

MEDIA



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Read on to find out about a clever ad campaign that sends an important message to consumers.

The Product Is Nothing™

Magazine Article by Hilary Kever



Fiona Jack of Auckland, New Zealand is getting Nothing done. One-third of Auckland's population have viewed her advertisements, but no one's buying. No upper management complains, no share prices fall, no lack of demand for the project exists. What exactly isn't selling? Nothing™.

Jack, a twenty-four-year-old graphic designer, launched the

Nothing™ campaign hoping to raise awareness about why we buy. "I was thinking about advertising and all its strangeness. Its coercive ability to sell the most completely bizarre things to people who usually don't need them," explained Jack. "I realized that the ultimate non-existent product would be nothing. To actually call a product *nothing* and try and market it."

GOALS AT A GLANCE

- Develop ideas for a new product.
- Analyse how products are advertised.



After conceptualizing Nothing™, Jack approached New Zealand billboard companies to sponsor the campaign, promoting it under the auspices of an art project. The Outdoor Advertising Association of New Zealand chose Jack's advertisements for a market research campaign to assess the effectiveness of billboard advertising. Jack received the use of twenty-seven billboards at no cost, although OAANZ imposed a gag order for the duration of the campaign.

Both parties declare the Nothing™ campaign a success. OAANZ's statistics suggest over a third of Aucklanders viewed the billboards. The company also received phone calls from viewers asking where they could buy Nothing™—viewers knowledgeable of a brand but not a product.

Jack's campaign flourished when the OAANZ billboard campaign ended: she could start talking. Three out of four New Zealand TV stations covered her story, along with national newspapers, radio, and magazines. "I think the Nothing™ campaign proved the point that you can market anything if there's enough money behind it, that money is basically the main thing that's required to convince the public of something these days," emphasized Jack.



Some critics challenged Jack for accepting the deal with OAANZ, saying if the results were successful, her campaign would encourage more advertising. "That my anti-advertising message got completely funded by one of the biggest advertising organizations in New Zealand is ironic," said Jack. "I think it's perfect. The whole campaign is full of irony and absurdity." ♦

1. RESPONDING TO THE MAGAZINE ARTICLE

- a. What is **ironic** about the Nothing™ campaign?
- b. What is a *gag order* and why do you think it was used?
- c. Explain why you agree or disagree with this statement from the article:

Irony is the use of an idea, word, or phrase to mean the opposite of its normal meaning.

“Some critics challenged Jack for accepting the deal with OAAZ, saying if the results were successful, her campaign would encourage more advertising.”

- d. This selection was originally printed in a magazine called *Adbusters*. Find a copy of this magazine in your local library. With a partner, discuss the magazine’s purpose, audience, and content.
- e. With a partner, discuss the purpose of an ad campaign.

2. MEDIA MAKER DEVELOPING PRODUCT IDEAS

This is not the first time “nothing” has been advertised and sold. There have been books and music albums promoted and sold that have been blank inside. Think of your own example of a “nothing” product that people might be persuaded to buy. What is it? How would you advertise it? Why might people buy it?

3. MEDIA MESSAGES ANALYSE ADVERTISING

With a small group, brainstorm the different types of advertising, such as billboards or radio ads. Each group member can choose one type and research it, finding out how successful this type of advertising is at selling products. For example, you might investigate magazine articles on advertising, search the Internet for ad agency sites, or talk to family and friends. Summarize what you have learned in one or two paragraphs. As a group, compile your summaries, producing a report on advertising. Work together to revise, edit, and proofread the report.

SELF-ASSESSMENT: Do you listen to others when they offer comments and criticisms? Do other people’s comments help you improve your work? Do you offer comments to others in a fair, non-judgmental way?

*Are you aware of the techniques
advertisers use to persuade consumers?*

Market Savvy Teens

Newspaper Article

by Kathy Friedman

and Lauren Krugel

Almost two hundred youths weighed in on the subject of marketing to teens in the first Young People's Press and *The Toronto Star* Internet forum.

The strongest response: They are torn between two opposing forces. One tells them, "Be who you want to be." The other tells them, "Be who *we* want you to be."

Most said they were trying to decide whether to follow the way the media represents "coolness" or follow their own ideals and principles.

