

# E<sup>ngaging</sup> W<sup>ired</sup> Y<sup>outh</sup>

film/media across subjects



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## Introduction

### Rationale

*Engaging Wired Youth* embraces the unique relationship between students and technology. To appreciate modern students, is to embrace the idea that their everyday experience is connected to new media technology. From their use of the internet and social networking sites to their attachment to portable technology, today's students have many distractions. It is with these distractions in mind that new media technology can become a tool to encourage the wired student to become an active, life-long learner – thus transforming distraction to engagement. Furthermore, the technology can be used within an active experience where students familiar with the technology can use it to share their perspectives within a critical discourse.

From students who are computer savvy to at-risk students, *Engaging Wired Youth* is a resource that provides teachers with a basic foundation to integrate new media technology into their classroom. From the exciting world of video production, which encourages students to work collectively, to the more intimate world of graphic design, where creation is free from the anxiety of error, *Engaging Wired Youth* opens a window to many new teaching possibilities – possibilities that can have a life-long impact on students as learners and, most importantly, as individuals.

The tutorials and examples provided are a foundation that can be used by teachers to explore new media teaching ideas and practices. Individual teachers are encouraged to use this resource as professional development and to integrate their learning within the classroom.

### Focus

The focus of *Engaging Wired Youth* is not to provide teachers with traditional subject-related lessons, but rather, to provide new and contemporary tools that can make the delivery of curriculum and meeting curriculum expectations much more exciting, engaging, and relevant to the technologically advanced students in the classroom. This resource goes beyond using technology in instruction – it encourages teachers to place technology into the hands of students to learn and create. In turn, this encourages students to actively become involved with the learning experience.

Each tutorial provides a new media- and/or technologically-based activity that has been applied to a traditional subject area. These applications to subject-specific areas are meant to be used as points of reference and/or illustration for teachers to see how the activities used to support and enhance traditional subject areas. Although each new media-based activity in this document is focused and applied to one traditional academic subject area (e.g., History, English, Modern Languages, etc.), these activities can be used interchangeably and across many subject areas.

To this end, the necessary related curriculum is not addressed in this resource. Instead, this resource provides examples of activities for traditional academic subject areas and tutorials that can be used by the teacher to integrate new media and technology into the classroom. Thus, in order to suit specific subjects and curriculums, teachers can modify the activities presented. Once the knowledge is in the teachers' hands, the possibilities are unlimited.

## Notes

Teachers may not have access to Adobe software such as Adobe Photoshop that has been used to create the graphics in this resource. The material can be adapted to suit similar available software. With all of this, technology in action requires the innovation and professionalism of the teacher.

It is important to note that the professional onus of using this document is on the teacher. That is to say, the following considerations must be made:

- Consult school board policies regarding use of the internet and technology.
- Make appropriate accommodations and modifications for students with special needs and IEPs.
- Recognize the diversity within classrooms and carefully consider bias and inclusion issues as they present topics and resources (e.g., not all students may have personal access to technology).
- Adapt the resources provided based on the technology available to them and/or their students, if necessary.

## Tutorials

The tutorials provide the step-by-step description and process of the learning task and include a template and a sample. They provide direct access to putting the skills into the hands of the students. On the other hand, the focus on curriculum and lesson planning provided serves only as an example or a springboard from which a teacher can use this resource in their own classroom. Thus, the goal is to give teachers and students tangible skills that are transferable across all grade levels, curriculums, and subject areas.

## Tutorial 1: ENGLISH: Literature Meets Graphic Design

### Background

Graphic design is the creative process wherein ideas are communicated using art and technology. The elements of graphic design can be observed in a variety of mediums: magazine ads, book covers, billboards, websites, etc. For today's 'wired' youth, the prospect of incorporating words, images, colors, shapes, and visual effects to convey and impart their ideas is more desirable and sometimes more efficient than using only one of these means. Thus, using graphic design is a very relevant way of allowing students to demonstrate their understanding of curriculum.

### Focus on English

In the English classroom, one way of developing students' critical thinking skills as part of a novel study is to create an effective book cover that relates to a novel's meaning. Students explore fiction on many different levels, including the physical elements of a novel and/or book. Along with the words, stories and ideas on the inside of a book, the book cover gives the reader a strong first impression about the book and is very important in enticing him/her to actually read the book. The book cover also provides important details such as the author's name, the publisher, copyright information and, most importantly, a brief, appealing synopsis of the book. An effective book cover can best be designed by a person who understands the content of the book and is able to critically and creatively exemplify this understanding in visual form. Hence, the English teacher can create a lesson for students to demonstrate their understanding of a specific work of fiction using graphic design.

