



s'Cool Supplies

Information materials for participants
2008-2009 season

"For students, by students, about students"

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OVERVIEW.....	3
CURRICULAR FIT	4
Cross-curricular Competencies.....	4
Subject competencies	5
Broad Areas of Learning	5
GOAL - Guidance Oriented Approach to Learning.....	5
PRODUCTION DETAILS AND TIMELINES	6
A Typical Shoot Day	6
PEDAGOGICAL DETAILS AND TIMELINES.....	7
Developing the different parts of the show with your students	7
Developing Features.....	7
Developing the Current Events Block	9
Developing the Pop Culture Block	10
Developing the Fitness Block	10
Developing the School History Block	11
Student Roles	11
Lesson, activity and complex task ideas.....	15
Preparation or related to the task.....	15
Action	16
Extension & Follow-up	18
POP Career Exploration	19
REQUIREMENTS FOR BOARDS, SCHOOLS AND TEACHERS	20
Requirements for Participating School Boards	20
Requirements for Participating Schools	20
Requirements for Participating Teachers.....	20
LEARN / S'COOL COMMITMENT TO SCHOOLS	21
APPENDICES	22
Appendix A - Programme structure.....	23
APPENDIX B - SAMPLE SCRIPTS.....	24
Full show	24
Features: Sample Script	30
Appendix C - Features topics in 2007-2008.....	33
Appendix D - Glossary of Television Production Terms	34
Appendix E - Reproducibles and other pedagogical materials.....	35

Overview

What is it?

s’Cool is a thirty minute current events television programme written and hosted by students in various schools across the province of Quebec. Each programme is divided into live recordings from a host school and produced features from other schools. The show has a professional production crew that shoots, edits and readies the show for broadcast. *s’Cool* is also streamed on the LEARN website. In 2007-2008, 16 episodes aired on Montreal’s CTV network every second Sunday at 11:30AM. The show is aimed at Secondary 4 and 5 students (Secondary Cycle 2, Yr 2-3).

Vision

What principles guide this project?

s’Cool is about building capacity, camaraderie and community in and between schools by engaging students in their world on their terms. The main tenet of the *s’Cool* programme is ‘About students, for students, by students’. While a professional crew may handle the production aspects, the content of the show, including its ideas and message, is the students’ own.

Objectives

What do we hope to get out of this project?

Our objectives with the *s’Cool* project are a) to provide opportunities for teachers and students to be involved in real-life meaning-making through media; b) to link various schools and students around a common project; c) to make use of the produced shows in classrooms across the province. Future goals include adapting the *s’Cool* experience to schools not involved in the broadcast project.

Participants

Who participates in s’Cool?

s’Cool is made possible by participation from schools from every English school board in the province of Québec. Students from these schools along with their teachers participate in the making of the show. Ideally, a teacher can involve her whole class in the project and other teachers can take part as well (see *Curriculum Fit* section). In 2007-2008, 15 schools took part in the making of 16 thirty-minute shows.

Format

How does it work?

Each episode of *s’Cool* is divided into a hosted portion and a features portion. For both portions, participating schools submit scripts and storyboards to the show’s producers.

In each school, student groups work on a series of 3-minute features: the idea, the outline, the rough storyboard and the script. The production crew comes in to tape one feature per day in the school or in the community. The crew also takes care of any additional footage that may be needed to produce the feature as well as the editing of the feature. Each school is responsible for the scripts for at least 2 features in total. In addition to the features, each school hosts one of the episodes of the show in their school or in their community. Students research, prepare and script items around issues that they have identified as important to them and other young people.

Target Audience

Who watches s’Cool?

The show is aimed at Secondary 4 and 5 students (Secondary Cycle 2, Yr 2-3). This makes it also desirable to younger students at the secondary level. Of course, parents and educators find it interesting as well.

Curricular Fit

How does s’Cool fit into the QEP?

Although at first glance it may seem as though s’Cool should be the sole province of Media Studies teachers, in fact, the competencies mobilized through this project are cross-curricular and can call upon several disciplines. The s’Cool project in its totality groups together a series of complex tasks and is in fact a Learning and Evaluation Situation!

Cross-curricular Competencies

The Cross-curricular Competencies are mobilized in full force and at many levels. It is up to the individual teachers or schools to decide which ones to focus on and evaluate.

CCC	Ways mobilized
Uses information	Students research issues by gathering and organizing information from a variety of sources. They might also conduct interviews.
Solves problems	Students work around the real-life constraints of the show. They have to work on logistical issues involving the production schedule and the welcoming of the crew.
Exercises critical judgment	Students organize the information gathered into coherent messages important to young people, including opinions that are backed up by facts and ideas.
Uses creativity	Students call upon their creativity when they construct their media message via their script and storyboard.
Adopts effective work methods	Students operate within very strict real-life timelines and need to organize themselves to meet the deadlines.
Uses ICT	Students use ICT in the research process, to keep track of various parts of the project in spreadsheets, to make in-house ‘making of’ videos and for communicating with each other and the show’s directors.
Achieves his/her potential	Students find their niche in the project and discover new aptitudes, talents or attitudes toward school and life.
Cooperates with others	This is not a solo project! Students work together and with the production crew to make the show a reality. They are interdependent in that when one student doesn’t do his or her work, everyone feels the impact.
Communicates appropriately	Students write scripts and interview questions as well as perform on camera.

Subject competencies

are also mobilized during the *s’Cool* project.*

Subject	Sample competency	Ways mobilized
ELA	C3: Produces texts for personal and social purposes	Students make various decisions about the media message they are producing, given the parameters of the <i>s’Cool</i> show. They adapt their known process to the <i>s’Cool</i> context.
Science and Technology	C3: Communicates in the languages used in science and technology	Students can choose to work on a feature related to the content of the Science and Technology programme in Year 2. For example, a feature on hybrid cars could focus on the science behind hybrid technology.
History and Citizenship	Strengthens his/her exercise of citizenship through the study of history	Students can work on a feature or research issues with a historical context for the current events portion of the show, thus discussing social issues, gaining an understanding of the purpose of social institutions and establishing the contribution of social phenomena to democratic life. An example of one such current issue with an important historical context would be the Truth and Reconciliation Commission and its results..
POP	Carries out a process of career exploration	Students currently taking the POP course are most likely not directly involved in the <i>s’Cool</i> broadcast show. But what an opportunity to shadow, observe and interview professionals during a shoot! POP students can vary the means of exploration by not only researching a career in traditional ways, but also by having access to people to observe, shadow and interview in their own school.

*This is by no means an exhaustive list and serves to illustrate the ways in which subject competencies may be mobilized.

Broad Areas of Learning

Perhaps the most obvious curricular fit comes from the Broad Areas of Learning, as issues arising from students will inevitably fall under one of these headings:

- Health and Well-being;
- Personal and Career Planning;
- Environmental Awareness and Consumer Rights and Responsibilities;
- Media Literacy;
- Citizenship and Community Life.

In addition, while it is possible to view the *s’Cool* project overall from the point of view of Media Studies, it also works well with the axes of development for Personal and Career Planning.

GOAL - Guidance Oriented Approach to Learning

The Guidance Oriented Approach to Learning (GOAL) is the approach developed by the Ministère (MELS) to help students make lifetime career choices, beyond the POP course. In the *s’Cool* project, students have the opportunity to choose various roles during the making of *s’Cool*, as well as observing and interviewing professionals who make up the crew. When guided by the teacher into reflection not just on their competency development but also on their awareness of their abilities, aptitudes, interests and general potential in their future workplace, students actively live the GOAL philosophy and ideals. For more about GOAL, see <http://www.mels.gouv.qc.ca/dqfi/csc/general/chacun/chacun.html>

Production details and timelines

s'Cool is a real programme that airs on CTV in the normal television season. Because of this, and because we want the programme to air in the same year as students are making it, timelines are very important and reflect the reality of a real-life television production.

It is very important to us that the students involved in the show get to see it air during the school year. The *s'Cool* season begins in late November 2008, somewhat later than during the 2007-2008 pilot year. The show ends in April 2009. This implies that the first features will be taped in the first week of October and the first host school will have to be ready to welcome the crew at the beginning of November. We will initially tape features at the rate of 3 features per week, but we will make sure that the same school is not in production mode in an unreasonable timeframe (for example, a school would not produce 2 features and be a host school all in the same week, nor even in consecutive weeks). Schools will receive their schedules before or just at the beginning of school in August 2008.

s'Cool is produced by a professional crew. While the students contribute all the ideas and scripts, they are not involved in the technical aspects of the show. Schools are welcome to use their equipment and know-how to produce their own segments or to make a 'making of'-type production. These can be shared with other schools via the LEARN website.

See Appendices for show structure and sample scripts.

PRODUCTION SCHEDULE WILL BE CREATED AND SENT TO ALL SCHOOLS BEFORE OR AROUND THE START OF THE 2008-2009 SCHOOL YEAR.

A Typical Shoot Day

I asked Tom Aziz, the director of *s'Cool* how a typical shoot unfolds in a school. I tried editing his words as little as possible as you get the full flavour of a true show business professional through his voice:

"Feature Days... On the typical shoot day we arrive at the school between 8am and 8:30. Nearly all the shoots take place on school premises, but they don't have to. Upon arrival we meet the teacher and the participating students and discuss the script and then make any changes that are needed. The day's organization is prepared by the teacher and students, this includes interviews, and locations.

The first thing we do is record the voice over of the script, then do interviews and reporter on camera. Most of the features use student streeters and these are usually done last (during lunch time). We are usually finished by the latest 1:30pm. (clearances of all participants are needed in the form of a signed release form).

On the occasions when we shoot outside of school premises the schedule can differ but we must always have the students back before the end of the last period because they have school buses to catch. Also when we are off the school property there is supposed to be a teacher with us. The production team is not to be left responsible for the safety of the students. It's bad enough we have to look out for our equipment and the cables and all that!

Host days... We arrive at 7:30 to begin the setup. It is best if a custodian is present to help us out for electrical power. The students arrive at 8:30 and we begin taping at 9:30. The day can run as long as 7 pm, but on most days we are finished around 4:30pm. All on camera hosts are told that they will likely remain after school hours and that they must tell their parents and make arrangements to get home."

Pedagogical details and timelines

In general

The *s’Cool* project can be part of the curriculum for the year, as opposed to an extra-curricular activity. All students in your class can be involved, with different roles held by each student, according to interest and need or any other factors that you the teacher feel to be relevant. The *s’Cool* project is also an excellent opportunity to begin becoming familiar with the competency-based approach of the new programme.

