

# RACISM. STOP IT!

NATIONAL VIDEO COMPETITION

## The National Film Board Facilitator's Guide



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Panasonic ideas for life



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All the proposed documents in this guide are graciously provided for educators or any other person(s) working with youth.

We acknowledge the collaboration of the Multiculturalism Program, a program of the Department of Canadian Heritage.



# ***Racism. Stop It!* National Video Competition**

## **A collaboration between the Department of Canadian Heritage & The National Film Board of Canada**

Thank you for your interest in the *Racism. Stop It!* National Video Competition Workshops.

Every year, to mark the International Day for the Elimination of Racial Discrimination (March 21), a number of activities aimed at raising public awareness on the issue of racism take place across Canada. The *Racism. Stop It!* National Video Competition is one of the means by which the Department of Canadian Heritage leads the fight against racism and mobilizes thousands of youth across Canada to rise up and take a stand against racism.

### **What is the *Racism. Stop It!* National Video Competition?**

The competition invites youth aged 12 to 20 to express their thoughts on the elimination of racial discrimination by creating a 45–60 seconds video.

Every year, the top ten videos are edited into nationally televised Public Service Announcements. The winners of these videos receive a three-day, all-expenses-paid trip to Canada's Capital Region in March 2009 (accompanied by a parent/guardian), including transportation, meals and hotels. They will also receive VIP tickets to the *Racism. Stop It!* National Video Competition Awards Ceremony in March 2009.

The National Film Board of Canada (NFB) is very pleased to work in partnership with the Department of Canadian Heritage and educators from across the country in support of the *Racism. Stop It!* National Video Competition. The NFB's Facilitator's Guide is designed to give educators a hands-on introduction to video production for the classroom. NFB facilitators will shed light on the pre-production, production and post-production processes, showing educators how to write treatments, develop shot lists, use video cameras and tripods, and edit video footage.

It is our goal to provide an interactive forum for educators to discuss the issues they may face while using media in the classroom, and to give them the teaching tools to address these issues confidently. Educators will spend a day engaging in critical discussions of clips from NFB films, while learning film vocabulary and developing strategies for using film in the classroom. Ultimately, educators will be equipped to help their students create effective videos with minimal time and money, using accessible consumer equipment.





As Canada's public film producer, the National Film Board of Canada is proud to participate in this campaign to fight racism. We value the opportunity to empower educators and their students with the skills necessary to make their voices heard through the medium of film, and recognize the importance of bringing media and education together to continually address social issues.

### **Benefits of participation**

By participating in the *Racism. Stop It!* National Video Competition, you and your students are contributing to the promotion of an anti-racism message on a national scale. You are also helping to spread the anti-racism message in your school and your community. This project provides you and your students with a unique opportunity to work together on a collaborative project while learning new skills that you can apply later in life. In addition to learning how to promote anti-racism in your community and in your school, you are also teaching students how to examine media with a critical eye and to be mindful of the stereotypes and negative messages that are present in some media.

**Throughout the process of participating in the *Racism. Stop It!* National Video Competition, your students will learn:**

- About March 21, the International Day for the Elimination of Racial Discrimination
- To acquire knowledge directly related to Canada's cultural diversity
- To understand what racism means in concrete terms
- To discover how racism not only affects specific individuals and groups, but hurts us all
- How to engage colleagues and friends to work cooperatively to produce a video with a clear and concise anti-racism message
- To be prepared for responsible citizenship and for becoming involved in social action on issues of community and national interest
- How to communicate ideas through the use of video
- The roles within a production team
- How to work within a production team
- How to effectively tell a story
- How to use a video camera
- How to effectively plan to create a video production
- How to critically analyze a media product
- Ideas about how to edit video productions
- The necessary steps in video production
- About National Film Board of Canada productions





### **Target subject areas**

This program can be included in several target subject areas in curricula across Canada. The following are suggested subject areas wherein this interdisciplinary program can be integrated.

- Media Arts
- Language Arts
- Visual Arts
- Social Studies
- Communications Technology
- History
- Media Literacy





# Introduction to the Facilitator's Guide

Thank you for participating in the National Film Board of Canada and the Department of Canadian Heritage's workshop as part of the *Racism. Stop It!* National Video Competition. We are so pleased that you have joined us for this exciting new workshop, which will provide you with tips and guidance for effectively teaching video-making in your classroom as well as facilitating discussion surrounding the anti-racism message of the videos. We have designed this guide to help you teach the skills of critical analysis, storytelling and video-making in your classroom.

In this guide, you will find tools to assist you and your students throughout the production process. We have included lesson plans and handouts that you can use in your classroom to make the production process as true to life as possible. In addition, we have created a separate resource document that may be helpful to you and your students in order to critically analyze films and videos, set up a video-ready classroom, find appropriate software, find copyright-free music and look for more information and ideas to maximize the video-making process. The *Resources for Educators and Students*, which is included with the Facilitator's Guide, will also be available for download on the National Video Competition website—it will have you and your students speaking like Spielberg in no time.

Like last year, in addition to providing guidance in the area of video production, we will also provide teachers/facilitators with some tools to facilitate discussion in the classroom surrounding issues of racism and discrimination. We will provide you with appropriate definitions, discussion points, activities and guidance as to how to coax appropriate and challenging ideas out of your students. This workshop is divided into three main components: facilitating discussion, critical analysis and technical production. As the workshop is only four hours long, we would like to offer our services and guidance throughout the production process and assist in the exchange of ideas through the exchange of ideas through post-workshop communication via email

This workshop is designed with several scenarios in mind, from having a lot of time and money to having very little time and minimal funding. We understand that as educators, time and money are usually tight. Please keep in mind that we have included the most activities possible, based on a "best-case" scenario. It is absolutely possible to adapt this suggested program to meet your schedule and technical constraints in order to produce a successful piece for entry into the National Video Competition. We encourage you to use this guide to assist you and your group to organize the production process and maximize your brilliant ideas!

If you have any questions during the workshop, please ask your workshop facilitator. If you have a question following the workshop, please e-mail the NFB at [NFBmediathequeONF@nfb.ca](mailto:NFBmediathequeONF@nfb.ca), and we will try our best to help you.



