

CHILDISH FILM FESTIVAL TEACHER CURRICULUM GUIDES

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I. CHILDISH FILM FESTIVAL PREPARING TO GO TO THE CINEMA

PREP PLAN FOR GRADES K-2:

Objective: To prepare children for the film festival, and explain what they may expect and learn at the cinema.

Lesson Focus:

- Introduction to the cinema and to the concepts of “sight and sound” in motion pictures.

Introduction to the Cinema: The Childish Film Festival field trip takes students to the Oak Street Cinema. The Oak Street Cinema is a classic movie theatre. **Cinema** is another word for movie theatre. The Oak Street Cinema building is almost one hundred years old, and has been a movie theatre for 75 years. Old photographs of the Oak Street Cinema may be found on the Minnesota Film Boards link to “Historic Theatres” at <http://www.mnfilm.org/fun/theatres.asp>

What to expect on your field trip: When you enter the Oak Street Cinema you will see a big sign over the door, called the “marquee”. The marquee tells us the name of the cinema and the names of the movies that play in the movie theatre. Your class will enter the lobby, and go right through to find your seats in the “auditorium”. The auditorium is the room with all of the seats. It is a room especially designed so you may have a good view of the movie screen and hear the movie well. That is why the floor is slanted and the ceilings are so high.

The word ‘**movie**’ comes from the term motion pictures, because movies are made from moving pictures. Sometimes we call movies “film”, because movies are made using a camera and film. The movies you will see at the Childish Film Festival are special because artists made them.

A **film festival** celebrates different films made around the world, especially for children. For the Childish Film Festival, we are inviting other schools as well to come by bus to see the movies. Since this is a film festival, someone will talk to you before the movie starts, and between the movies. She will tell you about what you are going to see and ask you questions about the films.

Introduction to concepts of Sight and Sound in Motion Pictures:

Artists or filmmakers make movies using a camera to take a lot of pictures very rapidly, and by recording the sound. In this way, movies combine **sight** and **sound**. When you sit in a movie theatre, pay attention to both what you see and what you hear.

What do you see?

In a movie, you will see pictures of people, places, and objects that tell us a story. The pictures affect us, and we relate to them with our emotions and own experiences. Sometimes you will recognize the pictures, and sometimes the pictures are of something or some place you have never seen before. In some of the films, you will see **actors**—who are real people pretending to be someone else, or playing a role. In **animation**, which is another word for cartoons, you will see pictures of characters in settings that the artist made by drawing, using clay, puppets, or a computer. Whether you see live action or animation, the pictures are made using a camera and an artist’s imagination to show us a story.

What do we hear?

In a movie, you will hear many different sounds. You will hear voices in conversation, the sound of people talking to each other. You may also hear the voice of a narrator, or the person who tells the story to the audience directly. Some sounds you will hear will remind you of real everyday sounds, like birds chirping or cars driving by or honking. Other sounds, for example music, are added to the movie so that the audience may feel a certain way. Different kinds of music change how we feel about the story—happy music, sad music, scary music, or funny music. Other sounds may be added to the film, called “sound effects”. These sounds are not quite like music, but may be made using instruments or any thing that makes noise. Sound effects influence the story, too. For example, if during a movie you were to hear a silly sound as a character (an actor playing a role) slipped on a banana peel, you would probably laugh.

Review of Terms:

- Cinema
- Movie
- Film Festival
- Sight
- Sound
- Actors
- Animation

Activities:

Sight: 1. Students make a picture of a character—real or imaginary. 2. They cut out the character. Students make a picture of a setting or scene to function as the character’s background. 3. Students put the character and the background together, to play out a story.

Sound: 1. Have the class close their eyes and listen to environmental sounds for one minute. 2. When they open their eyes, make a list of all of the sounds they heard.

II. CHILDISH FILM FESTIVAL K-2 FOLLOW UP REVIEW AND ACTIVITIES

a) FOR PROGRAM: AGE OF DREAMS

REVIEW:

During the AGE OF DREAMS programs, students saw short animated films. Before the screening of AGE OF DREAMS, the Childish Film Festival program director introduced the program's theme of dreams and imagination. Dreams and imagination create stories that are not real, but we may relate to their subjects in some way. Animation is introduced as a way to make images come to life, and to tell made-up stories. During the program, the Childish Film Festival program director discussed the films with the audience, and reviewed their content and style of animation. After the program, the following activities are suggested to reinforce understanding of animation and motion pictures.