And they had a lot to say about how the media use implicit yet powerful techniques to make a profit.

Tim's response was caustic. "Instead of 'Be young, have fun, drink Pepsi,' why [don't advertisers] say it in plain English: 'You're stupid! Give us all your money!'"

There was a lot of agreement that the media simply do not give young people enough credit for realizing what's going on.

Others said the media know how important it is for adolescents to feel accepted and they exploit it.

"The media play upon people's insecurities, especially [those of] women," says Molly Bell. "They make us feel as if we aren't 'good enough' unless we have that certain product."

GOALS AT A GLANCE

- Write an essay about the effects of advertising.
- Model the selection to write an article.



Although youth know companies feed on the inner workings of their psyches, they admit savvy marketing professionals are tremendously difficult to resist.

"It seems like my whole teenage life has been shaped by what the advertisers tell me is cool and what's not," says Camren A.

"It's automatic now, if it's on TV, I want it. I'm eighteen and I find it hard to pass a Gap store without thinking of the song 'They call me Mellow Yellow.'"

It was a strong theme—the media are there, the media affect what they choose to buy, and there's absolutely nothing they can do about it.

Young people said they are in constant conflict between their own values and those portrayed by the media.

Since finding one's identity is so important to teens, they look to role models for answers. That makes celebrity endorsements probably the most manipulative way to get teens to buy products, they said.

"I think for younger children, it's normal to wear clothes that a celebrity wears. At that age, celebrities are like heroes," reflects Jennifer-Ashley Kendall. "When you reach a certain age you become more opinionated and you realize you like a certain style. You don't

care if someone else doesn't like it, it's not theirs—it's yours."

However, others admitted they still rely on celebrities to help them create an identity even as they get older.

When asked his definition of *cool*, Matthew replied, "I can tell, because the stars wear it, so it's cool."

Teens like to feel like they are part of something—and to many, seeing their idols promoting products helped them feel better.

"I think that celebrity endorsement is cool because if you have the hat Tiger Woods does, you might feel as if you are part of the game," Brian Lewis said.

Respondents also said that discovering how to be cool is a difficult and lonely process, especially since no one seems to agree what cool actually is.

What is cool?

Many argued coolness is about being true to yourself. That's easier said than done, they admitted, because the process of growing older is about finding out who you are—and many young people aren't there yet.

Sarah Leroux spoke for many when she said: "All these teens feel stereotyped and are basically putting down the media, yet they're still buying the latest fads."

Teens must always be on top of what is "in" to make sure they are

accepted. "Yes, I do find myself wanting the goods I see in commercials because I do not want to be the only one not wearing FuBu or Nike," said Brian Lewis.

WHAT'S COOL? IT DEPENDS ON WHERE YOU'RE COMING FROM.

Other young people admitted to dressing like their friends, listening to the same music, and having the same interests as a way of defining cool.

As E. Phillips put it, "To me cool is what's in. Not cool is if you're not like everyone else."

Then again, people who hang out with carbon copies of themselves often risk being stereotyped, and that's definitely not cool.

There's a familiar cast of characters in a typical high school, said Nicole Mulholland: "You have the preppies, goths, ravers, skaters, rockers,...hip-hoppers, coolies, and, of course, the outcasters."

Why such sharply defined categories? Many young people seem to feel it comes from wanting to create an easily definable identity.

According to Camille R., this is because of media influence. "Our identity now seems to be defined by what we wear, what we listen to, and so on. There seems to be so many advertisements that pressure

us teenagers into believing that image is everything. We are so pressured that we often confuse image with identity."

Image is our external appearance, she said, and identity is who we really are.

Not everyone falls into a category, though, despite the pressure.

"That's what makes us cool—not following the in-crowd," Laura wrote. "When people look at me, it's exciting in a way. When people dress all the same, it's boring and sort of depressing."

Each cultural group also embraces its own ideals of what is acceptable. According to the teens, the media have managed to exploit this as well.

Christos wrote: "Sure I'm a black guy with oversized clothing, with a Walkman blarin' Noreaga & Mobb Deep, but how can [the media define me] by these characteristics only? I live in a white suburban neighbourhood and I work in a men's suit store. So what does that make me?"

