NOVA SCOTIA

Department of Education
English Program Services

Film and Video Production 12

SCENE   TAKE   SOUND

PROD

DIR

CAMERA   INT   EXT

CURRICULUM

Film and Video Production 12

Film and Video Production 12

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Introduction

Background

The Department of Education has made a commitment to provide a broad-based, quality education in the public school system and to expand the range of programming to better meet the needs of all students. The department has been working in collaboration with school boards and other partners in education, business, industry, the community, and government to develop a variety of new courses.

Film and Video Production 12 is one of a group of innovative multidisciplinary course options that share certain characteristics.

New course options draw from and contribute to students' knowledge and skills in more than one discipline. Students synthesize and apply knowledge and skills acquired in other courses, including courses in English language arts, social studies, sciences, visual and performing arts, mathematics, and technology.

New course options provide increased opportunities for senior high school students to earn credits they require to attain a high school graduation diploma, to diversify their program, and to prepare for varied post-secondary destinations. Course options are designed to appeal to all high school students; to assist students in making connections among school, the community, and the workplace; and to enable students to explore a range of career options. These courses offer students increased opportunities for hands-on experiences and for using technology within a variety of subject areas to expand and develop their learning and skills.

Rationale

Through private investment, tax credits, government subsidies, and special project grants, the film industry of Atlantic Canada has grown significantly during the past 30 years. During the 1990s, the film industry in Nova Scotia, for example, grew from $7 million to $90 million, and this figure continues to increase as the Atlantic region promotes itself as a viable alternative for film production in other parts of North America.

Not only have the Atlantic provinces become attractive locations for shooting Hollywood films, but talented local filmmakers are creating an impact on the Canadian film industry with significant numbers of workers involved in all aspects of the film process, from script to screen. This is having a positive effect on the economy of the Atlantic provinces, as more and more related opportunities for employment arise.

Film and Video Production 12 will help students to understand the relationship between their high school studies and a range of post-secondary destinations. The course focusses on examining career options, making choices, exploring the workplace, and developing employability skills.

One of the challenges of the senior high public school program is to offer students experiences that will help them respond to opportunities to participate in and contribute to the economy. Students need to build their awareness of such opportunities, to become increasingly flexible, and to develop an entrepreneurial spirit and initiative.

Film and Video Production 12 curriculum is designed to help students consider ways in which they may apply the knowledge, skills, talents, and interests fostered by their learning in arts courses. To extend this learning, Film and Video Production 12 curriculum provides opportunities for students to deepen their understanding of the role of the arts in their community and the economy. By exploring the arts and cultural community in Atlantic Canada, students will identify the opportunities that are offered by current trends in the film industry.

The Nature of Film and Video Production 12

- *Film and Video Production 12 is characterized by experiential learning.*

  Learning is an active process. Film and Video Production 12 engages students in a range of purposeful and challenging experiences that actively involve them and are personally meaningful. Such experiences engage students in hands-on activity—investigating and taking risks, making new discoveries and connections.

  Students need opportunities to learn through experience and problem solving and to engage actively in independent learning where they can follow their own interests and pursue their own ideas. Film and Video Production 12 invites learners to try their hands at real challenges, creating a powerful tool for innovation.

- *Film and Video Production 12 supports student ownership of learning.*

  Students need to see their learning as relevant to their realities—their needs, interests, experiences, and values. They recognize learning as worthwhile when they see some value and application in what they are required to know and be able to do. They develop as lifelong learners when they see how learning contributes to their lives, giving them confidence in their ability to learn effectively.

  Learners need a voice, determining what they will learn, how they might learn more effectively, and to what extent they can shape their learning experiences. Film and Video Production 12 helps students to develop as independent lifelong learners by giving them

opportunities to take responsibility for and make decisions about their own learning—to set learning goals and to design, select, and direct their learning experiences.

- *Film and Video Production 12 provides students with opportunities for review and reflection.*

    Opportunities to review and reflect invite students to assess and evaluate their own learning and performance, to reflect on what they have learned and how they have learned, and to build on both their failures and their successes. Students learn best when they are aware of the strategies and processes they use to construct meaning from their learning experiences and to solve problems.

    They need opportunities to discover and explore their many intelligences, their preferred learning styles, and other ways of knowing and being. Such opportunities help students to recognize their learning as multidimensional and continual.

- *Film and Video Production 12 provides students with a central role in negotiating individual assessment and evaluation processes.*

    In addition to opportunities for self-assessment, students need regular feedback on their learning and performance from teachers, their peers, and others in the learning community. Students need a clear understanding of the focus of assessment—what learning they are to demonstrate and what particular elements or qualities of learning are considered important. For example, if risk taking in learning is valued, then it is important to reward risk as part of determining marks or grades.

    Learners need opportunities to explain and contribute to the development of evaluation criteria. They also need many and varied opportunities to demonstrate what they know and are able to do. Effective assessment practices, like effective student-centred instructional practices, incorporate varying learning styles and respond to students' particular learning needs.

Course Designation

While this academic course can be offered as an arts course, it does not meet the requirements for the compulsory fine arts credit as mandated for high school graduation. Fine arts courses in high school (dance, drama, music, visual arts) require a significant degree of skill development in order for students to develop the understandings and processes associated with the arts: creating/making/presenting; understanding in context of time, place, and community; perceiving/ reflecting/responding.

Film and Video Production 12 can also be offered as a technology credit. Film and Video Production 12 is an eligible technology credit to meet graduation requirements.

Outcomes

Essential Graduation Learnings and Film and Video Production 12

The Atlantic provinces have worked together to identify the abilities and areas of knowledge that they consider essential for students graduating from high school. The six areas of learning are referred to as essential graduation learnings. Details may be found in *Public School Programs.*

Some examples of learning in Film and Video Production 12 that help students move toward attainment of the essential graduation learnings are given below.

Aesthetic Expression

Graduates will be able to respond with critical awareness to various forms of the arts and be able to express themselves through the arts.

By the end of Film and Video Production 12, students will be expected to

- analyse short scenes, character histories, and movie reviews in order to create their own works
- identify the elements of successful narrative and its translation to the screen
- participate in the process of viewing and shooting short movies

Citizenship

Graduates will be expected to assess social, cultural, economic, and environmental interdependence in a local and global context.

By the end of Film and Video Production 12, students will be expected to

- analyse the impact of provincial and national organizations on the industry
- demonstrate a critical awareness of the social/cultural impact of film and television on today's society
- explore various educational and career paths in film and television production available locally and globally

Communication

Graduates will be able to use the listening, viewing, speaking, reading, and writing modes of language(s) as well as mathematical and scientific concepts and symbols to think, learn, and communicate effectively.

By the end of Film and Video Production 12, students will be expected to

- express thoughts, experiences, and feelings through acting and collaborating with the creative production team
- interact with sensitivity to and respect for their own work and that of other team members
- manipulate ideas, tools, and materials in expressing their understandings

Personal Development

Graduates will be able to continue to learn and to pursue an active, healthy lifestyle.

By the end of Film and Video Production 12, students will be expected to

- bring personal meaning to and communicate discoveries in the production of film and video
- demonstrate an understanding of the script-to-screen process from research to final production
- demonstrate a working knowledge of the roles and responsibilities of the producer, director, camera operator, sound/music technician, editor, and production designer

Problem Solving

Graduates will be able to use the strategies and processes needed to solve a wide variety of problems, including those requiring language and mathematical and scientific concepts.

By the end of Film and Video Production 12, students will be expected to

- manage all logistical, creative, technical, and promotional aspects of the production of a film
- demonstrate an understanding of the operation of a video camera and anticipate and convey any technical difficulties

Technological Competence

Graduates will be able to use a variety of technologies, demonstrate an understanding of technological applications, and apply appropriate technologies for solving problems.

By the end of Film and Video Production 12, students will be expected to

- operate sound equipment and record sound scores for scenes
- demonstrate a working knowledge of the editing process
- demonstrate basic technical abilities with camera, sound, lighting, and editing

Film and Video Production 12 Curriculum Outcomes

Module 1: Fundamentals

GCO 1: Students will be expected to demonstrate a basic understanding of key aspects of film and television drama including roles and responsibilities of production team members.

By the end of this module, students will be expected to

- describe the film process from pre-production, through production, to post-production
- identify the roles and responsibilities of each member of the production team
- demonstrate an understanding of the support that each production element lends to the entire creative endeavour
- demonstrate an understanding of and ability to use basic screen production terminology
- identify key elements of story as expressed in film
- identify all the production elements in a short movie that require attention from production team members
- demonstrate basic technical abilities with camera, sound, lighting, and editing
- participate in the process of writing and shooting a short movie

Module 2: Production Team Skills

GCO 2: Students will be expected to develop basic strategies for creating and critically reviewing films.

By the end of this module, students will be expected to

- explore a range of roles within the production team
- demonstrate a working knowledge of the responsibilities of the producer, director, camera operator, sound/music technician, editor, and production designer
- demonstrate specific functions within their assigned role(s)
- analyse short scenes, character histories, and movie reviews in order to create their own works
- analyse characters and scenes and work with actors in the role of director
- demonstrate an understanding of the operation of a video camera and anticipate and convey any technical difficulties
- operate sound equipment and record sound scores for scenes
- express thoughts, experiences, and feelings through acting and collaborating with the creative production team
- demonstrate a working knowledge of the editing process

Module 3: Film Industry and Careers

GCO 3: Students will be expected to examine cultural/historical influences on the local and national film industries, consider career opportunities, and collaborate with industry personnel.

By the end of this module, students will be expected to

- develop an overview of film and video production in Nova Scotia and in the broader Canadian context
- analyse the impact of provincial and national organizations on the industry
- demonstrate a critical awareness of the social/cultural impact of film and television on today's society
- explore various educational and career paths in film and television production available locally and nationally

Module 4: Film Development and Production

GCO 4: Students will be expected to demonstrate their abilities, skills, and techniques in every aspect of the development of their own short films.

By the end of this module, students will be expected to

- demonstrate an understanding of the script-to-screen process from research to the final production
- in their specific roles, manage logistical, creative, technical, and/or promotional aspects of a movie
- demonstrate an understanding of story structure and the script-writing process
- manage all logistical, creative, technical, and promotional aspects of the production of a film
- interact with sensitivity to and respect for their own work and that of other team members
- manipulate ideas, tools, and materials in expressing their understanding
- bring personal meaning to and communicate discoveries by reflecting on their learnings at the end of each video assignment and at the end of the course

Course Design and Components

Features of Film and Video Production 12

For the most part, students taking Film and Video Production 12 will produce videos only, since the production of film is substantially different. Many teachers may wish to take the approach that this course is designed for film study and video production. Its primary goal is to allow students to experience the art of developing a concept and creating a finished video based on traditional filmmaking techniques. Students learn not only how to develop a script—a primary focus of the course—but also, as members of a production team, how to assume all the roles that are critical in the creation of a video.

Film and Video Production 12 is characterized by the following features:

- a strong applied focus, with an emphasis on integrating, applying, and reinforcing the knowledge, skills, and attitudes developed in other courses
- a strong connection to the essential graduation learnings
- a strong focus on refining career-planning skills to explore a range of pathways from school to the world of work
- a strong connection to labour market opportunities with a focus on enhancing students' employability skills
- a strong connection to the community and workplace problems and situations as practical contexts for the application of knowledge and skills and for further learning
- a strong focus on hands-on learning experiences, including experiences with a range of technologies
- a flexible design framework based on learning modules
- a team approach to production where students work within production teams that reflect the work environment within the industry
- a structured approach to learning experiences with sufficient rigour to reflect the demands of a career in film and video production
- an emphasis on the range of roles within which students can develop a broad understanding of the roles and processes of the industry
- a flexible design framework based on learning modules

Cross-curricular Connections

Film and Video Production 12 provides many connections to other subject areas in the high school program. As an arts course, it builds on the skills students may have acquired in fine arts courses: dance, drama, music, and visual arts. Although the outcomes in Film and Video Production 12 are not grouped according to understandings and processes as described in the *Foundation for the Atlantic Canada Arts Education Curriculum* (2001), these understandings and processes are

inherent in the suggestions for learning, teaching, and assessment throughout the four modules. The three types of understanding and processes that characterize all arts courses are

- creating, making, and presenting
- understanding and connecting contexts of time, place, and community
- perceiving, reflecting, and responding

Arts education enables students to see life in new ways. The arts explore relationships between ideas and objects and serve as links between thought and action. Arts education enhances students' abilities to think critically, solve problems, and make decisions, enabling them to take the calculated risks required for successful video production.

As a technology credit, Film and Video Production 12 provides students with extensive experience in current technologies. Technology in the arts is inclusive of those processes, tools, and products that artistic-minded people use in the design, development, creation, and presentation of their works. In Film and Video Production 12, students will learn to use equipment and software as they develop their scripts from pre-production through to post-production.

Connections to language arts, social studies, mathematics, and sciences also become apparent throughout the modules. Students apply and refine reading, writing, speaking, listening, viewing, and representing skills in script development and in the verbal communication of ideas. A critical awareness of the development of film from a historical perspective is an important dimension of Film and Video Production 12. Mathematical and scientific concepts are evident in the filming process as students learn skills in the effective use of cameras, lighting, sound, and editing software.

Learning Experiences

The suggestions for teaching and learning in this course are intended to promote students' development and growth as learners in a range of ways.

Personal Development

Through individual learning experiences and interaction with others, students will come to appreciate the importance of working with a team to develop a concept or initiative. They will also identify those personal qualities and attributes that characterize successful filmmakers.

Creativity

Learning experiences will encourage students to use their creativity to respond to the needs and wants of society and to fulfil personal goals. Students will understand the role of creativity in developing unique strategies to achieve their goals. Learning experiences will encourage students to be receptive to new ideas and to seek creative solutions to production problems.

Planning and Design

Learning experiences will involve students in making plans and putting them into action. Designing and participating in a variety of roles within the production process will enable students to develop and apply problem-solving and decision-making strategies, as well as critical thinking abilities. As students plan and design their productions, they will develop as self-starters capable of achieving their goals. Planning and developing collaborative projects will help learners develop important teamwork, communication, and negotiation skills.

Organizing for Instruction

Addressing Students' Interests and Abilities

Students who elect to take Film and Video Production 12 will bring to the class a variety of interests, including dance, drama, music, visual arts, literary arts, and multimedia. In addition, students will have had a range of prior learning experiences in the arts. Students' backgrounds and abilities, in particular in arts disciplines, may be quite diverse. It is important, therefore, that teachers identify the individual learning needs and interests of the students and facilitate learning opportunities that will address those needs.

As a first step in organizing for instruction, it will be important for the teacher to develop a class profile describing the interests and abilities of the students. This profile will guide the teacher in planning activities throughout the course and will determine the expectations for students' learning. It is recommended that the teacher meet with the students prior to the start of the course to inform them of both requirements and opportunities and to invite them to provide input into the direction the course will take.

Teachers who do not have extensive skills in all aspects of film and video production should not feel restricted in the activities planned for the students. For example, if the teacher does not have an extensive background in a particular type of editing or sound recording software, it is quite possible that some students in the group may have prior experience and can share their knowledge and develop their skill further.

The nature of film and video production will require that students have flexibility in the development of their projects. This flexibility may mean that students will be required to shoot footage in other parts of the school or in a setting in the community. Other projects may require the students to shoot footage in the early evening hours when lighting is appropriate. The teacher must follow proper procedures for monitoring such activities and ensure that permission has been given by both the administration of the school and the students' parents or guardians.

Film and Video Production 12 is characterized by experiential learning, and therefore it is important that administrators support teachers and students in a range of purposeful and challenging experiences, both in and out of school.

Organization

Teachers and students may choose to organize learning experiences in any of the following ways:

- students may work independently
- students may work collaboratively with a partner or mentor
- students may work co-operatively in groups
- students may organize themselves in teams, working collectively to explore an issue, solve a problem, or create a product
- students may undertake a shared or common project, working together in a class or group

In designing learning experiences, teachers should ensure that students work in a variety of grouping arrangements that allow optimum opportunities for meaningful student-student and teacher-student interaction.

Modules may be organized in a variety of ways; the following are two examples:

Module 1
Module 2
Module 3
Module 4

or

Module 1	Module 4
Module 2	
Module 3	
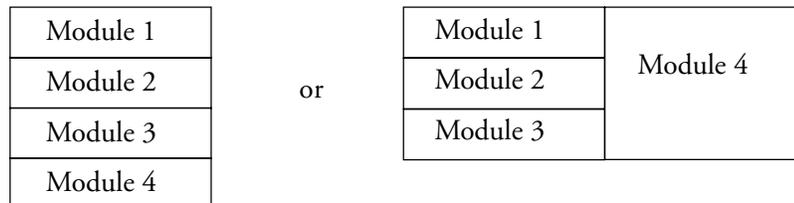
Credit Options

Although it is recognized that each requires a minimum of 25–30 hours, it should be understood that Module 4: Film Development and Production will most likely be started towards the beginning of the course and extend until its completion as students learn skills and techniques required in each of the roles of film production. Film and Video Production 12 is designed to meet a range of learning needs. Students may earn one half-credit (12A) by completing the compulsory Module 1 and one other module, or they may earn a full credit by completing all four modules.

Course Codes:

327023 (12)—successful completion of all four modules
327024 (12A)—successful completion of Module 1 and one other module
327025 (12B)—succcessful completion of the two remaining modules

The Four-Column Spread

The curriculum for this course has been organized into four columns for several reasons:

- the organization illustrates how learning experiences flow from the outcomes.
- the relationship between outcomes and assessment strategies is immediately apparent.
- related and interrelated outcomes can be grouped together.
- the range of strategies for teaching and learning associated with a specific outcome or outcomes can be scanned easily.
- the organization provides multiple ways of reading the document or of searching for specific information.

MODULE 1: FUNDAMENTALS

GCO 1: Students will be expected to demonstrate a basic understanding of key aspects of film and television drama including roles and responsibilities of production team members.

Outcomes

Students will be expected to

- describe the film process from pre-production, through production, to post-production
- identify the roles and responsibilities of each member of the production team
- demonstrate an understanding of the support that each production element lends to the entire creative endeavour
- demonstrate an understanding of and ability to use basic screen production terminology
- identify key elements of story as expressed in film
- identify all the production elements in a short movie that require attention from production team members
- demonstrate basic technical abilities with camera, sound, lighting, and editing
- participate in the process of writing and shooting a short movie

Suggestions for Learning and Teaching

Teachers can

- screen short Canadian films that expose students to filmmaking talent from across the country
- initiate discussion on the impact of movies/television on their own and others' lives
- present the elements of story for students' investigation
- provide information on each of the roles involved in making a movie
- encourage the development of skills in communicating thoughts, feelings, and understandings through ongoing conversations at every stage of production
- ensure maximum participation by all students through team making and choice in the assignment of roles
- show scenes from movies to demonstrate the production values used in telling the story, e.g., colour, sound, costume
- arrange for students to use the available and appropriate working spaces, as well as opportunities to experiment with basic sound, light, camera, and editing equipment
- using *The Complete Dictionary of Film*, develop vocabulary-building exercises and activities
- ensure that students participate in a wide variety of roles

As screenwriters, students can

- identify the key elements of effective storytelling by selecting a scene and recording the "beats" (dramatic changes), the conflict, climax, character objectives
- read a screenplay, identifying major plot points, acts, and character arcs (the development of character through story)
- write a short original dramatic scene based on a "backgrounder" that describes the characters and back story of events leading up to the scene; write a one sentence synopsis of the scene; write an outline of the scene to indicate progression of action and the beat during which something changes in the scene
- prepare and present a script in an industry-standard format

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MODULE 1: FUNDAMENTALS

GCO 1: Students will be expected to demonstrate a basic understanding of key aspects of film and television drama including roles and responsibilities of production team members.

Suggestions for Assessment

Teachers can

- develop and provide, for students, activity checklists based on expectations for each aspect of film production
- initiate discussions at the end of each process to allow students to share and reflect upon successes and areas to work on
- engage in an interactive dialogue with students in their film journals
- meet with teams/individuals to provide expectations and gather feedback (See checklist, Appendix C, Film and Video Observational Checklist.)
- develop with students profiles of their work, questions, comments, and concerns
- have students write initial reviews of film and television programs and assess them for clarity, accuracy, communication, and entertainment factors
- observe students and assess them on "set protocol" and the human and social aspects of production
- work with students to develop a portfolio throughout the course
- through observation and discussion, assess the students' use of correct terminology and film and video production terminology

Notes and Resources

- *The Complete Film Dictionary (2nd ed.)*, NSSBB #22649
- *Producing and Directing the Short Film and Video (2nd ed.)*, NSSBB #23012
- *Understanding the Film: Introduction to Film Appreciation (5th ed.)*, NSSBB #23013
- *Film Directing Shot by Shot: Visualizing from Concept to Screen*
- *What They Don't Teach You at Film School: 161 Strategies for Making Your Own Movie*, NSSBB #23010
- Digital Videos, Learning Resources and Technology, Media Library

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Column One: Outcomes

This column describes what students are expected to know, be able to do, and value by the end of this course. While the outcomes may be clustered, they are not necessarily sequential.

Column Two: Suggestions for Learning and Teaching

This column offers a range of strategies from which teachers and students may choose. Suggested learning experiences can be used in various combinations to help students achieve an outcome or outcomes. It is not necessary to use all of these suggestions, nor is it necessary for all students to engage in the same learning experiences.

Column Three: Suggestions for Assessment

These suggestions may be used to assess students' success in achieving the outcomes; they are linked to the Outcomes column and the Suggestions for Learning and Teaching column. The suggestions are only samples; for more information, read the section Assessing and Evaluating Student Learning.

Column Four: Notes and Resources

This column contains a variety of information related to the items in the other columns, including suggested resources, elaborations on strategies, successes, cautions, and definitions. Complete bibliographic information for print resources may be found in Appendix A.

Module 1: Fundamentals

GCO 1: Students will be expected to demonstrate a basic understanding of key aspects of film and television drama including roles and responsibilities of production team members.