REINFORCING ACTIVITIES:

- **DRAWING FROM MEMORY: SIGHTS AND SOUNDS**

Younger students may draw a picture from one of their favorite films, or the film they remember the best. They may also tell or dictate the story to go with the film. Ask them to make up their own sound effects to accompany their story.

- **MAKING A FLIP BOOK**

A flipbook demonstrates how pictures can "move". When the students are flipping their flipbooks, ask them to make accompanying sounds, to reinforce our introductory lesson on sight and sound and deepen their understanding of animation.

Materials: small pad of paper, tape, markers or crayons

Step-by-step:

1. Take a small pad of paper and put tape around the top so the pages won't fall out.
2. To make a picture look like it's moving, you have to draw the same thing, but make it move a little each time on each page.
3. Here's how to make a face go from a frown to a smile. On the last page of your pad draw your first picture. To make a face, draw a circle with 2 eyes. (You'll put in the mouth later.)
4. Trace just the circle and the eyes onto all of the other pages. Those parts won't move.
5. Now make the mouth. Start with drawing the happy mouth on the last page.

6. Draw the mouth on each of the other pages, but each time you draw it make the line get flatter until it's a straight line. Then make it bend in the other direction into a frown.
7. You can color in the background if you want to.
8. Flip it forwards and backward to make your face smile and frown. Now you have your own mini-movie.

From ZOOM.activities at <http://pbskids.org/zoom/activities/do/flipbook.html>

Additional Resources:

Read articles by teachers on teaching animation to elementary school children at <http://www.animationtoolworks.com/library/library.html>

II. CHILDISH FILM FESTIVAL K-2 FOLLOW UP REVIEW AND ACTIVITIES

b) FOR PROGRAM: EVERYDAY CHILDREN

REVIEW:

During the EVERYDAY CHILDREN program, students saw short films with young children as subjects. Before the screening of EVERYDAY CHILDREN, the Childish Film Festival program director introduced the program's theme. Each film in the program is about a different child in their everyday life. Each child in each film has their own unique personality, lives in a different environment, has a different life—but children in the audience may relate to them in universal ways. During the program, the Childish Film Festival program director discussed the films with the audience, and reviewed their content to draw out the universal aspects of childhood and celebrate diversity. After the program, the following activities are suggested to reinforce the messages of the EVERYDAY CHILDREN program, which are to celebrate diversity, honor children's unique stories and the power of their own voices, and to connect the audience with other children living around the globe.

REINFORCING ACTIVITIES:

- **DRAWING FROM MEMORY: SIGHTS AND SOUNDS**

Younger students may draw a picture from one of their favorite films, or the film they remember the best. They may also tell or dictate the story to go with the film. Ask them to make up their own sound effects to accompany their story.

- **TRUE STORIES: MAKE A SELF-PORTRAIT AND WRITE YOUR OWN STORY**

Some of the films in the EVERYDAY CHILDREN film program were short documentaries. This means that they were not made-up stories, they are real stories and the children in these films were not actors. The sights and sounds of these films were recorded as they really happened.

The nonfiction films were:

KYLIE GOLDSTEIN: ALL AMERICAN was about a real five-year old girl who lives in America named Kylie, who told us about being adopted from China.

LET'S PLAY:KOSOVO was about a group of Kosovo children who explain the games they like to play in the schoolyard.

OUR STORY was about children from Mexico whose parents work on farms.

Students may bring in a photograph of themselves, or draw their own self-portrait and write or dictate a letter to any of the children in the film program to introduce themselves and tell their own stories

- **EVERYDAY PROPS**

Bring in any of the following everyday objects for a class discussion about other cultures:

1. **Wooden or plastic figures of diverse people and animals.**
2. **Food boxes from ethnic grocers**, such as Indian, Mexican, or Asian, for pretend play. The people and the print on the boxes may be different from what your child is accustomed to seeing, but they provide an opportunity for more conversation about people from different places.
3. **Unique props for dramatic play.** Offer articles of clothing, such as kimonos or saris, from other cultures, and toys and instruments from grandparents or other relatives that reflect your child's origin and culture.
4. **Coins and money from different countries.** Talk to your child about where the currency comes from; read books about the people who live there. Investigate the meaning behind the pictures on paper bills.

