, which we will watch in class towards the end of the semester. This skit will be entirely in German and you may not read off a script.

The video project should be a fun project for you to do. For those of you who will not continue with German beyond the language requirement, look at it as a project with which you can show off your German skills and have some fun at the same time.

The topic of the video project needs to tie into the topics we are learning about this semester, so for now that would be relationships (best friend, dating, getting married, having kids, etc.); foreigners in Germany (immigration, integration, being different, multiculturalism); Germans around the world (emigration, going to a foreign country); war (history of the war, Germans returning after the war, surviving); former East Germany (every day life in the DDR, *die Wende* [= literally, the turn around] / unification, a united nation). You will also need to include intercultural aspects in your project perhaps working on a situation of cultural misunderstanding. And of course you can combine several of the above topics in your video project. You have many options here for including this part in the skit.

You can use your own camcorder, if you have one, as long as you have the possibility of editing your skit and burning it onto a DVD or CD (or uploading it to YouTube). The Language Resource Center (LRC) also has camcorders that you can check out for two hours, and I will attach a handout with LRC policies and procedures. (See: http://www.slu.edu/colleges/AS/languages/llc/helpguides/Misc/VideoRoom) You are free to film on or off campus, depending on the nature of your skit, but you can also use the video room in the LRC if you want. If you do, take a look at it first to see the space before you write the skit and the furniture that's there. You will need to reserve the room ahead of time, though.

Write a skit of about 6–8 minutes revolving around one or several of the topics we've covered in the main text this semester. Make sure that each member of the group speaks about the same amount of time and that each member of the group puts the same amount of time and effort into writing the skit and participating in the filming and editing of it. Have fun with it!

The culture video project accounts for 8% of your final course grade and will be graded according to these criteria and scale:

I. Preparation of project-group grade (20%)

Organization of the skit	0 1 2 3 4 5
Draft submitted on time and of good quality	0 1 2 3 4 5
Quality of timely corrections of draft	0 1 2 3 4 5
Shooting and editing of project done on time	0 1 2 3 4 5

II. Project itself (80%)

A. Individual grade (30%)

Fluency of speech	0 1 2 3 4 5
Pronunciation	0 1 2 3 4 5
Grammar	0 1 2 3 4 5 6 7 8 9 10
Vocabulary	0 1 2 3 4 5 6 7 8 9 10

B. Group grade (30%)

Content	0 1 2 3 4 5 6 7 8 9 10
Intercultural competency	0 1 2 3 4 5 6 7 8 9 10
Visual storytelling	0 1 2 3 4 5 6 7 8 9 10

C. Technical quality of the project-group grade (20%)

Audio	0 1 2 3 4 5
Video quality	0 1 2 3 4 5
Camera shots & sequencing of shots	0 1 2 3 4 5
Lighting	0 1 2 3 4 5

Total points: _____ of 100 = _____

The last day to submit your culture video project to me is **Wednesday, April 27**, but feel free to get it done sooner. We will watch projects during the last week of classes, one project per day.