Outcomes	Suggestions for Learning and Teaching
Students will be expected to	Teachers can

Outcomes — *Students will be expected to*

- describe the film process from pre-production, through production, to post-production
- identify the roles and responsibilities of each member of the production team
- demonstrate an understanding of the support that each production element lends to the entire creative endeavour
- demonstrate an understanding of and ability to use basic screen production terminology
- identify key elements of story as expressed in film
- identify all the production elements in a short movie that require attention from production team members
- demonstrate basic technical abilities with camera, sound, lighting, and editing
- participate in the process of writing and shooting a short movie

Suggestions for Learning and Teaching — Teachers can

- screen short Canadian films that expose students to filmmaking talent from across the country
- initiate discussion on the impact of movies/television on their own and others' lives
- present the elements of story for students' investigation
- provide information on each of the roles involved in making a movie
- encourage the development of skills in communicating thoughts, feelings, and understandings through ongoing conversations at every stage of production
- ensure maximum participation by all students through team making and choice in the assignment of roles
- show scenes from movies to demonstrate the production values used in telling the story, e.g., colour, sound, costume
- arrange for students to use the available and appropriate working spaces, as well as opportunities to experiment with basic sound, light, camera, and editing equipment
- using *The Complete Dictionary of Film*, develop vocabulary-building exercises and activities
- ensure that students participate in a wide variety of roles

As screenwriters, students can

- identify the key elements of effective storytelling by selecting a scene and recording the "beats" (dramatic changes), the conflict, climax, character objectives
- read a screenplay, identifying major plot points, acts, and character arcs (the development of character through story)
- write a short original dramatic scene based on a "backgrounder" that describes the characters and back story of events leading up to the scene; write a one-sentence synopsis of the scene; write an outline of the scene to indicate progression of action and the beat during which something changes in the scene
- prepare and present a script in an industry-standard format

GCO 1: Students will be expected to demonstrate a basic understanding of key aspects of film and television drama including roles and responsibilities of production team members.

Suggestions for Assessment

Teachers can

- develop and provide, for students, activity checklists based on expectations for each aspect of film production
- initiate discussions at the end of each process to allow students to share and reflect upon successes and areas to work on
- engage in an interactive dialogue with students in their film journals
- meet with teams/individuals to provide expectations and gather feedback (See Appendix C, Film and Video Observational Checklist.)
- develop with students profiles of their work, questions, comments, and concerns
- have students write initial reviews of film and television programs and assess them for clarity, accuracy, communication, and entertainment factors
- observe students and assess them on "set protocol" and the human and social aspects of production
- work with students to develop a portfolio throughout the course
- through observation and discussion, assess the students' use of correct film and video production terminology

Students can

- engage in collaborative review and critique of their own and others' work
- develop time and activity schedules/calendars for completion of assignments
- maintain a reflective journal with notes, comments, questions, sketches, and plans for each aspect of the course
- engage in role-play exercises that simulate the role of each member of the production team
- complete assignments in each production role, considering a selection for "in-depth exploration" later in the semester
- review and critique films following specific guidelines
- engage in co-operative exercises that demonstrate an understanding of equipment basics, storytelling, storyboarding, sound, camera set-up and angles, art direction, and wrapping up of the equipment

Notes and Resources

- *The Complete Film Dictionary (2nd ed.),* NSSBB #22649
- *Producing and Directing the Short Film and Video (2nd ed.),* NSSBB #23012
- *Understanding the Film: Introduction to Film Appreciation (5th ed.),* NSSBB #23013
- *Film Directing Shot by Shot: Visualizing from Concept to Screen*
- *What They Don't Teach You at Film School: 161 Strategies for Making Your Own Movie,* NSSBB #23010
- Digital Videos, Learning Resources and Technology, Media Library

GCO 1: Students will be expected to demonstrate a basic understanding of key aspects of film and television drama including roles and responsibilities of production team members.

Outcomes	Suggestions for Learning and Teaching
Students will be expected to	As producers, students can
• describe the film process from pre-production, through production, to post-production • identify the roles and responsibilities of each member of the production team • demonstrate an understanding of the support that each production element lends to the entire creative endeavour • demonstrate an understanding of and ability to use basic screen production terminology • identify key elements of story as expressed in film • identify all the production elements in a short movie that require attention from production team members • demonstrate basic technical abilities with camera, sound, lighting, and editing • participate in the process of writing and shooting a short movie	• identify key requirements in pre-production, production, and post-production • create a list of the responsibilities of all production team members • read a script to determine if it is appropriate to produce as a movie and what the production costs would be • identify production tasks and key challenges in the script and develop solutions • examine key elements that make a screenplay appropriate for movie production • identify key challenges in the script and develop solutions • break down a scene from a screenplay or a television script using a director's book As directors, students can • break down a scene and storyboard/shoot it for coverage (repeated action shot from different angles with a variety of shot sizes) • structure and shoot a sequence (a series of connected shots that can be edited together to appear as one complete action with a beginning, middle, and end) • create a storyboard for a short film script As camera operators, students can • identify components of a video camera and demonstrate its use • apply storyboard techniques to shots and scenes as they tell the story visually • role-play to demonstrate specific shots, camera movements, and camera effects • demonstrate effective management and safety in using the camera As sound/music technicians, students can • make informed decisions about audio recording techniques (microphone selection and placement, recording ambient sound, and room tone) • demonstrate a basic understanding of audio recording principles and terminology • individually and in groups, brainstorm ideas for original music for the scenes • report on the importance of integrating the elements of music/sound with the director's vision • role-play a meeting between the composer and the director

GCO 1: Students will be expected to demonstrate a basic understanding of key aspects of film and television drama including roles and responsibilities of production team members.

Suggestions for Assessment

Teachers can

- develop and provide, for students, activity checklists based on expectations for each aspect of film production
- initiate discussions at the end of each process to allow students to share and reflect upon successes and areas to work on
- engage in an interactive dialogue with students in their film journals
- meet with teams/individuals to provide expectations and gather feedback (See Appendix C, Film and Video Observational Checklist.)
- develop with students profiles of their work, questions, comments, and concerns
- have students write initial reviews of film and television programs and assess them for clarity, accuracy, communication, and entertainment factors
- observe students and assess them on "set protocol" and the human and social aspects of production
- work with students to develop a portfolio throughout the course
- through observation and discussion, assess the students' use of correct film and video production terminology

Students can

- engage in collaborative review and critique of their own and others' work
- develop time and activity schedules/calendars for completion of assignments
- maintain a reflective journal with notes, comments, questions, sketches, and plans for each aspect of the course
- engage in role-play exercises that simulate the role of each member of the production team
- complete assignments in each production role, considering a selection for "in-depth exploration" later in the semester
- review and critique films following specific guidelines
- engage in co-operative exercises that demonstrate an understanding of equipment basics, storytelling, storyboarding, sound, camera set-up and angles, art direction, and wrapping up of the equipment

Notes and Resources

- *The Complete Film Dictionary (2nd ed.),* NSSBB #22649
- *Producing and Directing the Short Film and Video (2nd ed.),* NSSBB #23012
- *Understanding the Film: Introduction to Film Appreciation (5th ed.),* NSSBB #23013
- *Film Directing Shot by Shot: Visualizing from Concept to Screen*
- *What They Don't Teach You at Film School: 161 Strategies for Making Your Own Movie,* NSSBB #23010
- Digital Videos, Learning Resources and Technology, Media Library

GCO 1: Students will be expected to demonstrate a basic understanding of key aspects of film and television drama including roles and responsibilities of production team members.

Outcomes	Suggestions for Learning and Teaching
Students will be expected to	As production designers, students can
- describe the film process from pre-production, through production, to post-production - identify the roles and responsibilities of each member of the production team - demonstrate an understanding of the support that each production element lends to the entire creative endeavor - demonstrate an understanding of and ability to use basic screen production terminology - identify key elements of story as expressed in film - identify all the production elements in a short movie that require attention from production team members - demonstrate basic technical abilities with camera, sound, lighting, and editing - participate in the process of writing and shooting a short movie	- explore the duties and skills of art department personnel in film and television production - report on the importance of visual design and the overall look of the production - role-play a meeting between the production designer and the director - select a movie and discuss the role that colour plays in telling the story

GCO 1: Students will be expected to demonstrate a basic understanding of key aspects of film and television drama including roles and responsibilities of production team members.

Suggestions for Assessment

Teachers can

- develop and provide, for students, activity checklists based on expectations for each aspect of film production
- initiate discussions at the end of each process to allow students to share and reflect upon successes and areas to work on
- engage in an interactive dialogue with students in their film journals
- meet with teams/individuals to provide expectations and gather feedback (See Appendix C, Film and Video Observational Checklist.)
- develop with students profiles of their work, questions, comments, and concerns
- have students write initial reviews of film and television programs and assess them for clarity, accuracy, communication, and entertainment factors
- observe students and assess them on "set protocol" and the human and social aspects of production
- work with students to develop a portfolio throughout the course
- through observation and discussion, assess the students' use of correct film and video production terminology

Students can

- engage in collaborative review and critique of their own and others' work
- develop time and activity schedules/calendars for completion of assignments
- maintain a reflective journal with notes, comments, questions, sketches, and plans for each aspect of the course
- engage in role-play exercises that simulate the role of each member of the production team
- complete assignments in each production role, considering a selection for "in-depth exploration" later in the semester
- review and critique films following specific guidelines
- engage in co-operative exercises that demonstrate an understanding of equipment basics, storytelling, storyboarding, sound, camera set-up and angles, art direction, and wrapping up of the equipment

Notes and Resources

- *The Complete Film Dictionary (2nd ed.),* NSSBB #22649
- *Producing and Directing the Short Film and Video (2nd ed.),* NSSBB #23012
- *Understanding the Film: Introduction to Film Appreciation (5th ed.),* NSSBB #23013
- *Film Directing Shot by Shot: Visualizing from Concept to Screen*
- *What They Don't Teach You at Film School: 161 Strategies for Making Your Own Movie,* NSSBB #23010
- Digital Videos, Learning Resources and Technology, Media Library

Module 2:
Production Team Skills

GCO 2: Students will be expected to develop basic strategies for creating and critically reviewing films.

Outcomes

Students will be expected to

- explore a range of roles within the production team
- demonstrate a working knowledge of the responsibilities of the producer, director, camera operator, sound/music technician, editor, and production designer
- demonstrate specific functions within their assigned role(s)
- analyse short scenes, character histories, and movie reviews in order to create their own works
- analyse characters and scenes and work with actors in the role of director
- demonstrate an understanding of the operation of a video camera and anticipate and convey any technical difficulties
- operate sound equipment and record sound scores for scenes
- express thoughts, experiences, and feelings through acting and collaborating with the creative production team
- demonstrate a working knowledge of the editing process

Suggestions for Learning and Teaching

Teachers can

- set specific tasks to be accomplished in each role while working on production assignments
- ensure that students have access to all available materials and resources for each discipline in film production
- allow for maximum participation by all students in each production role by appropriate grouping/teaming
- offer constructive feedback to students through oral and written comments and provide opportunities for ongoing conversations
- assist students of differing abilities in the selection of aspects of the course that interest/motivate them
- arrange for film resource people to speak to the class and share their technical expertise
- organize task checklists for each discipline during pre-production
- anticipate and quickly mediate team difficulties that may arise
- engage visiting resource people in discussions with students and in collaborative projects

Students can

- work with film and television resource people in developing knowledge, skills, and attitudes
- write a review of a movie, based on the story's overall script, visual elements, performance, and other elements
- view a movie to identify and articulate its underlying themes
- in preparation for shooting, analyse and break down a previously produced scene, by examining it in script form
- identify and articulate the scene's action, character backgrounds, arcs, motivations, climax, and beats
- view and offer constructive feedback for each scene
- implement "set protocol"
- organize and execute shots for the scene
- collect, examine, and discuss a variety of film reviews from various sources (newspapers, magazines, Internet) in preparation for writing their own reviews

As writers, students can

- write the history and back story of the characters
- identify how scenes move from one time, space, and set of characters to another

GCO 2: Students will be expected to develop basic strategies for creating and critically reviewing films.

Suggestions for Assessment

Teachers can

- assign specific tasks to be carried out during each phase of production and assess the level of participation and achievement by the students
- view productions with students, providing formal/informal feedback
- develop and maintain clearly understood task checklists for each student in each discipline
- assist students in designing timetables and work schedules
- negotiate appropriate choices in student selection of interest areas
- assist students regularly in assessing their own progress, evaluating their learning, and setting goals for themselves by providing regular feedback
- develop questionnaires and surveys that will assist in future film and video courses
- through digital images, create a portfolio of the film and video production process
- lead the students in reflective activities in which they discuss their responses among themselves
- design assignments (research, roles, workshop assignments on various aspects of production) that students can complete outside of production

Students can

- maintain records of sessions with film and television resource people
- provide constructive collaborative feedback to other team members during the production process
- engage in self-assessment through task checklists, journal entries, notes, schedules, presentations, inventories, collection of relevant print resources
- create and review scenes and films, working through several drafts
- create a back story from a script to show character development

Notes and Resources

- For roles, see *Understanding the Film: Introduction to Film Appreciation (5th ed.)*, NSSBB #23013 and Digital Videos, Learning Resources and Technology, Media Library
- Nova Scotia Film and Video Production Guide
- For script format, see *Producing and Directing the Short Film and Video (2nd ed.)*, NSSBB #23012, p. 32
- *The Complete Film Dictionary, (2nd ed.)*, NSSBB #22649
- For breakdown sheets (DVD) see *Producing and Directing the Short Film and Video, (2nd ed.)*, NSSBB #22649, p. 33
- For storyboards, see *Film Directing Shot by Shot: Visualizing from Concept to Screen*, Chapter 3, *Producing and Directing the Short Film and Video, (2nd ed.)*, NSSBB #23012, p. 44.
- For information on proper lighting, see *Producing and Directing the Short Film and Video, (2nd ed.)*, NSSBB #23012, p. 167
- For information on journal entries, see Appendices and Chapters 3 and 4 in *Producing and Directing the Short Film and Video (2nd ed.)*, NSSBB #23012

GCO 2: Students will be expected to develop basic strategies for creating and critically reviewing films.

Outcomes

Students will be expected to

- explore a range of roles within the production team
- demonstrate a working knowledge of the responsibilities of the producer, director, camera operator, sound/music technician, editor, and production designer
- demonstrate specific functions within their assigned role(s)
- analyse short scenes, character histories, and movie reviews in order to create their own works
- analyse characters and scenes and work with actors in the role of director
- demonstrate an understanding of the operation of a video camera and anticipate and convey any technical difficulties
- operate sound equipment and record sound scores for scenes
- express thoughts, experiences, and feelings through acting and collaborating with the creative production team
- demonstrate a working knowledge of the editing process

Suggestions for Learning and Teaching

As producers, students can

- break down a scene to identify production needs
- anticipate and develop solutions to production problems
- develop a production schedule
- explain the expectations for team members in their respective roles
- manage the time and resources of each team member so that the scene is finished on schedule
- work with the team to help resolve member differences
- work with the director in producing a shot list

As directors, students can

- articulate their vision of the script to team members in a story meeting
- share their vision with team members through the storyboard
- communicate the "character arcs" and "dramatic line through" for each scene and for the overall story (objectives and superobjectives)
- identify and articulate to the cinematographer, through the storyboard, the specific shots needed to tell the story
- cast roles, rehearse actors, direct actors and crew
- supervise the editing process

As camera operators, students can

- operate a video camera, anticipating and conveying possible technical problems
- ensure that the scene is properly lit for coverage and mood
- implement the storyboard
- problem solve as necessary throughout the shooting

As sound/music technicians, students can

- operate sound equipment, anticipating and conveying possible technical problems
- effectively record sound for the scene
- record ambient sound
- problem solve as necessary throughout the recording process
- select music for the scene
- collaborate with the director to integrate elements of music/sound consistent with the director's vision

GCO 2: Students will be expected to develop basic strategies for creating and critically reviewing films.

Suggestions for Assessment

Teachers can

- assign specific tasks to be carried out during each phase of production and assess the level of participation and achievement by the students
- view productions with students, providing formal/informal feedback
- develop and maintain clearly understood task checklists for each student in each discipline
- assist students in designing timetables and work schedules
- negotiate appropriate choices in student selection of interest areas
- assist students regularly in assessing their own progress, evaluating their learning, and setting goals for themselves by providing regular feedback
- develop questionnaires and surveys that will assist in future film and video courses
- through digital images, create a portfolio of the film and video production process
- lead the students in reflective activities in which they discuss their responses among themselves
- design assignments (research, roles, workshop assignments on various aspects of production) that students can complete outside of production

Students can

- maintain records of sessions with film and television resource people
- provide constructive collaborative feedback to other team members during the production process
- engage in self-assessment through task checklists, journal entries, notes, schedules, presentations, inventories, collection of relevant print resources
- create and review scenes and films, working through several drafts
- create a back story from a script to show character development

Notes and Resources

- For roles, see *Understanding the Film: Introduction to Film Appreciation (5th ed.)*, NSSBB #23013 and Digital Videos, Learning Resources and Technology, Media Library
- Nova Scotia Film and Video Production Guide
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- *The Complete Film Dictionary, (2nd ed.)*, NSSBB #22649
- For breakdown sheets (DVD) see *Producing and Directing the Short Film and Video, (2nd ed.)*, NSSBB #22649, p. 33
- For storyboards, see *Film Directing Shot by Shot: Visualizing from Concept to Screen*, Chapter 3, *Producing and Directing the Short Film and Video, (2nd ed.)*, NSSBB #23012, p. 44.
- For information on proper lighting, see *Producing and Directing the Short Film and Video, (2nd ed.)*, NSSBB #23012, p. 167
- For information on journal entries, see Appendices and Chapters 3 and 4 in *Producing and Directing the Short Film and Video (2nd ed.)*, NSSBB #23012

GCO 2: Students will be expected to develop basic strategies for creating and critically reviewing films.

Outcomes

Students will be expected to

- explore a range of roles within the production team
- demonstrate a working knowledge of the responsibilities of the producer, director, camera operator, sound/music technician, editor, and production designer
- demonstrate specific functions within their assigned role(s)
- analyse short scenes, character histories, and movie reviews in order to create their own works
- analyse characters and scenes and work with actors in the role of director
- demonstrate an understanding of the operation of a video camera and anticipate and convey any technical difficulties
- operate sound equipment and record sound scores for scenes
- express thoughts, experiences, and feelings through acting and collaborating with the creative production team
- demonstrate a working knowledge of the editing process

Suggestions for Learning and Teaching

As editors, students can

- operate the edit suite, demonstrating a working knowledge of the editing process
- maintain and interpret continuity sheets for editing purposes during production
- identify and correct continuity errors on the set
- select specific "takes" (identified by the director and recorded on the continuity sheets) necessary to tell the story
- collaborate with the director in editing the film

As production designers, students can

- work with the producer to select a location for shooting the scene
- create set designs for a script
- create the "look" for each character's costume
- co-ordinate the logistics of ensuring that costumes and props are available
- select, design, and organize sets, props, and costumes

As actors, students can

- identify techniques for the preparation of a character and a scene
- analyse roles
- memorize lines and rehearse the physical performance
- develop and "become" the character
- collaborate with the director and fellow actors to realize the film's vision

GCO 2: Students will be expected to develop basic strategies for creating and critically reviewing films.

Suggestions for Assessment

Teachers can

- assign specific tasks to be carried out during each phase of production and assess the level of participation and achievement by the students
- view productions with students, providing formal/informal feedback
- develop and maintain clearly understood task checklists for each student in each discipline
- assist students in designing timetables and work schedules
- negotiate appropriate choices in student selection of interest areas
- assist students regularly in assessing their own progress, evaluating their learning, and setting goals for themselves by providing regular feedback
- develop questionnaires and surveys that will assist in future film and video courses
- through digital images, create a portfolio of the film and video production process
- lead the students in reflective activities in which they discuss their responses among themselves
- design assignments (research, roles, workshop assignments on various aspects of production) that students can complete outside of production

Students can

- maintain records of sessions with film and television resource people
- provide constructive collaborative feedback to other team members during the production process
- engage in self-assessment through task checklists, journal entries, notes, schedules, presentations, inventories, collection of relevant print resources
- create and review scenes and films, working through several drafts
- create a back story from a script to show character development

Notes and Resources

- For roles, see *Understanding the Film: Introduction to Film Appreciation (5th ed.)*, NSSBB #23013 and Digital Videos, Learning Resources and Technology, Media Library
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- *The Complete Film Dictionary, (2nd ed.)*, NSSBB #22649
- For breakdown sheets (DVD) see *Producing and Directing the Short Film and Video, (2nd ed.)*, NSSBB #22649, p. 33
- For storyboards, see *Film Directing Shot by Shot: Visualizing from Concept to Screen*, Chapter 3, *Producing and Directing the Short Film and Video, (2nd ed.)*, NSSBB #23012, p. 44.
- For information on proper lighting, see *Producing and Directing the Short Film and Video, (2nd ed.)*, NSSBB #23012, p. 167
- For information on journal entries, see Appendices and Chapters 3 and 4 in *Producing and Directing the Short Film and Video (2nd ed.)*, NSSBB #23012

Module 3:
Film Industry and Careers

GCO 3: Students will be expected to examine cultural/historical influences on the local and national film industries, consider career opportunities, and collaborate with industry personnel.

Outcomes	Suggestions for Learning and Teaching
Students will be expected to	Teachers can
• develop an overview of film and video production in Nova Scotia and in the broader Canadian context • analyse the impact of provincial and national organizations on the industry • demonstrate a critical awareness of the social/cultural impact of film and television on today's society • explore various educational career paths in film and television production available locally and nationally	• provide resources that give an overview of film and video production in Nova Scotia • provide resources that give an overview of the Nova Scotia film industry in the broader Canadian context, from the early days of the National Film Board and the Canadian Broadcasting Corporation to the contemporary work of key Canadian production companies, writers, directors, and producers • organize a field trip for students that will provide first-hand knowledge of the film process • arrange for students to research the production role that specifically interests them • plan, organize, and schedule job-shadowing opportunities for students in the film and video industry • explore with students the roles of national and provincial organizations that have an impact on the Canadian industry, such as Telefilm Canada and the Nova Scotia Film Devleopment Corporation (NSFDC; umbrella organizations and professional associations, such as the Directors Guild of Canada (DGC), the Alliance of Canadian Cinema, Television and Radio Artists (ACTRA), and the International Alliance of Theatrical Stage Employees, Moving Picture Technicians, Artists and Allied Crafts of the United States and Canada (IATSE); and the Academy of Canadian Cinema and Television • identify the differences in aspects of production for film and television • discuss with students the social/cultural impact of film and television on their lives Students working in the role of writer can • compile a list of national and provincial writers' organizations • explore the role of agents, support books, publications, and Web sites for the screenwriter • explore post-secondary programs that provide training and educational routes to become a screenwriter • research the career path and potential job opportunities for screenwriters • interview a screenwriter and prepare a presentation that describes formal training, apprenticeship opportunities, credits, work-related experiences, etc.