From an article at:

http://www.scholastic.com/earlylearner/age4/social/qc_diversitytoys.htm

Additional Resources:

Children's Games from around the world article, with instructions and photos at:

<http://www.topics-mag.com/edition11/games-section.htm>

III. CHILDISH FILM FESTIVAL PREPARING TO GO TO THE CINEMA

PREP PLAN FOR GRADES 3-6:

Objective: To prepare children for the film festival, and explain what they may expect and learn at the cinema.

Lesson Focus:

- To introduce the history, science, and math behind the magic of cinema.

Introduction to the Cinema: The Childish Film Festival field trip takes students to the Oak Street Cinema. The Oak Street Cinema is a classic movie theatre. The building is almost one hundred years old, and it has been a movie theatre for 75 years.

What to expect on your field trip: When you enter the Oak Street you will see a big sign over the door, called “the marquee”. The marquee tells us the name of the cinema and the names of the movies that play in the movie theatre. Your class will enter the lobby, and go right through to find your seats in the auditorium. For the Childish Film Festival, we are inviting other schools as well to come by bus to see the movies. Since this is a film festival, someone will talk to you before the movie starts and ask you questions about what you experienced.

History of Cinema:

Movies, short for moving pictures, have been around for more than a century. Movies were invented when people discovered the “persistence of vision”. This means that the human eye will see an image and retain it for about one-twentieth of a second after seeing it. So, for example, when you make a flipbook and show a series of pictures very quickly in succession, we experience an illusion of motion by the pictures.

Early inventions in motion pictures were the “zoetrope” and the “magic lantern”. The “zoetrope” was invented in the early 19th century. A zoetrope is made by a spinning drum with a paper strip with a series of pictures on the inside of it. When the drum spins, the pictures move quickly and create the illusion of motion. The “magic lantern” was one of the earliest projectors that had a light that would shine through the picture and illuminate the image onto a blank wall or white cloth. These inventions could make pictures look like they were moving and project images onto a screen-like surface, but it was not until later that “movies” as we know them were invented.

In 1891, Thomas Edison invented a “kinescope” which used a motor to move film in front of a light source. This invention sparked many people’s curiosity, and similar devices were immediately invented. By the next century, motion picture projectors created a new entertainment. People put sprocket holes in a strip of film to move it quickly in front of the light source, and the films went from being just a few seconds or

minutes in length to an hour or more. Audiences gathered in a cinema to watch silent movies, and, by the late 1920's, a sound track was added to the film and audiences enjoyed "talkies", or movies with picture and sound. The first color movies appeared in the 1930's. Although there have been many developments in movie projector technology, the basics of projection have remained the same.

Science Lesson: Parts of a Cinema:

The Projector

The film projector is a device that continuously moves film along a path so that each frame of the film is stopped for a fraction of a second in front of a light source. The light source provides extremely bright illumination that casts the image on the film through a lens onto a screen.

The Sound System

The projector picks up sound from a track on the film, and plays it through an audio system and out into the auditorium using speakers.

The Screen

The movie screen is made of heavy white vinyl.

Math Activity: The Film

It takes an amazing amount of film to make a movie. Most movies are shot on 35mm film stock. You can get 16 frames (individual pictures) on 1 foot of film. Movie projectors move the film at a speed of 24 frames per second, so it takes 1.5 feet of film to create every single second of a movie.

At this rate, you end up needing a lot of film pretty quickly. Consider these calculations:

One second = 1.5 feet (24 frames per second divided by 16 frames per foot)

One minute = 90 feet (1.5 feet per second multiplied by 60 seconds)

One hour = 5,400 feet (90 feet per minute multiplied by 60 minutes)

Typical two-hour movie plus five minutes of previews = 2.13 miles (11,250 feet divided by 5,280)

You can use this formula to figure out just how much film it took to show the film program you will see at the Childish Film Festival. Just multiply the number of minutes in the movie by 90 to get the number of feet of film.

Source cited:

"How Movie Projectors Work" by Jeff Tyson, published at

<http://stuffo.howstuffworks.com/movie-projector.htm>

Minnesota Film Board's link to "Historic Theatres," which includes historic photographs of the Oak Street, at <http://www.mnfilm.org/fun/theatres.asp>

IV. CHILDISH FILM FESTIVAL GRADES 3-6 FOLLOW UP REVIEW AND ACTIVITIES

a) FOR PROGRAM: WHAT DO YOU KNOW

REVIEW:

During the WHAT DO YOU KNOW? program of international short films, students saw short films about children their age, living around the world. Before the screening of WHAT DO YOU KNOW?, the Childish Film Festival program director introduced the program's theme. Each film in the program features children learning about life and the world they live in. The program includes stories made in the U.S., Cameroon, Norway, and one animated short film. Children will learn to celebrate cultural differences as well as connect to universal questions and issues facing the protagonists. During the program, the Childish Film Festival program director discussed the films with the audience, and reviewed their content to actively engage the audience with the program. For the classroom, the following activities are suggested to reinforce the WHAT DO YOU KNOW? program and the students' beginning understanding of cinema.