### Key Learning

- Apply the themes presented in a novel
- Extend understanding of both simple and complex texts
- Identify several different characteristics of literary, informational, and graphic text forms and explain how they help communicate meaning
- Make inferences about plot

### Assessment/Indicators of Success

#### Assessment **for** Learning:

- assessment of rough graphic design
- assessment of textual elements of the book cover

#### Assessment **of** Learning:

- assessment/evaluation of final book cover, including all graphic and textual elements, using a rubric which complements the curriculum

### Handouts/Resources

- Elements of a Book Cover
- Book Cover Template
- 'A Woman Scorned' Book Cover Exemplar

### Suggestions for the Learning Task

English teachers design a lesson that will allow students to creatively and visually communicate and apply their learning once they have completed all, or almost all, of the novel/book study. In creating a book cover lesson/unit:

- 1) Students look at a variety of different book covers in order to explore the elements and styles of cover design
- 2) Students learn about the elements of a book cover
- 3) Students critically apply their learning by designing an original book cover (including graphic and textual elements) for the novel they have read and/or a possible/hypothetical sequel to the novel in draft form
- 4) Teacher provides feedback for the design and text
- 5) Student create their book cover by hand or by computer using graphic design software (e.g., Adobe Photoshop)
- 6) Students display and share their book covers with the class

### Suggested Times

- exploration of book covers and learning about elements of a book cover (1–2 hours)
- creation of rough book cover (1–2 hours)
- creation of final book cover (1–2 hours)

### Resources

Lupton, E. and Jennifer Cole Philips. *Graphic Design: The New Basics*. New York: Princeton Architectural Press, 2008. ISBN-10: 1568987021

Elements and Principles of Design: <http://www.johnlovet.com/test.htm>

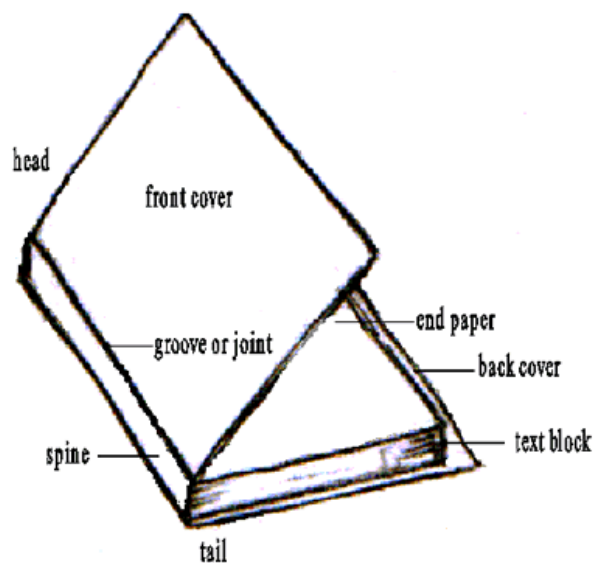
Book Cover archive: <http://bookcoverarchive.com/>

# Engaging Wired Youth

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## ELEMENTS OF A BOOK COVER

Have you ever heard the saying “don’t judge a book by its cover?” Although this saying is a great one by which to live, it is actually totally untrue when dealing with real books. In our very visual culture, people instinctively “judge books by their covers.” This is a major secret of the publishing world. If a book has a well designed and appealing cover, it sells more copies and tends to get better reviews from readers. On average, a bookstore customer spends 8 seconds looking at a front cover and 15 seconds looking at the back cover of a book. This is not much time to make a sale, so a book cover must stand out and be well designed.



<p><b>Front Cover</b></p> <p>The front cover of a book is responsible for arousing a reader’s interest. The novel’s title, paired with the visual appeal of the cover, is truly what attracts the reader. Elements of the front cover include:</p> <ul style="list-style-type: none"> <li>- title</li> <li>- by-line</li> <li>- author</li> <li>- image/visual/illustration</li> </ul>	<p><b>Spine</b></p> <p>Although it makes up such a small surface area, the spine of a book is extremely significant. Since books are usually stacked on shelves in a bookstore, the spine makes the first impression and is the first thing that attracts a reader. Elements of the spine include:</p> <ul style="list-style-type: none"> <li>- text runs vertically from top to bottom</li> <li>- author</li> <li>- title</li> <li>- publisher logo</li> </ul>	<p><b>Back Cover</b></p> <p>The best chance to sell a book is on its back cover. This is where the reader gets a preview of the book’s content and makes his/her final decision about whether or not to make the purchase. Elements of the back cover include:</p> <ul style="list-style-type: none"> <li>- synopsis</li> <li>- quotations/testimonials from critics</li> <li>- price</li> <li>- publisher’s name</li> <li>- publisher’s logo</li> <li>- ISBN Number and Bar Code</li> </ul>
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# Engaging Wired Youth