GCO 3: Students will be expected to examine cultural/historical influences on the local and national film industries, consider career opportunities, and collaborate with industry personnel.

Suggestions for Assessment

Teachers can

- provide ongoing opportunities for students to talk and write about their experiences
- develop charts, checklists, schedules, and survey forms to help students structure their learning from field trips and job-shadowing experiences
- have students do oral and written presentations on their chosen role

Students can

- maintain portfolios that highlight their chosen roles, including learning logs, schedules, charts, artifacts, research and field notes, and self-assessment records
- present the results of their research and explorations
- present a profile of a filmmaker who has had some influence on their work
- individually or in small groups, share with the class their perspectives on the social/cultural impact of film and television and provide some specific examples to highlight their ideas and observations
- reflect on and evaluate their research processes

Notes and Resources

- See Appendix B for the Historical Perspective on the Film Industry in Nova Scotia.
- *Nova Scotia Film and Video Production Guide* (NS Film Development Corporation, 424-7177)
- *Guide: Canada's Production Industry Directory* (Canadian Film and Television Production Association, 1-800-656-7440)
- For training/professional opportunities: *TED The Complete On-Line Training and Education Directory of Canadian Film, Television and Video*
- *The Complete Film Dictionary (2nd ed.)*, NSSBB #22649
- Trade publications
- *Playback*, Canada's bi-weekly broadcast and production newspaper (1-416-408-2300.)
- *Filmmaker: The Magazine of Independent Film* (1-323-932-6069)

GCO 3: Students will be expected to examine cultural/historical influences on the local and national film industries, consider career opportunities, and collaborate with industry personnel.

Outcomes	Suggestions for Learning and Teaching
Students will be expected to	Students working in the role of producer can
• develop an overview of film and video production in Nova Scotia and the broader Canadian context	• compile a list of national and provincial organizations that support producers
• analyse the impact of provincial and national organizations on the industry	• explore the role of agents, support books, publications, and Web sites for producers
• demonstrate a critical awareness of the social/cultural impact of film and television on today's society	• explore post-secondary programs that provide training and educational routes to become a producer
• explore various educational career paths in film and television production available locally and nationally	• research the career path and potential job opportunities for producers
	• interview a producer and prepare a presentation that describes formal training, apprenticeship opportunities, credits, work-related experiences, etc.
	Students working in the role of director can
	• compile a list of national and provincial organizations that support directors
	• explore the role of agents, support books, publications, and Web sites for directors
	• explore post-secondary programs that provide training and educational routes to become a director
	• research the career path and potential job opportunities for directors
	• interview a director and prepare a presentation that describes formal training, apprenticeship opportunities, credits, work-related experiences, etc.
	Students working in the role of camera operator can
	• compile a list of national and provincial organizations that support camera operators
	• explore the role of agents, support books, publications, and Web sites for camera operators
	• explore post-secondary programs that provide training and educational routes to become a camera operator
	• research the career path and potential job opportunities for camera operators
	• interview a camera operator and prepare a presentation that describes formal training, apprenticeship opportunities, credits, work-related experiences, etc.

GCO 3: Students will be expected to examine cultural/historical influences on the local and national film industries, consider career opportunities, and collaborate with industry personnel.

Suggestions for Assessment

Teachers can

- provide ongoing opportunities for students to talk and write about their experiences
- develop charts, checklists, schedules, and survey forms to help students structure their learning from field trips and job-shadowing experiences
- have students do oral and written presentations on their chosen role

Students can

- maintain portfolios that highlight their chosen roles, including learning logs, schedules, charts, artifacts, research and field notes, and self-assessment records
- present the results of their research and explorations
- present a profile of a filmmaker who has had some influence on their work
- individually or in small groups, share with the class their perspectives on the social/cultural impact of film and television and provide some specific examples to highlight their ideas and observations
- reflect on and evaluate their research processes

Notes and Resources

- See Appendix B for the Historical Perspective on the Film Industry in Nova Scotia.
- *Nova Scotia Film and Video Production Guide* (NS Film Development Corporation, 424-7177)
- *Guide: Canada's Production Industry Directory* (Canadian Film and Television Production Association, 1-800-656-7440)
- For training/professional opportunities: *TED The Complete On-Line Training and Education Directory of Canadian Film, Television and Video*
- *The Complete Film Dictionary (2ⁿᵈ ed.)*, NSSBB #22649
- Trade publications
- *Playback*, Canada's bi-weekly broadcast and production newspaper (1-416-408-2300.)
- *Filmmaker: The Magazine of Independent Film* (1-323-932-6069)

GCO 3: Students will be expected to examine cultural/historical influences on the local and national film industries, consider career opportunities, and collaborate with industry personnel.

Outcomes

Students will be expected to

- develop an overview of film and video production in Nova Scotia and the broader Canadian context
- analyse the impact of provincial and national organizations on the industry
- demonstrate a critical awareness of the social/cultural impact of film and television on today's society
- explore various educational career paths in film and television production available locally and nationally

Suggestions for Learning and Teaching

Students working as sound/music technician can

- compile a list of national and provincial organizations that support sound/music technicians
- explore the role of agents, support books, publications, and Web sites for sound/music technicians
- explore post-secondary programs that provide training and educational routes to become a sound/music technician
- research the career path and potential job opportunities for sound/music technicians
- interview a sound/music technician and prepare a presentation that describes formal training, apprenticeship opportunities, credits, work-related experiences, etc.

Students working in the role of production designer can

- compile a list of national and provincial organizations that support production designers
- explore the role of agents, support books, publications, and Web sites for production designers
- explore post-secondary programs that provide training and educational routes to become a production designer
- research the career path and potential job opportunities for production designers
- interview a production designer and prepare a presentation that describes formal training, apprenticeship opportunities, credits, work-related experiences, etc.

Students working in the role of actor can

- compile a list of national and provincial organizations that support actors
- explore the role of agents, support books, publications, and Web sites for actors
- explore post-secondary programs that provide training and educational routes to become an actor
- research the career path and potential job opportunities for actors
- interview an actor and prepare a presentation that describes formal training, apprenticeship opportunities, credits, work-related experiences, etc.

GCO 3: Students will be expected to examine cultural/historical influences on the local and national film industries, consider career opportunities, and collaborate with industry personnel.

Suggestions for Assessment

Teachers can

- provide ongoing opportunities for students to talk and write about their experiences
- develop charts, checklists, schedules, and survey forms to help students structure their learning from field trips and job-shadowing experiences
- have students do oral and written presentations on their chosen role

Students can

- maintain portfolios that highlight their chosen roles, including learning logs, schedules, charts, artifacts, research and field notes, and self-assessment records
- present the results of their research and explorations
- present a profile of a filmmaker who has had some influence on their work
- individually or in small groups, share with the class their perspectives on the social/cultural impact of film and television and provide some specific examples to highlight their ideas and observations
- reflect on and evaluate their research processes

Notes and Resources

- See Appendix B for the Historical Perspective on the Film Industry in Nova Scotia.
- *Nova Scotia Film and Video Production Guide* (NS Film Development Corporation, 424-7177)
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- For training/professional opportunities: *TED The Complete On-Line Training and Education Directory of Canadian Film, Television and Video*
- *The Complete Film Dictionary (2nd ed.)*, NSSBB #22649
- Trade publications
- *Playback*, Canada's bi-weekly broadcast and production newspaper (1-416-408-2300.)
- *Filmmaker: The Magazine of Independent Film* (1-323-932-6069)

Module 4:
Film Development and Production

GCO 4: Students will be expected to demonstrate their abilities, skills, and techniques in every aspect of the development of their own short films.

Outcomes

Students will be expected to

- demonstrate an understanding of the script-to-screen process from research to the final production
- in their specific roles, manage logistical, creative, technical, and/or promotional aspects of a movie
- demonstrate an understanding of story structure and the script-writing process
- manage all logistical, creative, technical, and promotional aspects of the production of a film
- interact with sensitivity to and respect for their own work and that of other team members
- manipulate ideas, tools, and materials in expressing their understanding
- bring personal meaning to and communicate discoveries by reflecting on their learnings at the end of each video assignment and at the end of the course

Suggestions for Learning and Teaching

Teachers can

- ensure that students have the necessary information, materials, equipment, and space to carry out their specific tasks
- examine each team's final drafts of their scripts prior to production, ensuring it is school approved, technically feasible, and safe
- maintain and model a collaborative and respectful approach to production team work
- work with student producers in developing time lines and scheduling team shoots
- adequately preview locations for shooting with team members, ensuring that they are acceptable and safe
- assist producers and directors in defining roles and responsibilities
- inform students of location protocol

Students can

- develop and present a trailer, synopsis, poster image, pitch, and ancillary or promotional materials for each of their productions
- do a Web search to explore industry standards for script writing
- write a short script in industry-standard format using the elements of story structure, character development, and dialogue
- collaborate with classmates throughout the development of a script
- respond to and incorporate script notes and feedback into subsequent drafts of their scripts

Students working in the role of screenwriter can

- identify the differences in writing for film and writing for television

Students working in the role of producer can

- examine the final script to identify production needs
- communicate to other team members the conditions necessary for site/location and script
- prepare a production schedule and call sheets
- identify elements in the script that affect the production schedule, the budget, and the work of the other production departments
- use production industry terminology, including concept, property, development, outline, treatment, screenplay/script, adaptation, television program/series proposals, pitch, option, production financing, packaging, distribution, and broadcast window
- identify the differences in producing for film and producing for television

GCO 4: Students will be expected to demonstrate their abilities, skills, and techniques in every aspect of the development of their own short films.

Suggestions for Assessment

Teachers can

- identify and address individual/team concerns as they arise throughout the production process
- interview each team at key points during the production
- supply students with the NSI Associate Producers Pre-production Checklist and supervise the proceedings prior to "shoot day"
- engage students in final critique sessions of team productions, recording responses, suggestions, and comments
- assemble an audience from school/community (based on teams' wishes) to view final productions. Survey their responses.
- create opportunities to celebrate student work within the school and community
- maintain interactive, reflective journals with students responding to their thoughts, feelings, and understandings
- examine student portfolios for inclusion of appropriate materials
- through observations and peer assessment, assess the students' five-minute dramatic productions using established criteria that measure their ability to incorporate appropriate principles of design, acting techniques, lighting and sound techniques, and editing
- use the suggested rubric in Appendix C, Script and Storyboard Rubric, as a guide to develop an assessment strategy that demonstrates the students' knowledge and understanding of the script-to-screen process for theatrical and television drama, from research, treatment, outline, first draft and re-writes, through to polish
- provide opportunities for students to respond to scripts written by their classmates

Notes and Resources

- *Producing and Directing the Short Film and Video (2nd ed.)*, NSSBB #23012
- Film location requirements
  - adequate separate power sources for the equipment requirements, including camera, lights, and monitor (check with custodial staff)
  - no sound interference created by activities outside the location (e.g., cafeteria, music room, gymnasium, school public address system, bells)
  - no possible interruptions from human or vehicular traffic thoroughfares
  - adequate light source, preferably natural light, if no lights are being used
  - adequate ventilation and room for the number of students required both in front of and behind the camera for each shot
  - adequate room for those not involved in a specific shot to wait quietly until needed
- **Note:** If students are shooting in locations away from their school and/or on their own time, teachers should be aware that there are liability issues and should consult their principals regarding proper protocol and legal agreements.
- **Note:** Any individuals who assist in any way throughout the production must be acknowledged in film credits.

GCO 4: Students will be expected to demonstrate their abilities, skills, and techniques in every aspect of the development of their own short films.

Outcomes

Students will be expected to

- demonstrate an understanding of the script-to-screen process from research to the final production
- in their specific role, manage logistical, creative, technical, and/or promotional aspects of a movie
- demonstrate an understanding of story structure and the script writing process
- manage all logistical, creative, technical, and promotional aspects of the production of a film
- interact with sensitivity to and respect for their own work and that of other team members
- manipulate ideas, tools, and materials in expressing their understandings
- bring personal meaning to and communicate discoveries by reflecting on their learnings at the end of each video assignment and at the end of the course

Suggestions for Learning and Teaching

Students working in the role of director can

- research the director's responsibilities in pre-production, production, and post-production
- analyse the "character arcs" and "dramatic line through" for each scene and for the overall story of the final project
- develop a storyboard and shot list from a scripted story
- identify and articulate to the cinematographer, through a storyboard, the specific shots needed to tell the story
- explain vision to the team members for them to execute their respective roles
- cast actors in their roles
- give direction to actors and crew
- supervise the editing process and selection of music for the film
- become familiar with editing conventions and principles
- identify the differences in directing for film and directing for television

Students working in the role of camera operator can

- demonstrate basic skills as a camera operator such as set-up, focus, exposure, camera movement, camera effects, and audio recording
- experiment with basic camera moves (pan, tilt, truck, zoom) and compose a variety of shot sizes
- collaborate with the director throughout production
- contribute dramatic elements for each scene through effective sound and camera techniques
- identify the differences in shooting for film and shooting for television

Students working in the role of sound/music technician can

- research the rules of copyright
- create original music/soundscape for the film score
- research and present appropriate "public domain" music for consideration as a film score
- collaborate with the director to integrate elements of music/sound consistent with the director's vision
- identify the differences in creating sound for film and for television

GCO 4: Students will be expected to demonstrate their abilities, skills, and techniques in every aspect of the development of their own short films.

Suggestions for Assessment

Students can

- maintain a production portfolio containing process notes, results of interviews and team meetings, reflective feedback, checklists, reviews, personal observations, etc.
- create rubrics and other means of self-assessment for use in the screening of team films
- design invitations to the screening, publicity posters, and a production team logo
- write brief critiques of their own and others' films as if they were local reviewers
- write and deliver the script for a spoken introduction at the film screening
- examine critical issues in the production process and subject matter of their team's films (class, gender, culture, race, ability)
- assess success of adherence to schedules, timetables, deadlines
- celebrate the efforts of each production team member

Notes and Resources

- *Producing and Directing the Short Film and Video (2nd ed.)*, NSSBB #23012
- Film location requirements
  - adequate separate power sources for the equipment requirements, including camera, lights, and monitor (check with custodial staff)
  - no sound interference created by activities outside the location (e.g., cafeteria, music room, gymnasium, school public address system, bells)
  - no possible interruptions from human or vehicular traffic thoroughfares
  - adequate light source, preferably natural light, if no lights are being used
  - adequate ventilation and room for the number of students required both in front of and behind the camera for each shot
  - adequate room for those not involved in a specific shot to wait quietly until needed
- **Note**: If students are shooting in locations away from their school and/or on their own time, teachers should be aware that there are liability issues and should consult their principals regarding proper protocol and legal agreements.
- **Note**: Any individuals who assist in any way throughout the production must be acknowledged in film credits.

GCO 4: Students will be expected to demonstrate their abilities, skills, and techniques in every aspect of the development of their own short films.

Outcomes

Students will be expected to

- demonstrate an understanding of the script-to-screen process from research to the final production
- in their specific role, manage logistical, creative, technical, and/or promotional aspects of a movie
- demonstrate an understanding of story structure and the script writing process
- manage all logistical, creative, technical, and promotional aspects of the production of a film
- interact with sensitivity to and respect for their own work and that of other team members
- manipulate ideas, tools, and materials in expressing their understandings
- bring personal meaning to and communicate discoveries by reflecting on their learnings at the end of each video assignment and at the end of the course

Suggestions for Learning and Teaching

Students working in the role of editor can

- maintain continuity sheets during production
- identify and solve continuity errors on the set
- work with the director to select the best "takes" to tell the story
- collaborate with the director in making editing decisions that are consistent with the director's vision
- interpret continuity sheets for editing purposes
- identify the differences in editing for film and for television

Students working in the role of production designer can

- collaborate with the director to integrate the elements of production design consistent with the director's vision
- create a location/set design
- create the "look" for each character's costumes
- select, design, and organize sets, props, and costumes
- identify the differences in production for film and for television
- identify the various skills required in production design
- identify conditions to consider for site/location needs

Students working in the role of actor can

- analyse and interpret roles
- memorize the lines
- develop and become the character
- collaborate with fellow actors and the director to realize the director's vision
- identify the differences in acting for film and acting for television

GCO 4: Students will be expected to demonstrate their abilities, skills, and techniques in every aspect of the development of their own short films.

Suggestions for Assessment

Students can

- develop a written reflection on what they learned and how they learned through the development of their own short films
- organize a class film festival as a culminating activity

Notes and Resources

- *Producing and Directing the Short Film and Video (2nd ed.)*, NSSBB #23012
- Film location requirements
  - adequate separate power sources for the equipment requirements, including camera, lights, and monitor (check with custodial staff)
  - no sound interference created by activities outside the location (e.g., cafeteria, music room, gymnasium, school public address system, bells)
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- **Note**: Any individuals who assist in any way throughout the production must be acknowledged in film credits.

Contexts for Learning and Teaching

Principles of Learning

The public school program is based on principles of learning that teachers and administrators should use as the basis for the experiences they plan for their students. These principles include the following:

1. **Learning is a process of actively constructing knowledge.**

   Therefore, teachers and administrators have a responsibility to
   - create environments and plan experiences that foster inquiry, questioning, predicting, exploring, collecting, educational play, and communicating
   - engage learners in experiences that encourage their personal construction of knowledge, for example, hands-on, minds-on science and math; drama; creative movement; artistic representation; writing and talking to learn
   - provide learners with experiences that actively involve them and are personally meaningful

2. **Students construct knowledge and make it meaningful in terms of their prior knowledge and experiences.**

   Therefore, teachers and administrators have a responsibility to
   - find out what students already know and can do
   - create learning environments and plan experiences that build on learners' prior knowledge
   - ensure that learners are able to see themselves reflected in the learning materials used in the school
   - recognize, value, and use the great diversity of experiences and information students bring to school
   - provide learning opportunities that respect and support students' racial, cultural, and social identities
   - ensure that students are invited or challenged to build on prior knowledge, integrating new understandings with existing understandings

3. **Learning is enhanced when it takes place in a social and collaborative environment.**

   Therefore, teachers and administrators have a responsibility to
   - ensure that talk, group work, and collaborative ventures are central to class activities
   - see that learners have frequent opportunities to learn from and with others
   - structure opportunities for learners to engage in diverse social interactions with peers and adults
   - help students to see themselves as members of a community of learners

4. **Students need to continue to view learning as an integrated whole.**

   Therefore, teachers and administrators have a responsibility to
   - plan opportunities to help students make connections across the curriculum and with the world outside and structure activities that require students to reflect on those connections
   - invite students to apply strategies from across the curriculum to solve problems in real situations

5. **Learners must see themselves as capable and successful.**

   Therefore, teachers and administrators have a responsibility to
   - provide activities, resources, and challenges that are developmentally appropriate to the learners
   - communicate high expectations for achievement to all students
   - encourage risk taking in learning
   - ensure that all students experience genuine success on a regular basis
   - value experimentation and treat approximation as signs of growth
   - provide frequent opportunities for students to reflect on and describe what they know and can do
   - provide learning experiences and resources that reflect the diversity of the local and global community
   - provide learning opportunities that develop self-esteem

6. **Learners have different ways of knowing and representing knowledge.**

   Therefore, teachers and administrators have a responsibility to
   - recognize each learner's preferred ways of constructing meaning and provide opportunities for exploring alternative ways
   - plan a wide variety of open-ended experiences and assessment strategies
   - recognize, acknowledge, and build on students' diverse ways of knowing and representing their knowledge
   - structure frequent opportunities for students to use various art forms—music, drama, visual arts, dance, movement, crafts—as a means of exploring, formulating, and expressing ideas

7. **Reflection is an integral part of learning.**

   Therefore, teachers and administrators have a responsibility to
   - challenge their beliefs and practices based on continuous reflection
   - reflect on their own learning processes and experiences
   - encourage students to reflect on their learning processes and experiences
   - encourage students to acknowledge and articulate their learnings
   - help students use their reflections to understand themselves as learners, make connections with other learnings, and proceed with learning

A Variety of Learning Styles and Needs

Learners have many ways of learning, knowing, understanding, and creating meaning. Research into links between learning styles and preferences and the physiology and function of the brain has provided educators with a number of helpful concepts of and models for learning. Howard Gardner, for example, identifies eight broad frames of mind or intelligences: linguistic, logical/mathematical, visual/spatial, bodily/kinesthetic, musical, interpersonal, intrapersonal, and naturalistic. Gardner believes that each learner has a unique combination of strengths and weaknesses in these eight areas, but that the intelligences can be more fully developed through diverse learning experiences. Other researchers and education psychologists use different models to describe and organize learning preferences.

Students' ability to learn is also influenced by individual preferences and needs within a range of environmental factors, including light, temperature, sound levels, nutrition, proximity to others, opportunities to move around, and time of day.