REINFORCING ACTIVITIES:

- **MAKING A STORYBOARD**

Use a verbal outline and storyboard to introduce the concepts of sequence and visual storytelling. Take some time to shape the story into visual and verbal outlines.

Materials: paper, writing and drawing utensils

Step-by-step:

1. Write a story and outline the sequence of actions:

Have the students create – individually or in groups – an outline of the story so far by writing down the main points of action, listing action as opposed to description or states of being. The verbs they use are very important. Action is what drives a story. Points should be brief and specific.

1. On a beautiful day Sally works in her garden.
2. Jonathan enters, looking sad. He tells Sally that they can no longer be friends.
3. Sally, now angry, stomps off.
4. Jonathan, looking cautiously around, plucks Sally's most prized rose from the garden, hides it in his coat, and runs from the garden.
5. And so on.

2. Draw a Storyboard:

The storyboard is the visual outline of the story. It will look a little like a comic strip. It is used to tell the visual story and give an idea of how a filmmaker decides what pictures to make to tell their story. Students will make a long rectangle on a sheet of paper placed horizontally, and divide into boxes like a comic strip. They will illustrate each of the

actions described in their story sequence written above. They may make up their own dialogue to tell the story out loud, and sound effects.

From “Filmmaking: Creating and Organizing the Story” By Elizabeth Pringle on the Kennedy Center Artsedge link: <http://www.artsedge.kennedy-center.org/content/3274/>

• **MAKE YOUR OWN FLIPBOOK**

Motion pictures flash a series of images before the eye in rapid succession. Individual drawings are called cells; individual photographs are called frames. In a conventional film, still images flash by at a rate of 24 frames per second. A flipbook contains a series of images, one per page. When thumbed through quickly, the images appear as an animation—pictures brought to life. The visual effect of a flipbook is attributed to the "persistence of vision." Students may create their own flipbook animations to explore this concept, as well as the elements of time and sequence.

Materials: Index cards, Crayons or markers, Heavy-duty stapler, Plastic tape

Step-by-Step:

1. Provide each student with 10 index cards.
2. Students should lay the index cards out on their desks, and number them from 1 to 10 on the top edge (the edge that you are going to staple).
3. Now the students can begin drawing the cells. Two examples that are easy for beginners are a bouncing ball and a fluttering butterfly.

Card 1: Draw and color a ball, or a butterfly near the bottom, left side of the card.

Card 2: Draw the same ball or butterfly, but place it a little higher and to the right of the image on the first card.

4. Continue the process with all 10 cards.

5. After they finish their drawings, ask the students to stack their cards in order, 1 to 10. Staple them together. Cut a piece of plastic tape the same width as the flipbook to cover the sharp edges of the staples. The student flipbooks are now ready to be viewed.

From “Make Your Own Flipbook” at http://digitalstudio.ucr.edu/programs/expressions/kids_curriculum/flipbook_activity.html

IV. CHILDISH FILM FESTIVAL GRADES 5-6 FOLLOW UP REVIEW AND ACTIVITIES

b) FOR PROGRAM: GETTIN' GROWN

REVIEW:

During the GETTIN' GROWN program, students saw a movie about a boy about their own age, living in Milwaukee. Before the screening, the Childish Film Festival program director introduced the film, and introduced issues that would be addressed in the feature. After the screening, the Childish Film Festival program director discussed the movie with the audience. Those who attended the April 14 show got the chance to meet the director, Aaron Greer. For the classroom, the following activities are suggested to reinforce the positive, youth-focused messages in GETTIN' GROWN, and the students' beginning understanding of cinema.

REINFORCING ACTIVITIES:

- **FOR CLASS DISCUSSION:**

The feature, GETTING' GROWN contains many interesting points for discussion. Your class may want to review the film and discuss the following questions:

Review the Plot:

Where does this story take place?