As a teacher, the biggest challenges will be planning your class time and providing scaffolding to the students. It is not just the students who have to wrap their heads around the programme requirements, but you as the teacher have to understand fully what is expected of you and your class.

Each participating school is responsible for the following:

- 2-3* features of 3.5 minutes each
- 1 newscast-style session of approximately 15 minutes in length

* The number of features assigned depends on how many schools from a particular board are participating in the production. Each board has an equal amount of airtime, regardless of the number of schools involved.

See the Appendices for the detailed show structure and sample scripts

For each of the features as well as for the newscast-style session, your students are expected to come up with a shooting script **one week** before the crew is scheduled to be at your school. This gives the crew the time needed to understand and prepare for production of the feature or the live newscast-style session. In addition, scripts undergo an editing process by the directors to make them television-friendly. Just like in real life!

Developing the different parts of the show with your students

Developing Features

A feature is a 2-3 minute edited segment that explores an issue in more depth than a news item. It can provide background on a topic and insight as to why it is important to us. A feature can show an issue from the point of view of the people involved by letting their words and voices speak to viewers. A feature can also tell a poignant or compelling story that draws the viewer in with its humanity and emotional pull.

Features combine video footage, still photographs and other graphics, voice over or narration and interviews with relevant people. For the viewer, they answer questions such as:

- ▶ What is the story?
- ▶ Who are the players? Who are the people involved?
- ▶ Where is this taking place? What locations can illustrate the issue to people?
- ▶ When did it or is it taking place? What timeframe are we talking about?
- ▶ Why is it important?

And also:

- ▶ How does it relate to me in my world?
- ▶ How does it work? What is the science or artistry behind it?
- ▶ What can I do? Is there any action I can take?
- ▶ How can I find out more?

Process for developing features

In order to develop a shooting script or storyboard for a feature, your students will have to understand what a feature is and follow a process of production. Ideally, students work in small groups to produce a feature each, using a process such as the following:

Sample process for developing a feature for production

Immersion: Students watch features produced by other s'Cool students as well as features from the CBC and other sources.

Understanding: Students establish criteria or characteristics of a feature. The teacher can also give them the characteristics if time is an issue. Teachers can use the concept attainment approach: "A feature IS/IS NOT...". Requirements, criteria and characteristics should be in the hands of the students (on paper, on the web, on a large sheet in the classroom, etc.)

Brainstorm: Students come up with many topics together on paper and discuss which one they should pick after weighing pros and cons.

Planning: Students plan out their feature, including what needs to be done, who will do what task and what the timeframe has to be.

Action: students do research, make a rough outline, contact interview subjects (called 'interviews' in the industry), compose interview questions, conduct pre-interviews, scout locations, gather sample visuals.

Draft: students prepare a draft of their script or storyboard, sketching in the media details such as visuals and audio. They also time their feature approximately to figure out if it fits in the timeframe.

Revision: Students share their drafts with the teacher and receive feedback. They revise their draft and put it in the required format if it is not already in it.

Production: The feature is produced using the script/storyboard with the production crew.

Requirements for features scripts

Because s'Cool works with a real-life production crew, scripts must be submitted on time and in a certain format. Here are the requirements for features scripts:

Logistics

- Scripts must be submitted one week before the scheduled shoot. This is the most important requirement.
- Scripts must be in MSWord or RTF format.
- Scripts must use the page layout sent by LEARN in a Word document.
- Location logistics and scheduling of on-camera interviews must be taken care of by the students with the help of the teacher before the crew arrives.

Quality

- Scripts should be written in a television style. Remember that the words will be read or spoken aloud.
- Scripts should be spellchecked and free of errors that can lead to misunderstanding by the crew

See Appendix E for reproducible resources for creating features

Developing the Current Events Block

The Current Events Block in the show is composed of short news items, like in a typical network newscast. Hosts 'perform' scripts written and researched by others, and the items are accompanied by still or moving footage. The items focus on issues that are currently relevant to young people, and are usually quite short. Sometimes, news items raise more questions than they answer, and this type of reporting makes viewers hungry for more.

Writing the Current Events script is challenging when many students are involved in researching and writing items. It becomes an effort of coordination, accuracy and speed, which is the way a newscast is put together in the media.

Process for developing the Current Events Block

Immersion: Students watch newscasts produced by s'Cool students as well as newscasts from the CBC and other sources.

Understanding: Students establish criteria or characteristics of a news items. The teacher can also give them the characteristics if time is an issue. Teachers can use the concept attainment approach: "A news item IS/IS NOT...". Requirements, criteria and characteristics should be in the hands of the students (on paper, on the web, on a large sheet in the classroom, etc.)

Brainstorm: Students come up with many topics together on paper and discuss which ones they should pick, based on time constraints and continued relevance (how important is it? Who else is covering it?)

Planning: Students are assigned roles or select their own roles. They work out the logistics of producing a newscast as a group. The idea of interdependence is key here!

Action: students pool final ideas & conduct research

Draft: students draft individual items and share them with the producer and the lineup editor, sketching in the media details such as visuals and audio. They also time their item approximately to figure out if it fits in the timeframe.

Revision: Students share their drafts with the teacher and receive feedback. They revise their draft and put it in the required format if it is not already in it.

Sample process for developing
the Current Events Block for production

Requirements and Tips

The Current Events Block will be a part of each s'Cool Program and will be produced by the Host School.

Length: approx. 5 minutes.

Format: The News segment should have about six 40-second copy stories, along with Streeters. (Streeters are comments from regular people. Six comments of 10 sec. on a given topic)

- ✓ Remember to time your scripts. The average reader will speak 3 words per second including adjectives and pronouns. Example: "The war in Afghanistan continues to get more violent". runs approximately 3 seconds.
- ✓ Write Conversationally!

Developing the Pop Culture Block

The Pop Culture Block replaces the traditional entertainment news. Students who decide to work within this block are usually interested in different aspects of youth culture not always covered by mainstream media. Music, fashion, films, legends and icons – these do not have to come from what is considered the mainstream. Various subcultures as well as youth-specific culture is engaging and interesting to everyone! Ethics here will be important (for example, showcasing neo-Nazi fashion items, yes or no?)

Process for developing the Pop Culture Block

See *Process for developing the Current Events Block* & adapt

Requirements and Tips

Length: approx. 5 minutes.

Format: In addition to the three 40-second copy stories, the block should include a 90-second review of a movie, CD, DVD, television programme, video game or website.

- ✓ Remember to time your scripts. The average reader will speak 3 words per second including adjectives and pronouns. Example: “The war in Afghanistan continues to get more violent”. runs approximately 3 seconds.
- ✓ Write Conversationally!

Developing the Fitness Block

The Fitness Block is composed of items from the world of sports, active living and health. Stories from this block are not limited to media coverage of professional sports (of which there already exists an inordinate amount), and should focus more on intramural or varsity sports as well as sports such as skateboarding, parkour, BMX, extreme sports, etc. Other forms of physical activity like gymnastics, martial arts and yoga can also be featured in items as part of the Fitness Block.

Process for developing the Fitness Block

See *Process for developing the Current Events Block* & adapt

Requirements and Tips

Length: approx. 5 minutes.

Format: Four 40-second copy stories.

- ✓ Remember to time your scripts. The average reader will speak 3 words per second including adjectives and pronouns. Example: “The war in Afghanistan continues to get more violent”. runs approximately 3 seconds.
- ✓ Write Conversationally!

Developing the School History Block

The School History Block is your school's chance to be in the limelight! This segment can be comprised of a single story about the school. What makes the school special? What is interesting about it? How do the people who work here feel about it? How do the students or alumni feel about it?

The script can be researched with yearbooks, school pictures, newspaper clippings and any video found. Students can scout locations on the school premises that the crew can shoot video of to cover the script. Students can also interview teachers with many years experience who will have memories of the past. The crew will need access to any visual material to really make the School History segment come alive and allow the school to shine.

**This item should be completed two weeks prior to your show taping day.*

Requirements and Tips

Length: approx. 90 seconds.

Format: A single story

The timing in a script and in the requirements refers not just to the narration or voice over. The timing refers to the whole segment, including visuals and music. This means that it is not just sufficient to time how long the narration or voice-over will be, but to also take into account intros and extros, as well as pre-recorded clips and footage.

Student Roles

A real-life media production is always the result of a collaboration among many different people in different roles. Take a look at the credits that scroll at the end of a television programme or film and you'll see an ever-increasing variety of positions. Although the *s'Cool* programme comes with its own crew, there is still room for your entire class to actively participate in the different aspects of your school's involvement. In fact, if even one of the positions in the table on the next page goes unfilled, the whole production suffers.

Possible student roles* & classroom process

**Based on positions at The National on CBC*

	Position	Function	In the classroom
Overall show	Producer (overall)	The overall Producer makes sure that everything comes together at the taping. He or she has their finger in every pie! The Producer oversees the process and makes sure everyone is doing his or her job accurately and within the time provided. He or she has strong leadership skills and is able to solve problems as they happen without a confrontational attitude.	The producer keeps track of what different groups are working on using a spreadsheet or table or other means. He or she will gather the items as they are written up and format the script in the correct way to be sent to the production team one week before the scheduled taping. He or she may help groups who are struggling or stuck. He or she may also end up writing the intros and extros of the show (** see Appendix a). In many ways, this is often what the teacher does.
Hosted portion	Hosts	Ideally, hosts are out-going and not shy. They are good talkers, are able to read and speak at the same time. They look you in the eye when they speak and have voices that project well. They are ready to accept direction to improve their performance. The hosts are the human face of the program.	Hosts might also have other roles prior to production day, but on that day, their only job is to be on-camera. Although they see the script once it is complete, the final version will only be available the day of the shoot, so they will have to be ready to adapt and perform for long stretches of time.
	Location Manager on-site	The location manager makes sure that the location is ready for action! He or she is responsible for getting everything organized for the day the crew arrives for the taping of the program. They scout out locations on the school grounds that are the most photogenic. They make sure that electrical power is readily available. The location manager also finds access to the building for the crew where they can unload their equipment. They acquire a cart with wheels that will be used to move the camera gear.	The location manager needs to be very organized. He or she can create checklists for the different requirements of the crew and take relevant notes. As they scout locations, they can take photographs of the grounds, as well as of outlets and sources of light. They talk to the appropriate people in the school (maintenance, janitorial) to get everything they need. On the day of the shoot, the location manager makes sure that all the logistics run smoothly. He or she needs to be able to call upon other students to help with setup, cleanup and carrying equipment if necessary.
	Line-up editor	The line-up editor is responsible for putting together order of the show. He or she takes all elements and form the program into a logical sequence. (For example if two stories have the same theme, they should be placed back to back within the line-up.) ****The end result should look like the Demo Line-up supplied.	The line-up editor's job comes in when writers have brainstormed ideas and finalize the one they will work on. The editor then takes note of all the ideas and puts them in an order that he or she thinks is appropriate. He or she lets the writers know what the line-up will be and gathers the written pieces in the correct order to give to the producer.