film/media across subjects

ELEMENTS OF A BOOK COVER



Full Layout Size  
W = 25.5 cm H = 19 cm

## BACK COVER

Individual Layout  
W = 12 cm H = 19 cm

## SPINE

Individual Layout  
W = 1.5 cm H = 19 cm

## FRONT COVER

Individual Layout  
W = 12 cm H = 19 cm

MASS PUBLICATION LAYOUT



# HARPER LEE'S A WOMAN SCORNED

TEN YEARS AFTER THE SCANDALOUS TOM ROBINSON TRIAL, MAYCOMB COUNTY IS STILL DEALING WITH CRIPPLING RACE ISSUES. SCOUT'S BEST FRIEND AND TOM'S DAUGHTER, BELINDA ROBINSON, IS ATTACKED ONE NIGHT WHILE WORKING AT THE LOCAL TAVERN. WILLIAM EWELL JR. IS ACCUSED OF THE CRIME. IN THIS PARADOXICAL TALE, MAYCOMB'S OLD WOUNDS ARE RE-OPENED. THIS TIME, WILL ATTICUS FINCH BE ABLE TO CURE MAYCOMB'S INFECTIOUS RACISM FOR GOOD?

"HARPER LEE DOES IT AGAIN. HER SOCIAL COMMENTARY IS BOTH BRAVE AND LIBERATING."

- NEW YORK TIMES

"THE RELATIONSHIP BETWEEN ATTICUS AND BELINDA IS TRULY HEARTWARMING. IT DEFIES RACE AND SOCIAL BOUNDARIES."

- THE POST

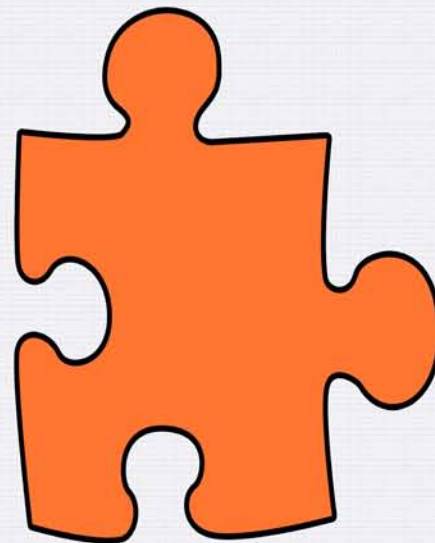
ISBN: 5-667-854-4



\$7.99 (CAN) \$6.99 (US)

HARPER LEE'S A WOMAN SCORNED

FROM THE AUTHOR OF "TO KILL A MOCKINGBIRD"  
COMES A NEW TALE OF JUSTICE FEATURING ATTICUS FINCH



MAYCOMB COUNTY'S WOUNDS STILL RUN DEEP. FOLLOW SCOUT AS SHE PUTS TOGETHER ANOTHER PUZZLE OF TRUTH AND JUSTICE.

# HARPER LEE'S A WOMAN SCORNED

## Tutorial 2: HISTORY: Cinema Meets World History

### Background

From the great newsreels produced by director Frank Capra during the World War II to contemporary dramatic films such as Kathryn Bigelow's *The Hurt Locker* that explore issues of war and gender, cinema has played a distinct role in the representation of history. Whether a representation is factual or not, cinema provides individuals with the opportunity to express their ideas and perspectives in unique, creative, and engaging ways. For many, the documentary film represents truth or fact on a particular subject. However, this perspective avoids the understanding that documentary, like all genre types, is only a representation of truth – a construction of a reality. The documentary film represents the perceived truth of the filmmaker and their expressed opinion on a particular subject. Thus, it is important to keep in mind that as a structured, researched, photographed, and edited piece, the documentary film is a powerful tool to bring about critical discussion and dialogue as voiced by the filmmaker.

### Focus on History

In the History classroom, students can develop and use their critical thinking skills to create a film proposal and, by extension, a documentary film that relates to an issue or time period in history. To study history is to be engaged and to explore issues beyond the context of the classroom textbook. Thus, from researching a topic to sharing in dialogue with those that have lived history, the goal is to create opportunities for student learning to grow in relevant ways. Students make a short documentary film focusing on issues prevalent to history or the world's current state. Students share their ideas and showcase their critical thinking and understanding of history and current events in a film which, in turn, becomes the history of the future.

### Key Learning

- Apply the topics studied in the history curriculum
- Extend understanding of historical phenomenon, events and/or movements
- Develop critical-thinking and research skills which are particular to a given subject in history
- Apply the knowledge and skills acquired in history courses to better understand the relationship between technology and society

### Assessment/Indicators of Success

#### Assessment **as** Learning:

- teacher-students conference based on film proposal

#### Assessment **of** Learning:

- assessment/evaluation of the final film proposal and/or film

### Handouts

- Elements of a Film Proposal
- Film Proposal Template
- 'Italian Voices' Film Proposal Exemplar



### Suggestions for the Learning Task

History teachers design a lesson that will allow students to creatively and visually communicate and apply their learning. In creating an historical documentary lesson/unit:

- 1) Class screens of an historical documentary (e.g., Flaherty's "Nanook of the North" or James' "Hoop Dreams").
- 2) Teacher assigns topics for student-created documentary.
- 3) Students learn about the elements of a film proposal (with reference to the above handouts).
- 4) Teacher and student brainstorming and creation of film proposal.
- 5) Teacher-student conference based on submitted proposal.
- 6) Students produce films.
- 7) Class screens student-created films.