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## A Brief Introduction

### National Film Board of Canada

The National Film Board of Canada (NFB) is a federal cultural agency within the portfolio of the Department of Canadian Heritage. Initially known as the National Film Commission, it was created by an act of Parliament in 1939 to complement the activities of the Government Motion Picture Bureau. The enabling legislation stipulated that the NFB was to “make and distribute films designed to help Canadians in all parts of Canada to understand the ways of living and the problems of Canadians in other parts.”

The NFB has produced and co-produced over 12,000 films with a particular focus on documentary and animation. The NFB has been largely responsible for and has played a key role in the development of the documentary genre.

The NFB has won 12 Oscars<sup>®</sup>, and our most recent nomination was the Best Animated Short Film category in 2008 for *Madame Tutli-Putli*.

The NFB’s mandate, set forth in the 2008–2009 strategic plan, is to “**reflect Canada, and matters of interest to Canadians, to Canada and the rest of the world through creating and distributing innovative and distinctive audiovisual works based on Canadian points of view and values.**”

The NFB is recognized as being indispensable to all Canadians as the world-renowned public producer and distributor of audiovisual works that are socially relevant and innovative.

For more information about the National Film Board of Canada, visit our website at [www.nfb.ca](http://www.nfb.ca) or ask one of your workshop leaders; we would be happy to “talk shop” with you!





## Department of Canadian Heritage and the Multiculturalism Program

In 1971, the first official Multiculturalism Policy was enunciated and, in 1988, the *Canadian Multiculturalism Act* was proclaimed, outlining the Multiculturalism Policy and its implementation. The Policy recognizes multiculturalism as a fundamental characteristic of Canadian society. It encourages a vision of Canada based on equality and mutual respect with regard to race, national or ethnic origin, colour and religion. The goals of the Policy are civic participation, identity and social justice.

The outreach and promotion component of the Multiculturalism Program encompasses initiatives that raise awareness and understanding and inform public dialogue about multiculturalism. In collaboration with public and private partners in the educational sector as well as community groups, this component produces and disseminates educational materials and organizes events and activities geared toward combating racism and strengthening cross-cultural understanding. It reaches out to youth through activities such as the *Racism. Stop It!* National Video Competition and the Mathieu Da Costa Challenge, and to youth and the general public through culturally diverse initiatives such as Black History Month and Asian Heritage Month.

For more information about the Multiculturalism Program or to order *Racism. Stop It!* promotional materials, visit our website at [www.march21.gc.ca](http://www.march21.gc.ca) or [www.canadianheritage.gc.ca](http://www.canadianheritage.gc.ca) or call the toll-free line at 1-888-77MULTI / 1-888-776-8584 or ask one of your workshop leaders; we would be happy to help you!



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# Workshop Agenda

As previously mentioned, this workshop is divided into three main components:

- Facilitating Discussion
- Critical Analysis
- Technical Production

To assist in an effective workshop, it is suggested that all participants bring a video camera (any format) to the workshop for the purposes of hands-on activities (there will need to be at least one video camera per group of four participants).

The following is a breakdown of the workshop:

## Introduction & Icebreaker

- Facilitators
- Organizations
- The *Racism. Stop It!* National Video Competition

## Facilitating Discussion (45 min)

- How to conduct discussions surrounding racism and discrimination in the classroom
- Definitions and discussion points
- Suggested activities
- A demonstration of suggested activities
- Brainstorming and defining areas of focus and concentration with students

## Critical Analysis (45 min)

- Creative Expression-Creating your OWN original approach to storytelling
- How to watch and deconstruct visual objects in the classroom
- Key concepts of media literacy
- Screening of NFB film excerpts
- How to apply the conventions of advertising to PSAs
- Screening of previous winning PSAs

## Technical Production (80 min)

- Pre-production & planning (tools & steps)
- Storyboarding
- Pitching your production
- Basic shooting techniques, demonstration of basic shots
- Test reel
- Principles of editing

## Submitting your production (5 min)

## Conclusion & Feedback (10 min)





## Ice Breaker Lesson Plan

This activity may assist you in facilitating a discussion with your students in the classroom or with youth in your community group.

### Goal:

To get students talking about how we immediately categorize/divide things in our minds, how we create categories for everything we see, how we can have similarities and differences at the same time and how we can appreciate one another and celebrate these differences.

### Duration:

30–45 minutes including discussion

### Supplies:

- Pieces of foam or construction paper for each participant, cut into different shapes and/or different colours
- Make sure that there are an equal number of each shape/colour

### Description:

Hand out the shapes randomly and ask the participants to:

1. Organize themselves into equal groups without speaking
2. Share something unique about themselves within their small group

While in smaller groups, ask a couple of volunteers to share their unique quality with the larger group. This quality can be something that is seen or unseen.

Provide commentary and guidance regarding the uniqueness of the qualities that emerge within the larger group.

### Discussion Questions:

In a larger group, begin to facilitate discussion using the following questions as guidelines:

1. Why did you organize yourselves the way that you did (e.g. by shape or colour)?
2. Why didn't you organize yourselves by other characteristics (e.g. unique qualities)?
3. Why didn't you organize yourselves so that you have every shape/colour represented in each group?
4. Is it okay to divide or create categories based on visible similarities? Is it okay to feel more comfortable with people that have something in common with you?
5. Should we ignore colour?



Points of discussion and possible ways to guide the discussion:

1. Without the ability to speak to one another and find out more, it is natural that you divided yourselves by colour/shape since you did not have the opportunity to share more about yourselves. You also were not informed as to what the activity was about, so this response is normal.
  - a. Can you think of a situation when this occurs in real life with real people?
  - b. How did this situation make you feel?
  - c. How do you think this situation made others feel?
  - d. If you could experience this situation again, how would you like to see it unfold?
  
2. Understanding that you were not able to share your unique characteristics, it is natural that you divided yourselves accordingly. What other ways do people divide themselves in life or at school?
  - a. Is this stereotyping? What do you think is the definition of a stereotype?
  - b. Is this type of stereotyping normal?
  - c. Do you think this type of stereotyping is acceptable?