Current Issues segment	Current Issues Writers	<p>Current Issues Writers are interested in what is going on in the world today. They have strong writing and grammar skills. They can adapt to writing conversationally, keeping in mind that they are writing copy that will be read on-camera by the hosts. Writers keep in mind time constraints for different segments and are also responsible for writing the Intros and Extros, these are the short :10second links that take the program into and back from the commercial breaks.</p> <p>*See Appendix A</p>	
	Researchers	<p>Researchers gather information about the topics chosen for development for the show. They look to newspapers, magazines, libraries, the internet and any other sources of information to provide basic background information as well as in-depth commentary and interesting details. A researcher has strong reading and research skills.</p>	
School History Segment	School History Producer	<p>This Producer is responsible for the School History item that appears on each show. With the help of a researcher they prepare a :90second historical feature on their High School.</p> <p>*See previous section on Developing the School History Block</p>	
	School History Writer/ Researcher	<p>The School History Item has its own researcher. He or she gathers information on their school and acquires photos or video footage to be used in the segment.</p>	
Pop Culture	Pop Culture Producer	<p>This person is responsible for the Pop Culture segment of the Program. Ideally, he or she is an individual with an interest in entertainment, popular and youth culture including and beyond what is obvious and mainstream.</p> <p>*See previous section on Developing the Pop Culture Block</p>	
	Pop Culture Writer/ Researcher	<p>This writer-researcher works with the producer to come up with the :120 second Pop Culture segment. He or she has an interest in entertainment, popular and youth culture, as well as strong writing and research skills.</p>	
	Pop Culture Reviewer	<p>The reviewer is a person who likes to give their opinion on games, movies or music. He or she also has a keen interest or in-depth knowledge with regards to the type of media being reviewed (someone who never plays video games should not be reviewing the latest multi-player extravaganza)</p> <p>*See previous section on Developing the Review.</p>	<p>The reviewer decides on what to review and then goes about reviewing it. He or she screens the movie, listens to the CD or plays the video game to give his or her opinion on the production. The reviewer will be given \$25.00 to attend the movie, purchase the CD or rent the video game. (<i>Money supplied by s'Cool</i>).</p>

Active Living segment	Active Living Producer	This Producer is responsible for the Active Living segment of the show. They work with a writer-researcher to script and storyboard the :120second Active Living portion. This position requires an individual who has knowledge and interest in fitness, sports and active living.	The Producer and Writer/Researcher work together to come up with ideas and write mini stories for the :120 second segment. They brainstorm, research, draft, edit and finalize their stories and give ideas for accompanying footage or stills through the script or storyboard. They submit their stories to the overall producer. They can involve the overall Producer at the brainstorming stage as well.
	Active Living Writer/Researcher	This writer-researcher works with the producer to come up with the :120 second Active Living segment. He or she has an interest in fitness and healthy living, as well as strong writing and research skills.	
Features (not part of the host school taping)	Feature Producer	<p>This Producer is responsible for a :180 - :200 second feature that will be professionally produced by the crew. Ideally, this person is interested in current issues, people and their stories and has a storytelling or journalistic disposition.</p> <p>The Feature Producer is not responsible for the host school portion of the show.</p>	<p>The Producer works with the Writer and Researcher to brainstorm ideas that can be explored in depth or told as compelling stories of our world.</p> <p>Once the group has settled on an idea, they must decide how they will report on the issue or tell the story.</p>
	Feature Writer	The Feature Writer writes the script for the feature. He or she works closely with the Feature Producer and sometimes they are one and the same!	The producer and writer prepare a draft script and storyboard with the kind of footage or stills they have in mind. They decide on people to interview and compose interview questions that fit with the story they are trying to tell.
	Feature Researcher	The Researcher provides background information, facts, and interesting stories regarding the feature topic. They also get in touch with people that may end up being interviewed for the feature and prepare them for the interview. This person is active and enjoys exploring, sleuthing and tracking down facts and interesting people.	<p>The researcher gathers background information and details that will enrich subsequent drafts of the feature's script. As well, he or she contacts interview subjects and conducts background interviews and prepares the subject for being on-camera.</p> <p>All three put together the final script that is sent to the production crew one week before taping.</p>
	Location Manager (features)	The Location Manager for features works out where a feature will be taped and takes care of all the logistics once they find out the date of the taping.	<p>The Location manager can be the same as the host-show on-site manager.</p> <p>He or she finds out from the Features group where they would like to shoot, and determines whether or not it is feasible. He or she also scouts the location and prepares a technical information file for the crew. He or she goes along on the shoot to help with logistical issues.</p>

Lesson, activity and complex task ideas

Preparation or related to the task

Lesson, activity, task	Suggestions	Tools and resources
Deconstructing a sample show	<p>The class watches a whole show on DVD. They take notes as to its structures and features (see new programme for SELA). They note down the different segments as well as the order in which they were placed in the show.</p> <p>In small groups or as a large group, the students compare notes and put together a 'map of the show' in any format they like. They can compare the map of the show to the outline provided in the <i>s'Cool</i> pack.</p>	A sample episode of the <i>s'Cool</i> show on DVD
Brainstorming ideas for features	<p>The teacher asks students "What is important to you today? What is important in the world?". As a whole class, students brainstorm big ideas that are noted on the board, on a sheet, overhead, Smartboard or computer and screen. The teacher then asks "Given what you care about, what would make for interesting current events television?" OR "How would you make your ideas interesting to other young people?"</p> <p>Working in smaller groups, students choose ideas from the Big Ideas list that can be turned into features. They share their ideas with the rest of the class.</p>	Flip chart, blackboard, overhead projector.
Deconstructing features	<p>The class watches only the features from an episode of <i>s'Cool</i>. They also watch a feature from a CBC programme such as _____ . With the teacher, they identify what the different features have in common. The teacher can prompt with questions such as:</p> <ul style="list-style-type: none"> • What did you notice was similar about the features we watched? • What did you see? • What did you hear? • What made you want to watch it? • What made you not want to watch it? <p>The teacher can ask the students which feature they would like to see again. Based on that ONE feature, she can ask:</p> <ul style="list-style-type: none"> • What did we see/hear first? What came next? • Were we as the viewers drawn into the story? How? • What makes this good? Not so good? 	Laptops, Computer lab with Internet access, Laptop with projector and screen, Powerful speakers
Criteria for features <i>What makes a good feature?</i>	<p>This activity needs to be done in conjunction with 'Deconstructing features' in order to make sense to students. As criteria is discovered by students, the teacher can write it on a separate sheet or area of the board titled "What makes a good feature?"</p> <p>Some criteria might be:</p> <ul style="list-style-type: none"> ✓ The feature tells a story 	

	<ul style="list-style-type: none"> ✓ The feature is relevant to the viewers ✓ The feature combines voiceover, interviews and video footage to tell the story ✓ The feature takes into account who the viewers are, what they know or do not know ✓ The voice-over is written in a television style and goes with the interview and footage 	
Timeline	<p>Everyone works best with clear timelines and deadlines. A good way to make the timeline visual and real is to take a long piece of brown paper or other roll paper and stick it to the wall. Divide the paper into sections and date the sections by week or day. Put in the important deadlines and what has to get done each week. Students can be in charge of appending the timeline, or it can even be some students' job to create and maintain the timeline. The timeline can also exist on your portal calendar if it is a feature you have.</p>	Paper on a roll, markers, computer calendar.
Ethics & the media	In small groups, have students role-play or discuss various scenarios related to ethics and the media.	<i>Ethics Scenarios</i> handout (see Appendix)

Action

Lesson, activity, task	Suggestions	Tools and resources
Developing a feature	<p>If the whole class is creating 2 features as a large group (difficult but doable), each group chooses a feature idea to pitch to the class. The class chooses their favourite ideas to work on for the show.</p> <p>If each group is developing a feature as course work (easier to manage), students choose their favourite idea in the group and work on it until the script and storyboard is finished. They present their ideas to the class and the class selects which features will be on the show.</p>	

<p>Writing a script</p>	<p>The fact is very few people are born scriptwriters. Scripts have a format to follow and a style to which they should conform, depending on the show.</p> <p>When students are writing their news stories, they can follow a Setup-Action-Reaction format common to storytelling.</p> <p>Setup gives the viewer the initial information about the story – it’s the ‘who, what, where, when’. It can be a a formal introduction such as</p> <p style="padding-left: 40px;">“the Canadian Mounties are conducting an investigation into espionage techniques used by....”</p> <p>Or it can begin with a catchy phrase like</p> <p style="padding-left: 40px;">“I spy with my little eye ... the Canadian Mounties are conducting an investigation into espionage techniques used by CSIS....” .</p> <p>Setup is a good time to work creative writing techniques like puns, plays on words, rhymes and well-known quotations.</p> <p>The second part of the Setup-Action-Reaction format is Action, where the details of the story are unfolded for the viewer. This is where students expand on the ‘Who, what, where, when and why’ of the story, adding and emphasizing the reasons behind the actions being taken and the difficulties involved. For example:</p> <p style="padding-left: 40px;">“The Mounties began their investigation after allegations that CSIS was misusing taxpayers’ money. CSIS is keeping quiet and refusing to cooperate with Mounties, a spokesperson told reporters. The Mounties will have to dig deep and gain the trust of CSIS agents and employees”</p> <p>The Reaction section wraps the story up and tells the viewer why this is important to him or her and what might be the next steps. It can also be a time for the anchors to react to the issue in a way that connects with the viewers or in a way that is humourous (if appropriate). For example:</p> <p style="padding-left: 40px;">(anchor 1, turning to his co-anchor) “Kate, did you know that CSIS stands for Canadian Security Intelligence Service? It’s like the CIA in the US.” (anchor 2) “Oh, so the Mounties are like the FBI, right?” (anchor 1) “Yeah, but most people don’t know this” (anchor 2) “Good thing we’re here, in that case!”</p>	<p><i>Script Segments</i> organizer for students.</p>
<p>Making a storyboard</p>	<p>Students working on features will need to come up with a storyboard. Storyboards are rough working documents of how a media text will be put together. They often include information about the visuals, the voiceovers and the audio.</p> <p>Although students are not responsible for the shooting and editing, they can develop a vision of how they want their feature to look, feel and sound, as well as crafting the message they want to get across, or the story they want to tell.</p>	<p><i>Feature Planner</i> organizer for students, Blank storyboards</p>