### Suggested Times

- film screening (approximately 2 hours)
- assignment of topics and learning about elements of film proposal (1–2 hours)
- brainstorming and creation of a film proposal (5 hours)
- teacher-student conference (0.5 hours)
- production of film (10–20 hours, depending on teacher's lesson, equipment, etc.)
- screening of student-created films (23 hours)

### Note

As a teaching and learning tool, the activity presented is suitable as an Independent Study Unit (ISU). It is suggested that the ISU begin at the beginning of the semester and conclude at the end to provide students with sufficient time in producing a creative, relevant and knowledge-based work.

### Resources

Hampe, B. *Making Documentary Films and Videos: A Practical Guide to Planning, Filming, and Editing Documentaries*. New York: Holt Paperbacks, 2007. ISBN-10: 080508181X

Historical Documentaries Online: <http://topdocumentaryfilms.com/category/history/>

**Note:** Teacher chooses suitable categories and films.

CBC Archives News Clips: <http://archives.cbc.ca/>

National Film Board of Canada: <http://www.nfb.ca/>

# Engaging Wired Youth

film/media across subjects  
Elements of a Film Proposal

The role of the film proposal is important in bringing an idea or story to life. The step-by-step development of any creative piece is vital to the creation of an effective final product. The proposal for a documentary film provides the filmmaker with the opportunity to share his/her voice, gather creative support and, most importantly, justify his/her intentions to a producer who is a potential funding body and/or creative partner. In the classroom production, the teacher will be the “producer,” giving the green light to the production. The “producer” will assist the student filmmaker in the film’s development and production through constructive critique, creative consultation, and reflections on research, etc.

## **Cover Page**

The cover page contains a graphic, the title of the film and the name of the filmmakers.

## **Table of Contents**

On the table of contents, there is a list of the film proposal’s headings.

## **Introduction**

The introduction gives a written overview of the film.

## **Rationale**

The rationale is an explanation of why the film is being made.

## **Treatment**

The treatment gives a detailed overview of the film’s narrative and structure. The treatment does not include dialogue, but rather an arch of the narrative sequence of the film.

## **Visual and Sound Treatment**

Where the treatment is focused on the story being told, the visual and sound treatment brings to life the visual world and soundscape of the film.

## **Audience and Distribution**

With any film, an audience must be kept in mind as the work has to be accessible to be viable. Who would come see the film? What distribution plan would your film have?

## **Research**

Critical research notes are shared to provide grounding for the relevance of the film.

## **Production Schedule**

The production schedule provides a calendar outlining production timeline from development to post production.

## **Filmmaker Biography**

The biography provides insight into the filmmaker’s background.

## **Conclusion**

The conclusion states any final thoughts and/or opinions on the film that have not already been stated.

After the proposal is completed and the project is approved, students will work to complete their research, develop their script and begin shooting. This can all be led by the teacher’s expectations and plan.

# Engaging Wired Youth

film/media across subjects

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Elements of a Film Proposal

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## Cover Page

Cover page is to feature graphic(s) relevant to the film and the names of students/production team

## Table of Contents

Features proposal headings

## Introduction

Overview of the topic.  
Half page–full page  
double-spaced

## Rationale

A critical discourse of the film, which legitimizes development and production.

One paragraph–half page  
double-spaced

## Treatment

Provides a detailed overview of the film's narrative and structure.

The treatment does not include dialogue or voice over, but rather an arch of the film's narrative sequence – what will happen.

One–two pages double-spaced

## Visual and Sound Treatment

A description of the visual world and soundscape for the film.

How the film will look and sound.

Half page–full page  
doubled-space

# Engaging Wired Youth

film/media across subjects

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Elements of a Film Proposal

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## Audience and Distribution

A detailed plan for distribution of the film if it were to go beyond the contexts of school.

Which film festivals and/or broadcasters would be courted? Also, what type of audience would see the film and why.

One page double-spaced

## Research

As the film is rooted to history (past or future), the film, as an essay, is to be grounded in research. Provide key research that would be part of the film.

One–two pages double-spaced in point form

## Production Schedule

Overview of the production timeline.

Create a calendar to fit on one page.

## Filmmaking Biography

A creative biography of student filmmakers as if they have a history of documentary film production

One page or more double-spaced.

## Conclusion

Provide final thoughts on your film.