**"COOL IS JUST
CONFORMITY
WRAPPED IN
THE GUISE OF
SELF-EXPRESSION."**

For some, the word *cool* is an illusion, used by advertisers to convince teens to buy their products.

"In the corporate sense, cool is really just conformity wrapped in the guise of self-expression," said Adi Persuad. A cool person embodies "individuality, leadership, confidence, rebelliousness, and faith in one's own beliefs," whereas a mass-marketed version of coolness is about conformity—the complete opposite.

Media pressure is not just confined to advertising. TV programs aimed at teens often present an unrealistic image of what their lives *should* be like. According to these shows, all cool teens have lots of gorgeous friends, wake up fully made-up or perfectly coiffed, and always have a girlfriend or boyfriend.

Yes, teens can tell reality from TV fantasy, but it's hard to resist the fantasy when all TV teens act and look a certain way. Anastasia Koshkin wrote: "Through these shows, I find out how other people my age should/often live."

And other youth found that the issues that some TV shows raise have helped them deal with problems in their own lives, issues like drugs, pregnancy, and sexual harassment.

Product placement in movies and TV shows is increasingly blurring the distinction between commerce and entertainment, bringing us back to the days of early TV when actors regularly

endorsed products during their shows. Many youth admitted being seduced by this process, saying they felt more in touch with the actors if that actor ate a chocolate bar they liked.

“TO ME, COOL IS WHAT’S IN. NOT COOL IS IF YOU’RE NOT LIKE EVERYONE ELSE.”

Bombarded with media images, it is increasingly difficult for many teens to find out who they really are. The majority of youth revealed in the YPP forum that they are aware of the effect the media have on them, yet they feel powerless to stop it.

Sha-awn Marcano wrote that even though wearing the best brand names may seem shallow, “you just can’t change something that the whole media has clearly brain-washed you into thinking is right.”

How can teens remove themselves from the trap of a pre-packaged, mass-marketed perception of individuality?

“You just have to grow, mature, and understand WHO YOU ARE before you can break free of the cool pressure,” wrote one youth.

“If you are defining yourself by a subculture, by the music you listen to, or by what brand of pants you wear, you haven’t discovered who you are yet...so keep searching...and keep the faith. YOU are somewhere in there. Explore.”

1. RESPONDING TO THE NEWSPAPER ARTICLE

- a. In small groups, discuss the meaning of the following quotation from the article:

“Image is our external appearance, identity is who we are.”

Which idea—image or identity—do you think is most important? Explain.
- b. How does the article define *cool*? What is your definition of *cool*?
- c. What person mentioned in this article is most like you? least like you? Explain your choices.
- d. Who has the greatest influence over you? friends? family? media personalities? your “inner voice”? Give reasons for your choice.

2. MEDIA MESSAGES ADVERTISING ESSAY

The article raises a number of questions about advertising and teens. What questions do you have about advertising and the way it may influence people's lives? Jot down a list and then choose one of your questions and use it as the basis for an essay about the influence of advertising on teenagers. Before you begin, develop a good thesis sentence and essay outline. Ask a partner to help you edit and revise your first draft.

STRATEGIES

3. MEDIA MAKER A NEWSPAPER ARTICLE

This selection reports on an Internet survey conducted by *The Toronto Star*. Reread the article, noting its features and organization. Use this selection as a model to write a newspaper article about how people feel about some aspect of media. You could write about role models, celebrity endorsements, product placement in movies, or another topic of your choice.

Begin by surveying friends, school mates, and family about your topic. How do they feel about it? What makes them angry? What do they appreciate about it? What would they like to see changed? Have they ever complained about it? Develop your questions into a questionnaire, passing out this form to the survey participants. Like *The Toronto Star*, you could post your survey on the Internet. If you do so, you may want to limit your participants to a certain age group.

Analyse the results of your survey. Write an article, reporting the results of your survey, including some statistics, as well as quotations from the participants. Include any conclusions you can draw from the results. Remember to use the features and organization of "Market Savvy Teens" as a model for your article.

Use a computer to give your newspaper article a design that is similar to other newspaper articles. Publish it on the school's Web site, in the school newspaper, or share it with your classmates.