	After brainstorming an idea and developing the details using a <i>Feature Planner</i> organizer, students are ready to storyboard. Some students may want to produce a storyboard using entirely descriptions with words, and other students might actually want to sketch visuals in, depending on their strengths.	
Peer validation	The teacher can choose to have her producers also act as editors and peer validators. Another way of doing this is to group pairs of students, who then validate and review each other's work. For instance, the Pop Culture writer and researcher can be paired with the Active Living writer and researcher. Although they work on their own stories, at an assigned time, they will come together to look over each other's work.	
"The Making of <i>s'Cool</i> "	<p>Anyone who has watched shows like 'So You Think You Can Dance?' Or 'American Idol' knows that seeing what goes on behind the scenes is an integral part of the show. These reality shows are more interesting because we get to know the people involved and how they prepared for their big moment.</p> <p>Some students can be involved in going behind the scenes of <i>s'Cool</i>, capturing people working hard, moments of frustration, of preparation and finally, shooting the actual shoot, from all angles!</p> <p>This sub-project involves planning and storyboarding, as well as having the ability to use a video camera and use editing software. Students involved in 'The Making Of <i>s'Cool</i>' can also write a script that ties the different pieces captured together into a story. Technical help might be required.</p>	Blank storyboards Timeline Technical help in the form of a technician, specialized teacher or RECIT animator

Extension & follow-up

Lesson, activity, task	Suggestions	Tools and resources
Producing the features that were not produced by <i>s'Cool</i>	The features not selected to be included in the <i>s'Cool</i> television programme can still be produced in-house using the school's equipment and expertise. There is also often expertise at the school board level that can be called in to help.	
Deconstructing the show that was produced by students	Once a show is put together and airs on television it is sent to the schools that were involved in that particular show. Watching the programme as a class is really interesting as it is often the first time students see what they participated in making. In addition, because students are not behind the camera and do not participate in the editing process, interesting discussions can take place around the decisions that were made and the final result.	

POP Career exploration

Students currently taking the POP course are most likely not directly involved in the *s'Cool* broadcast show as they are not in Sec. Cycle 2 Yr 3. But what an opportunity to shadow, observe and interview professionals during a shoot! POP students can vary the means of exploration by not only researching a career in traditional ways, but also by having access to people to observe, shadow and interview in their own school. They can also interview their older schoolmates who take on different real-life roles during the production of *s'Cool*, such as the hosts, researchers, writers, producers, location managers etc.

Students can

- Examine the list of people who make *s'Cool* happen and composing interview questions for them
- Observe or shadow a crew member for the day
- Conduct video, audio or basic interviews with different members of the crew or with the students participating in the show's production.

Requirements for Boards, Schools and Teachers

Requirements for Participating School Boards

In order to ensure the success of the project and the learning experience for students, school boards need to:

- Identify one or more selected schools who welcome the *s’Cool* project and see it as an exciting learning opportunity
- Release participating teachers for the day of the in-school and on-location taping
- Commit to creating approximately 5 features (final numbers TBA) total, regardless of which schools create them. It is up to the board and the schools to decide who is doing how many features. If a school defaults on a feature, the board must find another teacher to complete the project.

Requirements for Participating Schools

It takes the goodwill of the whole school to make the show happen. In order to ensure the success of each programme, schools need to:

- Identify one committed teacher who takes on the *s’Cool* project
- Support the teacher as he or she takes on the project
- Ensure that the teacher has regular computer and Internet access for herself and her students (this computer must have a microphone and earphones to allow for virtual meetings when necessary)
- Agree to host at least one show to be taped during school hours in their school buildings and on their school’s property. This includes welcoming the visiting crew.

Requirements for participating teachers

The teacher is a pivotal player in the *s’Cool* television programme. Without him or her, there might be a show, but there is little pedagogical value to it. Teachers should be ready to:

- Commit to creating an assigned number of features.
- Commit to working within a real-life television timeframe that is often different from school timeframes.
- Assign one or two students to represent the group.
- Submit scripts one week before the taping of a show or feature.
- Communicate problems that arise as early as possible with project coordinators.
- Organize the signing of consent forms by parents or guardians and ensure that they are submitted to LEARN before the taping.

LEARN / s'Cool Commitment to Schools

We value your participation and realize that without you, there would be no s'Cool (pun partly intended). Here are some things that we will commit to in order to ensure the project's success.

LEARN will

- ✓ Act as the liaison between the School and Big League productions.
- ✓ Provide pedagogical and logistical assistance to participating teachers and their students.
- ✓ Provide access to HORIZON LIVE and assume the cost of subscription.
- ✓ Communicate any changes or issues clearly and promptly with participating teachers and schools.
- ✓ Keep channels of communication open – putting together a television programme sometimes involves drama, and we'll do our best to minimize its impact on you.
- ✓ Produce a broadcast quality television programme based on your students' work within the time constraints required by the network.
- ✓ Stream the programme on the LEARN website.
- ✓ Provide the schools with a DVD copy of the show.

Appendices

- ✓ Appendix A - Programme Structure
- ✓ Appendix B – Sample Scripts
 - Full Show Sample Script
 - Feature: Sample Script
- ✓ Appendix C - Features Topics from 2007-2008
- ✓ Appendix D - Glossary of Broadcast Terms
- ✓ Appendix E - Reproducibles and Other Pedagogical Materials

Appendix A - Programme structure

From *Big League* Productions – 2007-2008 version

STEPS	Inserts	TIME
	Opening Animation	30 sec
	2 Hosts (<i>boy-girl</i>) Intro sequence, brief history of school/Famous Alumni	90 sec
	Issues and stories of the week	120 sec
	<i>Commercial break</i>	122 sec
	Bumper	7 sec
Block 1	History of school	90 sec
	Bumper	7 sec
	Pick of the week	45 sec
	<i>Commercial break</i>	122 sec
	Bumper	10 sec
Block 2	Feature from another School Board	210 sec
	Bumper	10 sec
	<i>Commercial Break</i>	120 sec
	Bumper	10 sec
Block 3	Feature from another Board	210 sec
	Bumper	10 sec
Block 4	Pop Culture section by Host school	300 sec
	Bumper	10 sec
	Commercial Break	120 sec
	Bumper	10 sec
	Ending salutations/What's next week	60 sec
	TOTAL	1650 sec

Appendix B - Sample Scripts

Full show

s'Cool Demonstration Line-up and Script

(This is a sample; names are fictitious)

A Block

Cold Opening on Camera (Location School Lobby)
From Host School Heritage High in St-Hubert, Quebec.
Hosts.....Seniors Debbie Ste. Germaine and Duane Hildebrand.

(Debbie) "We're going to take you to Sunday s'Cool.

(Duane) "Stay tuned, it's not what you think because s'Cool is everywhere".

Opening Animation..... 30 seconds

(Debbie) "Welcome to s'Cool. The program that's made
For You.....By You.....and About You.
I'm Debbie Ste. Germaine".

(Duane) "And I'm Duane Hildebrand.
This week we're coming to you from
Heritage High in St-Hubert, Quebec.

(Debbie) "On this week's show we will take you on a tour
across our province to tell the stories that we
chose, researched, wrote and reported on.

Animation of world globe that rotates and zooms
into Canada and Quebec.

(Duane) "Laurie Chow from Laurier Senior High in Laval
reports on the controversy over the use of
cell phones on school grounds".

(Debbie) "Louisa DelaRosa from Philemon Wright in Gatineau
will tell us how to organize the perfect date on \$25.00.

(Duane) "And Jamie Fortier from St. Patrick High in
Quebec City will tell us all about Hybrid cars.
But first the news.

(Please see Attachment A on how to prepare the NEWSCAST)

(Debbie) "The Quebec music industry is still in shock after
the death of local hip hop musician Jonathan Guibault
in last Monday's fire in east end Montreal that
destroyed six duplexes.....

Video of the fire scene and music video (voice over)

.....Jonathan was the only fatality in the five alarm

blaze that started at 5 a.m. on Monday”.

(Duane) “Joe, BG as he was known in the hip hop community, was supposed to perform on that night at the Club Soda in Montreal. His friends from the music Community organized an impromptu concert in his honor. He was described as a great artist and good friend. Joe BG had just completed his latest CD. Expect to see it released in the next month”.

(Debbie) “In Scarborough, Ontario police are looking for witnesses or anyone who can trace the last steps of 25 year old rapper Michael George who was shot and killed outside his home. He was found in his Chevy Malibu on Wednesday morning”.

(Duane) “The Harper government in Ottawa is rejecting calls for a ban on hand guns. Despite the recent series of shootings, the Conservative government dismissed the request for a ban, saying there are more effective ways to crack down on hand gun violence, such as hiring more police.
In this week’s *What Do You Think*, we asked teens from across Quebec “Should hand guns be banned”
Streeters.....approx. 1:00

(Debbie) “In other news, a report was released this week by the British health department that looked into the prolonged use of marijuana. The study shows that smoking pot can increase the possibility of psychosis or mental illness by 40 per cent. The evidence shows that cannabis is more harmful than previously thought”.

Animation...s’Cool feature 07 seconds.

(Duane) “Having a cell phone has become a must for most teens. In a recent survey, it is believed that almost 80 percent of teens own or have use of a cell phone. So why are some boards banning their use on school grounds. We asked Laurie Chow to find out Why”.

(Debbie) “I don’t know about you, Duane, but I feel lost without my phone”.

(Duane) “It can be a pain on occasions when they ring at bad times. But to ban them completely seems extreme”.

(Debbie) “Now it’s time for our s’Cool **Loser of the Week**.....

Animation Loser of the Week approx. 05 seconds.
....for being arrested for speeding in his Bentley and possession of drugs.
Our s’Cool loser of the week is Justin Timberlake.
Animation BumperApprox. 07 seconds
2:02 Commercial Break

B Block

Animation Bumper..... Approx. 07 seconds.

(Debbie) “Welcome back to s’Cool from Heritage High. We are all proud, well at least most of us, of our High School. Here at Heritage we’ve had many great moments in our past, along with some very famous alumni. Here’s a look at our history”.
Animation.....High School History
Feature on School History.....Approx. 1:30 minutes.