One paragraph—half a page double-spaced

## Notes:

- include relevant graphics
- final proposal is to feature divider pages for chapters
- final proposal to be bound with clear cover and spine for professional look
- create a uniformed letterhead to be used on each page
- use a consistent font throughout
- pages should only be one-sided

# Italian VOICES



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a story of immigration, avoided history, personal stories  
and the importance language

a film by  
Anthony Perrotta

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# Italian Voices

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## Table of Contents

Chapter 1:	Introduction
Chapter 2:	Rationale
Chapter 3:	Treatment
Chapter 4:	Visual and Sound Treatment
Chapter 5:	Audience and Distribution
Chapter 6:	Production Schedule
Chapter 7:	Filmmaker's Biography
Chapter 8:	Conclusion

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# Italian Voices

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## Introduction

To effectively understand the importance of history is to embrace that historical representation is based on perspective. As such, history as traditionally studied within a Canadian education landscape is reflective of a shared value system dictating which history is to be shared, preserved and ultimately taught to students to ensure a sense of national identity. It is in regards to this overtly conservative tradition of historical representation that the documentary film *Italian Voices*, brings to focus a marginalized history of Italian immigrants and the battles they faced as new Canadians and ultimately their triumphant success that came from a sense of community and self-determination. Focusing on three generations of Italians (The Time of War, The New Era and the First Generation) the film examines what it is to be Italian within a multi-cultural landscape. Rooted to the philosophies of authors, including Luigi Barzini (*The Italians*, 1965), the film represents a mosaic of voices that share what it is to be Italian-Canadians and how their personal histories impacted their Canadian experiences.

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# Italian Voices

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## Rationale

Within a critical discourse, documentary film in its purist form provides filmmakers with an intimate opportunity to explore and reflect on topical and real issues with a particular gaze and perspective. As such, with an understanding of history as multi-faceted, *Italian Voices*, is a topical film that brings to life a compelling representation of the immigrant experience while celebrating the stories of individuals who have made Canada their new home. As such, *Italian Voices* is very much a testament to truth as it brings forth a shadowed history of the immigrant experience as alienating/challenging the idealized portrait of the Canadian socio-political landscape as multi-cultural and welcoming.



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# Italian Voices

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## Treatment

*Italian Voices*, in relationship to Italian generations and their shared cultural experience as new Canadians, will be structured in three parts: Time of War, The New Era and the First Generation.

### **Time of War**

In historical and socially oriented novels and text such as Joy Kogawa's Obasan, the story of ethnic and cultural groups in Canada during the Second World War has been marginalized and misrepresented in an attempt to mask a challenging part of Canadian history. Like many other groups, Italians were entrapped within the borders of cultural prisons, prevented from contacting family members over seas and lived their daily lives under the scope of police and community watch dogs. The reality of this social chapter has not been openly shared and thus needs to be understood with maturity, focus, and critical thinking. Although the film will focus on this history, it will also present Canada's sovereignty needs to protect its border and national safety.

### **The New Era**

After the war and during the height of Canada's immigration boom, primarily under the pro-immigrant leadership of Prime Minister Trudeau, a great number of Italians born prior and during the war came to Canada with the hope to build a new life – promised on the scaffolds and foundation of opportunity and equality. However, as the stories will show, equality was not always exhibited and with opportunity came great work and determination.

## **The First Generation**

In understanding that the social history of Italian Canadians is very much rooted in personal stories and experiences, it is also important to explore the significance of language as a mechanism to sustain culture, tradition, and values. Thus, the stories shared between grandparents and others who came from Italy and those born in Canada are important for the Canadian-born to understand their history and ultimately who they are as people of ethnicity.

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# Italian Voices

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## Visual & Sound Treatment

With a focus on personal stories, *Italian Voices*, will come to life within a visual canvas of intimate imagery and a gently soundscape that echoes the words being spoken and the stories being shared. With the goal of keeping the audience visually engaged, the interview structure of the film will be diverse in its picture and edit pattern. Interviews will be captured in a variety of camera compositions and angles – allowing for effective and engaging transitions to occur. This includes front and side profile of interviewees as they share the story. With that, as stories are being shared, the film will cut to reflective images of their individual's experience – such as photos of new immigrants on their boat journey during their travels or immigrant-related stock footage. Ultimately, the goal is to complement the mosaic of stories and voices with a collage of images that are dynamic, engaging, and relative.

In relation to the visual template for the film, the goal is not only to produce original music that is infused with ethnic tradition but also energize the film with an effective mood as related to the interview subjects. As such, the music will provide a constant backdrop to the emotions brought forward by the interview subjects. In the end, the mise-en-scene of *Italian Voices* will be ever moving and never stagnant. This promises to provide the viewer with a dynamic experience where the stories are the focus – it never losing a human connection.

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# Italian Voices

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## Audience & Distribution

The question of audience is essential to any filmic production. If there is no audience, there is no real reason to make a film, as it does not become part of a lived and shared experience. However, in regards to *Italian Voices*, distribution will target community organizations, film festivals, and educational institutions.

**Target Audience:** ages 15 – up

**Potential Film Festivals:** Canadian Italian Film Festival, Hot Docs, Toronto International Film Festival, Niagara Indie Film Fest, etc.