How students receive and process information and the ways they interact with peers and their environment, in specific contexts, are both indicators and shapers of their preferred learning styles. Most learners have a preferred learning style, depending on the situation and the type and form of information the student is dealing with, just as most teachers have a preferred teaching style, depending on the context. By reflecting on their own styles and preferences as learners and as teachers in various contexts, teachers can

- build on their own teaching-style strengths
- develop awareness of and expertise in a number of learning and teaching styles and preferences
- identify differences in student learning styles and preferences
- organize learning experiences to accommodate the range of ways in which students learn, especially students for whom the range of ways of learning is limited

Learning experiences and resources that engage students' multiple ways of understanding allow them to become aware of and reflect on their learning processes and preferences. To enhance their opportunities for success, students need

- a variety of learning experiences to accommodate their diverse learning styles and preferences
- opportunities to reflect on their preferences and the preferences of others to understand how they learn best and that others may learn differently
- opportunities to explore, apply, and experiment with learning styles other than those they prefer, in learning contexts that encourage risk taking

- opportunities to return to preferred learning styles at critical stages in their learning
- opportunities to reflect on other factors that affect their learning, for example, environmental, emotional, sociological, cultural, and physical factors
- a time line appropriate for their individual learning needs within which to complete their work

The Senior High School Learning Environment

Creating Community

To establish the supportive environment that characterizes a community of learners, teachers need to demonstrate that they value all learners, illustrating how diversity enhances the learning experiences of all students; for example, by emphasizing courtesy in the classroom through greeting others by name, thanking them for answers, and inviting, rather than demanding participation. Students could also be encouraged to share interests, experiences, and expertise with one another.

Students must know one another in order to take learning risks, make good decisions about their learning, and build the base for peer partnerships for tutoring, sharing, co-operative learning, and other collaborative learning experiences.

Through mini-lessons, workshops, and small-group dynamic activities during initial classes, knowledge is shared about individual learning styles, interpersonal skills, and team building.

The teacher should act as a facilitator, attending to both active and passive students during group activities, modelling ways of drawing everyone into the activity as well as ways of respecting and valuing each person's contribution, and identifying strengths and needs for future conferences on an individual basis.

Having established community within the classroom, the teacher and students together can make decisions about learning activities. Whether students are working as a whole class, in small groups, in pairs, in triads, or individually, teachers should

- encourage comments from all students during whole-class discussion, demonstrating confidence in and respect for their ideas
- guide students to direct questions evenly to members of the group
- encourage students to discover and work from the prior knowledge in their own social, racial, or cultural experiences
- encourage questions, never assuming prior knowledge

- select partners or encourage students to select different partners for specific purposes
- help students establish a comfort zone in small groups where they will be willing to contribute to the learning experience
- observe students during group work, identifying strengths and needs, and conference with individuals to help them develop new roles and strategies
- include options for students to work alone for specific and clearly defined purposes

Engaging All Students

A supportive environment is important for all learners and is especially important in encouraging disengaged or underachieving learners.

Film and Video Production 12 provides new opportunities to engage students who lack confidence in themselves as learners, who have a potential that has not been realized, or whose learning has been interrupted, for example, refugees. These students may need substantial support in gaining essential knowledge and skills and in interacting with others.

Students need to engage fully in learning experiences that

- are perceived as authentic and worthwhile
- build on their prior knowledge
- allow them to construct meaning in their own way, at their own pace
- link learning to understanding and affirming their own experiences
- encourage them to experience ownership and control of their learning
- feature frequent feedback and encouragement
- include opportunities to provide individuals with clarification and elaboration
- are not threatening or intimidating
- focus on successes rather than failures
- are organized into clear, structured segments

It is important that teachers design learning experiences that provide a balance between challenge and success and between support and autonomy.

All students benefit from a variety of grouping arrangements that allow optimum opportunities for meaningful teacher-student and student-student interaction. An effective instructional design provides a balance of the following grouping strategies:

- large-group or whole-class learning
- teacher-directed small-group learning
- small-group-directed learning
- co-operative learning groups
- one-to-one teacher-student learning

- independent learning
- partnered learning
- peer or cross-age tutoring
- mentoring

Health and Safety

Activities in Film and Video Production 12 should include an element of safety education. Teachers should plan learning experiences with a specific safety focus and also embed safe practices in classroom procedures and routines in order that students may acquire

- a strong orientation toward both personal and group safety
- an awareness of potential safety hazards at school and in the workplace
- a knowledge of safety procedures and safe work habits
- a knowledge of emergency procedures
- the ability to design and maintain safe work areas

More specific guidelines can be found in *Health and Safety Guidelines for the Nova Scotia Film and Video Production Industry*, available at the Nova Scotia Department of Environment and Labour Web site.

Learning beyond the Classroom

Film and Video Production 12 offers many opportunities for students to extend learning beyond the classroom. Alternative settings provide students with opportunities to connect their learning to tangible, practical purposes, their future education and career plans, and the world beyond the high school setting. Many activities in this curriculum require students to participate in their learning outside the traditional classroom, or even outside the school, and sometimes these activities take place outside the regular school day. Administrators should recognize that learning in this course may take place in non-traditional settings, and they should support teachers by ensuring that they are aware of proper protocol in these circumstances.

Teachers may choose to organize learning experiences that include workplace settings for some or all students. Learning experiences may include

- practices and procedures to encourage students to use technology properly and with care
- activities with mentors
- classroom visits from workplace experts
- field trips to local business, industry, and community sites
- a focus on career exploration through job shadowing
- work placements that extend and reinforce learning
- entrepreneurship-related projects
- community and service learning projects

- use of Internet listserv, newsgroup, bulletin board, and on-line conversations

It is important that administrators and teachers work to establish mutually beneficial relationships with businesses, organizations, and facilities that support the local film industry. Class or group field trips are an effective way to initiate the contact. In organizing field trips teachers should

- visit the facility beforehand to identify potential safety issues, establish a relationship with personnel, and clarify the purposes of the trip
- establish class practices and procedures that promote positive and ongoing community relationships
- work with students to articulate clear expectations for learning during the field trip experience
- schedule field trips to complement preceding and subsequent classroom learning experiences
- ensure that the field trip complies with their board's guidelines and policies

Meeting the Needs of All Students

Learners require inclusive classrooms, where a wide variety of learning experiences ensures that all students have equitable opportunities to reach their potential.

In designing learning experiences, teachers must accommodate the learning needs of individuals and consider the abilities, experiences, interests, and values that they bring to the classroom.

In recognizing and valuing the diversity of students, teachers should consider ways to

- create a climate and design learning experiences to affirm the dignity and worth of all learners in the classroom community
- give consideration to the social and economic situations of all learners
- model the use of inclusive language, attitudes, and actions supportive of all learners
- acknowledge racial and cultural uniqueness
- adapt classroom organization, teaching strategies, assessment practices, time, and learning resources to address learners' needs and build on their strengths
- provide opportunities for learners to work in a variety of contexts, including mixed-ability groupings
- identify and utilize strategies and resources that respond to the range of students' learning styles and preferences
- build on students' individual levels of knowledge, skills, and attitudes

- design learning and assessment tasks that draw on learners' strengths
- use students' strengths and abilities to motivate and support their learning
- provide opportunities for students to make choices that will broaden their access to a range of learning experiences
- acknowledge the accomplishment of learning tasks, especially those that learners believed were too challenging for them

In a supportive learning environment, all students receive equitable access to resources, including the teacher's time and attention, technology, learning assistance, a range of roles in group activities, and choices of learning experiences when options are available. All students are disadvantaged when oral, written, and visual language creates, reflects, and reinforces stereotyping.

Teachers promote social, cultural, racial, and gender equity when they provide opportunities for students to critically examine the texts, contexts, and environments associated with Film and Video Production 12 in the classroom, in the community, and in the media. Teachers should look for opportunities to

- promote critical thinking
- recognize knowledge as socially constructed
- model gender-fair language and respectful listening in all their interactions with students
- articulate high expectations for all students
- provide equal opportunity for input and response from all students
- encourage all students to assume leadership roles
- ensure that all students have a broad range of choice in learning and assessment tasks
- encourage students to avoid making decisions about roles and language choices based on stereotyping
- include the experiences and perceptions of all students in all aspects of their learning
- recognize the contributions of men and women of all social, cultural, linguistic, and racial backgrounds to all disciplines throughout history

Social and cultural diversity in student populations expand and enrich the learning experiences of all students. Students can learn much from the backgrounds, experiences, and perspectives of their classmates. In a community of learners, participants explore the diversity of their own and others' customs, histories, values, beliefs, languages, and ways of seeing and making sense of the world. When learning experiences are structured to allow for a range of perspectives, students from varied social and cultural backgrounds realize that their ways of seeing and knowing are not the only ones possible. They can come to examine more carefully the complexity of ideas and issues arising from the

differences in their perspectives and understand how cultural and social diversity enrich their lives and their culture.

The curriculum outcomes designed for Film and Video Production 12 provide a framework for a range of learning experiences for all students.

Teachers must adapt learning contexts, including environment, strategies for learning, and strategies for assessment, to provide support and challenge for all students, using learning outcomes to plan learning experiences appropriate to students' individual learning needs. When these changes are not sufficient for a student to meet designated outcomes, an individual program plan (IPP) is developed. For more detailed information, see *Special Education Policy Manual* (1996), Policy 2.6.

A range of learning experiences, teaching and learning strategies, resources, and environments provides expanded opportunities for all learners to experience success as they work toward the achievement of designated outcomes. Many of the learning experiences suggested in this guide provide access for a wide range of learners, simultaneously emphasizing both group support and individual activity. Similarly, the suggestions for a variety of assessment practices provide multiple ways for students to demonstrate their achievements.

In order to provide a range of learning experiences to challenge all students, teachers may adapt learning contexts to stimulate and extend learning. Teachers should consider ways in which students can extend their knowledge base, thinking processes, learning strategies, self-awareness, and insights. Some learners can benefit from opportunities to negotiate their own challenges, design their own learning experiences, set their own schedules, and work individually or with learning partners.

Some students' learning needs may be met by providing opportunities for them to focus on learning contexts that emphasize experimentation, inquiry, and critical and personal perspectives; in these contexts, teachers should work with students to identify and obtain access to appropriate resources.

The Role of Technology

Vision for the Integration of Information Technologies

The Nova Scotia Department of Education has articulated five components to the learning outcomes framework for the integration of IT within curriculum programs:

1. **Basic Operations and Concepts**

   Concepts and skills associated with the safe, efficient operation of a range of information technologies

2. **Productivity Tools and Software**

   The efficient selection and use of IT to perform tasks such as
   - the exploration of ideas
   - data collection
   - data manipulation, including the discovery of patterns and relationships
   - problem solving
   - the representation of learning

3. **Communications Technology**

   The use of specific, interactive technologies that support collaboration and sharing through communication

4. **Research, Problem Solving, and Decision Making**

   The organization, reasoning, and evaluation by which students rationalize their use of IT

5. **Social, Ethical, and Human Issues**

   The understanding associated with the use of IT that encourages in students a commitment to pursue personal and social good, particularly to build and improve their learning environments and to foster stronger relationships with their peers and others who support their learning.

Integrating Information and Communication Technologies within the Classroom

As information technologies shift the ways in which society accesses, communicates, and transfers information and ideas, they inevitably change the ways in which students learn.

Students must be prepared to deal with an information and communications environment characterized by continuous, rapid change, an exponential growth of information, and expanding opportunities to interact and interconnect with others in a global context.

Because technologies are constantly and rapidly evolving, it is important that teachers make careful decisions about applications, always in relation to the extent to which technology applications help students to achieve the curriculum outcomes.

The Role of Technology in Film and Video Production 12

Technology can support learning for the following specific purposes in Film and Video Production 12.

Inquiry

Theory Building: Students can develop ideas, plan projects, track the results of growth in their understanding, develop dynamic, detailed outlines, and develop models to test their understanding, using software and hardware for modelling, simulation, representation, integration, and planning.

Data Access: Students can search for and access documents, multimedia events, simulations, and conversations through hypertext/hypermedia software; digital, CD-ROM, and Internet libraries, and databases.

Data Collection: Students can create, obtain, and organize information in a range of forms, using sensing, scanning, image and sound recording and editing technology, databases, spreadsheets, survey software, and Internet search software.

Communication

Media Communication: Students can create, edit, publish, present, or post documents, presentations, multimedia events, Web pages, simulations, models, and interactive learning programs, using word processing, publishing, presentation, Web page development, and hypertext software.

Interaction/collaboration: Students can share information, ideas, interests, concerns, and questions with others through e-mail; Internet audio, video, and print conferences; information servers, Internet news groups, and listservs; and student-created hypertext environments.

Expression

Students can shape the creative expression of their ideas, feelings, insights, and understandings using graphic software; music making, composing, editing, and synthesizing technology; interactive video and hypermedia, animation software; multimedia composing technology; sound and light control systems and software; and video and audio recording and editing technology.

Technology Requirements for Film and Video Production 12

In order for students to achieve the outcome in Modules 1, 2, and 4, students require access to the following technology resources.

A ratio of one computer to five students is recommended. A minimum of one computer equipped for multimedia production will be used for up to half of the course during both pre-production and post-production, with three or four groups working on a project during each phase. Computers will be used for script writing, production planning, and Internet research at various times throughout the course.

The minimum specifications are as follows:

- **Macintosh**: 256 MB RAM, 40GB hard drive at 7200 RPM, 700 MHz processor.
- **PC**: 600 MHz processor, 256 MB RAM, 40 GB hard drive at 7200 RPM, Firewire and digital capture card, CD and/or DVD burner, 17" monitor, sound card with external microphone capability.

A ratio of one camera per five students is recommended. Students will use cameras for about 35 percent of the course. Digital cameras (Digital 8 or DV) are highly recommended. Camera should have the following features:

- manual focus control
- manual exposure control
- shutter speed options
- microphone input
- headphones output
- optical zoom (16x)
- firewire in/out
- in-camera editing features
- durable and ergonomic design

The following sound resources are recommended:

- unidirectional boom microphone
- handheld cardioid or omni-directional microphone

The following lighting resources are recommended:

- 2 floodlights (wide diffuse pattern, 250–1000 watts, halogen or photoflood bulbs)
- 1 spotlight (100+ watt, backlight)

A more detailed discussion of resources may be found in Appendix A.

Assessing and Evaluating Student Learning

Assessment is the systematic process of gathering information on student learning.

Evaluation is the process of analysing, reflecting upon, and summarizing assessment information and making judgments or decisions based upon the information gathered.

The Principles of Assessment and Evaluation articulated in the document *Public School Programs* should be used as the basis of assessment and evaluation policies, procedures, and practices.

Effective Assessment and Evaluation Practices

Effective assessment improves the quality of learning and teaching. It can help students to become more reflective and to have control of their own learning, and it can help teachers to monitor and focus their instructional programs.

Assessment and evaluation of student learning should accommodate the complexity of learning and reflect the complexity of the curriculum. Evaluation should be based on the full range of learning outcomes towards which students have been working during the reporting period, should be proportionate to the learning experiences related to each outcome, and should focus on patterns of achievement as well as specific achievement.

In reflecting on the effectiveness of their assessment program, teachers should consider the extent to which their practices

- are fair in terms of the student's background or circumstances
- are integrated with learning
- provide opportunities for authentic learning
- focus on what students can do rather than on what they cannot do
- provide students with relevant, supportive feedback that helps them to shape their learning
- describe students' progress toward learning outcomes
- help them to make decisions about revising, supporting, or extending learning experiences
- support learning risk taking
- provide specific information about the processes and strategies students are using
- provide students with diverse and multiple opportunities to demonstrate their achievement

- provide evidence of achievement in which students can take pride
- acknowledge attitudes and values as significant learning outcomes
- encourage students to reflect on their learning and to articulate personal learning plans
- help them to make decisions about teaching strategies, learning experiences and environments, student grouping, and resources
- accommodate multiple responses and a range of tasks and resources
- include students in developing, interpreting, and reporting on assessment

Involving Students in the Assessment Process

When students are aware of the outcomes they are responsible for and the criteria by which their work will be assessed or evaluated, they can make informed decisions about the most effective ways to demonstrate what they know, are able to do, and value.

It is important that students participate actively in the assessment and evaluation of their learning, developing their own criteria and learning to judge a range of qualities in their work. Students should have access to models in the form of scoring criteria, rubrics, and work samples.

As lifelong learners, students assess their own progress, rather than relying on external measures, for example grades, to tell them how well they are doing. Students who are empowered to assess their own progress are more likely to perceive their learning as its own reward. Rather than asking, What does the teacher want? students need to ask questions such as, What have I learned? What can I do now that I couldn't do before? What do I need to learn next?

Effective assessment practices provide opportunities for students to

- reflect on their progress toward learning outcomes
- assess and evaluate their learning
- set goals for future learning

Diverse Learning Styles and Needs

Teachers should develop assessment practices that affirm and accommodate students' cultural and linguistic diversity. Teachers should consider patterns of social interaction, diverse learning styles, and the multiple ways in which oral, written, and visual language are used in different cultures for a range of purposes. Student performance takes place not only in a learning context, but in a social and cultural context as well.

Assessment practices must be fair, equitable, and without bias, creating opportunities for students who have had a range of learning opportunities and experiences to demonstrate their learning.

Teachers should be flexible in evaluating the learning success of students, and seek diverse ways for students to demonstrate their personal best. In inclusive classrooms, students with special needs have opportunities to demonstrate their learning in their own way, using media that accommodate their needs, and at their own pace.

Using a Variety of Assessment Strategies

When teachers make decisions about what learning to assess and evaluate, how to assess and evaluate, and how to communicate the results, they send clear messages to students and others about what learning they value; for example, teachers can communicate that they value risk taking or lateral thinking by including these elements in determining marks or grades.

Assessment involves the use of a variety of methods to gather information about a wide range of student learning to develop a valid and reliable snapshot of what students know and are able to do that is clear, comprehensive, and balanced. The assessment process provides information about each student's progress toward achievement of learning outcomes, which teachers can use to assign grades, to initiate conversations with students, or to make decisions in planning subsequent learning experiences.

Teachers align assessment and evaluation practices with student-centred learning practices when they

- design evaluation and assessment tasks that help students make judgments about their own learning and performance
- provide evaluation and assessment tasks that allow for a variety of learning styles and preferences
- individualize evaluation and assessment tasks to accommodate specific learning needs
- work with students to describe and clarify what will be evaluated and how it will be evaluated
- provide students with feedback on their learning that is regular, specific, frequent, and consistent

Assessment activities, tasks, and strategies include, for example,

- anecdotal records
- artifacts
- audiotapes
- checklists
- conferences
- certifications
- demonstrations
- dramatizations
- exhibitions

- interviews (structured or informal)
- inventories, investigations
- learning logs or journals
- media products
- observations (structured or informal)
- peer assessments
- performance tasks
- presentations
- portfolios
- presentations
- projects
- questioning
- questionnaires, inventories, and surveys
- quizzes, tests, examinations
- rating scales
- reports
- reviews of performance
- sorting scales (rubrics)
- self-assessments
- surveys
- videotapes
- work samples
- written assignments

Portfolios

A major feature of assessment and evaluation in Film and Video Production 12 is the use of portfolios. A portfolio is a purposeful selection of a student's work that tells the story of the student's efforts, progress, and achievement.

Portfolios engage students in the assessment process and allow them to participate in the evaluation of their learning. Portfolios are most effective when they provide opportunities for students to reflect on and make decisions about their learning. The students and teacher should collaborate to make decisions about the contents of the portfolio and to develop the criteria for evaluating the portfolio. Portfolios should include

- the guidelines for selection
- the criteria for judging merit
- evidence of student reflection

Portfolio assessment is especially helpful for the student who needs significant support. Teachers should place notes and work samples from informal assessment in the portfolio and use the portfolio to collaborate with the student in identifying strengths and needs, selecting learning experiences, and selecting work that best reflects the student's progress toward learning outcomes.

It is important that students share their portfolios with other students so that all students may see exemplars that represent a range of strategies for expression and levels of complexity in ideas and understanding.

Outlines and other evidence of planning, along with multiple revisions, allow students to examine their progress and demonstrate it to teachers, parents, and others.

Students should be encouraged to develop a portfolio that demonstrates their achievements in a context beyond a particular course, including letters, certificates, and photographs, for example, as well as written documents. A high school portfolio can be very helpful when students need to demonstrate their achievements to potential employers or when applying for admission to education institutions.

Tests and Examinations

Traditional tests and examinations are not, by themselves, adequate to assess student learning. The format can be revised and adapted to reflect key aspects of the curriculum. Some teachers, for example, have designed tests and examinations based on collaborative or small-groups, project, or portfolio learning. Creating opportunities for students to collaborate on a test or examination is an effective practice in the interactive classroom, when assessing learning of a higher order than recall of information, for example, learning that requires synthesis, analysis, or evaluation.

In learning activities that involve responding to a text or solving a problem, for example, students might work collaboratively to clarify and define the task and then work either collaboratively or individually to develop an answer. Students might be given a range of questions, issues, or problems and work collaboratively to clarify the assignment and plan a response in preparation for the examination when only one of the questions, issues, or problems is assigned. The initial list of questions, issues or problems can be developed by the teacher, negotiated by the teacher with students, or developed by students and screened by the teacher.

Process-based tests and examinations allow students to demonstrate knowledge and skills and apply strategies at multiple stages in learning processes, for example, in creating texts, responding to texts or issues, solving problems, or gathering, evaluating, and synthesizing information.

Traditional tests and examinations may present a number of problems in scheduling and resource allocation. Process-based tests and examinations may be undertaken in steps during several class periods over a number of days. Students have opportunities to revise, reflect on, and extend their knowledge and understanding. Teachers have opportunities to

develop comprehensive assessments, to monitor and evaluate learning at multiple points in a process, and to use time flexibly.

Preparation for Entrance and Certification Exams

In Film and Video Production 12, students will need to prepare to demonstrate their learning through entrance tests and examinations or to obtain or upgrade a certification. Replicating this type of assessment in the classroom can help students prepare for the conditions and assessment formats they may encounter in workplace and post-secondary situations.

To make this kind of assessment an effective learning experience, teachers should define a specific context and purpose, for example, the operation of a device, the identification of materials labels, or the demonstration of a technique or procedure.

Appendices

Appendix A: Resources

Teachers should note that this list of resources is current as of the publication of this guide and that some resources will change over time. Teachers should consult *Authorized Learning Resources*, which can be accessed through the Department of Education Web site. As new resources are approved for Film and Video Production 12, they will be added to this list.