INTRO

(Duane) “Let’s face the fact dating can be a stressful endeavour and planning the perfect date on a limited budget is very tough to accomplish. We asked Louisa DelaRosa From Philemon Wright High to find the perfect date for \$25.
Animation...s’Cool feature 07 seconds.

EXTRO

(Duane) “Debbie do you think it’s acceptable to share the cost to improve your dates.”
(Debbie) “It all depends on how much I like the person and where we’re going. If he’s taking me to a WWE wrestling event, I won’t chip in, but if it’s a play at the Centaur theatre, I would have no problem in sharing the costs”.

INTRO

(Duane) “I can see your point of view.
The big day is about to arrive...when freedom will be ours. No I’m not talking about leaving home...
...that will come soon enough. It’s the day when we get our drivers license. Some of us will be lucky enough to get our own car, most of us will be pleading with our parents to use the family car. We all know that with the drivers license comes a lot of responsibility, one of the biggest is being environmentally conscious or the more common term Green. With that in mind, we asked Jamie Fortier from Lester B. Pearson high to give us the low-down on hybrid cars”.

Animation...s’Cool GREEN feature 07 seconds.

EXTRO

(Duane) “The city of New York is taking the lead on this subject, last month Mayor Bloomberg mandated that all taxis must be Hybrid by the year 2010.....

.....We’ll learn more on alternative energy next week as Patty De Souza from Lakeside Academy in

Lachine will tell us about Hydrogen Fuel Cells.
Get this...all they emit is water”.

INTRO

(Debbie) “It’s time for our my-space pick of the week.
Log onto to myspace.com and check out this
video clip of a driver asking for directions”.

Animation myspace.com pick of the week
Pick of the week video 45 seconds

EXTRO

(Debbie) “Send us your myspace.com favorite videos,
and we will choose the best each week.
Our e-mail address is s’Cool@learnquebec.ca.
When we come back we’ll give you the
entertainment and sports info that will make you be In the Know”.

Animation BumperApprox. 07 seconds
2:02 Commercial Break

C Block

Animation Entertainment BumperApprox. 10 seconds

(Debbie) “Welcome back...it’s been another interesting week for
Pop Diva and Mom of the Year Britney Spears”.
Visuals of Britney Spears
Britney continues to have a public meltdown.
It started with a hot tub party that made the front pages
of the tabloids. Supposedly she was bored on a night
when the kids were with their Dad, KFed. So she
decided to party with 20 year old university student,
Dean Grant, who naturally sold the story of his
night with Britney to the Star News.
Nude hot tubbing and \$500-a-bottle of
Dom Perignon Champagne were on the menu. Grant
also told the news that Britney thinks KFed and her
mother are plotting against her to take the kids away.
So she naturally is suing them both and will release
this bombshell in court, that she has proof her mother
and KFed were intimately involved during their two year
marriage. It just keeps getting weirder”.

(Duane) “The next day she smashed her Hummer into a Toyota
Prius in a parking lot. The paparazzi was there to see
the entire event as Britney threatened the
photographer’s life after her body guard beat on Greg
Druce from the Enquirer tabloid. She was quoted as
saying to Druce “*Do you know who I am. I’ll kill you, no
I’ll have someone do it for me.*” It should be an
interesting custody battle. Maybe she should use
Paris Hilton and Lindsay Lohan as character

witnesses”.

(Debbie) “Enough on obsolete teen stars....Earlier this week Jean Lebreque took in the third in the series of Rush Hour movies. Here’s his review”.

Movie Review Animation 07 seconds

Clip from Rush Hour 3 approx. 60 seconds
(Video/Sound up Full for 10 seconds/BG to Voice Over/Video)

(Jean V/O) “Have you ever gone to a movie and felt like you’ve seen it all before. That’s how I felt as I watched Chris Tucker and Jackie Chan fall all over themselves in this worn out premise of two morons trying to save the world from a group of international mad men. It had the usual stunts and not-so-funny comic relief.
Clip from Rush Hour 3 Sound up 20 seconds

(Jean on-cam) “It’s clear that everyone involved in this movie, did for it for the money. The idea is tired and old and the acting and direction, was to say the least, amateurish. To make sure that this is the last Rush Hour, stay away in droves. This movie is a definite miss. For s’Cool, I’m Jean Lebreque”.

(Debbie) “Thanks Jean. Now it’s time for our s’Cool winner of the week.....

Animation Winner of the WeekApprox. 07

.....For donating all the profits from his recent concert to the Montreal food bank. Our Winner-of-the-Week is Usher.”

2:02 Commercial Break

D Block

Animation Bumper..... Approx. 07 seconds.

(Duane) “In Sports this week, basketball teams from across the province are preparing for the upcoming senior season. It should be a very competitive schedule with at least ten teams in the hunt for the championship. We polled the head coaches across Quebec to give us their Top Five choices. And here’s their picks.

Graphic of Picks in ascending order.

- 5) Chateauguay Valley
- 4) Lakeside Academy (Lachine)
- 3) J.F. Kennedy (Montreal)
- 2) Lester B. Pearson (West Island)
- 1) Laurier Senior (Laval)

It should be a competitive season so get out and support your teams”.

(Debbie) “In track and field Laurie Renko of Philemon Wright in Gatineau demolished the provincial record in the 100 metre girls senior dash, with a time of 13.98 seconds. She shaved over a second off the original mark. And for that performance Laurie Renko is our s’Cool Athlete of the Week”.

(Duane) “That’s our show for this week. Hope you had as much fun watching as we had bringing it to you”.

(Debbie) “Remember everything you saw on the program was chosen by students like us from across the province. It’s the only show that is By You...For You....and About You.

(Duane) “s’Cool will be back in two weeks at the same time from St. Patrick High in Quebec City.”

Credits

Features: Sample Script

The following is a sample script for a feature, the way it would be written and formatted for a television production.

s'Cool Demo Script on HYBRID Cars

From Host High School

On Camera Intro...the big day is about to arrive...when freedom will be ours. No, I'm not talking about leaving home...that will come soon enough...it's the day when we get our driver's license. Some of us will be lucky enough to get our own car, most of us will be pleading with our parents to use the family car. We all know that with the drivers license comes a lot of responsibility, one of the biggest being Environmentally conscious or the more common term GREEN. With that in mind we asked Jamie Fortier from Lester B. Pearson High School in Point Claire to give us the lowdown on Hybrid cars.

Music full sound up for 8 seconds.

Visuals of cars in traffic jams on the highway. Carbon Dioxide coming out of the exhaust systems.

Music faded down. Voice over narration.

Narration # 1.....There's the gas-guzzling SUVs, the high-powered sports and luxury cars, the fuel-efficient small vehicles and the newest trend in fuel economy, the environmentally-friendly Hybrid cars.

Visuals...shots of Hummers, Vipers, Civics, Prius, etc.

Reporter

On Camera #1.....(Jamie Fortier standing in a car lot next to a Toyota Prius)

This Toyota Prius is the state-of-the-art in Hybrid cars. In test one, in countries around the globe, it has proven to be the most economical and emission friendly vehicle on the planet.

Narration #2.....What is a Hybrid car? In simplest terms, it's a Vehicle that uses two sources to power the car. A gas engine and a large rechargeable battery. The most common features are IDLE STOP...This means the gas engine is off when you're stopped at a red light or stuck in traffic and ENGINE OFF...The electric motor runs the car at lower speeds. The end result is the car burns less gas and has the lowest emission of pollutants of any car on the market.

*Visuals...Prius in motion...shots of the engine and battery.
Shots of a Prius coming to a Stop and the engine*

shuts off.

Reporter on

Camera # 2.....How much do you really save.....Let's use Montreal to Quebec City as our test drive. The one-way trip is approximately 300 kilometers.

Narration # 3.... In the family van you would burn about 25 liters of gas or \$30. The Prius would use about 12 liters or \$13. The Hybrid uses about 55% less fuel. And it emits almost 60% less co2 pollutants than the standard gas vehicle.

Visual of a Family van...Reveals Graphics that compares the mileage and pollutants.

(Graphics Page 1)

Trip from Montreal to Quebec City

<u>Family Van</u>	<u>Toyota Prius</u>
Total of 25 Litres	Total of 12 Litres
8 Kilometres per Litre	20 Kilometres per litre
\$30.00	\$13.00

(Graphics Page B)

*Pollutants
(CO2 Emissions)*

<u>Family Van</u>	<u>Toyota Prius</u>
4752 Kilograms	1930 Kilograms
(per year)	

Narration #4..... So with all worry about our reliance on foreign oil and the doom and gloom of global warming, why aren't Hybrid cars becoming more prevalent on the roads?

Visuals of Traffic...clogged highways etc.

Interview #1.....Toyota Salesman.

- Questions...1) How many do you sell?
2) Are they more expensive?
3) Are they reliable in the Canadian climate?

Narration #5.....With the higher cost of the vehicle, it is clear that the buyers need more incentive to make the switch to a Hybrid car.

Visuals of people shopping for cars.

Interview #2.....Representative from Environment Canada
Questions...1) What incentives does the government offer with the purchase of a Hybrid?
2) Does Environment Canada use Hybrids?
If no...why not.
3) What are the future plans for the Government of Canada to deal with this issue?

Narration #6.....For a middle class Canadian family an added 25% to purchase a Hybrid car makes it a difficult decision. The bottom line is the price must make it an economical no-brainer to make the switch. There are ways for all forms of municipal, provincial and federal governments to get the ball rolling. Make it mandatory that all government vehicles are Hybrid by the year 2010.
For s'Cool, I'm Jamie Fortier.

Visuals of car lot. Low sticker prices on SUVs etc.
Shots of government vehicles. (Hydro, Canada Post)

Host Extro

From High School..The city of New York is taking the lead on this subject. Just last month the Mayor of New York mandated that all taxis must be Hybrid by the year 2010.
We'll learn more on alternative energy next week as Patty De Souza will give us a report on Hydrogen Fuel Cells. Get this...all they emit is water.