**Potential Educational Institutions:** school boards, universities and colleges, and cultural centres

# Italian Voices

## Production Schedule

Sun. May 1  <i>Pre-Production:</i> • Script Finalization • Location Scouting • Confirm Interviews	Mon. May 2  <i>Pre-Production:</i> • Script Finalization • Location Scouting • Confirm Interviews	Tues. May 3  <i>Pre-Production:</i> • Script Finalization • Location Scouting • Confirm Interviews	Wed. May 4  <i>Pre-Production:</i> • Script Finalization • Location Scouting • Confirm Interviews	Thurs. May 5  <i>Pre-Production:</i> • Script Finalization • Location Scouting • Confirm Interviews	Fri. May 6  <i>Pre-Production:</i> • Script Finalization • Location Scouting • Confirm Interviews	Sat. May 7  <i>Pre-Production:</i> • Script Finalization • Location Scouting • Confirm Interviews
Sun. May 8  <i>Production:</i> • Shoot Interviews	Mon. May 9  <i>Production:</i> • Shoot Interviews	Tues. May 10  <i>Production:</i> • Shoot Interviews	Wed. May 11  <i>Production:</i> • Shoot Interviews	Thurs. May 12	Fri. May 13	Sat. May 14
Sun. May 15	Mon. May 16  <i>Post Production:</i> • Picture and Sound Editing	Tues. May 17  <i>Post Production:</i> • Picture and Sound Editing	Wed. May 18  <i>Post Production:</i> • Picture and Sound Editing	Thurs. May 19 First edit due to producer for review	Fri. May 20  <i>Post Production:</i> • Picture and Sound Editing	Sat. May 21
Sun. May 22	Mon. May 23  <i>Post Production:</i> • Picture and Sound Editing	Tues. May 24	Wed. May 25	Thurs. May 26 Revised edit due to producer for review	Fri. May 27  <i>Post Production:</i> • Picture and Sound Editing	Sat. May 28
Sun. May 29	Mon. May 30 Final Review of film – Finished Video is submitted	Tues. May 31				

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# Italian Voices

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## Filmmaker's Biography

A graduate of Humber College's Film and Television Production program, Anthony Perrota has been active within the Canadian film/media industry for the past ten years at the independent, mainstream and corporate levels. Anthony continues to expand his commercial experience through Skyway Films – a producer of new media works with a focus on documentary, corporate film and video production. Also, Anthony holds both a BA in Film Studies (w/distinction) and a B.Ed. in Communications Technology from Brock University. As a teacher at the high school level and a filmmaker, Anthony not only focuses on his professional works and classroom but also the study of film academia and expanding his experience in the writing of media-based curriculum. He also shares his passion for film with professional colleagues at industry and teaching conferences. With all of this, Anthony's academic and practical experiences combine to provide him with the tools to create works that are diverse, engaging, entertaining, and relevant.

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# Italian Voices

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## Conclusion

It is with the hope of creating conversation through a critical exploration of history that *Italian Voices* is a viable and urgent documentary. With an understanding of history as written, along with embracing the relevance of personal stories in understanding a national space and one's self, *Italian Voices* promises to be an topical and engaging film about identity, historical perspective, the importance of language and the binding and evolving nature of culture.

### Tutorial 3: MODERN LANGUAGES: Creative Writing Meets Media Production

#### Background

Beyond its creative platform, film becomes a cultural property once an audience experiences it. It is with the audience in mind that film marketing is one of the most important aspects of movie making. The marketing of a film is connected to the film's story, as well as key personnel such as the film's director, writer, and producer.

A key element of a film's marketing campaign is the press kit. The press kit is a tool that is delivered by movie studios and/or production companies to media including print, internet, television and radio outlets. The press kit provides information about the film, from the plot to the creative team. The press kit is a communicative and creative tool that effectively markets the film with the hope of generating positive interest. The press kit must be well written and creatively designed.

#### Focus on Modern Languages

In the Modern Language classroom, one way of developing students' critical thinking and communication skills is to have them reflect on their favorite movie and apply it to their learning in the respective language by making a press kit for that movie. For example, if a student has just watched a new Hollywood movie, he/she can apply what they saw in the movie to French by designing a French press kit for the francophone media. This activity not only develops language skills, as students will have to translate and communicate their ideas in the language they are learning, but also develops critical thinking skills as students will have to find a concise and creative way of marketing the film of their choice. Thus, effective communication in a new language becomes more than merely conjugating verbs or reading sight-passages.

Since the press kit focuses on more than just the language, students will be more comfortable with and open to practising languages skills while creating and designing and text that complements the movie of their choice. An effective press kit can be designed by students who are proficient in the given languages or those who are in the early stages of learning it. Hence, the Modern Language teacher can create a lesson that allows students to practise their written communication skills while applying them to their favorite movie.