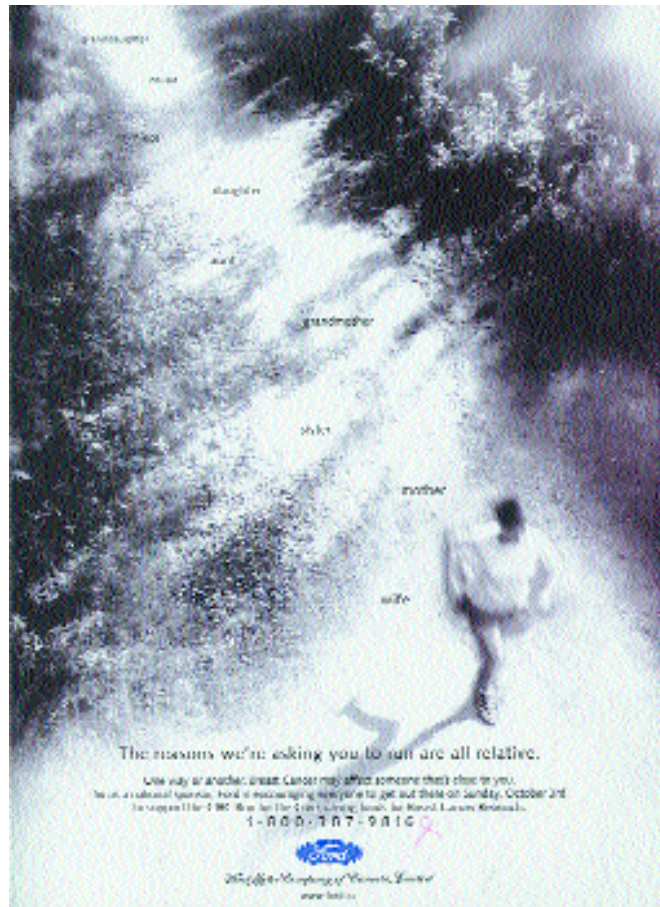
SELF-ASSESSMENT: In your notebook, describe those elements of writing an article that worked well. What writing skills do you need to work on? What would you do differently next time?



Check out how these advertisers use advertising techniques to persuade their audience.

The Purpose Is Persuasion

Print Ads from Canadian Magazines



GOALS AT A GLANCE

- Respond personally and critically to ads.
- Model the selection to create print ads.



At Home in the North



For over 40 years, Canadian Helicopters Limited has provided safety, quality and value to the people developing Canada's North.

Our commitment to the North is evident in our eight bases... stretching from the Mackenzie Mountains to Buftin Island.

We maintain the most diverse fleet of helicopters in Nunavut and the Northwest Territories... from light through heavy lift helicopters... and as the world's largest helicopter operator, we have the resources to support your varied needs.

We've been there! Our Northern flying experience has taken us to the far corners of the Arctic, in isolated, remote locations, to mountain peaks and inland forests.

Canadian Helicopters and its crew know the North. Our experienced pilots, support staff and their families call the North home.



Canadian Helicopter
 P.O. Box 1110
 Inuvik, Nunavut X0A 0H0
 Tel: (867) 570-0511 Fax: (867) 570-4601
 P.O. Box 120, Yellowknife, NT X1A 2N0
 Tel: (867) 814-7847 Fax: (867) 814-5333

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■ *Cover with a rain forest dressing* ■

■ *Adorn with gorgeous scenery* ■

■ *And serve with a scattering of National Parks* ■

COSTA RICA
 NO ARTIFICIAL INGREDIENTS
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 www.visitcostarica.com



1. RESPONDING TO THE PRINT ADS

- a. Which ad gives you the most information about what it is promoting? the least? Which ad do you prefer? Why?
- b. Which ad (or ads) is designed to appeal to your emotions? to your intellect? to your sense of humour? Why would advertisers choose these methods? (Read activity 2 to see other methods an advertiser might choose. Have any of these methods been used in the ads?)
- c. Which ad (or ads) depends upon you having some background knowledge? What are the advantages and disadvantages to this kind of advertising?
- d. For one of the ads, explain why you think the ad agency chose its image and message.