In addition to the resources listed in this appendix, Internet resources can also be valuable when planning learning, teaching, and assessment activities. Teachers are responsible for checking Web sites before students access them to ensure that they are appropriate for student use. Teachers should be fully advised of provincial, board, and school policies pertaining to Internet use. In particular, teachers should familiarize themselves with the *Internet Access and Use Policy for Nova Scotia Schools* available through the Department of Education home page.

Many excellent materials exist in support of the Film and Video Production 12 curriculum. Physical and human resources extend beyond the classroom and into the community, and it is important that teachers and students have access to a wide variety of them. The range of resources must

- affirm the diversity of learners' interests, needs, abilities, and experiences
- support the achievement of film and video curriculum outcomes
- include appropriate equipment and technology

Print Resources

Student and Teacher Resources, ALR

- Konigsberg, Ira. *The Complete Film Dictionary, (2nd ed.)* Penguin, 1997. ISBN 0-14-051393-0. NSSBB #22649
  - **Description**: Keeping pace with the most recent changes and innovations in the film industry, this text has been updated and enlarged, with more than 500 new entries and 40 new illustrations. This resource covers all of the latest advances in filmmaking, including the impact of the digital revolution.

- Moscovitch, Arlene. *Constructing Reality: Exploring Media Issues in Documentary*. National Film Board of Canada, 1993. ISBN 0-7722-0500-0.
  - **Description**: This 288-page Media Studies print resource was designed to accompany the National Film Board of Canada video

series *Constructing Reality: Exploring Media Issues in Documentary*. Together, the book and video series support teachers and students in their understanding of the documentary style of filmmaking.

- Collier, Maxie D. *The IFILM Digital Video Filmmaker's Handbook.* Lone Eagle Publishing Company, 2001. ISBN 1-58065-031-7. NSSBB #23011
  - **Description**: This is a comprehensive collection of the ins and outs of DV production, full of smart advice for directors itching to tackle their project in the digital medium. It begins with fundamental differences between frames and fields and builds to deeper discussions of the processes involved with digital video.

- Katz, Steven. *Film Directing Shot by Shot: Visualizing from Concept to Screen.* Michael Wiese Productions, 1991. ISBN 0-941188-10-8.
  - **Description**: This comprehensive text offers teachers and students all the necessary tools required for directing films and videos.

- Nova Scotia Film Development Corporation. *Health and Safety Guidelines for the Nova Scotia Film and Video Production Industry.* Nova Scotia Film Development Corporation, 1995.
  - **Description**: This resource provides guidelines to protect the health and safety of persons in the film and video industry.

- Nova Scotia Film Development Corporation. *Nova Scotia Film and Video Production Guide.* Nova Scotia Film Development Corporation, Published annually. ISSN 1191-5471.
  - **Description**: This guide contains essential resource information and a comprehensive listing of companies and individuals in the industry. The guide covers the following listings: Filming in Nova Scotia, Personnel, Production Companies, Production Services, Support/Resource Services.

- Rea, Peter W., and David K. Irving. *Producing and Directing the Short Film and Video (2nd ed.)* Focal Press, 2000. ISBN 0-240-80394-9. NSSBB #23012
  - **Description**: This text clearly illustrates all the steps involved in making films and videos: pre-production, production, post-production, and distribution. Its unique two-fold approach looks at filmmaking from the perspective of both producer and director and explains how their separate energies must combine to create a successful short film or video, from script to final product.

- Teasley, Alan and Ann Wilder. *Reel Conversations: Reading Films With Young Adults*. Boynton/Cook Publishers, 1997.
  ISBN 0-86709-377-3.
  - **Description**: This book discusses and demonstrates the powerful role film can play in both the film and video production course and the English classroom, both as a subject in itself and as a key dimension of language study. It provides teachers with proven methods for teaching with and about films, describes techniques for instruction, details more than 200 films appropriate for classroom use, and includes samples of student writing in response to selected films.

- Landau, Camille and Tiare White. *What They Don't Teach You at Film School: 161 Strategies for Making Your Own Movie*. Hyperion, 2000. ISBN 0-7868-8477-0. NSSBB #23010
  - **Description**: You don't have to go to film school to make movies, and what this book offers is 161 practical strategies to make your movies even with limited training and experience. This book has solutions for surviving both the large and small crises of filmmaking.

- Rosenthal, Alan. *Writing, Directing and Producing Documentary Films and Videos, (3rd ed.)* Southern Illinois University Press, 2002. ISBN 0-8093-2448-2.
  - **Description**: This book explains how one approaches documentary filmmaking in the 21st century. Foregoing theory and hardware, it tackles the day-to-day problems from initial concept through distribution, emphasizing the research and writing approach.

Student and Teacher Resources, Other Resources

- *Guide: Canada's Production Industry Directory* (Canadian Film and Television Production Association, 1-800-656-7440)
- *Playback*, Canada's bi-weekly broadcast and production newspaper (1-416-408-2300.)
- *Filmmaker: The Magazine of Independent Film* (1-323-932-6069)

FVP Resources

The Camera

Digital cameras (Digital 8 or DV) are highly recommended. The ease of transferring raw footage and superior video quality make these cameras a primary resource. While the prices remain higher than analog cameras, digital technology is the new standard for student-produced video.

Camera features necessary for Film and Video Production 12 include

- manual focus control
- manual exposure control
- shutter speed options
- microphone input
- headphones output
- good optical zoom (16x)
- Firewire in/out
- in-camera editing features
- durable and ergonomic design

Recommended camera accessories include

- tripod—rugged construction, smooth movements, removable camera shoe
- firewire cables
- field monitor
- travel case
- extra extended-life batteries

Sound

The tiny microphone on the video camera is suitable for basic home video production but fails to perform effectively for many student short productions. In Film and Video Production 12 students must learn to appreciate the importance of good-quality sound recording and the impact it has on the audience. Students should be given the opportunity to experiment with and manipulate the soundscape of their productions.

Recommended sound resources include

- unidirectional boom microphone
- hand-held cardioid or omni-directional microphone
- (4–5 m) extension pole
- shock mount
- 5-m microphone cable (XLR to 1/8")
- headphones (1/8" jack)
- dual XLR adapter with independent volume controls or other audio mixing device
- external recorder (DAT or analog tape)

- Foley sound collection on CD
- software to generate a copyright-free soundtrack

Lighting

New camera technology makes it possible to capture good-quality images under low light conditions. However, students should be given the opportunity and resources to add production values and personalize their videos by manipulating light intensities, qualities, and colours. Equipment to effectively reproduce the basic three-point lighting set-up should be the target when beginning to experiment with lighting.

Recommended lighting resources include

- 2 floodlights (wide diffuse pattern, 250–1000 watts, halogen or photoflood bulbs)
- 1 spotlight (100+ watt, backlight)
- durable and adjustable light stands
- diffusing umbrellas and/or reflectors
- gels (basic color kit)
- diffusing paperbullet gel frame(s)
- clamps/clips
- extension cords
- carrying case

Editing Equipment

Non-linear PC editing technology is a big part of why Film and Video Production 12 can be offered in schools. A medium-speed computer with suitable hard-drive capacity can produce terrific results for a fraction of the cost of traditional linear editing equipment.

Hardware

- 650+ MHz computer
- 256 MB RAM
- 40 gigabyte hard drive
- CD burner
- Firewire capture card
- sound card with microphone input

Software

Lower-priced basic editing software is sufficient for most student productions. Exposure to higher-end semi-professional editing software would be a beneficial student experience. This option would require at least one higher-end multimedia computer with additional RAM and HD capacity.

People/Places

Much of what the province in film and video production has to offer is centred in the Halifax/metro region. However, each community tends to have a hub of independent filmmakers or those who work in some capacity related to the industry. Consult the Nova Scotia Film Development Corporation production guide for resources of people and places in your community.

Classroom Resources

Look for an environment that could be darkened with little effort as there is a large video watching and critiquing component to the course. Also look for a room that is central and will result in minimal interference if students are filming in school during the school day.

- VCR and/or DVD player
- television or LCD projector
- amplifier and speakers to intensify sound portion of projects
- lockable cabinet/room with power access to recharge cameras and store equipment, props, files, etc.
- access to editing computers for blocks of time during pre-production and post-production stages of video production
- student-access limitations to critical management files and access to other student files

Appendix B: Historical Perspective on the Film Industry in Nova Scotia

History of Film

Today the widespread use of High-8 and digital cameras is a far cry from December l895, when, in Paris for the first time in the world, motion pictures were projected on the French *cinématographe*, a combined camera/projector patented by the Lumière brothers of Lyon. News of the marvellous invention travelled fast, and everyone wanted to see the amazing moving images for themselves. On Saturday night, June 27, 1896, the first projection in Canada took place in Montreal. Critics called it "one of the wonders of the century," as they saw 10 short flickering films, including a cavalry charge, waves breaking on the shore, and a train arriving in a station. The following month in Ottawa, in an open park, 1200 people watched their first movies on Thomas Edison's Vitascope; the review called it "realism on canvas."

In Halifax, Nova Scotia, audiences had their first taste of the movies in 1897 with Edwin Porter's Wormwood's Dog and Monkey Theatre, a vaudeville show where moving images by Edison were presented alongside the jugglers, singers, musical monkeys, and dancing dogs. There is a newspaper account of a film shown at the Academy of Music a year earlier, which was technically a failure; the audience booed and threw things at the screen. Finally, the promoter was forced to cancel the showing, claiming there was not suitable electric power for his projector. In 1900, the Biograph did a tour of towns in Nova Scotia but only where a direct current of 30 amperes and 110, 250, or 500 volts could be obtained.

In June 1904 the American Vitagraph Company persuaded the Halifax Board of Trade to assist them in filming scenes of Halifax, which would certainly provide good publicity for the city because the images would be projected throughout the United States. Then two months later, the American Vitagraph Company returned to Halifax with a show that included these views of Halifax, which were extremely popular.

The first permanent movie house in Halifax was The Nickel, which opened with a screening of a hand-coloured drama on May 2, 1907. The movie, of course, was silent, and the projector was cranked by hand. With an admission cost of 5 cents, the show was screened continuously from noon to midnight. Evidently, the local police inspector acted as the official censor; he always attended the first showing of a film to check it out. In Saint John, NB and St. John's, NL, there were also Nickel theatres.

Much of the early film production in Canada consisted of views of scenery and phenomena such as Niagara Falls, which was filmed for the first time in 1897. Not surprisingly, Canadian National and Canadian Pacific railways were involved in early film production; their films were aimed primarily at British and European audiences to encourage tourism and to increase immigration. As early as 1900, Canadian Pacific Railway hired a British cameraman who for two years filmed Canada by rail. Instructions were to film no winter scenes; CPR did not wish to promote the image of Canada as a land of ice and snow. The film was successful and boosted immigration considerably.

Some of the first news footage available in Canada was film of Canadian soldiers leaving Halifax for the Boer War. When this film was screened in 1900, the audience applauded and sang "Soldiers of the Queen." Evidently, people "were packed like sardines in a box and hundreds were turned away" from these screenings at the Academy of Music. Much later, an advertisement for film pictures of the catastrophic Halifax Explosion in 1917 promoted "The Halifax Disaster, First Authentic Pictures ... This feature will crowd your theatre. Everybody in Canada is interested." The Nova Scotia Archives has in its collection about five minutes of this amazing film, which records the horrific effects of the disaster.

In 1912, the Canadian Bioscope Company was established by H. B. Holland in Halifax, as well as New York City. Their film, *Evangeline*, produced in 1913, became the first commercially produced, dramatic feature-length motion picture made in Canada. Based on the poem by the American writer Henry Wadsworth Longfellow about the expulsion of the Acadians, this film was shot in Nova Scotia. It opened to enthusiastic reviews; the Halifax *Evening Mail* called it "a masterpiece ... a splendid representation of the immortal poem in moving pictures." Today, nothing remains but a few production stills.

In 1920, the Maritime Motion Picture Company of Sydney, Nova Scotia, was established. *Sea Riders*, a feature-length drama directed and scripted by a Hollywood director, was completed and released in 1922. Shortly after the film company was closed. No print of this film exists. That is not an unusual situation; of the 55 feature films produced in Canada before 1939, when the NFB was established, only five remain. The National Archives of Canada has suggested that over half of the film produced in Canada from the 1890s to 1950 has been lost—tragedy for Canada's film heritage.

By 1922, radio (for which people needed earphones) became increasingly popular, and theatre managers began to talk about wiring their theatres for sound. The days of the silent movies, with live accompaniment of an orchestra or a single pianist, were numbered. A local newspaper in Halifax reported that "by 1929 the first wavering

noises of the 'talkies' were heard in the land, and the silent screen, along with the ox-drawn plow and the tern schooner, became a part of history."

Government departments were well aware of the persuasive impact of films. The Canadian Department of Trade and Commerce published a catalogue in 1922 of motion pictures produced by the Exhibits and Publicity Bureau. Called the "Seeing Canada" series, there were such titles as *Through Canada from Coast to Coast*, *Where the Moose Runs Loose*, *Random Glimpses of Cape Breton*, *Apple Time in Evangeline's Land*, and *Halifax, the Gun-Guarded Gateway*. In 1924 the Canadian Government Motion Picture Bureau was established; its mandate was "to advertise Canada's scenic attractions, agricultural resources and industrial development, to distribute Canadian pictures in Canada, and to help different regions get to know each other." Not surprisingly, this mandate remains very similar for the Canadian Broadcasting Corporation and the National Film Board of Canada. The Motion Picture Bureau was primarily making simple travelogues. John Grierson (first commissioner of the NFB) said someone once remarked to him that "if life in the Dominion [Canada] is as these films represent, we might expect Canadians to engage only in fishing, golf and the observation of wild animals. There are practically no industries, very little work and no working people."

Films were hugely popular with the general public. The Nova Scotia Board of Censors reported that in the years 1929–1930, a total of 6,713,000 feet of film were screened, and the attendance was 6,100,000, which is pretty remarkable for a population of around 510,000 people. Then, the movie houses were grand spaces such as the Capitol Theatre in Halifax, which opened in 1930. The souvenir program said, "I am the Capitol Theatre. One of America's really great theatres. I am not merely made of marble, mortar, stone and steel. Within me throbs the loves, the hates, the adventures, and the countless other emotions of the universe." The decor of the theatre even sported a knight's armour.

In 1936, the Canadian Radio Broadcasting Corporation was founded. At this point CRBC was devoted to radio broadcasting. Its dual mandate was to promote a national radio service and to regulate all broadcasting in Canada. In October of the same year, the National Film Society of Canada was incorporated; its mandate was "to encourage and promote the study, appreciation and use of motion and sound pictures and television as educational and cultural factors in the dominion of Canada and elsewhere." Today, that society still exists as the Canadian Film Institute. Although popular in Britain and Europe, film societies until then had been non-existent in North America.

National Film Board (1939–1973)

Prime Minister Mackenzie King invited John Grierson, an esteemed Scottish film producer, former head of the film service for the Empire Marketing Board in London, and founder of a documentary film school in Britain, to come to Canada and conduct a survey of film activity in all government departments, especially in the Canadian Government Motion Picture Bureau and to make recommendations for a Canadian film policy. The government wanted films that would better project the image of Canada at home and abroad. The National Film Act became law on May 2, 1939, and within five months John Grierson was hired as head of the newly created National Film Board of Canada and government film commissioner. It was significant that Canada had just entered the Second World War in September 1939. Later as manager of the Wartime Information Board, Grierson would also oversee print and poster propaganda. In the next couple of years, all government film activity was centralized under the aegis of the National Film Board, and the Government Motion Picture Bureau was disbanded. From 1941 to 1945 the number of staff at the NFB rose from 50 to over 700.

Grierson recognized the importance of audiences for his films and set about creating an alternative network of non-theatrical (as distinct from the commercial) movie theatres, and by 1945 there were 85 rural circuits where a travelling projectionist (the "movie man" and some movie women) screened a film program in various communities over the course of a month. As well, there were industrial and trade union circuits. Across the country, 25 regional film libraries operated. This set-up was modelled on work done by the National Film Society and the University of Alberta.

To carry out film production at the newly formed National Film Board, Grierson hired talented but mostly inexperienced young men and women to work with seasoned filmmakers whom he had attracted to Canada from England. He also contracted out film work to the few Canadian independent filmmakers and companies like Budge Crawley and ASN Screen News. The pace of work was ferocious. Grierson's instructions to his filmmakers regarding their films were blunt: they were "to bang them out one a fortnight and no misses." Two early NFB series were "Canada Carries On" and "World in Action." These 20-minute films were shown in theatres once a month to highlight Canada's contribution to the war effort. Grierson once said "You can't sell the war as you would cornflakes. You may have at times to make people believe what they ought to believe rather than what they want to believe." Grierson strongly believed in film as an agent of social development and of propaganda. In 1941, the NFB won an Academy Award for the documentary film *Churchill's Island*.

John Grierson and several of the British filmmakers he lured to the NFB left Canada at the end of the Second World War. Although planning to work in New York, Grierson unfortunately became implicated in a postwar communist scandal and was forced to leave North America under a cloud of suspicion. What he left behind was a remarkable legacy for Canada: the National Film Board, one of the largest film studios in the world, with a group of well-trained, innovative documentary filmmakers and animators, and a very effective film distribution network. This institution that Grierson created later became the model for similar state film production units in Australia, New Zealand, and South Africa. Considered by many to be the father of the documentary, Grierson certainly made a permanent impact on the Canadian film scene.

During the war years, the mandate for Grierson and the NFB was abundantly clear. The NFB had produced hundreds of short films for the war effort. Postwar, the NFB had to find a new role for itself; the filmmakers faced the challenge of making peace as exciting and relevant as war.

By 1953 they were also facing the revolutionary inauguration of the Canadian television service. Guy Glover, a longtime producer at the NFB, wrote in 1958: "Some had thought that television would do away altogether with film, others thought of it as merely a new device for projecting films in the home and the classroom, if not in the theatre ... television began very early to use films in extraordinarily large quantities so that the new and shocking effect for film-makers turned out to be that of volume ... no film group either private or state-owned could ignore this vast demand ... this resulted in, for one thing, a technological revolution which brought into existence new cameras, new sound equipment, new film stocks, new laboratory processes, and the new skills to operate them."

Guy Glover continued with this critical look at the documentary: "As the documentary matured, however, its theories tended to become dogmatized and its technical means (in the broadest sense) tended to become set. The eternal, earnest, plodding voice of the narrator; the over-indulgence in music-backgrounds; camera-work which, in a studied effort to be self-effacing, achieved only monotony; the flaccid cutting devoid of rhythmic order; and the pervasive tone of sociological virtue and do-goodery—all these (and others) became characteristics of the documentary to an increasing degree." He continued, saying, "This creative crisis was, as it were, superimposed on the 'television crisis,' and the two formed the prevailing climate for Canadian film production in the early fifties."

That was a damning critique of the period, but one that reversed itself in the energy and innovation of the late 1950s and 1960s, regarded by many to be the golden age of the National Film Board. The new lightweight cameras released from the tripod and the portable sync sound recorders allowed unprecedented freedom for the filmmakers. Classic films like *Corral* (1954) and *City of Gold* (1957) by Colin Low, *Glenn Gould* (1959) and *Lonely Boy* (1961) by Wolf Koenig and Roman Kroitor, *Nahanni* (1962) by Don Wilder, *Les Raquetteurs* (1958) by Michel Brault and Gilles Groulx, *La Lutte* (1961) by Michel Brault and Claude Jutra, *Drylanders* (1963) by Don Haldane, and *Nobody Waved Good-bye* (1964) by Don Owen gained a huge international reputation and won awards for the NFB all over the world.

It is not possible to talk about any period of history of the NFB without mentioning Norman McLaren, whom Grierson in 1941 had invited to establish an animation studio and to train the first generation of animators at the NFB. McLaren accepted. The two men had worked together in their native Scotland, and McLaren in 1939 moved to New York City to work as a producer. McLaren was a brilliant animator who spent most of his creative working life at the NFB in Canada, making films such as *Begone Dull Care* (1949), *Neighbours* (1952), *Mosaic* (1961), *Pas de Deux*, and *Narcissus* (1983).

In 1965, the NFB took the first step to set up regional production centres. A production representative was appointed first to the NFB distribution office in Vancouver, and two years later three more officers were assigned to Toronto, Winnipeg, and Halifax. At this time as well, the Challenge for Change program at the NFB became a significant force, all part of a new climate of participatory democracy. Colin Low produced the Fogo Island project in Newfoundland and helped to set up and train the Newfoundland Memorial University film unit. As head of the Challenge for Change program, he initiated many regional film and media programs throughout the country, which were instrumental in democratizing the film process by giving to the community both the cameras and the skills to use them. One example was the Community Television project in Thunder Bay, under the leadership of Rex Tasker, which became seminal to the philosophy of the regional centres.

Nova Scotia Communications and Information Centre

Before Grierson left the NFB in 1945, he exerted a far-reaching influence on the future of Nova Scotia film. Margaret Perry was one of the talented young people whom Grierson had brought to the NFB in Ottawa. During the war years, women had unprecedented access to many jobs because so many of the men were off to war. Originally, Perry was inspired to became involved in film when she saw a travelogue in the theatre and decided to take a correspondence course in stills and movie photography. At first, so many rolls of badly exposed film went into the wastepaper basket that her father told Margaret "I think you are wasting time and money." She persisted.

Perry worked as a travelling projectionist, screening NFB films in the rural circuit in her native New Brunswick. Every month she would receive a new batch of films to screen; for the first time she had a chance to watch (again and again) good documentary films. Then, she started making her own short, simple films about the activities she saw around her: ice fishing, curling, the Christmas tree business. Self-taught, Margaret Perry filmed, edited, and titled her films and then screened them for local audiences eager to see themselves on the screen. Grierson heard about her filmmaking and asked her to come to Ottawa, where she worked for 2½ years as a cameraperson and an editor on films such as *Grand Manan* and *Newfoundland: Sentinel of the Atlantic*. Based on her NFB experience, Perry was asked to return to the Maritimes and accept a newly created position in Halifax, to make travel, industrial, and promotional films for the province of Nova Scotia. The new Nova Scotia film centre would be under the aegis of the premier's office and could be accessed by all provincial government departments.