#### Key Learning

- Demonstrate an understanding of the ways in which the creators of media texts target audiences
- Respond in a variety of ways to a range of media works and spoken texts
- Identify and explain the messages in and meanings of media texts
- Use correct grammar and appropriate language conventions during communication activities
- Use newly acquired vocabulary in written communication
- Create written texts expressing their ideas and opinions for a variety of audiences

#### Assessment/Indicators of Success

Assessment for Learning:

- assessment of rough press kit layout
- assessment of textual elements and written communication in the press kit



### Assessment of Learning:

- evaluation of final press kit, including all graphic and textual elements, using a rubric which complements the curriculum

### Handouts

- Elements of a Press Kit
- Press Kit Template
- 'Sole' Press Kit Exemplar

### Suggestions for the Learning Task

Modern Languages teachers will design a lesson that will allow students to creatively communicate and apply their learning through text, images, and a creative layout. In creating a press kit lesson/unit:

- 1) Students watch their favorite movie on their own and/or view a movie as a class
- 2) Students brainstorm about what makes the movie appealing and/or entices audiences to view it
- 3) Students learn about the elements of a press kit
- 4) Students critically apply their learning by designing a rough draft of their press kit (including graphic and textual elements) for the respective film
- 5) Teacher provides feedback for the design and text
- 6) Student create their press kit by hand or by computer using a graphic design software (e.g., Adobe Photoshop)
- 7) Students display and share their press kits with the class

### Suggested Times

- film viewing (approximately 2 hours)
- brainstorming and learning about elements of press kit (1–2 hours)
- creation of rough draft (4 hours)
- creation of press kit (6 hours)

### Note

The press kit exemplar is in English to accommodate the various languages used by Modern Language departments. The example can be adapted to the particular language of study.

### Resources

Scott, D. *The New Rules of Marketing and PR*. New York: Wiley Publishing, 2010.  
ISBN-10: 9780470547816

Movie Press Kit Examples: <http://www.edward-norton.org/presskits.html>

**Note:** Teacher chooses appropriate examples.

# Engaging Wired Youth

film/media across subjects  
Elements of a Press Kit

A key element of a film's marketing campaign is the press kit. The press kit is a tool that is delivered by movie studios and/or production companies to media outlets including print, internet, television, and radio and provides information about the film. From the plot to the creative team, it is a communicative and creative tool that effectively markets the film with the hope to generate positive interest. The press kit is a piece that is well written and creatively designed.

The press kit is to feature the following:

- 1) **Cover Page**  
The cover page should be expressive of the film and aligned with the theatrical movie poster and include important production information.
- 2) **Table of Contents**  
Synopsis, Cast and Characters, The Filmmakers, Production Notes, Crew List, Cast list, Production Stills, Behind the Scenes Stills, Official Movie Poster
- 3) **Synopsis**  
The synopsis page is to include a one-sentence summary of the film followed by a one-page overview of the story. The writing is to be descriptive in nature, focusing on the plot, characters and thematic elements of the film.
- 4) **Cast and Characters**  
Cast and characters features each actor's biography and the biography of the character they are playing. Typically, four characters are featured – lead character(s) and supporting character(s).
- 5) **The Filmmakers**  
Filmmaker biographies are featured. Key personnel include Producer, Writer, Director, Cinematographer, and Editor.
- 6) **Production Notes**  
Within one-two pages, the production notes provide a window into the production of the film. From the film's development to the final day of postproduction, share the back-story on the actual production.
- 7) **Crew List**  
Key personnel of the film are listed by name. This includes Producers, Director, Writer, Director of Photography, Picture Editor, and Art Director, etc.
- 8) **The Cast**  
Key cast is listed by character.
- 9) **Production Stills**  
A series of images from the film
- 10) **Behind the Scenes**  
A series of behind-the-scenes photos
- 11) **Official Movie Poster**  
One-sheet poster for the film

**Note:** Design can be either 10 × 8 inches or 8 × 10 inches for the press kit. The theatrical poster is to be designed using 8 × 10 inch dimensions. Key elements of the press kit, including creative writing, overall design, and theatrical poster, are to be the original work of the student.

# Engaging Wired Youth

film/media across subjects

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Elements of a Film Proposal

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## Cover Page

Cover page is to feature graphic(s) relevant to the film and the names of students/production team

## Table of Contents

Features proposal headings

## Introduction

Overview of the topic.  
Half page–full page  
double-spaced

## Rationale

A critical discourse of the film, which legitimizes development and production.

One paragraph–half page  
double-spaced

## Treatment

Provides a detailed overview of the film's narrative and structure.

The treatment does not include dialogue or voice over, but rather an arch of the film's narrative sequence – what will happen.

One–two pages double-spaced

## Visual and Sound Treatment

A description of the visual world and soundscape for the film.

How the film will look and sound.

Half page–full page  
doubled-space

# Engaging Wired Youth

film/media across subjects

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Elements of a Film Proposal

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## Audience and Distribution

A detailed plan for distribution of the film if it were to go beyond the contexts of school.

Which film festivals and/or broadcasters would be courted? Also, what type of audience would see the film and why.