2. MEDIA MAKER CREATE A PRINT AD

Think of a product (real or imagined) that you could create a print ad for. For whom is the product intended? This group will be your target market or audience, and you should consider its needs and interests as you design a print ad. The purpose of your ad is to persuade this target market to buy your product.

As you design the ad think of how you can combine text and visuals effectively. The text should describe the product in a clever or humorous way, and may include a **slogan**. Use photos or drawings, and perhaps a **logo**, to create visuals for the ad. Here are a few examples of the types of ads that are commonly used:

- Ads that show famous people—If it's good enough for me, it's good enough for you.
- Ads that offer comfort—Toilet paper so soft you can use it to blow your nose.
- Ads that offer great value—Buy one, get one almost free. (Some conditions apply.)
- Ads that offer factual “proof”—Nine out of ten people choose Bix Bits for breakfast.
- Ads that show beautiful people—If you buy this car, you'll be a supermodel, too.
- Ads that play on emotions—One day you may have this disease, so give generously now.

Use one of the above methods, or a method of your own, to develop your ad. You could use publishing and design software, if they are available, to put a final copy of your ad together. Share your ad with a small group, explaining the effect you hoped to achieve.

SELF-ASSESSMENT: Does your ad successfully combine text and images? Does your ad provide your target market with enough information about the product? Is your ad persuasive? Would you buy this product?

A **slogan** is a short, catchy phrase most often used by a business or company to advertise its product or service. A **logo** is an identifying symbol or image used in advertising, for example, Nike's swoosh.



*In the 500-channel universe, the appearance of a brand new
broadcaster could go unnoticed—
unless it's something really special.*

Tuning in to Aboriginal TV

Article
by Marie
Verdun



In September, 1999, a remarkable event unfolded on TV screens across Canada—the launch of the Aboriginal Peoples Television Network. Broadcast live from the APTN studio in Winnipeg, Manitoba, the launch featured a three-hour celebration complete with speeches, storytellers, singers, and dancers in traditional dress.

At first glance, viewers might have assumed that Canada's fourth network was launched overnight. In reality,

however, the APTN had been in the making for more than twenty years. That's how long it took for the Aboriginal communities and the

GOALS AT A GLANCE

- Explore ideas for a new TV specialty channel.
- Debate a media issue.

network's founders to convince the media powers-that-be that a Canadian TV network dedicated to programming by, for, and about Aboriginal peoples was both necessary and practical.

The final result was a triumphant opening show—and the beginning of lots of hard work.

If you tune in to Aboriginal Peoples TV (APT in your broadcast guide), what can you expect to see and hear? The range of programming is similar to that on other networks: a wide range of choices such as documentaries, news magazines, dramas, entertainment specials, children's series, cooking shows, and educational programs.

Our People is a series of hour-long shows profiling Aboriginal people, places, and events. It also imports specials of Aboriginal interest from other countries such as the United States, Australia, and New Zealand. Other programs such as *Spirit of the Land* and *Tribal Journeys* investigate the experiences and beliefs of First Nations people, Métis, and Inuit from the West Coast to the east.

Takuginai, which means “look here” in Inuktitut, is a program from Nunavut aimed at five to seven year olds. Hosted by a mix of young people and puppets (look for “Johnny” the lemming), the show explores cultural values through fun and games. It also teaches Inuktitut numbers and symbols.

A popular show for teens is *Qaujisaut*, meaning “to see, to find out.” It's a fast-paced program that deals with issues faced by Inuit youth who sometimes feel caught between two cultures, between new ways and traditional lifestyles. The show is broadcast in Inuktitut with occasional

English.

Which brings us to another question: What language will you hear when you click on APTN? It varies: sixty percent of the network shows are in English, fifteen percent in French, and twenty-five percent in a variety of Native languages such as Cree, Mi'kmaq, Ojibwa, and Inuktitut. In other words, the network is definitely accessible to both Native and non-Native viewers.

OBJECTIVES OF THE APTN

The APTN strives “to reflect the Aboriginal community and give Aboriginal people a sense of pride in their history and their culture,” says Jennifer David, the network’s spokesperson. “Our other objective is to ensure that Canadians have access to our stories so they will see accurate portrayals of our people.”