Who are the main characters?

Why did Eric's mother want him to follow her course?

Why did Eric's grandmother want candy? Why did Eric's mother not want her to have any?

Why did Eric stop to play basketball?

What did Eric's uncle lie to him about?

When did Eric have to get to the pharmacy by?

How did he disobey his mother?

How did the movie end?

Discuss the Story:

What conflicts does Eric face in the film?

What do the different characters want from him?

What does Eric want?

Eric makes several stops along the way – what happens when he decides to stop or take a new path? What were the consequences of his choices?

How did Eric's family and community help him out?

What did Eric learn about himself?

How does Eric "get grown"?

- **WRITE YOUR OWN RESPONSE TO GETTIN' GROWN.**

Write a letter to the filmmaker, Aaron Greer, about his work, and ask him as many questions as you can think of.

FILMMAKING: CREATING AND ORGANIZING THE STORY

The story of *GETTIN' GROWN* is told from the boy, Eric's perspective. This may empower and inspire students to tell their own stories, and spark their interest in filmmaking. If you want to take your class into a more in-depth media project, Elizabeth Pringle has written two wonderful plans for creating a classroom film project for "Artsedge" at the Kennedy Center's website.

Making Choices: Creating and Organizing the Story

This feature covers the basics for creating a classroom film project. Through the following suggestions, tips, and exercises you will get a better sense of the options available and the choices that might be made when making a film.

What a story needs:

▣ beginning, middle, and end. (The beginning introduces the who, what, when, where and why as well as the conflict; the middle demands that the characters deal with the conflict; and the end is the result of the choices made by the characters in dealing with the conflict.)

Well-defined characters (age, gender, rhythm, etc...) who have a reason for being in the story.

Conflict. We want to know what choices people make when confronted with an obstacle.

How it all works out (or doesn't) in the end. Try to sense what will keep the interest of the audience but not have them feel that the story is too long.

Thinking visually

A film is a visual story. The camera is the bridge to the audience. Beginning classroom filmmakers often look at the rehearsal of a story as though they were watching a play. A camera offers a view the action of the story from any side; up above or down below, far away or very close.

Exercise: Framing

Part one: Once the students have started to act out their stories, they create tableaux; freeze-frames, important places in the scene where the students stop and take a picture. They create three tableaux: one from the beginning, one from the middle, and one from the end.

Part two: The students not in the scenes take a Styrofoam cup and remove the bottom. They will have a frame and a new way to view the story. Have these students walk around the frozen scene, and find the best places to look at the action; the most exciting or revealing angles. This is where they might consider placing the camera to shoot that scene. Go on to the next tableau. Then do the whole scene non-stop as the framing students take in the action through their cup lens.

□

Camera Shots

Next, consider some of the different kinds of shots a camera can take of a scene.

Long shot – to establish where we are – what location and at what point in the action.□

Medium shot – who is in the scene, we learn about character□

Close up – what are emotions of the characters as revealed through the face

Exercise: Have students look through magazines and find pictures that demonstrate the different kinds of shots.

□

Take some time to shape the story into visual and verbal outlines.

Verbal outline:

Have the students create – individually or in groups – an outline of the story so far by writing down the main points of action, listing action as opposed to description or states of being. The verbs they use are very important. Action is what drives a story. Points should be brief and specific.

1. On a beautiful day Sally works in her garden.
2. Jonathan enters, looking sad. He tells Sally that they can no longer be friends.
3. Sally, now angry, stomps off.
4. Jonathan, looking cautiously around, plucks Sally's most prized rose from the garden, hides it in his coat, and runs from the garden.
4. And so on.

Visual outline:

The Storyboard A storyboard is the visual outline of the story. It will look a little like a comic strip. It is used to tell the visual story and give an idea of how the film should look. Within each frame decide what shots to use, where the camera might be placed in relation to the action, and the action of the scene. It's not necessary to be a visual artist to do a storyboard. It is fine to use stick figures.

Here is an example of a storyboard. Notice how camera shots have been suggested through placement of characters. You are ready to move into the production phase of filmmaking. In part 2 we take the story to the next level and share some of the basic elements of film production.

(Reprinted from <http://www.artsedge.kennedy-center.org/content/3274/>)

• **FILMMAKING: THE STORY BECOMES A FILM**

The next stage – actual filmmaking. This How-To offers tips and suggestions to sharpen the technical and organizational skills involved in filmmaking. This overview of film production will help sharpen the technical and organizational skills of the students. These are some tips and resources to get you started.