One page double-spaced

## Research

As the film is rooted to history (past or future), the film, as an essay, is to be grounded in research. Provide key research that would be part of the film.

One–two pages double-spaced in point form

## Production Schedule

Overview of the production timeline.

Create a calendar to fit on one page.

## Filmmaking Biography

A creative biography of student filmmakers as if they have a history of documentary film production

One page or more double-spaced.

## Conclusion

Provide final thoughts on your film.

One paragraph—half a page double-spaced

## Notes:

- include relevant graphics
- final proposal is to feature divider pages for chapters
- final proposal to be bound with clear cover and spine for professional look
- create a uniformed letterhead to be used on each page
- use a consistent font throughout
- pages should only be one-sided



OFFICIAL MOVIE PRESS KIT

# The Last Waffle





# The Last Waffle

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## Table of Contents

Synopsis  
Cast and Characters  
Filmmaker  
Production Notes  
Crew List  
Production Stills  
Behind -the- Scenes  
Official Movie Poster



# The Last Waffle

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## Synopsis

With a warm heart, a seven-year old boy surrenders his much loved breakfast treat to soothe the heart of his little sister, who had a terrible nightmare.

*The Last Waffle* tells the charming, heartfelt and comedic story of Matteo and Michaela, a brother and sister duo that share in many adventures together. While sleeping over at their grandparents' house and being introduced to a scary movie by their movie-crazed uncle, the two dive into a world of cinematic thrills. Although Matteo is perfectly fine with the experience, Michaela the younger of the two, has terrible nightmares where she thinks her room is being invaded by an army of slimy critters. As morning arrives and the two look forward to a syrupy treat of waffles, Michaela still rests in fear. As Matteo opens up the waffle box, he soon faces a terrible reality - only one is left as his grandparents forgot to buy another pack. Knowing his sister is uneasy, he prepares for her the most delicious waffle she has ever had. *The Last Waffle* is a youthful showcase of love and admiration.





# The Last Waffle

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## Cast

Matteo and Michaela Perrotta:

As young actors, the sibling team of Matteo (7) and Michaela (5) has been in a number of short and corporate films produced by their filmmaker uncle, Anthony Perotta.

*The Last Waffle* is the duo's first opportunity to showcase their talent through dialogue - reinforcing the charm needed to deliver witty lines and the honesty required to bring forward heart-felt emotion.





# The Last Waffle

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## Cast List

Matteo.....Matteo Perrotta

Michael.....Michaela Perrotta

Crazy Uncle.....Anthony Perrotta



# The Last Waffle

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## Filmmaker

As a film and new media producer, Anthony Perrotta prides himself on producing quality works that are engaging, dynamic, and entertaining. As a graduate of Humber College's Film and Television Production program, Anthony has been active in the Canadian film and new media industry in the production of independent, corporate, and government funded short films and new media works.

From *Water Brings Life*, a short documentary shot in Tanzania, Africa to *The Morning After*, a short dramatic festival runner about the fatalism of being over-connected within a digital world, Anthony's work showcases great imagination and craftsmanship. Along with his studies at Humber, Anthony also holds a BA in Film Studies (with distinction) from Brock University and a Bachelor of Education. As a teacher of Communications Technology, Anthony is dedicated to providing his students with an authentic learning environment that marries critical thinking and the active use of technology.





# The Last Waffle

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## Production Notes

With the goal to produce a short film festival runner that brings the spotlight on the pure and glowing innocence of young children, filmmaker Anthony Perrotta embarked on a very intimate journey to produce a quality film with the lead roles played by his niece and nephew. Close in age, Matteo and Michaela have a unique bond. From their daily adventures of being involved in similar extracurricular activities, the two truly enjoy each other's company and their love for each other is clearly evident. As such, it was Anthony's goal to bring this relationship to life in an honest way and challenge the belief that antagonism exists within sibling relationships.

Shot over the course of a weekend, Matteo and Michaela with the supporting cast members portrayed by their grandparents and Anthony himself, brought to life a story that was truly about the bonding friendship between the siblings and how a simple act, such as sacrificing the last waffle, can mean so much to someone else.



# The Last Waffle

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## Crew

Written, Produced, Directed, Shot and Edited by Anthony Perrotta

Sound Recording by Emma Perrotta





# The Last Waffle

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## Production Stills



# The Last Waffle

## Behind The Scenes



Michaela Perrotta giving her baby cousin Emma a bottle, during some off camera time.



Matteo is gaming, during some down time.



Michaela, enjoys a tasty waffle, while the crew sets up a shot.





Matteo Perrotta  
Michaela Perrotta

in a new film by

Anthony Perrotta

Skyway Films presents

An Anthony Perrotta Production

"The Last Waffle"

Matteo Perrotta, Michaela Perrotta and

Anthony Perrotta

Sound Recording by Emma Perrotta

Produced, Written, Shot, Edited and

Directed by

Anthony Perrotta



Sometimes the best thing in life is the....

# The Last Waffle