It is normal to want to associate yourself with others who share similar interests, ie. music or sports, but it becomes stereotyping when you use these characteristics to categorize specific groups and imply certain behaviours and/or ways of thinking. Stereotyping often leads to discrimination and/or oppression.
  - d. Discuss how different groups share “labels” and how those labels may be used against different groups of students.
  
3. Ask students to provide examples of an experience wherein people with different interests and/or backgrounds worked together to achieve a common goal, e.g. school project, sports team.
  - a. What strengths did each team member bring to the situation?
  - b. How was the outcome of the event/project affected by the diversity of interests and strengths of the team members?
  - c. How did this experience change the way you think/feel about the members of your group?



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4. Ask students to explain why it is okay or not okay to associate with those that have something in common with you. Ask the students when this distinction can become tenuous and potentially uncomfortable, i.e. when one group begins to belittle another group or when peers become excluded from an event or activity due to differences.
  - a. As far as visible similarities go, why is this not okay? What is the reverse result of this? i.e. Others may make judgements about you if you associate only with those who are the same as you; therefore you should avoid making judgements about others and other groups.
  - b. By dividing ourselves into groups based on visible similarities, how are we missing out on new experiences? How can we expand our comfort zones and learn about the interests of others?
  
5. Should we ignore colour? That is a very challenging question. Ask students why or why not? Make sure that they feel that ALL of their answers are valid and important to the discussion by keeping track on a whiteboard. Try to establish a “mandate” or solution for your class to live by that is inclusive and welcoming of different cultures and traditions. Try to create a climate of learning rather than a climate of judging and make efforts to incorporate cultural traditions in the classroom. Ways to do this include:
  - a. Host a cultural fair/festival wherein young people can introduce an aspect of their cultural background to others.
  - b. A family tree exercise wherein students are encouraged to explore their roots and their origins. Drawing from their findings, students will research food and customs associated with their culture. For some students this will be easy and for others it will be a challenge; the goal is self-discovery.
  - c. Based on findings in the family tree exercise, students will introduce an interesting aspect of their culture to the larger group. This aspect can be food, custom, clothing, song, poem, holiday etc. Have students share their findings in a larger group setting.

**HINT:** Set boundaries before embarking on a cultural journey, i.e. no idea is a bad idea, all ideas are welcome, during presentations and at all times demonstrate respect for your colleagues, approach all presentations with an open mind, do not judge, ask questions and dig further, treat others as you expect to be treated, etc. To get buy-in from your class, ask them to come up with boundaries and post them in the classroom. Have all students sign the boundaries so that they agree to abide by them at all times.



## Ice Breaker Activity – Lesson Plan No. 2

### **BARNGA**

Barnga is a game about inter-cultural awareness used frequently with people of all ages to provoke discussion about diversity. To explore the game in-depth, there is a book available called *Barnga: A Simulation Game on Cultural Clashes* by Sivasailam Thiagarajan (Nicholas Brealey Press, 2006).

The following rules and discussion questions have been adapted from:

[http://socrates.acadiau.ca/courses/educ/reid/games/Game\\_descriptions/Barnga1.htm](http://socrates.acadiau.ca/courses/educ/reid/games/Game_descriptions/Barnga1.htm)

Additional rules, handouts and game options can be found at:

[http://www.fourh.umn.edu/ydca/youthnu\\_handouts/06\\_handouts/jbBarngaMaster.pdf](http://www.fourh.umn.edu/ydca/youthnu_handouts/06_handouts/jbBarngaMaster.pdf)

### **Goal:**

To get students talking about cultural diversity – how different cultures perceive things differently and/or “play by different rules.”

### **Duration:**

60–80 minutes including discussion

### **Supplies:**

- 4–6 decks of cards (varies depending on the number of participants)
- Popsicle sticks

### **Description:**

1. Divide the class into approximately 6 groups (about 4 people per table). Explain that everyone will be playing a simple card game.
2. On each table, place a copy of the rules for that table and a deck of cards (use A-10 only; no face cards). Suggested rules are as follows:
  - Table 1: Ace high, no trump
  - Table 2: Ace low, diamonds trump
  - Table 3: Ace low, clubs trump
  - Table 4: Ace high, hearts trump
  - Table 5: Ace high, spades trump
  - Table 6: Ace low, no trump
3. Explain that everyone must follow these rules:
  - a. Players are dealt five cards each.
  - b. Anyone at the table can be the dealer. The person sitting to the dealer’s right will play the first card.
  - c. The first player for each round can play any suit. All other players must follow suit. Each participant plays one card per round.



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- d. If a player cannot follow suit, s-he can play a card of any suit. The trick is won by the person with the highest card of the original suit.
- e. Whoever wins the most tricks will move clockwise to the next table.
- f. Whoever loses the most tricks will move counter clockwise to the next table.
- g. Everyone else remains at the same table. Wins are recorded using popsicle sticks.
- h. Ties are resolved with rock/paper/scissors.
- i. Each round will last five minutes. Every round can consist of as many games as time will allow.
- j. After the first rotation, players will not be allowed to see the rules or speak to each other. Gestures and pictures are allowed, but players cannot use words.

### Outcome:

Barnaga simulates real cross-cultural encounters, where people initially believe they share the same understanding of the basic rules. In discovering that the rules are different, players undergo a mini culture shock similar to actual experience when entering a different culture. They then must struggle to understand and reconcile these differences to play the game effectively in their “cross-cultural” groups. Difficulties are magnified by the fact that players may not speak to each other but can communicate only through gestures or pictures. Participants are not forewarned that each is playing by different rules; in struggling to understand why other players don’t seem to be playing correctly, they gain insight into the dynamics of cross-cultural encounters.

### Possible Discussion Questions:

1. If you could describe the game in one word, what would it be?
2. What did you expect at the beginning of the game?
3. When did you realize that something was wrong? How did you deal with it?
4. What was your reaction to the way things were working after the first rotation? Was it difficult to adapt? Why/why not?
5. How did not being able to speak contribute to what you were feeling?
6. What *specific* real-life situations does this game remind you of? In your school? In your community? In your own personal experience?
7. Choose *one* of these real-life situations. What are the underlying causes of the problems or difficulties?
8. What strategies did you and the other participants use to communicate without words?
9. What does the game suggest about what to do when you are in a similar situation in the real world?
10. What did you do during the game that “worked” for you? Prepare to report your best idea to the whole group.
11. If you could experience this game again, how would you like to see it unfold?