Planning and pre-production – finding and organizing all your resources

You will need:

- a. Technical equipment– camera, sound, editing equipment. Many schools have digital media equipment but many don't. There are online sites that link schools with companies that want to give away equipment (check the resource links included in this article).
- b. Adult support – the school technology or media teacher; the art teacher; the principal; the parents. A film requires a lot of support. Let everyone know what a great project you are doing and see who might lend a hand.
- c. Students – Many may already have digital media skills; some may even have equipment.

Organize the class into different production teams or crews and assign tasks.

Here are some possible configurations:

Writing and Directing – This group takes responsibility for the story. They work with the actors in rehearsal, developing the dialogue. They organize the script, dialogue and outline into a shooting schedule.

Art Department – They responsible for the look and feel of the film. They find specific locations for scenes in the film. They must also prepare the locations so that they look right for the story. Costumes and props are also their responsibility.

The Camera, Sound, and Lighting crews – They operate and care for the equipment. They need patience, a steady hand, and the ability to follow directions quickly and quietly. Filming is often a start and stop process that requires concentrated effort from everyone involved.

Editors – They assemble the final film and decide on the transitions between scenes, sound and the final look and feel of the piece. Keep the editing team small.

Actors – They are responsible for rehearsing the scenes and knowing their lines, the physical and vocal requirements of the character they are portraying, and their blocking in the scene (where they need to stand or move).

Camera, Sound, and Lighting

Camera: Make sure you are familiar with the basic operating procedures of your digital camera. You can find out a lot about your camera from its manufacturer. All of the major camera companies have extensive online resources and 800 numbers. If you prefer in-person help, contact your local access cable television station.

Audio: Every camera comes with a built-in microphone. If your camera's sound quality is poor, you can easily create your own boom microphone by securely taping a hand-held microphone to a long pole. The goal is to hear all of the dialogue without too much extraneous sound.

Lighting: Make sure that we can see everyone clearly – no one is lost in shadows or washed out by too much light.

Editing

Editing requires special software and a computer with enough storage space to house your film as you edit. There are a number of different editing software options. One of the easiest to use is Apple's iMovie software, which is free to download.

Share your film

- Create a time when the whole school can see the film, either all together or broadcast through the schools in-house television network.
- Submit your film to local and national festivals.
- Contact the local access cable station, which may be interested in showing it.
- Share it with your PTA, the school board, and anyone else interested in education.

Throughout the process of creating the story, organizing the production, shooting and editing the film, students have been choosing and focusing ideas, energy, and skills. As they develop and refine their creative vision, they learn the importance of collaboration. They get hands-on experience with real tools, and when they see the final film they'll know what they've achieved and where they might want to go next.

Resources

Great sites for educators who want to use film in the classroom:

The Director in the Classroom

www.thedirectorintheclassroom.com/

Nikos Theodosakis has pioneered the field of classroom filmmaking. His website is full of ideas and links. He is also available for on-site workshops.

Make a Movie.Net

www.makeamovie.net

A great website for classroom filmmakers. Billy Field offers workshops, an excellent book, and some wonderful ideas for creating movies that tell a story.

Casablanca.tv

www.casablanca.tv/newindex.cfm?linkID=69&showcontent=true

Chet Davis, of Casablanca TV, offers a whole package of organizational tools, project ideas, and equipment for classroom filmmaking.

iLife

www.apple.com/education/ilife/

This is a great site to learn what Apple can offer classroom filmmakers – from imovie editing instruction to great ideas for integrating digital media into the classroom.

The Importance of Editing

www.microsoft.com/windowsxp/moviemaker/learnmore/editing.asp

(Reprinted from <http://www.artsedge.kennedy-center.org/content/3296/>)

GO FURTHER!

EXPLORE LOCAL YOUTH MEDIA RESOURCES:

Learn about a local Minneapolis youth media grassroots organization, PHILLIPS COMMUNITY TELEVISION that produces and promotes youth-made media at

<http://www.pbs.org/merrow/listenup/network/organizations/pctv/>

<http://www.phillipscommunitytv.org>

Read about the Turn it Up! Youth Video project in Minneapolis at
<http://www.comminit.com/experiences/pdskdv112003/experiences-1026.html>.

Full festival program at <http://www.mnfilmarts.org/childish>

For more information or feedback, please contact:

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