

CONNECTOR

NAME: _____

DATE: _____

GROUP MEMBERS: _____

OBJECTIVE: _____

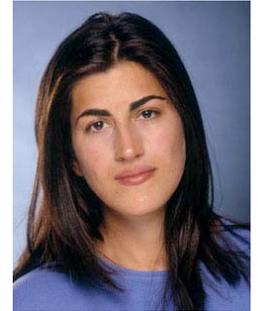
FILM/CLIP DESCRIPTION: _____



Mira Nair
Writer, Director - India/USA
1957-Present



Ang Lee
Writer, Director - Taiwan/USA
1954-Present



Jehane Noujaim
Documentarian & Pangaea Day
Film Festival Founder - USA
1974-Present

The Connector's job is to relate the film your group is viewing, or the problem you're trying to solve, to other things that have been studied in class as well as things outside of school. This means that you are connecting the film to your own life, other texts on this topic or the world in general.

Some connections that I found from this film to other people, places, problems, events, readings, another film or authors and me were...

Truth is more peculiar than fiction. Life is really a startling place. -Mira Nair

I think people are universal. -Ang Lee

Imagine if you could get the world's filmmakers, known and unknown, to get together [and make] a story for the world, by the world. -Jehane Noujaim

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ECONOMIST

NAME: _____

DATE: _____

GROUP MEMBERS: _____

OBJECTIVE: _____

FILM/CLIP DESCRIPTION: _____



Mary Pickford
Actor, Producer & Co-Founder
of United Artists - Canada
1892-1979



Tyler Perry
Actor, Writer, Director & Founder
of Tyler Perry Studios - USA
1969-Present



Daryl F. Zanuck
Writer, Director & Founder, 20th
Century Pictures - USA
1902-1979

The Economist's job is to look at cost of things and the impact of money on characters in the film. You might hear about a salary, the cost of a newspaper or food. Also, think broadly about how money affects people's actions and behaviors – do people with more money communicate differently than people with less money? Does one character have to leave home in order to find work?

My observations regarding the cost of things and the effect of money on people's behaviors & actions in the film were as follows:

The past cannot be changed. The future is yet in your power. -Mary Pickford

I've never chased money. It's always been about what can I do to motivate and inspire people -Tyler Perry

If two men on a job agree all the time, then one is useless. If they disagree all the time, then both are useless. -Daryl F. Zanuck

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ETYMOLOGIST

NAME: _____

DATE: _____

GROUP MEMBERS: _____

OBJECTIVE: _____

FILM/CLIP DESCRIPTION: _____



Jean-Luc Godard
 Critic, Screenwriter, Director
 France/Switzerland
 1930-Present



Woody Allen
 Writer, Director, Author, Musician
 USA
 1935-Present



Diablo Cody
 Author, Screenwriter, Blogger
 USA
 1978-Present

The Etymologist's job is to find words that are especially important, new, puzzling, unfamiliar, or just plain unusual. These are words that members of the group need to notice, consider and understand. Jot down words that sound unusual and are not used presently and look them up or try to figure out the word's meaning from the context in the film. In your group discuss the significance of the choice of word/s.

| WORD | AT WHAT POINT IN THE SCENE DID YOU HEAR THIS WORD? | DEFINITION | WHAT CLUES FROM THE FILM SUPPORT YOUR DEFINITION? |
|------|--|------------|---|
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Unlike painting and literature, the cinema both gives to life and takes from it, and I try to render this concept in my films. -Jean-Luc Godard
I've used the word 'adamant' twice. That's the first and second time I've used that word in a really long time. It feels kinda good. -Diablo Cody
I had a terrible education. I attended a school for emotionally disturbed teachers. -Woody Allen

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FASHION CRITIC

NAME: _____

DATE: _____

GROUP MEMBERS: _____

OBJECTIVE: _____

FILM/CLIP DESCRIPTION: _____



Audrey Hepburn
Actress, Activist - United Kingdom, Belgium
1929-1993



Jean Cocteau
Poet, Writer, Director - France
1889-1963



Marlene Dietrich
Actress, Singer - Germany/USA
1901-1992

The Fashion Critic's job is to comment, only, on how the actors and actresses appear in the film. Hairstyles, clothes, and styles should be noted. Your observations should be shared in your group discussion for the day. **My fashion observations for the film were as follows:**

| FASHION FROM CLIP | DETAILS YOU NOTICED | QUESTIONS AND OPINION ABOUT THE STYLE/FASHION |
|-------------------|---------------------|---|
| | | |
| | | |
| | | |

I dress for the image. Not for myself, not for the public, not for fashion, not for men. - Marlene Dietrich

Art produces ugly things which frequently become beautiful with time. Fashion, on the other hand, produces beautiful things which always become ugly with time. -Jean Cocteau