# Section 1: Facilitating Discussion on Anti-Racism

## Introduction

The purpose of the *Racism. Stop It!* National Video Competition is to inspire young people to think critically about issues of racism and discrimination. Although this may be a challenging subject to teach, by encouraging students to creatively express their feelings about the subject, you are empowering them to tackle large issues on their own while providing guidance and a framework within which they can work. The process of creating a video is empowering and allows youth to contribute their opinions on a national scale.

It is important that before you embark on teaching this sometimes sensitive subject that you do so armed with the skills and vocabulary that will facilitate an engaging discussion. This component of the workshop is designed to encourage you to share your ideas and strategies surrounding teaching the subject of racism in your classrooms or community group. This component will also clarify the terms associated with racism and discrimination with your students.

### In this section, we will address:

- How to conduct discussions surrounding racism and discrimination in the classroom
- Definitions and discussion points
- Suggested activities
- A demonstration of suggested activities
- Brainstorming and defining areas of focus and concentration with students



## Section 1: Facilitating Discussion—Lesson Plan 1

### My definition is this ...

#### Goal:

To ensure that everyone is aware of terms relating to racism and discrimination and their appropriate use.

#### Duration:

15–20 minutes

#### Description:

- Divide the larger group into smaller groups.
- Assign each group a term or a set of terms.
- Provide each team with a large sheet of paper and markers. Give the groups 5 minutes to discuss the term(s) and record their findings on a large piece of paper. Ask students to create a definition for the term(s).
- Have the teams report back to the larger group on their definitions. Allow students to provide feedback to the smaller groups, include comments on the larger sheet in an effort to create a more inclusive definition.
- When the groups have all reported back, work with them to clarify their definitions. Ask students to provide examples for each of the definitions when they are clarified to the larger group.



## Student Handout 1

### Terms:

- a) Multiculturalism
- b) Stereotypes
- c) Diversity
- d) Racism
- e) Human Rights
- f) Xenophobia

### Multiculturalism

Canadian multiculturalism is a fundamental characteristic of Canadian society and is fundamental to our belief that all citizens are equal. Multiculturalism ensures that all citizens maintain their identities, can take pride in their ancestry and have a sense of belonging. Acceptance gives Canadians a feeling of security and self-confidence, making them more open to, and accepting of, diverse cultures.

—Government of Canada, Department of Canadian Heritage

### Stereotypes

Generally speaking, stereotyping refers to mental images which organize and simplify the world into categories on the basis of common properties. When used in reference to race, stereotyping means forming an instant or fixed understanding relating to a group of people. Stereotyping can often lead to discrimination and oppression.

—United Nations Association in Canada, Youth Forums Against Racism

### Diversity

Diversity recognizes, respects and values individual differences to enable each person to maximize his or her own potential. Diversity includes differences such as age, ethnicity, gender, language, parental and marital status, race, religion, sexual orientation, thinking style and more.

—Canadian Race Relations Foundation

### Racism

Racism refers to a set of beliefs that asserts the superiority of one racial group over another (at the individual as well as the institutional level), as well as individuals or groups of people who exercise power that abuses or disadvantages others on the basis of skin colour or racial or ethnic heritage.

—United Nations Association in Canada, Youth Forums Against Racism



### **Human Rights**

Human Rights are those rights which are essential for us to live as human beings. They are meant to protect people from unfair rules, and ensure not only access to basic needs such as food and shelter, but also the chance to grow and develop beyond what is required for survival.

–United Nations Association in Canada, *What Kind of World?*

### **Xenophobia**

Fear of foreigners: an intense fear or dislike of foreign people, their customs and culture, or foreign things.

–Encarta® *World English Dictionary [North American Edition]*

\*Terms & definitions are provided by the Department of Canadian Heritage

**HINT:** Post these terms throughout your classroom.



## Section 1: Facilitating Discussion—Lesson Plan 2

### Supplemental Activity Suggestion:

The following is a suggestion for a supplemental project that will assist students in exploring the topic of racism and discrimination on a personal level. This project will encourage students to delve into research surrounding someone that they admire who embodies the qualities they aspire to have. This project is interdisciplinary in nature and can be used in multiple subject areas, including history, social studies, media studies and English.

### Leaders in the fight against racism

#### Goal:

Working in small groups or as individuals, students are given the opportunity to research historical ‘pioneers’ or leaders who have broken down barriers and led the fight against racism or have fought for human rights. This activity will familiarize students with the history of racism in North America and will provide them with an opportunity to hone their research skills in the process.

#### Duration:

2 weeks

#### Description:

Students must choose a leader, or someone who inspires them, who has had an impact in society by breaking down barriers and leading the way to opening minds and changing the way people think about others in terms of ethnic heritage, skin colour or interests. This activity includes a class presentation and a short written project.

### Examples of potential leaders may include:

#### Global leaders:

Pierre Trudeau, Martin Luther King, Rosa Parks, musical artists, visual artists, other politicians

#### Local leaders:

friends, teachers, community members

For this assignment, students must creatively present their leader to the rest of the class (5-minute presentations). They can include the following components in their presentation:

- A short biography of the individual
- An argument as to why this person was/is important in the fight against racism



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- An example of what this person has done to fight against racism in the community-either global or local
- An assessment of how and why this person inspires you and how they have opened your mind when thinking about issues of racism and discrimination
- *Students are encouraged to use visual or audio aids for this presentation*

### Written component:

- Students create a three-page report that includes all of the above information, organized in essay style.



## Section 1: Facilitating Discussion—Lesson Plan 3

Look out everyone, it's a BRAINSTORM!!

### Goal:

By the end of this activity, students will have an idea of what they would like to express/explore in their Public Service Announcements (PSAs). Students will be encouraged to share experiences and to determine which issues are relevant to them, their school, their community and their country.