Appendix C - Features topics in 2007-2008

In alphabetical order (and not the order in which they appeared)

After High School (when living far)	Makeover
Body Image	Mel's Cité du Cinéma
Bullying	Modified Cars
Carrefour Jeunesse	New Band is Coming (A)
Canada in Afghanistan	Our Heros
Darfur (The situation in)	Peer Mediation
Dress for the Prom	Students Exchange
Driver's Licence	Students Rights in school
Experimental Farm	School Rivalry
Extreme Make Over	School Spirit
FACEBOOK	Teens and Sex
Fast Foods in the School Cafeteria	The Effects of Dropping out
Fashion Designer in Montreal (Marie St Pierre)	Trust between Parents and Teens
First Impression	Ubisoft Games for Women
Germ Attack	Underage drinking
Getting a Tattoo	Uniforms in School
Global Warming	Wired School (A)
Gossiping	World Hunger
Hybrid Cars	Worst and Best in High School (The)
Leadership in High School	Youth Congress
Lobster Fishing	

Appendix D - Glossary of Television Production Terms

Not exhaustive, but a good start.

Term	Definition
Animation	Computer generated visuals
Block	segment of the program
Bumper	term used to describe video going into and out of commercial breaks
Clip	short piece of video and audio
Copy Stories	Written, spoken word of news stories Written scripts that the Hosts perform on camera.
Credits	people who worked on the program
Extro	term used for written text that goes after an item
Feature	term used for fully produced items (ex. The Green Feature)
Font Super	name and title of person on camera
Graphics	Computer generated visuals used to enhance items and stories
Hosts on camera	term used for students chosen to host the program
Interviews	People who are used for information in the items
Intro	term used for written text that introduces an item
Line-up	written order of the program
Music Background (BG)	music is lower volume, with spoken word sound full
Music Full Sound	When music is full sound, there are no spoken words
Narration	the recorded voice of the written script, usually over visuals
Reporters	Students used to front and voice items
Streeters	People interviewed who are the general public, on street corners or malls
Visuals	video or still pictures to use with the narration
Voice-over	recorded voice of students with visuals

Appendix E - Reproducibles and other pedagogical materials

Name(s): _____ Date: _____

Guess Who?

Some of the different jobs involved in a TV production

Descriptions	Answer	Roles
This person makes sure that everything comes together at the taping. He or she has their finger in every pie! He or she has strong leadership skills and is able to solve problems as they happen without a confrontational attitude. This person also deals with much of the administrative side of television.		
These people are out-going and not shy. They are good talkers, are able to read and speak at the same time. They look you in the eye when they speak and have voices that project well. They are ready to accept direction to improve their performance. They are the human face of the program.		
This person makes sure that the location is ready for action! He or she is responsible for getting everything organized for the day the crew arrives for the taping of the program. They scout out locations that are the most photogenic. They make sure that electrical power is readily available. They also find access to the building for the crew where they can unload their equipment.		1. Location Manager 2. Line-up editor 3. Director
all elements and form the program into a logical sequence. (For example if two stories have the same theme, they should be placed back to back within the line-up.)		4. Researcher
These people are interested in what is going on in the world today (or are specialized in a particular field). They have strong writing and grammar skills. They can adapt to writing conversationally, keeping in mind time constraints for different segments. They are also responsible for writing the Intros and Extros, the short :10second links that take the program into and back from the commercial breaks.		5. Producer 6. Reviewer 7. Audio engineer
These people gather information about the topics chosen for development for the show. They look to newspapers, magazines, libraries, the internet and any other sources of information to provide basic background information as well as in-depth commentary and interesting details. They often make initial contact with interview subjects and other talent.		8. Lighting technician 9. Hosts
This person operates the camera during the shoot. He or she knows how to use a handheld camera as well as one on a tripod and dolly. This person usually gets guidance from a director, but instinctively knows what is a good shot.		10. Editor
This person puts together the video pieces to make the final version of a show, using equipment designed for such a purpose. He or she works with the director to put footage, titles and audio into a particular order.		11. Writer
This person creates a lighting situation for the taping of the show. They are responsible for the details that make a show look professional.		12. Cameraperson
This person is responsible for the sound during and after a shoot.		
This person tries things and writes about them. Sometimes they will be the ones to give their opinion on camera, but often, they will write a review and give it to the hosts to read.		
This person is the artistic coordinator of the show. They coordinate the camera, audio, lighting and talent during a shoot and also participate in editing. They will also have participated in casting the show beforehand.		

s'Cool Roles
The different jobs involved

Producer

The overall Producer makes sure that everything comes together at the taping. He or she has their finger in every pie! The Producer oversees the process and makes sure everyone is doing his or her job accurately and within the time provided. He or she has strong leadership skills and is able to solve problems as they happen without a confrontational attitude.

My notes:

s'Cool Roles
The different jobs involved

Host

Hosts are out-going and not shy. They are good talkers, are able to read and speak at the same time. They look you in the eye when they speak and have voices that project well. They are ready to accept direction to improve their performance. The hosts are the human face of the program.

My notes:

s'Cool Roles
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My notes:

s’Cool Roles
The different jobs involved

On-site Location Manager

The location manager makes sure that the location is ready for action! He or she is responsible for getting everything organized for the day the crew arrives for the taping of the program. They scout out locations on the school grounds that are the most photogenic. They make sure that electrical power is readily available. The location manager also finds access to the building for the crew where they can unload their equipment. They acquire a cart with wheels that will be used to move the camera gear. The location manager needs to be very organized. He or she can create checklists for the different requirements of the crew and take relevant notes. As they scout locations, they can take photographs of the grounds, as well as of outlets and sources of light. They talk to the appropriate people in the school (maintenance, janitorial) to get everything they need. On the day of the shoot, the location manager makes sure that all the logistics run smoothly. He or she needs to be able to call upon other students to help with setup, cleanup and carrying equipment if necessary.

My notes:

Line-up Editor

s’Cool Roles
The different jobs involved

The line-up editor is responsible for putting together order of the show. He or she takes all elements and form the program into a logical sequence. (For example if two stories have the same theme, they should be placed back to back within the line-up). The line-up editor’s job comes in when writers have brainstormed ideas and finalize the one they will work on. The editor then takes note of all the ideas and puts them in an order that he or she thinks is appropriate. He or she lets the writers know what the line-up will be and gathers the written pieces in the correct order to give to the producer.

My notes:

Features Location Manager

s’Cool Roles
The different jobs involved

The Location Manager for features works out where a feature will be taped and takes care of all the logistics once they find out the date of the taping. He or she finds out from the Features group where they would like to shoot, and determines whether or not it is feasible. He or she also scouts the location, takes photographs and prepares a technical information file for the crew. He or she makes sure there is access to electricity and sufficient ambient light. He or she goes along on the shoot to help with logistical issues. The Location Manager talks to the appropriate people at the location (maintenance, janitorial) to get everything they need.

My notes:

s'Cool Roles
The different jobs involved

Current Issues Writer

Current Issues Writers are interested in what is going on in the world today. They have strong writing and grammar skills. They can adapt to writing conversationally, keeping in mind that they are writing copy that will be read on-camera by the hosts. Writers keep in mind time constraints for different segments and are also responsible for writing the Intros and Extros, the short :10second links that take the program into and back from the commercial breaks. Writers can be teamed with Researchers to brainstorm, research, draft, edit and finalize a story.

My notes:

s'Cool Roles
The different jobs involved

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My notes:

s'Cool Roles
The different jobs involved

Current Issues Researcher

Current Issues Researchers are interested in what is going on in the world today. They gather information about the topics chosen for development for the show. They look to newspapers, magazines, libraries, the internet and any other sources of information to provide basic background information as well as in-depth commentary and interesting details. A researcher has strong reading and research skills. Writers can be teamed with Researchers to brainstorm, research, draft, edit and finalize a story. They can check facts and come up with backup sources.

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s'Cool Roles
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My notes:

s'Cool Roles
The different jobs involved

School History Producer

This Producer is responsible for the School History item that appears on each show. Working with a writer/researcher they prepare a :90 second historical feature on their High School. The School History Producer is involved in brainstorming and developing the final idea, gathering historical artifacts (photographs, video segments, clothing and other memorabilia). This producer is well-connected in the school community.

My notes:

s'Cool Roles
The different jobs involved

School History Writer/Researcher

The School History Item has its own writer/researcher. He or she gathers information on their school and writes the :90 second script segment for the School History item. This writer/researcher is most interested in local events and human interest stories. They are well-connected in the school community (i.e. they know who to ask!) and possess good writing and communication skills.

My notes:

s'Cool Roles
The different jobs involved

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My notes:

s'Cool Roles
The different jobs involved

Pop Culture Producer

This Producer is responsible for the Pop Culture segment of the Program. Ideally, he or she is an individual with an interest in entertainment, popular and youth culture including and beyond what is obvious and mainstream. The Producer and Writer/Researcher work together to come up with ideas for the :120 second segment. The Producer participates in the production process and suggests ideas for accompanying footage or stills through the script or storyboard. The Pop Culture Producer will also work with the Reviewer on their spot and will function as peer-editor.

My notes:

s'Cool Roles
The different jobs involved

Pop Culture Writer/Researcher

This writer-researcher works with the producer to come up with the :120 second Pop Culture segment. He or she has an interest in entertainment, popular and youth culture, as well as strong writing and research skills. The Writer/Researcher works with the Pop Culture Producer to come up with ideas for the :120 second segment. The Writer does the actual writing and research and collaborates on the storyboard.

My notes:

s'Cool Roles
The different jobs involved

Pop Culture Reviewer

The reviewer is a person who likes to give their opinion on games, movies or music. He or she also has a keen interest or in-depth knowledge with regards to the type of media being reviewed (someone who never plays video games should not be reviewing the latest multi-player extravaganza). The reviewer decides on what to review and then goes about reviewing it. He or she screens the movie, listens to the CD or plays the video game to give his or her opinion on the production. The reviewer will be given \$25.00 to attend the movie, purchase the CD or rent the video game. *(Money supplied by s'Cool).*

My notes:

s'Cool Roles
The different jobs involved

Active Living Producer

This Producer is responsible for the Active Living segment of the Program. Ideally, he or she is an individual with an interest in fitness, sports and healthy lifestyle, beyond just team sports. This producer must be sensitive to cultural and gender differences with regards to active living. The Active Living Producer and Writer/Researcher work together to come up with ideas for the :120 second Active Living segment. The Producer participates in the production process but is especially responsible for suggesting ideas for accompanying footage or stills through the script or storyboard.

My notes:

s'Cool Roles
The different jobs involved

Active Living Writer/Researcher

This writer-researcher works with the producer to come up with the :120 second Active Living segment. He or she has an interest in fitness, sports and healthy lifestyle, beyond just team sports, as well as strong writing and research skills. The Writer/Researcher works with the Pop Culture Producer to come up with ideas for the :120 second segment. The Writer/Researcher does the actual writing and research and collaborates on the storyboard.