Creating eighteen hours of programming each day keeps everyone at the Winnipeg broadcast centre very busy. With a permanent staff of only forty, the network relies heavily on shows created by freelance writers, producers, and directors. The Program Selection Committee is the group that considers and selects proposals for new programs.

Program proposals may be submitted by people of any cultural or racial background, but the network's licence (granted by the CRTC—Canadian Radio and Television Commission) suggests that preference be given to Aboriginal producers. The idea is always to promote the original vision and objectives of the network.

Although the hands-on programming is all centred in Winnipeg, the APTN's corporate offices are in Ottawa. Two of the important people working there are Chief Operating Officer Abraham Tagalik and Board Member Alanis Obomsawin.

Obomsawin is an award-winning documentary filmmaker who has been directing documentaries for twenty-five years at the National Film Board of Canada. After lobbying hard for the creation of an Aboriginal broadcast network, she has remained very involved in the direction of the APTN and all its ventures. Obomsawin acted as host for the spectacular launch of the network.

Tagalik handles the business issues of APTN. He spent twenty years as a radio announcer, TV producer, and network manager with the Inuit Broadcasting Corporation. Tagalik stresses that APTN is not just another specialty channel but a network like CBC or CTV, offering a full range of programs. In other words, it's an ongoing challenge.

Aboriginal broadcasting is definitely on an upswing, and Canadians have said they approve. In January, 1998, an Angus Reid poll concluded that two of every three Canadians supported the idea of a national Aboriginal TV network.

In the past, Aboriginal people have felt both underrepresented and misrepresented on TV. With the addition of APTN to the channel line-up, Canadian audiences—Native and non-Native—have a long overdue opportunity to see and hear the stories of our Aboriginal peoples, told by the people themselves. We should all reap the benefits.

APTN was twenty years in the making. What will the next twenty years bring?

1. RESPONDING TO THE ARTICLE

- a. Is the article objective or subjective? Support your opinion.
- b. What did you learn from the article about how a TV network is organized?
- c. What TV channel do you watch most often? Why do you watch it? What purpose do you think the channel serves?
- d. What do these words and phrases from the article mean: *ventures*, *Angus Reid poll*, and *on an upswing*? Add any other unfamiliar or interesting words from the article to your personal word list.

2. MEDIA MAKER SPECIALTY CHANNELS

Cable TV has introduced a number of specialty channels that concentrate on a theme or a subject area, for example, Much Music and Arts and Entertainment. Think of a new specialty channel you would like to see on TV. List at least ten programs it might have. Write program guide listings for your programs, including a brief summary, length of the show, and the time of day or night when it is on. Be sure to give your specialty channel a name.

3. ORAL LANGUAGE DEBATE AN ISSUE

Most TV channels are brought directly to homes by way of cable wires, and cable companies charge a monthly fee for this service. Originally TV shows were broadcast free, and were paid for by commercial or government sponsors. In small groups, debate whether everyone, rich or poor, should have the same access to TV programs.

SELF-ASSESSMENT: During the debate, did you listen to the opinions and ideas of others? Did you support your own opinions with facts?

4. LANGUAGE CONVENTIONS ABBREVIATIONS

Reread the article, locating the **abbreviations**. Record these abbreviations, with their definitions, in your notebook. With a partner, discuss the purpose, advantages, and disadvantages of abbreviations. List some common media abbreviations—like *CBC* or *sfx*—that are important to know as you work on a media unit.

An **abbreviation** is a short form of a longer word.

On *the* **Box**

The Forecast

P o e m b y D a n J a f f e

Perhaps our age has driven us indoors.
We sprawl in the semi-darkness, dreaming sometimes
Of a vague world spinning in the wind.
But we have snapped our locks, pulled down our shades,
Taken all precautions. We shall not be disturbed.
If the earth shakes, it will be on a screen;
And if the prairie wind spills down our streets
And covers us with leaves, the weatherman will tell us.

GOALS AT A GLANCE

- Respond personally and critically to poetry.
- Use communication skills in small group discussions.