### Duration:

40–45 minutes

### Description:

In this activity, students are encouraged to explore topics relating to racism and discrimination that are of interest to them. Students are encouraged to express themselves regarding issues they find important in their schools and in their community. Students are encouraged to provide examples of situations wherein they have experienced racism or have witnessed a racist or discriminatory act.

In leading the brainstorming session, it is important to establish boundaries for discussion, i.e. no idea is a bad idea, etc.

In production teams with a large sheet of paper, ask students to reflect upon and respond to the following question:

***“What kind of actions or comments have I witnessed or heard about that lead me to think that racism exists in our school or community?”***

Next, ask students to reflect on solutions:

***“What are the possible solutions that arise out of these situations; how can we help to create a welcoming environment for everyone?”***

Next, ask students to reflect on messages that they would like to communicate to others, positioning themselves as leaders in the fight against racism:

***“What kind of positive message would you like to send to Canadians, including your parents, peers and teachers?”***

Next, ask teams to choose a message that they would like to explore further. Have each team prepare a short paragraph that describes what they would like to explore in the creation of their PSAs. At this stage participants are not required to know exactly how they will represent their message; however, they must have an idea of what they would like to communicate.



### Student Handout 3

The following questions will assist you in brainstorming. In your groups, think about how each of these questions can be addressed. Use a larger sheet of paper and markers to record your responses.

*“What kind of actions or comments have I witnessed or heard about that lead me to think that racism exists in our school or community?”*

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*“What are the possible solutions that arise out of these situations; how can we help to create a welcoming environment for everyone?”*

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*“What kind of positive message would you like to send to Canadians, including your parents, peers and teachers?”*

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## Section 2: Critical Analysis: Anti-racism in film

**In this section, we will address:**

- How to watch and deconstruct visual objects in the classroom
- Key concepts of media literacy
- Screening of NFB film excerpt
- How to apply the conventions of advertising to Public Service Announcements (PSAs)
- Screening of previous winning PSAs

### **Introduction to critical analysis**

In this section, your students will have an opportunity to critically analyse a commercial advertisement in terms of content, message and technical choices. You can use this activity to encourage them to examine all media work in the same way. Included in this section are tools that act as a framework for discussion when watching any media work in the classroom. It is advised that all media, when screened in the classroom, be followed by a contextual discussion that will assist the students in further grasping the content and understanding all of the factors that come into play in the creation and analysis of a media work.

These key concepts can be applied to everything from an advertisement to a feature film. Any piece of information that is mediated by technology is worthy of analysis and critical thinking.

In this section, we introduce concepts that can be applied to anything you wish to show to your students. We will apply this section to a short analysis of an excerpt from an NFB film that confronts the subject of racism and discrimination. A list of suggested films that deal with the topic is available in this handbook (p. 45). These films can be ordered online at [www.nfb.ca](http://www.nfb.ca). For guidance as to suitability for age groups and content, please contact us at [nfbmediatheque@nfb.ca](mailto:nfbmediatheque@nfb.ca); we would be happy to help you.



## Section 2: Critical Analysis: Anti-racism in film—Lesson Plan 4

### Tell your story ...

Your own original approach

### Goal:

The goal of this activity is to encourage students to use an original approach to tell their stories using the conventions of traditional advertising.

### Duration:

45 minutes

### Description:

Identifying how to sell an idea or product:

Bring in a tape of ads from television; they do not need to be spectacular but need to be selling a product.

Watch the tape in a large group & ask the following questions:

- Identify the product—what is the advertiser trying to sell?
- How is the advertiser trying to sell the product—what techniques are they using?
- What is presented that is appealing about the product?
- What is the story or narrative present in this commercial?
- What colours, sounds, or smells does the advertiser employ?
- What is the slogan presented alongside the product?
- Who is trying to sell the product?
- Who do you think is the target audience for this commercial?
- Does this commercial make you want to buy the product?
- Does this commercial inspire you to learn more about the product?



Narrow the discussion and define:

- What is unique about this commercial?
- What techniques are used to sell the idea associated with the product (i.e. improved lifestyle, ease with tasks, etc.)?
- How can we promote an idea using similar techniques?
- Can you think of a specific PSA that has effectively sold an idea to you? How did this particular piece function to sell the idea? What techniques did they use?
- Now, what techniques can we use to sell our ideas to the public?
  - Non-technical (content)—emotion, identification, humour, etc.
  - Technical—pacing, colours, camera angles, editing, sound, lighting
  - Messaging—Clear, concise and memorable

In their groups, have students brainstorm different techniques they can use to sell their idea. Ask students to identify what is ORIGINAL about their approach and how it will function to maintain the attention of the audience and assist them in getting their message across.

### **Narrowing your approach to the topic**

Now, watch one of the winning *Racism. Stop It!* PSAs and analyze it according to the questions above. The purpose of this activity is to get students to hone their ideas and begin to think in terms of effective advertising and the selling of ideas. Ideally, people will watch the PSAs that the students create—what techniques will they use to command the attention of the audience?



## Student Handout 4

In groups, describe what techniques you will use to command the attention of your audience. Divide your responses into two main categories: technical and content.

*Technical (lighting, shooting, editing, transitions, locations, sound, effects):*

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*Content (plot, characters, story structure, audience identification):*

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*Message (emotion, tone, storytelling technique, audience impact):*

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## **The Key concepts of media literacy**

The following quote is from The Association for Media Literacy, one of the most influential groups in Media Education in North America. The key concepts of media literacy and their application, in addition to resources for educators can be found at [www.aml.ca](http://www.aml.ca).

*To define the critical premises behind media education, the following key concepts have been developed. In every province in Canada, media literacy is now part of the Language Arts programs from K-12. The key concepts provide a theoretical base for all media literacy programs and give teachers a common language and framework for discussion.*

### **1. All media are constructions.**

Media present carefully crafted constructions that reflect many decisions and result from many determining factors. Much of our view of reality is based on media messages that have been pre-constructed and have attitudes, interpretations and conclusions already built in. The media, to a great extent, present us with versions of reality. When analyzing a media text, consider the following questions: How is this message constructed? How well does it represent reality?