Urging her to accept, Grierson told her that "he had been trying to interest the provinces in setting up their own film units to make documentaries in cooperation with the NFB." Perry said he gave her a letter welcoming her back to the NFB should things not work out in Nova Scotia. The rest is history; she came to Halifax and remained in the job until she retired in 1969, having made over 50 films. With her colleagues, she constructed an extraordinary portrait of life in Nova Scotia. It is difficult to overestimate the influence of these films. Prior to television, for a whole generation, the image of Nova Scotia in the classroom or the community hall was through the lens of Margaret Perry's camera. Affectionately called "the film lady," she took her camera everywhere around the province, to places where a woman would not ordinarily be expected or accepted.

Today, we are left with an invaluable visual legacy of the way life used to be in the province, be it tuna fishing in Wedgeport, raising chickens or apple harvesting in the Annapolis Valley, the Highland Games, or the opening of the Canso Causeway. Ned Norwood, Les Krizsan, and Martin Alford worked with Perry for years at the Nova Scotia

Information Service. Their films were frequent winners of the Maple Leaf Awards presented by the Canadian Tourist Association. In 1962, Perry's favourite and most-celebrated film, *Glooscap Country*, won a Certificate of Merit at the Canadian Film Awards, which had been created in 1949 to celebrate and encourage excellence in film in Canada. These awards are now administered by the Academy of Canadian Cinema. The NFB produced a documentary film, *Margaret Perry—Filmmaker*, directed by her colleague Les Krizsan.

Canadian Broadcasting Corporation

The Canadian Radio Broadcasting Corporation (CRBC) was created in 1936, following a recommendation by the Aird Royal Commission on Broadcasting, tabled in 1929 to counter the influence of radio from the United States and to ensure that all areas of Canada were served, not just the high-population, commercially viable areas. At this time, CRBC was involved exclusively in radio, although Britain had started a regular television service in 1936, and Germany and France followed soon after. Germany utilized television for the 1936 Olympics, and by 1939 the wonder of television was demonstrated at the World's Fair in New York City. When the Second World War intervened, all television systems were put on hold. By 1946, regular commercial television was available in Canada and the United States.

In 1949, the Canadian government announced an interim plan for the development of Canadian television and authorized the CBC to establish stations and production centres in Montreal and Toronto. Again, there was a genuine concern that all of Canada should be served by television, not just in the highly populated and hence economically viable areas of the country, and that Canadian content should be guaranteed in the face of the increasing barrage of American programming. It became obvious that just as Canada needed a Canadian radio network, it needed a Canadian television network.

Canadian Broadcasting Corporation television history began with the opening of CBLT (Toronto) and CBMT (Montreal) in 1952, which initially offered about 18 hours of programming a week. In the Maritimes, Sydney, Cape Breton, went to air on October 1954, a full two months ahead of Halifax. An interesting new book, *A Picture by Christmas, Early CBC Television in Nova Scotia* by Bill Harper, is filled with photographs and stories of those exciting pioneer days. Harper points out that a typical TV set in 1954 would have cost about $349.95 at a time when a Christmas tree would have cost 75 cents. Today that tree would cost $25 and yet the price of the television set remains about the same.

In 1958, CBC's first coast-to-coast live television broadcast was made using the newly completed microwave network, stretching about 6500 km from Nova Scotia to British Columbia, the longest microwave system in the world. The link to Newfoundland was completed a year later. Prior to the microwave system, kinescopes (films shot directly off the television monitor) of each national program were shipped across the country via TCA (Trans Canada Airlines), so that Halifax would see a show one week after it had been telecast in Toronto. Canada's first private television network, CTV, began broadcasting in 1961. All television was originally black-and-white; the first phase of colour conversion for CBC began in 1966. By the early 1970s most CBC programs were in colour, and in 1976 about 61 percent of Canadian households had colour television. Today it would be difficult to find a black-and-white television set.

Much of the film produced in Nova Scotia from the 1950s to 1970s originated from CBHT, CBC's Halifax studio; it was shot either for inclusion in national programming or scheduled for local programming. At that time, CBC telecast many more local programs than it does today, and the production scene was very active with *Gazette*, *Alibi Room*, *Country Calendar*, *Mrs. Byng's Boarding House*, *Fisherman's Log*, *Don Messer's Jubilee*, and *Maritime Gardener*, to name a few.

Traditionally, the CBC, like the NFB prior to regionalization, did most of its production with its own unionized staff and offered very limited access to both air time and production money for independent Canadian film and video producers. This was a continual source of aggravation and deprivation for the independent film community. A series of severe financial cuts to the CBC by the federal government, and resulting layoffs, triggered changes. CBHT in Halifax offered some of its empty office space to the Centre for Art Tapes, the Atlantic Filmmakers Cooperative, and the Atlantic Film Festival, a mutually beneficial arrangement. Although CBHT was drastically reduced both in production monies and available airtime, management actively encouraged co-productions with independent producers in which technical facilities and resources were made available in lieu of cash. The loss of air time at CBHT to the national network was a severe blow to local producers because they needed a broadcaster with air time to access production monies from the various government funds.

National Film Board of Canada— Atlantic Region

The National Film Board set up its Atlantic production studio in Halifax in April 1973. Until then the NFB presence in the region consisted of distribution offices in Halifax and Sydney (NS), Moncton and Saint John (NB), St. John's and Corner Brook (NL), and an outlet in the Department of Education office in Charlottetown (PE).

Rex Tasker, the founding executive producer of the Atlantic studio, had been a senior filmmaker at NFB Montreal. He had made several documentary films for the NFB in the Atlantic Region, such as *Halifax Neighbourhood Centre*, *The Baymen*, and *Encounter at Kwacha House, Halifax*. He had worked as a producer for the Challenge for Change program, particularly for one project in Thunder Bay where he trained local young people to produce film and video programs that were telecast by the community channel on cable television. He had taught film at Stanford University in California. Tasker was part of a group of five people who came to Halifax to set up the Atlantic Studio.

The headquarters for the National Film Board in Halifax were on Barrington Street, site of the old Family Theatre, originally The Nickel Theatre, the first permanent cinema in Halifax. The goal of the Atlantic studio was threefold: to make good films about or relevant to the four Atlantic provinces, to provide an opportunity for local filmmakers to develop and work without leaving their home provinces, and to do whatever was possible to create a vigorous film/video community. The NFB Atlantic Studio succeeded as a major catalyst for film activity in the Maritimes and Newfoundland. In 1975, a local repertory film theatre, called Wormwood's Dog and Monkey Cinema, set up shop in the NFB building, for about seven years. The Atlantic Film Festival also operated from there for several years until a fire gutted the NFB premises in 1991.

In 1973 with local videographer Brian MacNevin, a graduate of the Nova Scotia College of Art and Design, the NFB set up a small video centre equipped with ½" black-and-white Sony equipment. Then, in 1975, the NFB joined up with Teled, a Halifax-based non-profit community media organization, to establish the Video Theatre opened in the fall of 1975.

The NFB supported all the filmmakers' co-ops as they were individually established in the four Atlantic provinces. It provided the co-ops with funding for production and provided access to NFB technical facilities when possible. It was a symbiotic relationship. The NFB would encourage young filmmakers to start their careers at the film co-ops; more-experienced filmmakers from the co-ops would work on films at the NFB.

One of the early initiatives of the NFB's Atlantic Centre was to create the *Film and Video Atlantic Newsletter* about film and video activity in the region, which was widely distributed. Published from 1973 until 1977, the newsletter proved very useful and remains a good archival source of information. In 1975, NFB French Production set up a regional production studio in Moncton, New Brunswick.

By 1979, the Atlantic Studio had completed about 38 films with several others in production, ranging from coal mining in Cape Breton to the Goudie family in Labrador to Tara's Mulch Garden in New Brunswick to *The Islanders* in Prince Edward Island. Many of these films reflected Tasker's bias: "I especially like to produce films about this region's rich history. After all this is the oldest part of Canada and I believe history largely determines who we are."

The mandate of the NFB Atlantic Studio was to use local talent whenever possible in the production of its films. Most local young filmmakers were forced to leave the region not only for training in film and video but for the opportunity to make films in the region. The presence of the NFB started a reversal of that trend. Shortly after setting up the studio, NFB originated a six-month training/apprenticeship program for a few talented young directors and a similar technical apprenticeship program in camera and sound. In 1975–76 the Atlantic Studio benefited from a NFB National Drama program for which director Israel Hicks and producer Vladimir Valenta came to Halifax for three workshop sessions and trained 13 aspiring dramatic film directors and 13 actors in workshop sessions. Finally, three directors were chosen to spend a few months training in Montreal, during which time each completed one short dramatic film. Les Halman, an experienced film and sound editor who came to Halifax from NFB Montreal, trained and eventually hired many local film people to work on the post-production phase of NFB films.

Certainly other training opportunities were available in Nova Scotia, much of which coalesced in the mid-1970s. For instance, Dalhousie University offered an experimental workshop in television studio production in 1974. Also in the mid-1970s, a drama course was taught by Robert Frank at the Nova Scotia College of Art and Design. Henry Orenstein, a talented animation artist at CBC Halifax, also taught a course in animation at NSCAD. Courses in experimental video were offered at NSCAD, and Brian MacNevin, a graduate of the Art College, worked closely with NSCAD when he set up the Centre for Art Tapes in 1978. The Atlantic Filmmakers Cooperative conducted many workshops in Super 8 and 16 mm with the financial assistance of the Nova Scotia Department of Recreation and Fitness.

Atlantic Filmmakers Cooperative

The genesis of AFCOOP is described on its Web site: "In 1973, 17 ambitious artists gathered at the Seahorse Tavern to chat about film making. The drinks flowed, the conversation flowed, and in a burst of 'spirited' brilliance someone came up with the idea of establishing a filmmakers' co-operative in Halifax." Later that year, three of these "celluloid warriors," Chuck Lapp, Don Duchene, and Stefan Wodoslawsky, arrived (without an invitation) at a Canada Council policy meeting in New Richmond, Quebec. They demanded that the council fund a film co-operative in Halifax just as it had already done in Vancouver, Toronto, and Montreal. They came as representatives of a committed group of independent young filmmakers in Nova Scotia, with a promise of limited financial support and backup of technical expertise offered by the newly established NFB Atlantic Studio.

AFCOOP received funding from the Canada Council in 1974 when it received its first grant of $50,000. Once the co-op received this funding, it was able to buy its first professional 16-mm camera. The professional 16-mm equipment was available only to members, but the Super 8 equipment could be borrowed by anyone who had a viable project and knew how to use the equipment. The co-op offered its first Super 8 workshops, sponsored by the Department of Recreation and Fitness, in the spring of 1974. The first president of AFCOOP was Chuck Lapp, followed by Susan Renouf, and then by Gordon Parsons.

Its mission statement states that "the Atlantic Filmmakers Cooperative is an accessible member-run centre for the production of creative films in a collaborative, learning environment." AFCOOP was followed by the Newfoundland Independent Filmmakers Cooperative (NIFCO) in 1975, Island Media Arts Cooperative (in Prince Edward Island) in 1978, and the NB Filmmakers Cooperative (New Brunswick) in 1979. Co-ops were key to the development of independent filmmaking in the region, and all four remain active today.

The Atlantic co-op set up a visiting artists program. The sessions remain open to the public, and over the years many artists such as Robert Frank, David Rimmer, Veronika Soul, and Michael Snow have visited AFCOOP. The workshop program in the use of both Super 8-mm and 16-mm equipment is given primarily to the schools but also to interested community groups. Through the financial assistance of the Department of Recreation and Fitness, the co-op has become a Super-8 resource centre; workshops are offered, and the public can borrow Super-8 cameras and editing equipment for up to a week without charge. For a small fee of $20, in 1977, workshops were offered with a total of 20 hours of teaching and practical experience.

In 1980, AFCOOP was the first of the co-ops in Canada to mount a travelling show of the work of its members. Other film co-ops followed suit and sent their work across the country, which included screenings

in Halifax. Some of the early film productions from independent filmmakers at AFCOOP included in touring packages were *Masterpiece* by Lionel Simmons, *7:30 am* by Bill MacGillivray, *Two Brothers* and *Island Memories* by John Brett, and *Sandswitch*, an animated film by Elaine Mackie.

The Atlantic Filmmakers Cooperative is now the oldest English language filmmakers co-op in Canada. Chuck Clarke has said "the co-op constantly reinvented itself and carried on, to the amazement of the older alumni. AFCOOP's independence, energy and ability to give access to new creative artists is what makes it constantly relevant."

Video Theatre/Eye Level Gallery/ Centre for Art Tapes

The National Film Board had set up a small video centre equipped with ½" black-and-white Sony equipment at the NFB in 1974. A year later, the NFB joined up with Teled, a Halifax based non-profit community media organization to create the Video Theatre, which opened in the fall of 1975. Teled received a $23,000 operating grant for 1975–76 from the Canada Council for the Video Theatre, under the direction of Michael Coyle. The various projects of the theatre straddled the social action mandate of Teled and to a lesser extent the NFB and the support of artists mandate of the Canada Council.

The four main areas of activity for the Video Theatre were to provide access to video equipment, to carry out major video productions and experimental video work, to promote video art and self-expression, and to facilitate the distribution of videotapes. The Video Theatre was a resource to the community at large. It used the original ½" black-and-white Sony portable shooting and electronic editing equipment supplied by the NFB, which had been used by many Challenge for Change projects across the country. The NFB Montreal engineering department, working with Sony technicians, had adapted the equipment to expand its capability from a production/playback system to an inexpensive electronic editing system. Prior to this solution, the only way to edit on this primitive system was by manually cutting and splicing.

An eclectic range of video projects was made through the Video Theatre, such as *The House that Jack Built*, *Con-Act* (an interactive project with the inmates of the Springhill penitentiary), or an experimental dance performance. There were many technically innovative projects such as the documentary drama *Thecla's Choice* written by Pat Walsh, directed and edited by Michael Coyle, and released in 1979. Pushing the medium to its limit, the video was shot and edited on 3/4" video and transferred to 2" broadcast videotape. The drama was made in collaboration with the Sisters of St. Martha who also played all the female roles. Another NFB Atlantic drama production in New Brunswick, *Une simple histoire d'amour* was

recorded, edited, and broadcast on ½" black-and-white video by Radio Canada. The non-professional video equipment was again being pushed to its limits.

In 1978, Brian MacNiven and others formed the Centre for Art Tapes located on Argyle Street in the same building as the Atlantic Filmmakers Cooperative and the Nova Scotia Photo Cooperative. The mandate for the centre was the exhibition and distribution of video and audio tapes, films, and photography by artists. Presenting a new show every two weeks, the Centre for Art Tapes was a unique exhibition space in the Atlantic Region. Initially, the emphasis was on local artists; gradually the work of other Canadian artists was shown, and efforts were made to show local artists elsewhere in Canada. The centre also built up a library of video material for reference and a program to sell and rent artists' tapes.

From the outset, the centre worked closely with the photo co-op, AFCOOP, the Eye Level Gallery, the Nova Scotia College of Art and Design, and the Video Theatre. Under director Ralph Holt (currently director of operations for Telefilm, Atlantic Region), the Video Theatre remained a production facility but depended on the Centre for Art Tapes for group screening facilities. The Video Theatre eventually folded, and the Centre for Art Tapes was restructured in 1983 to include accessible production facilities for video and audio. Today it continues as a member-run organization in which members can access facilities and equipment to work on their own projects or on community, industrial, or commercial projects.

Wormwood's Dog and Monkey Cinema

Meredith Hutchings wrote that "Wormwood's Dog and Monkey Cinema was the brainchild of Gordon Parsons. The story goes that he spread the map of Canada out on the kitchen table of his childhood home in Ontario and placed little flags on the cities where alternative cinemas were already established. Seeing no flags east of Montreal, and with his Newfoundland roots, Gordon moved to Halifax to establish his dream. City bylaws needed to be changed, censorship boards had to be wooed, and eventually a 1940, 35-mm projector from Annapolis Royal needed to be lovingly overhauled. And for the best part of the next 20 years, until the cinema closed its doors in 1998, Wormwood's dished up nightly servings of independent cinema from the Atlantic Region and all parts of the globe."

Appropriately named after the vaudeville troupe that in 1897 screened the first film ever seen in Halifax, Wormwood's Dog and Monkey Cinema was first housed and operated for more than seven years in the NFB theatre, which, fittingly, used to be the balcony of the old Family

Theatre on Barrington Street, Halifax; the ground floor had been converted to office space. Later, Wormwood's set up a second theatre down the street in the Khyber Building, and for a while Parsons ran the two screening centres. Wormwood's then moved to Carpenters' Hall and finally to the old Casino Theatre on Gottingen Street. Co-owned and managed then by Peter Gaskin, audiences dwindled, and the decrepit furnace refused to heat up the theatre on cold nights. Wormwood's closed its doors in 1998.

In 1975, when Wormwood's was first established, the film scene in Halifax was pretty barren; there were public screenings of documentaries at the NFB Theatre, a few art films brought in by the Nova Scotia College of Art and Design, film screenings by L'Alliance Française, screenings of film classics by the Dalhousie Film Society, and several commercial movie theatres that showed primarily American mainstream films. And this was long before feature films were widely available as home videos.

Gordon Parsons and others at the filmmakers co-operative recognized the need for both filmmakers and audiences to be exposed to alternative cinema if a film community is to flourish. They knew it was essential to show local and Canadian films; filmmakers must be able to see their own work with an audience and to see the work of their peers on the big screen.

Today no full-time, permanent, alternative screening facility exists in Halifax, although plans are afoot to establish a new venue. The survival of such a theatre depends on a substantial, loyal audience and a person such as Gordon Parsons, devoted to running an alternative cinema.

Gordon Parsons was an exceptional man, passionate about the production and distribution of film, all kinds of film. "People are attracted to film," he said, "because very often the most moving experiences they have outside of personal relationships are at films." During his varied career, Parsons was also president of the Atlantic Filmmakers Cooperative, an independent film producer with Picture Plant, and director of the Atlantic Film Festival. He also worked at the Nova Scotia Archives to research a filmography of the province. Unfortunately, much of his film research was lost in the National Film Board fire in 1991. Then, tragically, in 1993 Gordon Parsons died at the age of 42. From his remaining filmography records, the Nova Scotia Archives compiled and published *The Eastern Eye: A Nova Scotia Filmography 1899–1973*, a bibliography of film, video, and selected television production. This valuable document was dedicated to the memory of Gordon Parsons.

Atlantic Film Festival

The Atlantic Film Festival was begun in 1981 in St. John's, Newfoundland, by Michael Riggio, a transplanted filmmaker from Montreal, who decided that Newfoundland and the Atlantic Region needed a showcase for its growing film industry. Until then, there were Canadian film festivals in Vancouver, Yorkton, Toronto, and Montreal. That first year, only a handful of films were screened at the LSPU Hall in St. John's, a jury evaluated the films, and simple plaques were presented as awards. Funding for the first festival came from a benefit screening of *The Rocky Horror Picture Show.* The second year, the festival moved to Halifax in what was intended to become a rotating schedule around the Atlantic Region. But the festival remained in Halifax. Michael Riggio became ill, others took over management of the event, and his vision for a travelling festival was abandoned. It became clear that if the film festival wanted to be eligible for adequate funding, it needed a permanent location and a reputable board of directors.

In the first two years of the festival, the main emphasis was on Atlantic Canadian film and video with a small number invited from outside the region. The festival budget in 1982 was $30,000; a year later it had grown to $100,000. In 1983, Bill MacGillivray's first feature film, *Stations,* opened the festival. *Siege*, the second feature film of Paul Donovan, also premiered during the festival. Young filmmakers like MacGillivray and the Donovan brothers were determined to succeed in Halifax, outside the so-called centres of excellence of Toronto and Montreal.

In spite of organizational and financial problems at the beginning, the festival has survived and plays an important role in the film and video community in Atlantic Canada. Widely respected across the country, the Atlantic Film Festival is now considered part of the core festival circuit. Over the years, many festival directors have built up the credibility of the operation, people like Ramona MacDonald, Gordon Parsons, Robin Johnston, Gordon Whittaker, and now Lia Rinaldo.

It is very important to local filmmakers to see their own work and the work of their peers on the screen with an audience. And festivals provide useful workshops that bring in expertise not available outside major film/video centres. As well, distributors and broadcasters attend the major festivals, now including Halifax, which gives local filmmakers and producers the chance to pitch their projects without having to pay for a trip to Toronto, the so-called $500 cup of coffee.

Over the years the whole question of awards has been bandied around. Many people would rather not have awards for the "best" films at all; they feel the screening before an audience is what it's all about. A series of beautiful awards called the Moonsnails was created in 1985, reserved for films produced in the Atlantic Region. Several craft awards also give local filmmakers financial prizes for film services, which help defray expenses.

Smaller festivals have been established in the region, but the Atlantic Film Festival remains the major event.

Provincial/National Funding Bodies

The federal government supported and invested in television through the CBC and Radio Canada and in primarily documentary and art films through the National Film Board and the Canada Council. But there was little support available for the independent dramatic feature, for both production and distribution, as it faced the overwhelming competition from the huge entertainment business in the United States. The Canadian Film Development Corporation (CFDC), established in 1967 with an initial budget of $10 million, was designed to foster and promote the Canadian feature film industry through loans and awards to Canadian filmmakers and producers. The Web site for its successor, Telefilm Canada, bluntly states: "Unlike NFB or CBC, the CFDC was expected to become a self-financing agency interested as much (if not more) in the profitability of the films it supported as in their contribution to Canada's cultural life." By 1971, the CFDC budget was depleted after it had invested in over 60 films with little or no payback. Many of these films were commercial schlock and became known as "maple syrup porn," although there were a few Canadian classics like Don Shebib's *Goin' down the Road*. The Canadian government opted to invest another $10 million in the CFDC.

In 1974, additional tax incentives were introduced for Canadian feature films; the capital cost allowance was extended to 100 percent. Then in 1978 the CFDC changed gears, and instead of offering equity financing for medium to low budget features, it concentrated on bridge financing for projects designed to take advantage of the new tax shelter. A bonanza of feature film production resulted but the quantity was not matched by the quality of these films. Many were never distributed and many were just American rip-offs and in no way reflected Canadian culture. The French Canadian filmmakers who were not benefiting from the bridge financing approach, led mounting opposition to this CFDC initiative.