My notes:

s'Cool Roles
The different jobs involved

My notes:

s'Cool Roles
The different jobs involved

Feature Producer

This Producer is responsible for a :180 - :200 second feature that will be professionally produced by the crew. Ideally, this person is interested in current issues, people and their stories and has a storytelling or journalistic disposition. The Producer works with the Writer and Researcher to brainstorm ideas that can be explored in depth or told as compelling stories of our world. The producer and writer prepare a draft script and storyboard with the kind of footage or stills they have in mind. They decide on people to interview. The Feature Producer is not responsible for the host school portion of the show.

My notes:

Feature Writer

s'Cool Roles
The different jobs involved

The Feature Writer writes the script for the feature. He or she works closely with the Feature Producer and sometimes they are one and the same! The Producer works with the Writer and Researcher to brainstorm ideas that can be explored in depth or told as compelling stories of our world. The writer collaborates with the producer to prepare a draft script and storyboard with the kind of footage or stills they have in mind. They decide on people to interview and compose interview questions that fit with the story they are trying to tell.

My notes:

Feature Researcher

s'Cool Roles
The different jobs involved

The Researcher provides background information, facts, and interesting stories regarding the feature topic. They also get in touch with people that may end up being interviewed for the feature and prepare them for the interview. This person is active and enjoys exploring, sleuthing and tracking down facts and interesting people. The researcher gathers background information and details that will enrich subsequent drafts of the feature's script. As well, he or she contacts interview subjects and conducts background interviews and prepares the subject for being on-camera.

My notes:

Ethics Scenarios

1

A national public relations company sends your s'Cool team (and all the other participating high schools) a package containing 15 free copies of a recently released CD and requests that a student review it in the next show. The PR company only asks for a copy of the review on tape. Explain any ethical concerns here. What should the team do?

2

A group of students are suspended in your school for a scheme involving altering student grades. Your team is writing a news story about the situation for s'Cool. Do you reveal the students' names or not? Explain your reasons.

In a feature on bullying and cyber-bullying, several students refuse to talk to the interviewer or researcher on camera unless they can be promised anonymity. How does that affect the story? What are the ethical concerns here and what could your team do?

A local business buys commercial time regularly during s'Cool episodes. Recently, the local business approached the show and asked to have a student team write a feel-good feature about all the good that the business does for the community. What should be your response?

3

4

You're writing a pop culture item about a cool indie music concert you went to because you want to let people know about the band, which you think is pretty cool. You find out that the lead singer was arrested for drug use and having sexual relations with a minor. How do you handle it? Why?

5

You are the online editor for CBC news. The Montreal Canadiens unexpectedly win a game against the NY Rangers. The crowd spills out of the Bell Centre and onto the street, just as night falls. Almost immediately, the celebrations turn violent, with fans overturning vehicles and fights erupting. A student you do not know calls the station to tell you she has a camera and is capturing video in the center of the storm, which she'll sell to your station. What do you do?

You run an online news site in Montreal known for its up-to-date coverage of breaking news. An explosion erupts in a building downtown and all of its occupants have been evacuated. Your reporter is on the scene interviewing three witnesses of the explosion, who say a mother and child have been killed on the fifth floor. Your reporter cannot find a Montreal Fire Department source to confirm the information, and your calls to the MFD command center go unanswered. Do you post the information?

6

7

Script Segments

Writing your story for television

We are working on

- Current Events
 Pop Culture
 Fitness
 School History
 Review

***** Write as though you were speaking!

Story Title:

Setup gives the viewer the initial information about the story – it’s the ‘who, what, where, when’. For example:

“I spy with my little eye ... the Canadian Mounties are conducting an investigation into espionage techniques used by CSIS....” .

Don’t be afraid to try puns, plays on words, rhymes and well-known quotations!

Action is where the details of the story are unfolded for the viewer. This is where students expand on the ‘Who, what, where, when and why’ of the story, adding and emphasizing the reasons behind the actions being taken and the difficulties involved. For example:

“The Mounties began their investigation after allegations that CSIS was misusing taxpayers’ money. CSIS is keeping quiet and refusing to cooperate with Mounties, a spokesperson told reporters. The Mounties will have to gain the trust of CSIS agents and employees if they hope to be successful”

The **Reaction** section wraps the story up. It can also be a time for the anchors to react to the issue in a way that connects with the viewers or in a way that is humorous (if appropriate). For example:

(anchor 1, turning to his co-anchor)
“Kate, did you know that CSIS stands for Canadian Security Intelligence Service? It’s like the CIA in the US.”
(anchor 2) “Oh, so the Mounties are like the FBI, right?”
(anchor 1) “Yeah, but most people don’t know this”
(anchor 2) “Good thing we’re here!”

Remember to time your scripts. The average reader will speak 3 words per second including adjectives and pronouns. Example: “The war in Afghanistan continues to get more violent”. runs approximately 3 seconds.

Timing

Setup	Action	Reaction
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Name(s): _____

Date: _____

Feature Planner

Covering all the bases before preparing the script

A feature is a 2-3 minute edited segment that explores an issue in more depth than a news item. It can provide background on a topic and insight as to why it is important to us. A feature can show an issue from the point of view of the people involved by letting their words and voices speak to viewers. A feature can also tell a poignant or compelling story that draws the viewer in with its humanity and emotional pull.

Features combine video footage, still photographs and other graphics, as well as voice over or narration and interviews with relevant people. For the viewer, they answer questions such as:

- ▶ What is the story?
- ▶ Who are the players? Who are the people involved?
- ▶ Where is this taking place? What locations can illustrate the issue to people?
- ▶ When did it or is it taking place? What timeframe are we talking about?
- ▶ Why is it important?

And also:

- ▶ How does it relate to me in my world?
- ▶ How does it work? What is the science or artistry behind it?
- ▶ What can I do? Is there any action I can take?
- ▶ How can I find out more?

Our main idea

What story do we want to tell? What is the issue we want to explore?

Interviews

Who will we interview? Why?

Name (s) & Contact information:

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.....

.....

Questions to ask:

.....

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.....

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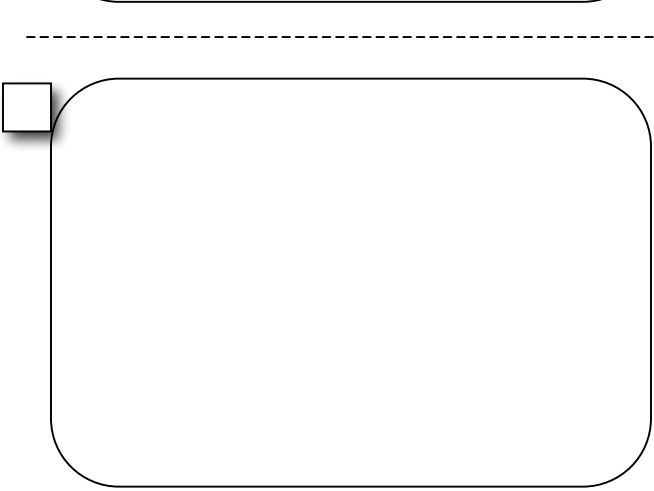
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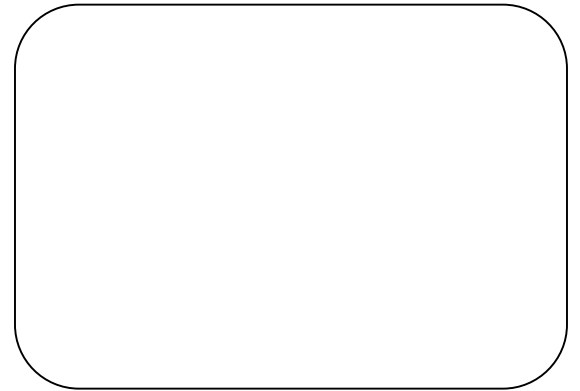
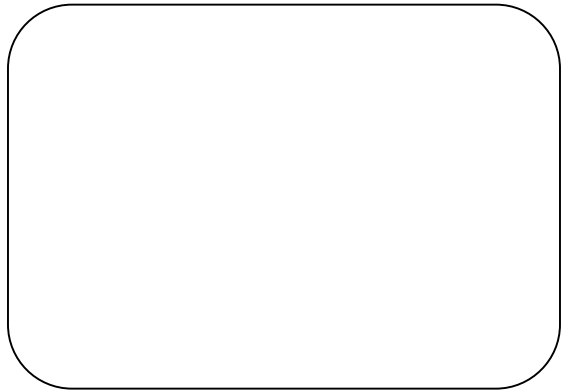
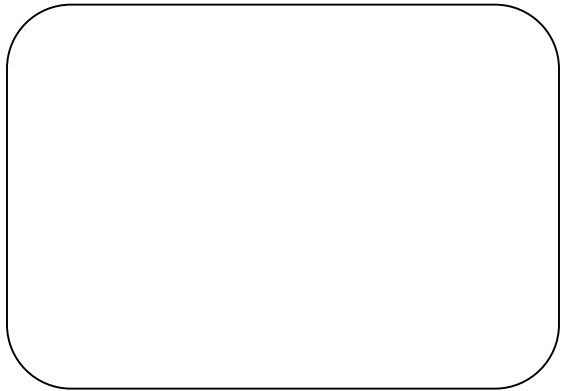
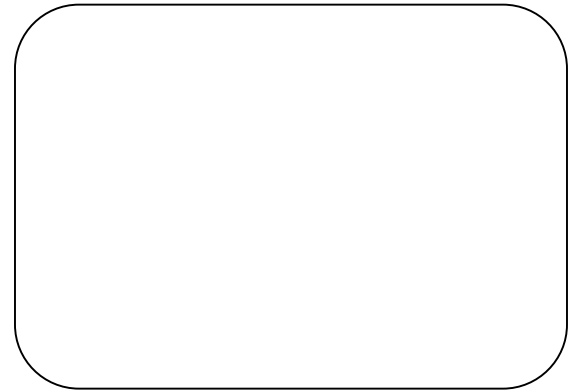
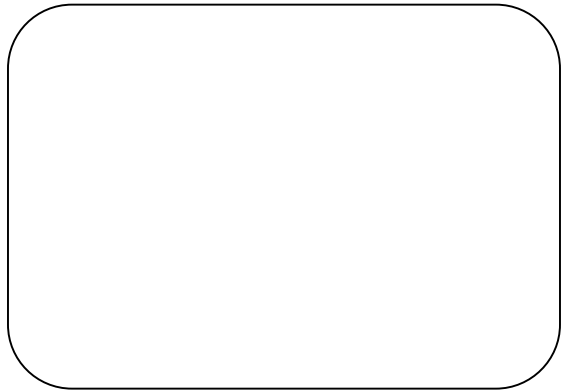
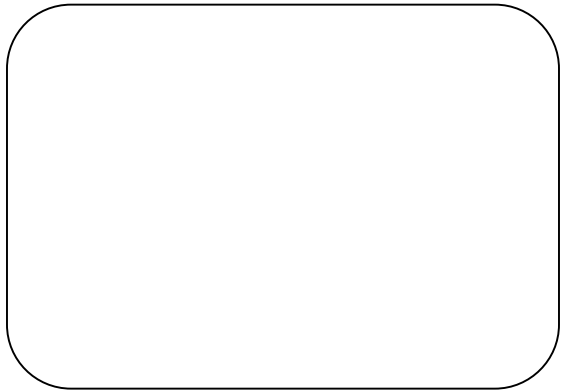
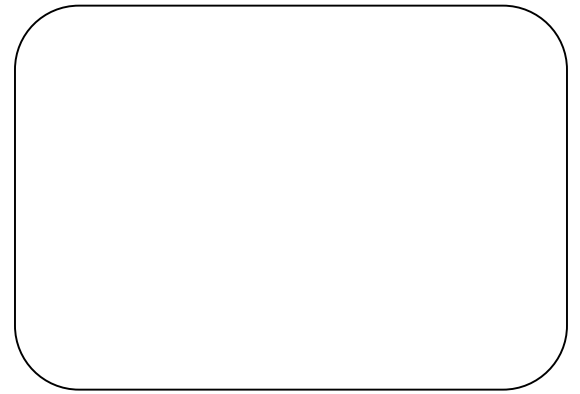
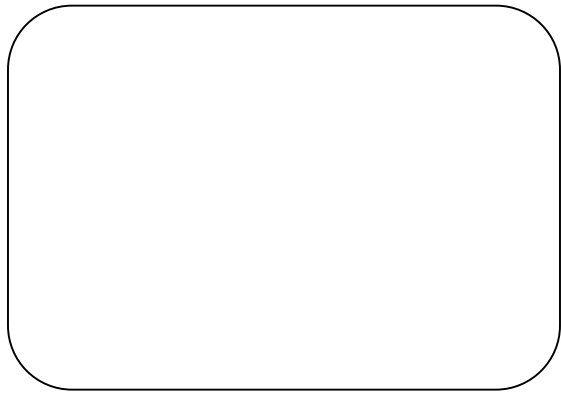
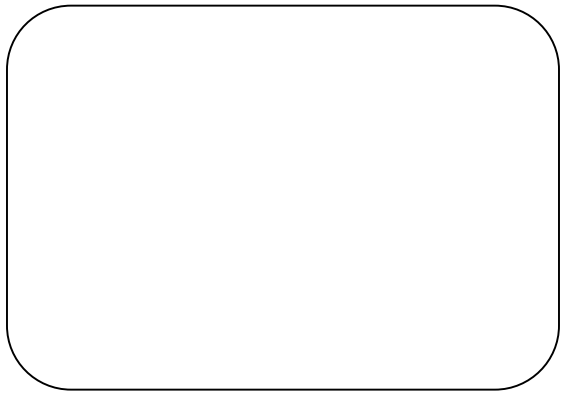
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Streeters (*People interviewed who are the general public, on street corners or in malls – or in your school*) Is there a question we can ask people that will help viewers relate to our feature?