I never think of myself as an icon. What is in other people's minds is not in my mind. I just do my thing. -Audrey Hepburn

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QUESTIONER

NAME: _____

DATE: _____

GROUP MEMBERS: _____

OBJECTIVE: _____

FILM/CLIP DESCRIPTION: _____



Constantin Costa-Gavras
Writer, Director
Greece/France
1933-Present



Michael Moore
Documentarian, Writer, Producer
USA
1954-Present



Spike Lee
Documentarian, Director,
Writer, Producer, Actor - USA
1957-Present

The Questioner's job is to write down questions that the group had about this section of the film/the problem/s they are trying to solve. What was the group thinking about when they were viewing the film? What did the group think about when the actors described his/her feelings? What are some barriers that are preventing the group from finding an answer? Just try to be cognizant (have a knowledge or understanding) of the questions that popped into your mind while viewing the film.

Some questions that I had about this viewing were...

I think the best thing that can happen with a movie ... is it creates debate around a subject. -Constantin Costa-Gavras

A lot of political people, especially people on the left, have forgotten the importance of humor as an incredible weapon, and a vehicle through which to affect change. -Michael Moore

I think it is very important that films make people look at what they've forgotten. -Spike Lee

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RECORDER/SPOKESPERSON

NAME: _____

DATE: _____

GROUP MEMBERS: _____

OBJECTIVE: _____

FILM/CLIP DESCRIPTION: _____



Oscar Micheaux
Writer, Director - USA
1884-1951



Ken Burns
Documentarian, Producer - USA
1953-Present



Lauren Greenfield
Documentarian, Photographer
USA
1966-Present

The Recorder/Spokesperson's job is to take notes (or, as they are called in the business world, minutes) on the group's conversation and work for the day. When the whole class regroups at the end of the day the Recorder/Spokesperson will share, with the large group, the highlights of the group work and discussion about the film. Your summary should represent the ideas of your group clearly.

The main/interesting ideas from today's film discussion were....

I'm tired of reading about the Negro in an inferior position in society. I want to see them in dignified roles. – Oscar Micheaux

The way I work, the interview never becomes larger than the person being interviewed. - Ken Burns

The power in their [documentary subjects] stories is in their ability to cause us to think critically about our own values and that of our culture. -Lauren Greenfield

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COOPERATIVE Learning & media Circles
SCENE MASTER

NAME: _____

DATE: _____

GROUP MEMBERS: _____

OBJECTIVE: _____

FILM/CLIP DESCRIPTION: _____



Thelma Schoonmaker
 Film Editor - USA
 1940-Present



Pedro Almodóvar
 Writer, Director - Spain
 1949-Present



William Goldman
 Novelist, Screenwriter - USA
 1931-Present

The Scene Master's job is to focus on a few special sections of the film or the main problem that the group will focus or reflect on. The idea is to encourage thinking and to share those thoughts with the group. The focus should make the group aware of the most interesting, puzzling, funny or important scenes in the film.

| SCENE DESCRIPTION | REASON YOU CHOSE SCENE | QUESTIONS FOR DISCUSSION |
|-------------------|------------------------|--------------------------|
| | | |
| | | |
| | | |

You get to contribute so significantly in the editing room because you shape the movie and the performances. - Thelma Schoonmaker

I don't want to imitate life in movies; I want to represent it. And in that representation, you use the colors you feel, and sometimes they are fake colors. - Pedro Almodóvar

Subtext...is not stated in the words, but it is the pulse beating beneath those words; it is the unexpressed subconscious life that brings size and weight to your writing. -William Goldman

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SOCIOLOGIST

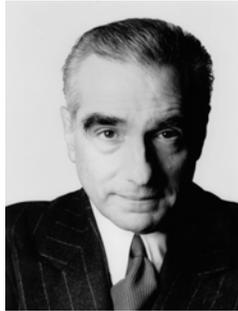
NAME: _____

DATE: _____

GROUP MEMBERS: _____

OBJECTIVE: _____

FILM/CLIP DESCRIPTION: _____



Martin Scorsese
Writer, Director, Producer, Film
Historian - USA
1942-Present



Leni Riefenstahl
Actor, Director, Documentarian,
Photographer - Germany
1902-2003



Yasujiro Ozu
Writer, Director - Japan
1903-1963

The Sociologist's job is look at the culture, customs and social norms portrayed in the film. Look carefully at how women, men, and children interact with each other. What are their roles in society and what is expected of these different types of people? Additionally, what behaviors and customs seem unique, foreign or different from what you normally see? What types of things seem off limits or "taboo" to characters in the film? Use the graphic organizer below to chart your observations...

| FOCUS | DETAILS YOU SAW/NOTICED | QUESTIONS AND THOUGHTS ABOUT WHAT YOU SAW/ NOTICED |
|----------|-------------------------|--|
| WOMEN | | |
| MEN | | |
| CHILDREN | | |
| CUSTOMS | | |