The Canadian Broadcast Program Development Fund was established in 1983; this fund meant that CFDC had radically changed priorities from the feature film industry to the television industry. In fact, one year later, the name of CFDC was changed to Telefilm Canada to reflect its new mandate. By 1989–90 Telefilm Canada had invested $166.5 million in Canadian film and television and established offices in four Canadian cities—Toronto, Montreal, Vancouver, and Halifax—and in Paris, France. The current annual budget is $230 million.

The Nova Scotia Film Development Corporation was formed in 1990. Its mandate is "to grow the film, video and new media industries in Nova Scotia with our partners by stimulating investment and employment and by promoting Nova Scotia's producers, locations, skills and creativity in global markets." Similar provincial funding organizations have been established in the other Atlantic provinces: Film NB, P.E.I. Business Development (PEIBD) Film, Television and New

Media, and Newfoundland and Labrador Film Development Corporation (NLFDC).

The Nova Scotia Film Development Corporation was established "to stimulate investment, employment and growth in the film and video industry in the province, while facilitating recognition of Nova Scotia's locations, skills and creativity in global markets." The government of Nova Scotia now considers film industry big business. The production industry has experienced steady growth with annual revenues of approximately $130 million. Nova Scotia producers may apply for loans, equity investment, and training assistance. These programs apply to film, video and new media productions. A refundable tax credit is also available to qualifying projects.

The NSFDC calls the Nova Scotia film industry a success story. Remarkably, Nova Scotia has become the fourth largest production centre in Canada, after Toronto, Montreal, and Vancouver. As Ann Mackenzie, Chief Executive Officer of the NSFDC, said, "The film industry is labour intensive, environmentally friendly, it deals with a non-depletable resource, it is knowledge-based, and attractive to our youth."

Nova Scotia Independent Film Industry

Compare the modest nine pages of the mimeographed newsletter listing all film and video producers in the Atlantic Region, which was published by the NFB in 1976, and the 300-page glossy handbook, *Nova Scotia Film and Video Production Guide*, with an extensive listing of film expertise available in the province, which is now published annually by the Nova Scotia Film Development Corporation. The size of the industry today is a far cry from the late 1970s when Michael and Paul Donovan produced their first feature film, *South Pacific, 1942*, proudly made with no financial help from Canadian government programs. This early feature has become a cult film. It was followed in 1983 by *Siege,* loosely based on the Halifax police strike of 1981. At the time, Paul Donovan said, "Basically we are committed to making low budget films of a commercial orientation." Today the Donovan brothers' company, Salter Street Limited, has produced feature films and well-known television series such as *This Hour Has 22 Minutes* and *Made in Canada*.

Salter Street is not the only example of a Halifax-based production company that chose to remain in the region and not to migrate to the so-called centres of excellence in Toronto and Montreal. Bill MacGillivray's company, Picture Plant, produced feature films like *Aerial View*, *Stations*, and *Life Classes*, which were intensely personal and strongly rooted in the Maritime culture. ImX Communications with Chris Zimmer explored the field of international co-productions for

feature films. Barry Cowling and Terry Fulmer (formerly of NFB and CBC respectively) formed Citadel Productions, which engaged in some feature films but concentrated on documentary production.

Perhaps the earliest independent producer is Bill Skerrett, of Skerrett Communications. In 1976, he opened the first commercial colour video studio, ABS Production Centre. He also opened Audio Visual East, a division of Skerrett Communications, which was the first professional recording studio in Halifax. Skerrett produced countless "films and audio visuals of a training and public relations nature."

The Nova Scotia independent film community lobbied the provincial government very hard to create a film policy, to introduce Nova Scotian tax incentives to stimulate film production, and to establish the Nova Scotia Film Development Corporation. It lobbied the federal government to establish an office for Telefilm Canada in Halifax. Through years of hard work and persistence, it has constructed a strong base for the film industry in Nova Scotia. Skilled technical crews, well-trained support staff, talented directors, editors and producers, and excellent facilities have all contributed to making Halifax the fourth largest production centre in Canada.

African Nova Scotian and Aboriginal Film Activity

Two remarkable Nova Scotian women, Sylvia Hamilton and Catherine Anne Martin, have been at the forefront of filmmaking in these two communities over the past 15 years, making films that reflect and inspire their communities.

Hamilton, an African Nova Scotian, has recently completed her most ambitious film, *Portia White: Think on Me*, a portrait of the trials and triumphs of the magnificent Black contralto from Nova Scotia. Martin, a Mi'kmaw filmmaker, has just completed her most important film, *The Spirit of Annie Mae,* about Annie Mae Pictou Aquash, an influential Mi'kmaw activist from Nova Scotia who fought and died for native rights in the American Indian Movement. Although both Hamilton and Martin make their films primarily for their own communities, their films have become important vehicles for the wider community to understand the minority culture.

Sylvia Hamilton's first film, *Black Mother, Black Daughter*, was produced with the National Film Board in 1989. A training component was built into that project to ensure that women would perform all the key roles on the crew. Usually, women ended up with the assistant roles, and it was hard to break the cycle. In this case, all key crew roles were assigned to women, and extra money was budgeted so that an experienced individual would be assigned to help the woman who was assuming the job for the first time. This affirmative action resulted in an amazing

learning experience for all the women involved; for instance, Sylvia Hamilton worked with director Claire Prieto, a Black director from Ontario.

Aside from making their own films, both Sylvia Hamilton and Catherine Martin have always been convinced that they have a responsibility to pass their knowledge to the next generation. They have both lobbied and found financing for workshop opportunities for aspiring filmmakers; then, they designed and taught the workshops. Both women recognize how important it is for minority groups to have trained communicators working within their communities. At the present time, Catherine Martin is Chair of the National Aboriginal Television Network, and Sylvia Hamilton holds the Nancy Chair of Women's Studies at Mount Saint Vincent University, a measure of how highly these two women are regarded.

Conclusion

For a large country with a small population strung out along the border of the United States, the entertainment giant, Canada has a remarkably successful film and television industry. It has survived and thrived because, from the earliest days, there was a realization and concern that film, radio, and television needed to be supported by the government. It was important to the future of Canada that all areas of the country, regardless of population base, be served and guaranteed access to Canadian content in the face of overwhelming culture of the United States. The Canadian government opted for a publically owned system, a boldly different option than our neighbours to the south. This concern for Canadian content and access has dominated our media history for almost a hundred years.

The regions of Canada have fought very hard to maintain their own character. The elite, centralist notion was that if you wanted to succeed then you migrated to the "centres of excellence," which in this country, were considered to be Toronto and Montreal. But many talented people have refused to accept this premise, and now, as a result, there are healthy arts communities scattered across Canada, which is much the richer for the diversity.

Atlantic Canada, particularly Halifax, has a very healthy film industry for the size of the community. It has earned a place as the fourth largest production centre in Canada. Many people would agree that Canadian film took hold when the NFB was established in 1939. One can also say that 1973 was a real turning point for film in Nova Scotia. Whether one looks at the influence of the NFB regional program, the creation of the Atlantic Filmmakers Cooperative, the creation of Reel Women, or the genesis of the Centre for Art Tapes, it was a fortuitous coming-together of energies and resources, and a willingness and need to work together. Now 30 years later the results are clearly evident.

Appendix C: Sample Learning Experiences, Sample Evaluation Forms, and Rubrics

Camera Use Sheet

Production:

Note: It is a good idea to use the same video camera from class to class.

Date	Camera #	Camera Operator	Movie/Scene	Camera Settings (Focus M/A Backlight, Nightshot, PicEffect, DigEffect, ProgramAE)
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Cinematographers: Information Sheet

1. If possible, choose the same camera that you used the previous class. Sign the camera out on the sheet provided. Do NOT forget to do this.

2. At the beginning of class, check to ensure that all pieces are in the bag and on the tripod and that the camera is working. (You will be held responsible if equipment is missing during, or at the end of, the class.)

3. Never leave the camera unsupervised.

4. At least 5 minutes before the end of class, return to your teacher with all equipment. Open the bag so the teacher can see that

   - all pieces are present (RCA cables, charger, and camera with battery)
   - the camera is shut off
   - the focus switch is turned back to "auto focus"
   - the bag is fully zipped up

5. Give video tape, with name on tape, to the teacher.

   - The tripod has the camera attachment fastened to it.
   - The tripod is fully reduced with legs locked in closed position.

Note how much battery time is left, and leave a note for the next user.

Continuity Sheet

Production _____

Date _____ Director _____

Shot #		Scene #		Take #		Time of Day		Dig. Still Shot #	
				Lighting condition(s)					
				Character 1					
				Clothing					
				Props					
				Character 2					
				Clothing					
				Props					
				Character 3					
				Clothing					
				Props					

Shot #		Scene #		Take #		Time of Day		Dig. Still Shot #	
				Lighting condition(s)					
				Character 1					
				Clothing					
				Props					
				Character 2					
				Clothing					
				Props					
				Character 3					
				Clothing					
				Props					

Continuity Sheet: On-Location Edit Notes

Production: _____

Script Supervisor (Continuity): _____

Date	Scene #	Shot #	Take #	Time Code	Description	Evaluation

Daily Log Instructions for Final Write-up

Please note that the signed daily logs must be passed in with this write-up.

Now that you have finished editing your movie project, it is time to do a confidential write-up. You must include detailed feedback on the process you and your group went through. Look at the daily logs for reminders of your progress.

Everyone had a specific role in the process.

Group members: Please note clearly what your role was and include everything that you specifically were responsible for, for example, storyboard drawings/printed pictures, drawings of set design. These additional items are very important to include. If you, personally, had problems during the shoot, detail these. If you felt that you contributed to a high degree, discuss this. As well, be sure to comment very specifically and in detail on how each of your fellow group members responded to his/her tasks, and in particular on how well your director conducted him/herself.

Directors: Please be very specific about the participation of each member of your group.

Include, also, comments on the editing process—how things went during editing, who was involved, and any extra work that had to be done outside of class—and on the final product (the finished movie project). In your opinion, how could the shoot/final product have been improved if you decided to do the whole project over again? This could include additional shots, if necessary. Any suggestions for improvement would be welcomed.

Length: approximately 750–1000 words

Daily Log for Director

In this daily log, you should make note of personal progress and group progress. If problems were encountered, make note of them; if satisfactory or exemplary work was done by the group or an individual, make note of this. (For any problem that occurred, explain what the problem was and how you or the group tried to solve it.) This daily log, together with an in-depth write-up, will be passed in at the end of the shoot. Bring it with you every day and make sure that I initial at the beginning of each class the writeup for the previous class.

Date _____ Day _____

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Date _____ Day _____

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Date _____ Day _____

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Date _____ Day _____

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Date _____ Day _____

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Pre-Production, Production, and Post-Scheduling Log

The director should use this sheet to make daily notes as a basis for frequent conferences with the teacher.

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Date:	
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2)	
3)	
4)	

Date:	
1)	
2)	
3)	
4)	

Date:	
1)	
2)	
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4)	

Date:	
1)	
2)	
3)	
4)	

Date:	
1)	
2)	
3)	
4)	

Film and Video Observational Checklist

A = Absent

1 = On Task, progress was made

0 = Off Task, very little or no progress was made

Date						Observations	Task Completed

Film and Video Production Shoot Observations

On this sheet, the teacher can make candid observations of set protocol as noticed during visitation.

Date: _____ Director : _____

Observations: _____

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Date: _____ Director : _____

Observations: _____

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Date: _____ Director : _____

Observations: _____

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Date: _____ Director : _____

Observations: _____

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Film and Video: Making the Pitch

An important step before scripts are actually chosen to be turned into movies is to prepare a pitch. A pitch is an attempt to convince financial backers (in this case, the class) that your movie is interesting, doable, and marketable. You want your script to be chosen from among 15–25 scripts for several reasons: one, it is your work that will get onto screen, two, it's a great script and you're proud of it, and, three, you're going to get bonus points, 10 points, if your script is chosen.

You must bring enthusiasm to the pitch. If you're not enthusiastic, the class won't be either. You should bring a summary (several sentences) of the plot. You should indicate character involvement (who's in the movie, what their characters are like) and even proposals of who should play the roles (this could include people not in your class, but keep in mind that a lot of preparation, including rehearsals, must be done in class). You should have fairly firm ideas of set locations for scenes. These should be easy to get to (not scene 1, Citadel Hill; scene 2, Dartmouth waterfront, scene 3, Point Pleasant Park—too much travel time here). You should have a copy of the script so that you can read aloud a scene of your choice (get a classmate to read another role if necessary, but practise beforehand). If you have any visuals (breakdown of sets, for example, pictures or drawings of the sets), rough storyboard, or actual acting by yourself showing the main character, be sure to bring them along. The more prepared you are, the more interested you are, the better chance your script has of being chosen.

If you are doing an unusual topic—say, science-fiction—you must pitch it in such a way that non-science-fiction fans can see the value of doing your flick.

Value of pitch: 10 points.

Movie Pitch Evaluation

As you are listening to the pitch, ask yourself the following questions:

1. How doable is this movie idea?

- Can any of it be shot in school?
- How much is outside of school?
- Are character requirements easy to fulfill? (Are adults needed?)
- How many scenes are to be shot outside (as opposed to inside)?
- Is any special equipment needed that may be difficult to get? What, specifically?
- Are there any "special effects" or potentially dangerous scenes? Explain.

2. How interesting is the movie—the plot?

3. Where specifically do the actual scenes take place (location)?

4. Do you have any other comments you would care to make about the pitch?

Rate the pitch on a scale of 1 to 10.

Pre-Production Checks

Before shooting can begin (therefore, no camera in hand until ...):

- Directors have a continually updated three-day plan-for-work schedule. (Meet with the teacher for several minutes at the beginning of class for an update and to discuss your shooting locations for the day.)
- Sets have been located and deemed appropriate.
- A storyboard has been drawn, one picture for every shot.
- A digital storyboard has been shot, preferably on location, framing shots properly.
- The script has been "finalized," so that all are happy with it (mainly the director).
- Actors have done rehearsals on location with all crew on hand (but no equipment).
- Continuity has designated and located all props and costumes.
- Lighting and set design have laid out plans to set up scenes and have located and identified needs/concerns (e.g., plugs available, potential disruptions)
- Editors are comfortable with the editing program.

There must be evidence of well planned pre-production before you will be allowed to start shooting.

Production Records

This is an important part of your evaluation. Records must be kept up to date and accurate. At the end of the project, lates and absences must be totaled and submitted to the teacher.

Group # _____   Cycle # _____

Project Start Date: _____

Video Title: _____

	Members of your group:
1	Director:
2	Producer:
3	Actor:
4	Actor:
5	Art Director:
6	Continuity:
7	Editor:

Producer's Report

This form is for the producer to fill out. It is her/his responsibility to see that it is accurate, informative, and up to date. This will be kept in a special envelope in your group's folder. The purpose is to keep the production going smoothly and to keep accurate data so peer evaluations are easier and more accurate.

Sample

Members Absent: *John Carrie*

Date: *November 6, 2003*   (List who isn't here.)

(Names in sequence)

Day # ___7_____

Goals for this class: (Fill out your goals for the next class before the end of the period.)

    Finish the bathroom scene and film the opening shot in the parking lot.

    Jackie is going to make the "ransom note" for next class.

(Producer fills this out at the end of the previous class so you can get right to work!)

What was accomplished?: (Be specific)

    Jackie didn't finish the note. We finished the bathroom scene, the parking lot shot and also got some exciting footage of the librarian in action. A productive day even though John and Carrie were not here again.

Fill in this at the end of the period   Shots
Remaining: *14*

According to the Shotlist

Producer's Report

Members Absent:

Date:

Day # _____

Goals for this class: (Fill out your goals for the next class before the end of the period)

What was accomplished?: (Be specific)

Shots Remaining:

Producer's Report

Members Absent:

Date:

Day # _____

Goals for this class: (Fill out your goals for the next class before the end of the period)

What was accomplished?: (Be specific)

Shots Remaining:

Script and Storyboard Rubric

Production

Content

3 – Story is imaginative, excellent quality, flows well, interesting.

2 – Story is original, good quality, interesting but slightly fragmented, lacks lustre.

1 – Story has potential, fair/poor quality, uninteresting, little story structure.

0 – Story is unimaginative, poor quality, dull/predictable, or copied.

Format

Script	*Storyboard*
1 – Slug line	1 – Shot size/Illustration
1 – Scene direction	1 – Camera movement
1 – Dialogue	1 – Shot description
1 – Back story	1 – Sound and overhead

Effort

4 – Storyboard and script are excellent; they are meaningful and detailed, and there was an obvious attempt at making a quality video. Terrific job.

3 – Script and storyboard are very good but are lacking in details; has potential with a little more effort. An obvious attempt to make a good video. Good job.

2 – Script and storyboard are fair. Still work to do before the video could be made. A good attempt was made but script and storyboard are obviously underwritten and missing necessary details.

1 – Storyboard and script are poor. The story is incomplete and important parts of the storyboard are not present. Obviously a rush job.

0 – Poor effort, sloppy assignment, not worth reading in its present state.

Self-Evaluation

Name: _____ Section: _____

Directions: Answer the following questions in point form.

How did you contribute to the project? (3 points)

_____

_____

_____

_____

_____

What lessons did you learn in the process of making this video that will help with the success of your next project? (4 points)

_____

_____

_____

_____

_____

What did you learn about yourself while making this video? (3 points)

_____

_____

_____

_____

_____

Shooting Schedule

Production #: _____

Director: _____

- Job complexities and how they will be handled must be ascertained ahead of time.

- Set designer must pre-plan how everything will be set up. Table, chairs, student desks—even background—must be pre-determined.

- Props must be decided upon and found. *(Set Designer)*

- Lighting design must be thought about and designed. *(Gaffer)*

- Clothing must be decided upon. *(Actors, costume design)*

- Script must be finalized for acceptability. *(Actors, director)*

- Actors must rehearse at home but also be prepared to rehearse at school with their partners. This must be done faithfully many times. At this time, the actors should try different, reasonable performances.

- Cinematographer must ascertain that camera angles are doable. He/she must also look over the camera and discover what its capabilities are.

- Director/producer must ascertain a realistic time frame to do pre-production, production, and then post-production. This must be actually "mapped out" and adhered to as strictly as possible. A shooting schedule to determine shot sequence must be established with the cinematographer.

- Overall cinematographer must decide, in general, what he/she is going to videotape and how he/she is going to do it.

- Storyboarder must decide what each shot should look like based on the script. This will be submitted to the director who will suggest whatever changes are necessary. Then the storyboarder will redo those sections.

- Script supervisor should check on the progress of script finalization and also check with lighting and set designers to get a good sense of what is going on.

Shoot Reflections

What have we learned from the "Filming a Movie" process ...

1. The necessity of being organized. (Did we have props, continuity, clothing, etc.?)

2. The necessity of being on time. How many times were we forced to start late because key people showed up 10–15 minutes late?)

3. The necessity of being there. (How many times were we forced to go to "plan B" or not shoot at all because a key person skipped off or was absent?)

4. The necessity of co-operation. (How many groups suffered from lack of co-operation because certain members didn't get along together?)

5. The necessity of recognizing people's skills and allowing people to learn their jobs. (How many times did the director not take charge—was that because the director had no confidence or because strong-minded group members challenged the director? Was the cinematographer allowed to learn the "craft" or was he/she not respected for the work?)

6. The importance of using available valuable time. (Did you as an individual and you as a group recognize that, given only a certain amount of class time, the work had to be completed?)

7. The importance of teamwork. (Did you, as an individual, ask yourself "How can I make the whole process work more smoothly?" Or did you take group down time as simply an opportunity to socialize?)

8. Take responsibility for keeping up with written work as it became due.

9. Do work at home when necessary. For example, storyboarding, scriptwriting, and rehearsal of lines/actions—anything that was started in class but not finished.

10. When looking over shot possibilities and when acting out shots, try out different possibilities—camera angles, lighting possibilities, different delivery of lines. All of these allow you to experiment with other possibilities to get the best finished product possible.

11. Notice how useful a tripod can be in steadying shots and what its limitations are.

12. Learn how to initially focus with auto and then switch and fine-tune with manual focus.

13. Keep your tape safe and readily available for all members of your group. Be sure to preview the tape so that it is at the right place on the tape to begin recording. (Don't erase previously recorded material by mistake.)

14. Pre-record your tape. Lay down an initial track so that any material recorded can "hook into it" (Time Code) and thus you'll have no problems editing.

Depending on how cameras will be made available, cinematographers must be responsible to go to the pickup place (Library?) to pick up the video camera before reporting to class, and also return the camera with all parts present, lens cap on, videotape removed (and stored safely in the class), and camera turned off. Please note for Librarian how much time is left on the battery.

Storyboard Rubric
Video Project #1

Video Project Title: _____

Student Names: _____

_____

_____

_____

	0	1	2	3
The information was generally well presented, comprehensive, and easy to understand				
Apparent distance from camera				
Sound				
Camera angle				
Camera movement				
Number of characters				
Overhead clarification				
Total	/21			

Using the Video Camera

1. Pull up the cassette compartment lid, gently press the blue Eject button. The compartment will open automatically.

2. Gently insert a cassette with the cassette window facing outward and the write/protect tab facing up.

3. Close the compartment door by pressing the Push mark on the cassette compartment. **Do not press cassette compartment down**—it goes down automatically. Close the cassette compartment lid.

4. Remove the lens cap by pressing on the two knobs on the sides of the lens cap.

5. Set the power switch to the **Camera** while pressing the green button. At this time, after about five seconds, you can read on the LCD, or through the viewfinder, approximately how much time is left on the battery.

6. Open the LCD panel while pressing the **Open** button. The picture will appear on the LCD screen. (In bright light, it may be preferable not to use the LCD screen. Also note that using the LCD screen discharges the battery about 10 percent faster than using the viewfinder.) The viewfinder may be rotated but do so carefully. There is an adjustment lever underneath the viewfinder that allows fine adjusting if you find the picture not to be clear.