Locations

Where do we want the shoot to take place? What is special about this location? Why are we shooting here? What will we see in the shots? Is there a power supply (electricity) accessible?

Time	Sound/Script	Shot/Sequence Description
		
		
		



Date _____ Subject _____

Name _____

Brainstorm!



**Our final ideas
and questions ▼**



Date _____ Subject _____

Name _____

A Detailed Timeline

Adopting effective work methods
to make sure the task gets done

A Timeline for ▶



Date _____ Subject _____

Team Members _____

Project Timeline

Use the timeline below to plan what tasks you will do when. When you are finished, check off what you have completed.

Use a highlighter for what you still need to do. ▼

Date _____ ▼	Date _____ ▼	Date _____ ▼	Date _____ ▼	Date _____ ▼



Start date

Revising the Plan

Are we on track with our plan? ►

Does it need to be revised? ►

Due date

Date _____ Subject _____

Name _____

To Do List

Cooperating with others on a task

Assignment ▶

Step 1	Due _____	Step 2	Due _____
What do we do first? ▶		What is next? ▶	
What do we need? ▶		What do we need? ▶	
Who is responsible? ▶		Who is responsible? ▶	
Step 3	Due _____	Step 4	Due _____
What is next? ▶		What is next? ▶	
What do we need? ▶		What do we need? ▶	
Who is responsible? ▶		Who is responsible? ▶	



Date _____ Subject _____

Name _____

Summarize It!

Distilling and summarizing information
from information-based texts

(Document title)

(Author)

(Year of pub.)

In general

What is the general statement or topic?
(e.g. Wastewater treatment) ▶

More specifically

What information narrows or restricts the topic? **What specifically** is being discussed? (e.g. Wastewater treatment in Montréal and Mexico City) ▶

Examples **what examples or issues illustrate** the topic either generally or more specifically?
(e.g. technologies used, safety) ▼



Date _____ Subject _____

Name _____

Selecting Relevant Information

Gathering information and assessing its relevance

Once you have gathered your information, use this tool to summarize your three most important or meaningful sources of information. ▼

Questions ▶

Source 1 ▼

Title ▶ _____

Information I found ▶

Source 2 ▼

Title ▶ _____

Information I found ▶

Source 3 ▼

Title ▶ _____

Information I found ▶

Relevance of information ▼

I know this information is valid because I've ▼

- chosen a reputable source
- chosen information that's current and up-to-date
- made comparisons between sources
- checked with experts
- tested the results repeatedly

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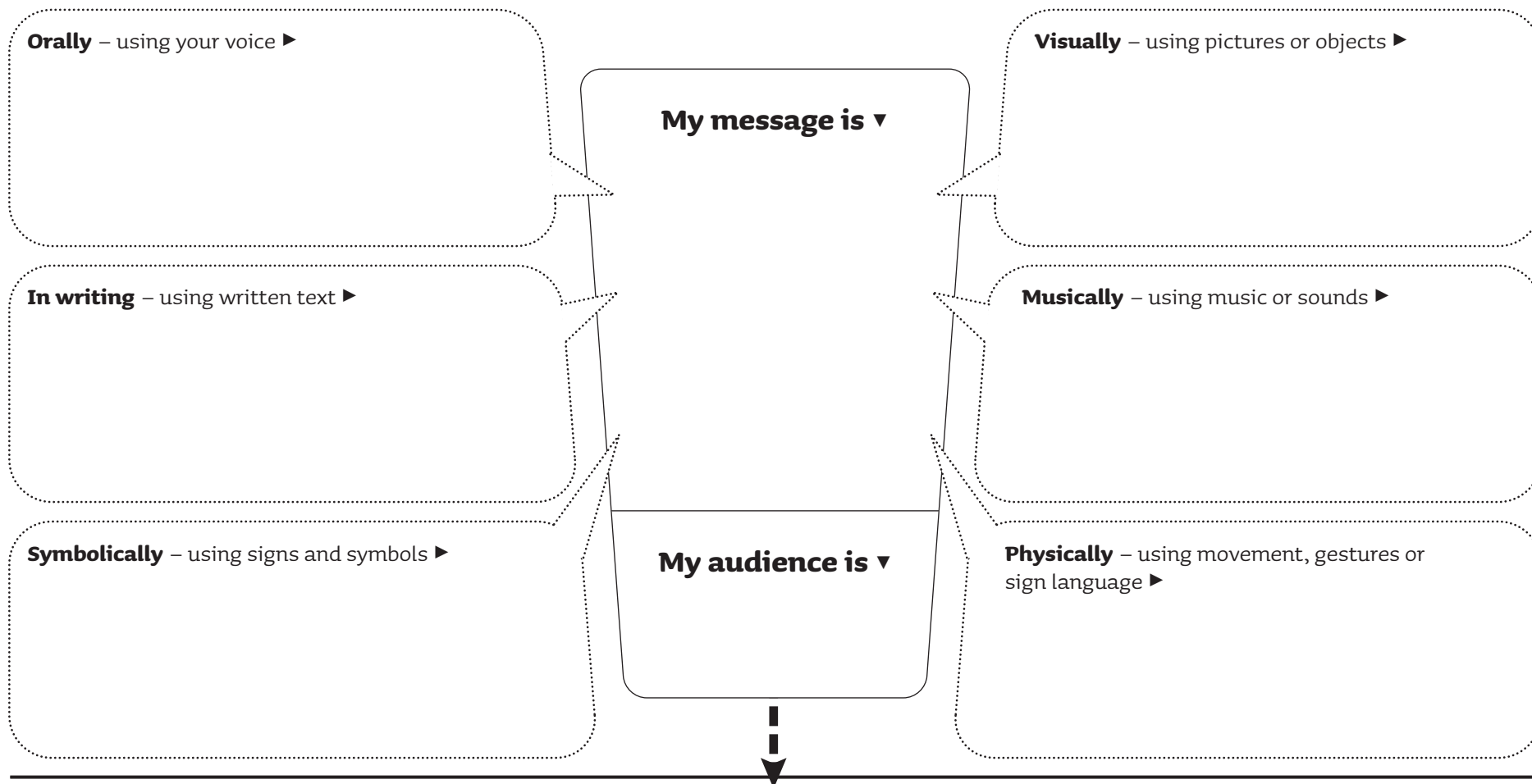


Date _____ Subject _____

Name _____

Exploring Different Modes

Thinking of different ways
to communicate my message



Final selection(s) What can I make using these modes? What media will I be using to put these modes together? E.g. Slide show, video, soundscape, mural, collage, written and illustrated report, skit, poster, etc. ▶

Date _____ Subject _____

Name _____

Common Threads 2

Gathering and comparing information
from different sources

Questions ▶

Gather information from different sources and write the important information that you found from each source in the circles. Then make connections and list all the common threads in the middle box. ▼

Source ▶

What I found out ▼

What I found out ▼

Common Threads ▲

Source ▼

Source ▼

What I found out ▲



Date Subject

Name

How does it measure up?

Using criteria to exercise
critical judgment

We make choices, decisions and judgments based on a variety of criteria.

Choose criteria for
and **assess** accordingly.

Criteria	How does it measure up?

Our decision or choice ▶

Why? (rationale) ▶