### **2. Each person interprets messages differently.**

People who watch the same TV show or visit the same Web site often do not have the same experience or come away with the same impression. Each person can interpret or negotiate a message differently based on age, culture, life experience, values and beliefs. When analyzing a media text, consider: How might others understand this message differently?

### **3. The media have commercial interests.**

Most media are created for profit. Advertising is generally the biggest source of revenue. Commercials are the most obvious means of generating revenue, although advertising messages take many forms, including product placement, (paying to have a product prominently displayed in programs or movies), sponsorships, prizes, pop-up ads and surveys on the Internet, celebrity endorsements or naming a stadium or theatre. When analyzing a media text, consider: Who created this and why? Who profits if the message is accepted? Who may be disadvantaged?

### **4. The media contain ideological and value messages.**

Producers of media messages have their own beliefs, values, opinions and biases. These can influence what gets told and how it is told. Producers must choose what will and will not be included in media texts, so there are no neutral or value-free media messages. As these messages are often viewed by great numbers of viewers, they can have great social and political influence. When analyzing a media text, consider the following question: What lifestyles, values, and points of view are represented in or omitted from this message? We need to decode media messages about such issues as the nature of the “good life,” the virtue of consumerism, the role of women, the acceptance of authority, and unquestioning patriotism.



**5. Each medium has its own language, style, techniques, codes, conventions, and aesthetics.**

Each medium creates meaning differently using certain vocabulary, techniques and styles, or codes and conventions. In a movie or TV show, when the picture dissolves, it indicates a passage of time. Hot links and navigation buttons indicate you can find what is needed on a Web site. A novelist must use certain words to create setting and characters, while other media use images, text and sound. Over time, we understand what each technique means. We become fluent in the “languages” of different media and can appreciate their aesthetic qualities. When analyzing a media text, consider: What techniques are used and why? Developing media literacy skills enable us not only to decode and understand media texts, but also to enjoy the unique aesthetic form of each. Our enjoyment of media is enhanced by an awareness of how pleasing forms or effects are created.

**6. The media have commercial implications.**

Media literacy includes an awareness of the economic basis of mass media production. Networks look for audiences to be delivered to sponsors. Knowledge of this allows students to understand how program content makes them targets for advertisers and organizes viewers into marketable groups. The issue of ownership and control is of vital importance at a time when there are more choices but fewer voices. (Ninety percent of the world’s newspapers, magazines, television stations, films, and computer software companies are owned by seven corporate conglomerates.)

**7. The media have social and political implications.**

An important dimension of media literacy is an awareness of the broad range of social and political effects stemming from the media. The changing nature of family life, the use of leisure time and the results of televised political debates are three such examples. The mass media serve to legitimize societal values and attitudes. The media also have a major role in mediating global events and issues from civil rights to terrorism.

**8. Form and content are closely related in the media.**

Making the form/content connection relates to the thesis of Marshall McLuhan that “the medium is the message”. That is, each medium has its own special grammar and technological bias and codifies reality in unique ways. Thus, different media might report the same event but create different impressions and different messages.

*Source: The Association for Media Literacy, 2006, <http://www.aml.ca/whatis/>*



## Student Handout 5

Use these tools when deconstructing ALL media. This handout is useful when watching films in the classroom.

### Tools for Critical Thinking

#### Five key questions of media literacy

1. Who created this message?
2. What techniques are used to attract my attention?
3. How might different people understand this message differently from me?
4. What lifestyles, values, and points of view are represented or omitted from this message?
5. Why was this message sent?

#### Five core concepts of media literacy

1. All media messages are constructed.
2. Media messages are constructed using a creative language with its own rules.
3. Different people experience the same media message differently.
4. Media have embedded values and points of view.
5. Media messages are constructed to gain profit and/or power.

Source: ©2002 Center for Media Literacy. [www.medialit.org](http://www.medialit.org)



## Student Handout 6 a)

### DISCUSSION QUESTIONS – CRITICAL ANALYSIS

#### PART 1 – KEY QUESTIONS OF MEDIA LITERACY

##### GROUP 1–Content

1. What is this film about?

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2. Who is the intended audience for this film? What informs you that this is the intended audience for this film?

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3. What are the main conflicts the characters encounter in this film?

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4. Who are the key characters in the film?

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5. What characteristics do the main characters possess that make them compelling or interesting to watch?

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6. How does the filmmaker introduce conflict in the film? Is the filmmaker successful in establishing the film's content? Are the motivations of the characters clear to the viewer?

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7. Are the conflicts resolved at the end of the film? Why/why not? How are the conflicts resolved?

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## Student Handout 6 b)

### GROUP 2—Messaging

1. Who created this film?

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2. Why was this film created?

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3. How well does this film represent reality, in your opinion?

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4. Whose points of view are absent in the film? Why do you think this is so?

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5. From whose point of view is this story told?

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6. How would this story be different if it were told from the point of view of another character in the film?

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7. Are stereotypes present in this film? Do you feel that the stereotypes are critiqued or emphasized?

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8. How does this film encourage you to see the world differently?

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9. Does this film encourage you to confront the issues present in your school and community? Why/why not? What actions does it urge you to take?

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10. Why do you believe the filmmaker chose to make the film in the genre that she/he did, e.g. a documentary instead of a dramatic film? What are the differences between these genres? How would the story differ if it were told through a different genre?

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## Student Handout 6 c)

### GROUP 3—Technique

1. What techniques are used to attract our attention? What draw us into the story?

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2. How is the setting established for the film? How do we get a sense of the characters' lifestyles?

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3. What types of sound/music are used in the film? Do they contribute to or detract from the messages in the film?

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4. What type of camera movements/angles does the filmmaker use? What effect do they have?

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5. How is the camera used in this film to emphasize objects or people? Does the camera seem to act as the “eyes” of the viewer or does the camera act as a silent observer?

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## Student Handout 6 d)

### PART 2 – In-Depth Analysis

1. In your own words, describe how the characters in the film experience stereotyping, prejudice, discrimination, and racism.