7. To record (and stop recording) press the red button. **Rec** should appear in the viewfinder.

8. When carrying the camera, the camera strap should be around your neck. Ideally, your hand should be in the side gripstrap as well. When moving the camera on tripod, close the tripod and carry the unit with one hand holding the tripod and the other in the gripstrap. **Never** carry the tripod without supporting the camera

9. The camera, on tripod or not, must **never** be left unsupervised. If the cinematographer must leave the camera, someone else must act as a "camera sitter" and guard it with his/her very life!

10. When the microphone wire for the boom mic is attached to the camera, it must be taped so that the weight of the cable is not exerting much force on the microphone jack.

11. If you use non-metal particle tape (MP), then you must use the same camera to continue your recording the next day and you must use the same camera to play back. Be sure to write down the camera number. Also, if you record in LP mode (long play, 1–2

times longer than SP), you must also use the same camera for further recording and playback.

12. Do not point the camera at the sun. Do not record in wet weather. Do not leave the camera exposed to the sun.

13. The camera battery must be recharged with the battery still attached to the camera. Use the included power supply and locate, at the bottom back of the camera, a rubber-covered receptacle. Gently pull one side away and insert the charging powerpack end into the camera. With the camera in the **Off** position, the battery will recharge, taking about 90 minutes to recharge a fully drained battery. If the camera is **On**, no recharging will take place but power will be supplied to operate the camera by electricity. Typical recording time on a fully recharged battery is about 45 minutes of actual recording time.

14. In order to enable smooth edits, it is important to pre-record your tape. Leaving your lens cap on, press **Record**. This lays down a continuous track (time code/tape counter) that all subsequent recordings can hook into.

15. For most recording that does not include too much movement, the camera should be set to **Manual Focus** mode, and the cinematographer should use the focus ring at the front of the lens to fine-tune the focus. It is better to "zoom in" on the target, focus manually, and then return to wide angle.

16. To record a still image in the standby (pause recording) mode, press the "photo" button next to the wide/telephoto switch gently until a still image appears. The Capture indicator will appear. If you are satisfied with the still image, continue pressing the photo button further down. The still image will be recorded for about 7 seconds. Be careful! Sound will also be recorded at the same time.

Production Summative Rubric

Production Name: _____

CONTENT	1 inc	2 poor	3 fair	4 good	5 excellent
The characters and conflict were well introduced					
The main body of the story is well told					
The ending is conclusive and interesting					

EDITING (Video)	1 inc	2 poor	3 fair	4 good	5 excellent
Title/font selection/and character movement are appropriate					
Transitions and cuts are well executed					
Credits are comprehensive and appropriate					
Time limits were observed (if over, could the story have been told more effectively in a shorter time?)	+ 3:00	+2:00	+ 1:00	+ :30	On or under

EDITING (Sound)	1 inc	2 poor	3 fair	4 good	5 excellent
Sound additions were well planned and enhance the video					
Sound quality is as good as the equipment will allow					
Sound transitions in and out were smooth and in sync with the video movement/emotion					

COMPOSITION	1 inc	2 poor	3 fair	4 good	5 excellent
Scene composition was generally pleasing to the eye					
Camera movement was effective and non-distracting					

OVERALL IMPRESSION	1 unacceptable	2	3	4	5 excellent
Additional Comments:					

What We Have Learned

A Critique of the Process—Mistaken Identity

We have learned a lot of good things about filmmaking, some from trial and some from making mistakes. We have learned

- that it is very important to ensure that we do not tape over any already-filmed footage
- that it is important to have a monitor to see the picture of the take
- that we ensure that sound is going to the camera (use headphones)
- that everyone must come, on time, for the shooting session to be fully useable
- that all the preparatory work of putting up the set takes time and would be done faster if everyone would help out, even the actors
- that editing takes time, and we must be prepared to spend some extra out-of-class time to finish the editing
- that camera angles are very important for editing cuts to be effective, and we should consider extra shots that can add to the editing process
- that continuity records are very important, and the director, actors, and continuity person(s) should be in constant touch to ensure that clothing and props are always available
- that it is important for actors/directors/cinematographers to look for different ways to portray character, to try out different possibilities, different camera angles
- that manual focus—after using autofocus to fine tune your focus—is the key to good shots that have little movement
- that safe tape storage, tape clearly marked, is very important. (Do not take the tape home. The cinematographer is responsible for the tape being advanced to the proper place.)
- that any material, from costumes to continuity notes to EDL lists should be left in class so that absenteeism does not affect the group's use of them

Problems

- Too much time is still being missed by various members of the class; we can't start if key individuals are missing.
- Punctuality is still an issue; we can't start if key individuals are late.
- Actors must memorize their lines at home and not rely simply on class time.
- There were people involved in "one-time jobs" (such as storyboarding) who
    - didn't consult fully enough with directors to see what their vision for scenes was before attempting their storyboard effort
    - didn't make enough of an effort to be involved with other aspects of the movie-making process after their jobs were done (boom-mic holder, clapper board holder, gaffer's assistant, for example)

- Continuity people sometimes did not recognize the scope of their jobs, which was to document virtually everything—from clothing worn by the actors, to hair style, to which "take" was the best one, according to the director. A digital still camera would be useful in this regard (shoot the set after the first take)—keep a separate disk from the storyboard disk. The continuity person must work very closely with the director at all times.

Production Planning

Roles

Director		Actors	
Extras		Set design/location/props	
Lighting		Cinematographer	
Boom mike		Clapper board	
Continuity (notes must be passed in with final write-up)			
Storyboard (drawing/pictures—both must be passed in with final write-up) Include an illustration of each setting.			
Editor			

Deadline Dates

Director is responsible for organizing all the below: (Let your crew know these dates—they must write them down!)

- Read-through—all members—adjustments as necessary by date
- Set locations must be established by date
- Actors must know their lines perfectly by date
- Storyboarding must be completed by date
- Set design, prop list, clothing, set dressing due by date
- Lighting design ready by date
- Director, working with continuity and cinematographer, must determine order and date of scene shoots

Feedback

Director: consult with others, as needed, establish a comfort level, establish a collaboration level, be open for feedback, establish tactful communication, be organized (do this at home)

Actors: director/crew must be positive/patient, listen to direction

Cinematographer: responsible for what's on screen; essential to communicate with director. Focussing: auto for movement, manual for still; battery—shut off if not using for extended time, close LCD—use monitor for assessing lighting; tripod—positioning, monopod in tight situations; check exposure levels; zoom—very gentle movement

Editor: time is a significant concern, EDL should be done quickly, using continuity notes; save often!

Clapper board: turn LCD around so operator can see clapperboard.

Gaffer: gels for mood, check for shadows, remember position for lights from day to day

Continuity: notes, notes, notes + pictures, if possible

Appendix D: Terminal Lunch

A Script by David Middleton, hard boiled films

Fade in on:

EXT. TRAIN STOCK YARD—NEAR DUSK

A young man stands nervously in a nearly deserted train yard next to a weather-worn CN boxcar. He is approximately 16 years old and has long, ratty, red hair tied back in a loose braid. He is wearing a sleeveless leather jacket over an old denim shirt and well-worn and faded blue jeans. He is digging through the contents of a handful of wallets, removing all of the loose money and considering the credit cards. On second thought he pockets only the money and tosses the plastic and now empty wallets into the waiting boxcar. Running out of wallets he considers the contents of a red leather purse whose strap has been cut cleanly off with the two ends dangling loose.

Smash Cut

EXT. MALL PARKING LOT—NOON

In a series of quick, semi-slow motion shots, seemingly lifted from an Andrew Davis film, we see a sequence of events from a purse snatching.

It is a midday on a gloomy, overcast late fall afternoon. The camera overlooks a vista of parked cars crowded into the asphalt lot of a suburban strip mall. A young woman, in her late twenties, weaves her way through the maze of cars toward her own vehicle. She is pushing a shopping cart half full of plastic bags of groceries. Sitting contentedly in the kiddie seat is a three-year-old, blonde-haired little girl. Two young skate punks, aged 16, dart out between the parked cars. Both are on customized boards heavily decorated in decals and spray paint. One has his head shaved on one side with a Celtic knot tattoo inked into his bare skull. The other has long, ratty, red hair tied back in a loose braid. Both are wearing sleeveless leather jackets and well-worn and well-faded jeans. RED BRAID moves in front of the woman and her child coming to a quick stop in front of the shopping cart blocking her progress. CELTIC KNOT swoops in from behind the woman and pulls to a hard stop.

Smash Cut

EXT. TRAIN STOCK YARD—NEAR DUSK

The young man turns the purse inside out, searching for hidden treasure. He finds nothing until he hits the wallet inside. It too contains credit cards to be tossed into the waiting pit of the boxcar, but hidden in the deep recess of its change pocket is an exceedingly well folded hundred dollar bill. Closing his eyes as if in silent prayer the young man tosses the wallet in with the others and turns to walk off.

Smash Cut

EXT. MALL PARKING LOT—NOON

In the same quick shot, semi-slow motion mode.

The punk behind the woman grabs for the purse hanging on a long strap at her side. The woman instinctively clings to her property. A struggle follows. The two involve themselves in a brutal game of tug-of-war. The child in the shopping cart, silent until this moment, sensing the distress of her mother begins to wail in terror.

Smash Cut

EXT. TRAIN STOCK YARD—NEAR DUSK

As the young man walks away from the boxcar he catches his reflection in a pool of oily water lying between the rails of the train tracks and stops to readjust his clothes. As he does this he becomes aware of a bloodstain on the sleeve of the left arm of the denim shirt.

Smash Cut

EXT. MALL PARKING LOT—NOON

In the same quick shot, semi-slow motion mode.

The woman continues her struggle with the young man with the shaved head. The other skate punk steps into the fray. The new man whips out a knife from the left breast pocket of his leather jacket and slashes the strap that is so tightly stretched between the woman and her first attacker. The woman falls backward, trips over her own feet, and slams into the ground of the parking lot. CELTIC KNOT also fights for balance and falls hard into the side of a parked car shattering the vehicle's protruding mirror.

Fade out:

Fade in on:

EXT. BUS STATION—DUSK

It is close to sunset. The sky has taken on a golden glow over the antiquated, hulking structure of an old bus station terminal. The lights from inside offer a warm and welcome glow while the neon sign on the side of the building stutters and stammers into its own declaration of TERMINAL LUNCH.

Dissolve to:

INT. BUS STATION LUNCH COUNTER—THAT MOMENT

Sitting at the counter is RED BRAID. He has the beat-dog look of a young man with a whole lot to lose. His hair is untied from its braid and is hanging down to his shoulders. He is still wearing the sleeveless leather jacket which is made all the more obvious because of the now-missing denim shirt. He is sitting at the lunch counter of the bus station nursing a cold cup of coffee and nervously watching both the advance of time and the social activities around him. Resting in front of him on the counter is an open bus ticket, which he picks up and studies the scheduled departure time.

Sitting two stools down from him is a fairly well-dressed, middle-aged, slightly overweight and balding man. He is on his first cup of coffee and halfway through a piece of cherry pie. The WAITRESS is a teenaged girl who, with an exaggerated air of disinterest, is cleaning up behind the counter. At the end of the row a YOUNG WOMAN in her late twenties and her four-year-old DAUGHTER are sitting. They are sharing a soda drink in a large fountain glass and a plate of fries. The young girl's clothes, like those of her mother, are threadbare, and the fries are an obvious luxury.

An old black-and-white television is perched halfway up a shelf behind the counter where it broadcasts silently to the assembled masses. It shares the space with dusty knick-knacks and old postcards.

The man with the cherry pie looks up at the silent screen and with a hand gesture asks the waitress to turn up the volume. The WAITRESS slowly walks to the set and adjusts the sound.

<div align="right">Cut to:</div>

INT. LUNCH COUNTER TELEVISION SET—THAT MOMENT

Being broadcast is a local news report. A well-dressed female reporter is standing in front of a secluded wooded site. She is highlighted by a beam of stark light obviously coming from a video news camera. On the screen behind her, illuminated by a bank of generator-operated lights, there is a flurry of police activity.

<div align="center">

REPORTER

</div>

We are coming to you live from Porter's Lake where police continue to investigate a brutal murder. Six-year-old Louise Peters' mutilated body was discovered here yesterday.

The image of the reporter is replaced on screen by the picture of a six-year-old girl with lots of freckles and a friendly gap-toothed grin. It is the kind of picture taken as part of an elementary school portrait sitting. That picture dissolves through a series of two other shots of the young girl taken at her sixth birthday party. Both show the toothy grin and freckles.

<div align="center">

REPORTER

(VO)

</div>

Peters was reported missing from her Halifax home on October 14th, ten days after her sixth birthday. Her mangled body was discovered eight days later in secluded woods outside Porter's Lake. She is the third young murder victim in our region in the last four months.

The final birthday picture of Louise Peters is replaced by side-by-side pictures of two other young girls. Like that of Louise, one of the photos also has the look of a school portrait while the other has the grainy, soft look of a 110 family snapshot.

<div align="center">

REPORTER

(VO)

</div>

On July 12th the body of Judith Westlake was found in woods outside Canning. On September 7th the body of Patricia Martin was discovered near Lower Sackville. Westlake was six years old and Martin only four. Both were reported missing by their parents approximately a week before police found their bodies.

The pictures of the two young girls dissolve into a shot of the reporter who is now in a two shot.

REPORTER

As you can see behind me police are hard at work searching for clues that will hopefully lead to the arrest of the person or persons responsible for these horrendous crimes.

(pause)

Police say there's no conclusive evidence these murders are the acts of a single person. They will not confirm rumours of a serial killer. But the facts remain:

(pause)

Three young girls. All under the age of seven. Each abduction approximately a month apart. Their mutilated bodies found in secluded woods.

INT. BUS STATION LUNCH COUNTER—THAT MOMENT

A loud crash is heard. The man with the cherry pie has jumped back from the lunch counter in a lost attempt to beat the flow of coffee across the counter top and into his lap. The young WAITRESS looks apologetically at the spill she made as she was attempting to give him a refill.

REPORTER

(VO)

The official police stance is these three murders are unrelated.

(pause)

REPORTER

(VO Cont.)

This has been Sharon Lynch reporting from Porter's Lake.

(pause)

Back to you, Paul.

PAUL

(VO)

Thank you, Sharon.

The young WAITRESS offers the PIE-EATING MAN her dish towel so he can clean up the mess on his pants. The man dismisses her gesture and moves slowly away from the table and out of the small restaurant and into the main bus terminal. The WAITRESS continues to clean up the coffee spill on the counter top while sneaking glances at the television. RED BRAID pays absolutely no attention to the man's departure. He is listening intently to the news report.

PAUL

(Cont.)

In an unrelated story a young woman and her daughter were rushed to hospital yesterday following a vicious purse snatching. The incident occurred in the parking lot of Pine Oaks Mall.

The anchor is replaced on the TV by a sparse parking lot and the remnants of the crime scene: police tape, broken mirror, and bloodstains.

PAUL

(Cont.)

27-year-old Shannon Crafton was leaving Pine Oaks Grocery with her three-year-old daughter, Julie, late yesterday afternoon. She was approaching her car when she was brutally attacked from behind. According to witnesses, the attackers were two young men on skateboards.

Smash Cut

EXT. MALL PARKING LOT—NOON

Again a quick series of shots but now in real time rather than slow-motion fragments.

The young punk with the shaved head lies collapsed and barely conscious on the paved asphalt of the Pine Oaks Mall lot next to the car he collided with. Strewn around him are fragments of the shattered mirror. The young woman lays unconscious in a heap fifteen feet away. The child in the shopping cart begins to scream in long, agonized sobs of both fear and grief. A stranger starts to yell and heads in the direction of the fallen woman and her daughter. RED BRAID drops to his knees and checks on the condition of his fallen partner. As he lifts the fallen man's head, the badly smashed and bleeding right side of his partner's face is revealed. Blood from the head wound smears over RED BRAID's arm. Seeing CELTIC KNOT as hopeless, he grabs up the purse, jumps on his skateboard, and bolts from the scene.

Smash Cut

INT. BUS STATION LUNCH COUNTER—THAT MOMENT

RED BRAID pretends to finish his coffee. Quietly pushing the cup aside and equally as quietly getting up, he invisibly exits the lunch counter.

PAUL (V.O.)

(Cont.)

The situation escalated when Crafton resisted. One of the suspects was also rushed to hospital after being injured in the attack. The other is still at large. Anyone with information is asked to contact Sgt. Otis of the Pine Oaks Police department.

INT. BUS STATION WAITING ROOM—THAT MOMENT

RED BRAID nervously moves about. Walks over to the row of vending machines. Considers the purchase of a can of pop. Changes his mind. Moves over to look at the time on a big clock posed in a corner of the station. Compares the time to that of his watch. Satisfied, he walks back toward the lunch counter and stops just outside. Sits down in one of the empty seats in a deserted row. From this vantage point he sees the PIE-EATING MAN emerge from the men's washroom. The man is still worrying over the spot on his pants where the young WAITRESS had accidentally spilled coffee. The man walks past RED BRAID and reenters the lunch counter. RED BRAID absent-mindedly reaches up and touches the zippered left breast pocket of his leather jacket. He slowly gets up and makes his way into the washroom.

INT. BUS STATION MEN'S WASHROOM—THAT MOMENT

RED BRAID looks the place over, glancing under the stalls and down the line of urinals, and finds the space deserted. He walks over to the row of sinks and looks at his reflection in the mirror mounted above the sink. He studies his reflection and seems to notice for the first time that his hair is hanging loose. He runs his hands through the loose tangle and pulls it back behind his head and ties it in place with a rubber band. He unzips the left breast pocket of the leather jacket and pulls out his knife. He opens it and examines it. Satisfied, he refolds it and puts it back in the pocket and slowly re-zips the hiding place. He turns on the tap and splashes water on his face and neck. Holding his hands in front of him he walks to the hot air dryer and bangs it into action with his right elbow. It surges to life, and as he places his wet hands under the flow of air he notices a wallet sitting on the edge of the sink. Forgetting his wet hands he picks the wallet up and again scans the washroom for other people. He opens it and pulls out a small fold of money. He quickly counts it and puts it in his pocket. He leafs through the wallet and pulls out a few identification cards. One is a video rental picture ID and is a likeness of the PIE-EATING MAN from the lunch counter. Another is a frequent buyer card for a national coffee shop chain. He digs deeper into the wallet and comes up with a folded Polaroid photograph. He unfolds it and reveals a candid snapshot image of Louise Peters. RED BRAID almost drops the photo when he recognizes the little girl from the earlier news cast. He regains his composure by using the sink to steady himself. He again returns to the wallet and takes out two other folded Polaroids, one of Patricia Martin and the other of Judith Westlake. Like the one of Louise Peters, they too are candid photos. The one taken of Judith as she was playing at a local playground. He stands momentarily stunned unsure of what to do next. He puts all three photos back where he found them along with the two pieces of ID. He digs the money out of his pocket, returns it, wipes his wet hand prints from its surface by running it dry over his pants, replaces the wallet, and bolts for the washroom door.

INT. BUS STATION WAITING ROOM—THAT MOMENT

RED BRAID glances about and, upon seeing that no one is paying any great attention to him, slinks back to his vacated seat with the view of both the lunch counter and men's washroom. Sitting down he observes that the PIE-EATING MAN is now seated at the end of the counter next to the YOUNG WOMAN and her DAUGHTER. The little girl is drinking from a straw in her own soft drink glass and nibbling on French fries from her own order. The man gets up to leave and the young mother reaches out to touch his hand and offer a gentle thank you. The man walks to the cash register, and as the WAITRESS heads in his direction he reaches toward his front pocket, now drying from the coffee spill, for his wallet only to discover that it is gone. He frantically searches every pocket without any success. He stops and silently thinks out his last actions. He heads toward the lunch counter door, and sensing the young mother's distress he gestures that he

will be right back. The WAITRESS shrugs and returns to her half-hearted cleaning and TV watching. PIE-EATING MAN walks directly past RED BRAID who pretends to be interested in something in another direction. He surveys the waiting room, his eyes briefly resting on RED BRAID and then moving on to others in the space. He slowly makes his way to a dark corner of the waiting room, and only then does he take the time to examine the contents of his wallet. He does not pull out the folded Polaroids but his face does register relief in their presence. He walks back to the lunch counter and places a few dollar bills next to the cash register and rejoins the YOUNG MOTHER and her DAUGHTER. RED BRAID sits in stunned silence, his hand nervously twisting at his tied back hair.

EXT. BUS STATION LOADING PLATFORM—15 MINUTES LATER

PIE-EATING MAN is standing next to a bus watching as the driver loads passengers' luggage into a side compartment. Standing next to him are the YOUNG MOTHER and her DAUGHTER. PIE-EATING MAN pulls a Polaroid SLR 680 camera from his carry-on bag and asks the bus driver to take a picture of him and the woman. He then retrieves the camera and takes a picture of just the mother and her daughter. He passes the developing picture to the YOUNG MOTHER and moves in to take a close-up portrait of the little girl alone.

INT. BUS STATION WAITING ROOM—THAT MOMENT

RED BRAID stands in the shadows observing the activities outside on the loading platform. He watches as PIE-EATING MAN shows the new Polaroid photo to the YOUNG MOTHER and her daughter and then escorts them onto the bus and into window seats, locating himself into the one just behind them. RED BRAID falls into an empty seat sitting rigid and almost comatose. He pulls his own ticket out and again examines his own listed departure time. He looks at his watch and reveals to us that his bus is not scheduled to leave for another half-hour. Slowly he gets up makes his way toward the ticket counter.

EXT. BUS STATION LOADING PLATFORM—TWO MINUTES LATER

RED BRAID shows his new ticket to the bus driver and walks to the steps leading up to the open door of the waiting bus. He pauses and reaches up with his hand to pat the zipped pocket hiding the knife. With no discernible emotion, he boards the bus. The driver takes one more look around, looks into the terminal, nods, and gets on the bus himself. The door closes and the bus pulls away. Seated four rows back are the YOUNG MOTHER and her DAUGHTER. Directly behind them is PIE-EATING MAN, and two rows behind him is RED BRAID. The bus pulls out of the station and heads off into the dark.

FADE TO BLACK