Now more than ever we need to talk to each other, to listen to each other and understand how we see the world, and cinema is the best medium for doing this. —Martin Scorsese

I filmed the truth as it was then. Nothing more. - Leni Riefenstahl

I realized that very few directors had worked on the lives of people in these residential areas. - Yasujiro Ozu

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TECHNOLOGY SPECIALIST

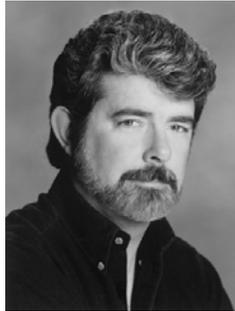
NAME: _____

DATE: _____

GROUP MEMBERS: _____

OBJECTIVE: _____

FILM/CLIP DESCRIPTION: _____



George Lucas
Writer, Director, Producer - USA
1944-Present



Thomas A. Edison
Inventor, Businessman - USA
1847-1931



Georges Méliès
Writer, Director, Actor,
Producer - France
1861-1938

The Technology Specialist's job is to look at the use of technology in the film. You should be looking at the film's use of technology (e.g., how the film is shot) as well as the technology pictured in the film (transportation, communication, appliances, etc.). Your observations should be shared in your group discussion for the day. You might talk about the technological differences between the time period of the film and the present day or the special effects used to create the film. **My observations about the film technology and the technology in the film were...**

| FILM TECHNOLOGY OR TECHNOLOGY IN FILM | EXPLAIN THE DETAILS OF WHAT YOU SAW/NOTICED | QUESTIONS AND THOUGHTS ABOUT WHAT YOU SAW AND OR NOTICED |
|---------------------------------------|---|--|
| | | |
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| | | |
| | | |

The secret to film is that it's an illusion. -George Lucas

To invent, you need a good imagination and a pile of junk. -Thomas A. Edison

I introduced into the cinema the tricks of machinery, mechanics [and] optics. -Georges Méliès

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VISUALIZER

NAME: _____

DATE: _____

GROUP MEMBERS: _____

OBJECTIVE: _____

FILM/CLIP DESCRIPTION: _____



Federico Fellini
Writer, Director - Italy
1920-1993



Orson Welles
Actor, Writer, Director, Producer
USA
1915-1985



Wong Kar Wai
Writer, Director, Producer
Hong Kong/China
1958-Present

Your job as the Visualizer is to imagine that you are a character in this film/clip. How would your life be different than the one you live today? Choose one of the people you saw on the screen and write a diary about what happened (in the film today) and predict what might happen tomorrow. **NOTE:** Make sure you sign your diary with the name of the character whose life you visualized.

Dear Diary,

I think an artist has always to be out of step with his time. **-Orson Welles**

For me to make films should be like a circus, we should just go from one town to the other, always on the road, and you stop when you think you should stop. **-Wong Kar Wai**

Talking about dreams is like talking about movies...in the real cinema, every object and every light means something, as in a dream. **-Federico Fellini**

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GROUP EVALUATION

NAME: _____

DATE: _____

GROUP MEMBERS: _____

OBJECTIVE: _____

FILM/CLIP DESCRIPTION: _____



Roger Ebert
Film Critic - USA
1942-Present



François Truffaut
Film Critic, Writer, Director
France
1932-1984



Pauline Kael
Film Critic - USA
1919-2001

Instructions: Each group member must evaluate every member of his/her group. This sheet will be handed in at the end of the day/lesson/project for a participation grade. Please hand in one sheet for each day of cooperative work.

| ROLE FOR THE DAY | GROUP MEMBER | GREAT contributions and work today | Some GOOD discussion and work today | PARTIALLY PREPARED for work and discussion today | UNPREPARED for work today |
|-----------------------|--------------|------------------------------------|-------------------------------------|--|---------------------------|
| CONNECTOR | | 3 | 2 | 1 | 0 |
| ECONOMIST | | 3 | 2 | 1 | 0 |
| ETYMOLOGIST | | 3 | 2 | 1 | 0 |
| FASHION CRITIC | | 3 | 2 | 1 | 0 |
| QUESTIONER | | 3 | 2 | 1 | 0 |
| RECORDER/SPOKESPERSON | | 3 | 2 | 1 | 0 |
| SCENE MASTER | | 3 | 2 | 1 | 0 |
| SOCIOLOGIST | | 3 | 2 | 1 | 0 |
| TECHNOLOGY SPECIALIST | | 3 | 2 | 1 | 0 |
| VISUALIZER | | 3 | 2 | 1 | 0 |

Your intellect may be confused, but your emotions will not lie to you. -Roger Ebert

I have always preferred the reflection of the life to life itself. -François Truffaut

A mistake in judgment isn't fatal, but too much anxiety about judgment is. -Pauline Kael