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2. Brainstorm lists of emotions felt by the characters as they encounter various forms of stereotyping, prejudice, racism and discrimination. How do these characters' experiences compare/differ?

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3. Brainstorm the stereotypes that arise in the film. How does the film work to challenge or reinforce these stereotypes? What kind of messages can be sent to help “un-learn” these over-simplifications?

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4. Define systemic racism. Can you think of other examples in the films you have seen?

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5. Brainstorm how filmmaking technique affects the message of the film. How, for example, would the message of the film be different were it to use different sounds/music/camera angles?

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# RACISM STOP IT!

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6. Compare/contrast the ways in which these films offer potential solutions to the problems faced by their characters. Brainstorm a list of your own solutions that address the issues in the films.

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7. Take note of how these filmmakers use various shot techniques at different moments in the film. How do these changes in camera angle affect our understanding of the films? What moments do you find to be most effective? Why?

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## Section 3: Technical Production

This section will address:

- Pre-production & planning (tools & steps)
- Storyboarding
- Pitching your production
- Basic shooting techniques, demonstration of basic shots
- Test reel
- Editing principles

### Introduction to technical production

Technical production is both the first and the last step in producing quality videos. Whereas it is important for students to develop their ideas and critical thinking skills in advance of shooting their productions, it is also important for them to be aware of the capabilities and limitations of basic video production to avoid disappointment and frustration come editing time. This section will introduce all of the steps of production and will hopefully assist you in planning a cohesive and coherent training plan for your students.

### An Introduction to pre-production & planning

We have covered most of the pre-production and planning in the brainstorming stage wherein students were encouraged to narrow their ideas and think of conventional advertising techniques to tell their unique story. Students can now apply these ideas and plan for their actual production, which includes a treatment, a production plan and storyboards. Descriptions and the function of each of these components are included in this workbook.

The following page will assist you in describing the form and function of a treatment. The student handout is designed to encourage students to plan their production. Students are encouraged to include their treatment in the production plan.

- Writing a promotional treatment
- Production plan student handout
- Pitching your production lesson plan
- Creating a storyboard



## Writing a treatment to “sell” your idea—Lesson Plan 7

This important step in the planning process of filmmaking uses the Production Proposal Summary. Introduce students to the concept of a treatment.

### Goal:

The goal of this activity is for students to narrow and articulate their idea both on paper and in a larger group.

### Duration:

10 minutes instruction  
30 minutes activity

### Description:

Explain the concept of a treatment to the larger group and encourage each group to develop a treatment for their production, which will be added to their production plan and used in their pitch. Use Student Handout 7 & 8 as the final draft of the treatment for the students.

### Promotional Treatment:

A promotional treatment tells the story of the film/video in paragraph form. It’s an easy to read description of what happens; usually very little dialogue is used.

A treatment is not a scene by scene account of the story. It gives the reader a broad but vivid description of what is going to happen in the story. For a short project, it is recommended that a treatment not be longer than one page. A good method for creating a treatment is to pretend you are telling it to a friend—minus the “ums” and “likes!”

The following is an example of a promotional treatment:

“The morning sun slowly rises on the horizon. Janet Stone, a rugged and athletic 28-year-old, rolls over in her sleeping bag. The sound of tires crunching on gravel suddenly wakes her. She wonders if she is dreaming since she is camping in the California desert. The car stops and she hears voices but cannot make out what they say. She carefully unzips herself from the sleeping bag and slowly makes her way to the tent netting to get a better look at who it could be. She is facing the opposite direction of where the car is, but she can hear footsteps getting closer. Suddenly a large hockey bag full of money is dropped in front of the netting. She gasps and turns around to see a familiar face standing at the entrance to the tent.”



## Student Handout 7 & 8

### Production Proposal Summary

Date: \_\_\_\_\_

Production team: \_\_\_\_\_

Working title: \_\_\_\_\_

Major themes to be explored: \_\_\_\_\_

Proposed materials: \_\_\_\_\_

Storyline/message:

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Intended look & feel:

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Intended audience: \_\_\_\_\_

Estimated production timeline: \_\_\_\_\_

Treatment: (summary of the story you will tell in your production):

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## **Pitching your production—Lesson Plan 8**

A pitch is a presentation by a filmmaker or a producer to a funding agent, broadcaster or distributor. The purpose of the pitch is to sell your idea or story to someone who would like to finance or distribute it. Pitching your film is a very important step because it allows the financier to learn about the passion and ideas of the filmmaker in addition to seeing the film or hearing their ideas.

### **Goal:**

Pitching the films/ideas in a classroom setting is a good idea because it encourages students to refine their ideas and present them to a larger group, allowing them to work on their public presentation skills. The pitch session also provides teachers with an opportunity to have an overall understanding of the issues that will be confronted in the PSAs while having an opportunity to provide public, transferable feedback to the group.

### **Duration:**

Each pitch should be between two and five minutes in length and can include a presentation of the storyboards to assist the audience in comprehending the idea. Filmmakers must be prepared to defend their ideas and respond to the feedback they are offered by the larger group.

The estimated timeline for a pitch session for a class of 30 students is 30 minutes.

### **Description:**

In production teams, students will refine their ideas and compose a presentation using the production proposal summary as a guideline. It is recommended that each student participate in the pitch. Once students have presented their ideas, the class should be encouraged to provide constructive feedback to the group and the group will be encouraged to clarify their ideas if there are questions from the larger group.

### **Student Handout:**

Use the previously completed Student Handout 7 & 8 as a guideline for the information to be presented in the pitch session.



## Introduction to shooting & Test Reel/Roll—Lesson Plan 9

It is your choice whether to instruct students on how to shoot their films at the beginning of this project, or midway through. It is suggested that the students are instructed on how to use the equipment at the beginning of the project to avoid disappointment when it comes time to use it.

### Goal:

The goal of this activity is to introduce students to proper shooting and camera techniques.

### Duration:

This is negotiable, but generally 20 minutes is required for instruction and 30 minutes is required for practice and test roll shooting.

### Required materials:

- Television monitor
- RCA cable
- Camera (Mini DV or Digital 8)
- Tripod
- Cameras for student use (one camera for every four or five students)

### Description:

Set up the camera so that it attaches to the monitor where all students can see the screen. Ask the students for a volunteer and using the camera, demonstrate the basic shots (to include all shots as described on the student handout). If time permits, ask students to demonstrate shots to the rest of the class. Once the students understand the basic shots, allow them to complete a test reel/roll as described in this manual. Depending on the level of ability of the students, basic instruction regarding the camera may be required, i.e. how to turn it on, how to charge it, how to insert a tape, etc.

### A couple of tips about shooting:

- It is almost ALWAYS better to use a tripod; shaky cameras create a seasick audience.
- Avoid using the ZOOM on the camera because it makes the image even shakier. Try your best to get close to the subject rather than zooming in on it.
- Experiment with different tools that can make you shoot like a pro (i.e. use a wheelchair for a follow shot or a skateboard for a worm's eye view follow shot).
- Be creative, but try not to disorient the viewer. Focus on composition and the ease of the audience.
- Use natural light, but do not shoot against bright, sunny windows.
- Avoid shooting against thin, horizontal lines (i.e. blinds).



- If the shot looks bad through the viewfinder, it isn't going to look much better later on. Pretend what you are shooting is like something you are watching on TV—this is a simple but effective guideline. When possible, ask your subject(s) to move; closer, further away, closer to each other, out of the shadows, etc. If it makes the shot look better, don't be afraid to ask.

### **The Test Reel/Roll**

A test roll or test reel is often a great way to start. A test reel is when students are introduced to the basic video shots (which are located in this handbook) and provided with the opportunity to go out and shoot them using the equipment they will be using for the actual project. The test reel also provides an opportunity for the students to experiment with editing software using the footage they shot during the exercise.

Before sending students out to shoot their test reel, provide them with a demonstration as to what each basic shot might look like (using the guide in this handbook). A great way to show this is to hook up a camera using RCA cables to a VCR and demonstrating on a television monitor in class. This way, students can imagine what each shot might look like and can begin to plan the shots for their actual production.

Once the students have shot a test reel and experimented with the editing software, your job is to keep them on task and on track. They barely need you any more. However, before they go out and shoot, they should present their ideas to the rest of the class and you should approve them and assist them in narrowing their scope if it is too broad or maybe a bit too ambitious.

# RACISM. STOP IT!

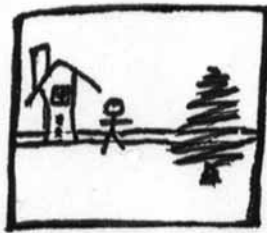
NATIONAL VIDEO COMPETITION

## Student Handout 9 a)

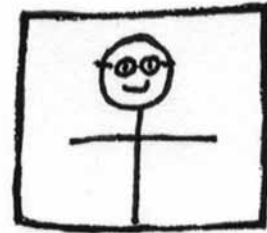
Establishing shot



Long shot



Medium shot



Close-up



Bird's eye view



Worm's eye view



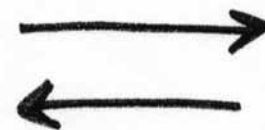
Extreme close-up



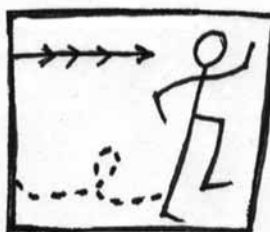
Tilt



Pan



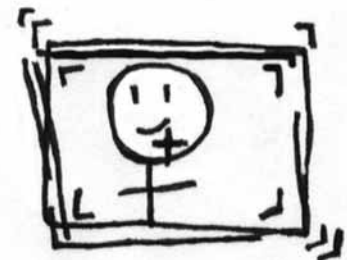
Follow shot



Creative shot



Hand-held





## Student Handout 9 b)

### Test Reel Assignment

Production team: \_\_\_\_\_

Type of Shot	Shot Description	Min:Sec	Camera Operator
Establishing Shot (ES)			
Long Shot (LS)			
Medium Shot (MS)			
Close-Up (CU)			
Extreme Close-Up (XCU)			
One Shot (OS)			
Two Shot (2S)			
Over the Shoulder Shot (OSS)			
Bird's Eye View (BV)			
Worm's Eye View (WV)			
Camera Movements			
Pan			
Tilt			
Dolly Shot/Follow Shot			

Notes: \_\_\_\_\_

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## What is a storyboard?—Lesson Plan 10

A storyboard is a visual representation of your video. It is also created during the pre-production stage, but it is very helpful during production and editing. Each diagram consists of a sketch of the video image, a brief description, notes for the camera operator, and an estimate of how long the shot will be.

A storyboard acts as a valuable guide for almost everyone involved in the production. This is essential to shooting a successful film project.

### Goal:

The goal of this activity is to establish a visual storyline for the planned production. This activity will assist in planning and directing the video and will allow team members to experiment with a new way to communicate ideas. This activity also introduces students to a lucrative role in the filmmaking process. All feature and animated films use a storyboard process in the pre-production stage.

### Duration:

The instruction component of this activity will take approximately 10 min, but the production component will depend on the level of involvement the students would like to take on. Storyboarding can take anywhere from 30 min to a couple of hours. Storyboards can be assigned as a homework activity.

### Description:

A sample storyboard layout is included for use in your classroom. You can either use this as a guideline or encourage students to create their own storyboards as an art project. Some storyboards use very simple drawings, while others can use full colour or even photographs. In the professional film industry, there are professional storyboard artists. Perhaps in your class there is a budding professional waiting to try their hand at the art of storyboarding!

*See Student Handout 10 for a sample of a storyboard structure that you can use with your students, use as many sheets as are needed to visually represent the video.*



## Student Handout 10

Program:		Location:	
Producer:		Scene:	Page:
Director:		Pertinent Details (contacts, etc.):	
Shot:	Desc:	Shot:	Desc:
Setup:		Setup:	
Dur:		Dur:	
Trans:		Trans:	
Audio:		Audio:	
Shot:	Desc:	Shot:	Desc:
Setup:		Setup:	
Dur:		Dur:	
Trans:		Trans:	
Audio:		Audio:	