Reflections Dental

P o e m b y P h y l l i s M c G i n l e y

How pure, how beautiful, how fine
Do teeth on television shine!
No flutist flutes, no dancer twirls,
But comes equipped with matching pearls.
Gleeful announcers all are born
With sets like rows of hybrid corn.
Clowns, critics, clergy, commentators,
Ventriloquists and roller skaters,
M.C.s who beat their palms together,
The girl who diagrams the weather,
The crooner crooning for his supper—
All flash white treasures, lower and upper.
With miles of smiles the airwaves teem,
And each an orthodontist's dream.

'Twould please my eye as gold a miser's—
One charmer with uncapped incisors.

1. RESPONDING TO THE POEMS

What two viewpoints are presented in the poems? What is the opinion of each poet about TV? What's your opinion of TV? Do you think it's an important medium that enriches people's lives? Do you think it's an escape from reality that makes it difficult for people to cope with real life? Explain.

2. POET'S CRAFT POETIC DEVICES

With a small group, discuss both poems. What is the tone of each poem? How do the poets use poetic devices like **alliteration**, simile, or rhyme, effectively? Choose an image from each poem and explain what you think the author means. Read aloud lines that you find particularly effective, explaining why you like them.

Alliteration involves the repetition of the same first sounds in a group of words or line of poetry; for example, "He clasped the crag with crooked hands."

*How can you tell if you're a bad driver?
Red Green asks an expert, Dougie, for the answer .*



Bad Driving

Script from *The Red Green Show*



HAROLD: Our Car Buffs today are my Uncle Red and his best friend, Dougie Franklin. We've received a letter that reads: "Dear Car Buffs. I consider myself to be an above-average driver. However, the judge who took my licence away suggested I may not be as good as I think. Exactly how do you tell if you're a bad driver?"

RED: Well, Dougie, bad driving is certainly your area of expertise.

DOUGIE: No kidding, Red. You want to know about bad drivers, I'm your man. I must run into one of those bad drivers every month or so. Usually head-on. Okay, first of all, I blame our driver education system.

GOALS AT A GLANCE

- Present a script.
- Develop a script modelled on the selection.

RED: Yep. You're right there. I agree.

DOUGIE: I mean a kid spends four years at school learning how to control a pencil, which has no moving parts, could never go more than about a kilometre an hour, and won't burst into flame if you roll it over. Then they spend a few weeks learning to drive a two-tonne ball of metal, glass, and rubber, which goes a hundred and fifty clicks an hour down the highway.

RED: A hundred and fifty?

DOUGIE: And them driving instructors spend hours teaching kids how to parallel park and basically no time on stuff like avoiding high-speed collisions. How much danger can there be while you're parallel parking?

RED: Well, Dougie, remember that time you parallel parked into the tanker truck and...

DOUGIE: That was a freak accident, Red. My point is that there's all this time on parking and nothing on high-speed collisions. And speaking for myself, I parallel park maybe once a month, whereas I'm always avoiding high-speed collisions.

RED: Not always, Dougie. Remember that load of cabbages...

DOUGIE: That was a freak accident, Red. The fact remains that we're not teaching kids right. And how can we? The teachers are talking theory. You've gotta learn from someone who's been there. Like my own family. We've had every kind of automobile accident there is. Sideswipe, roll over, head-on, rear-ender, T-bone. We're the ones who should be teaching the kids. You get me, my dad, and my brother in front of a classroom and I guarantee ya it'd bring down the number of bad drivers on the road.

RED: Yeah. By three.

1. RESPONDING TO THE SCRIPT

- a. Why could this segment of *The Red Green Show* be called a *satire*? What is the point of this satire? Does it provide the reader with any helpful factual information? Explain.
- b. What do you find humorous in this script? Why? What is the punch line? Briefly define *humour*.
- c. *The Red Green Show* is a popular Canadian TV show. Based on this script, explain why you think it might be popular.
- d. In a paragraph, describe what makes a bad driver.

2. ORAL LANGUAGE PRESENT A SCRIPT

With two classmates, prepare a performance of this script. Think about how the words should be spoken. Practise performing the script, experimenting with volume, tone, expressions, pauses, and gestures. When you think your delivery is just right, present the script to your class. You may want to videotape your presentation.

GROUP ASSESSMENT: Was your performance smooth and flawless? Did each group member present his or her lines in sync with the others? Did you work well together? Why or why not? If you work together again, what would you do differently?

3. MEDIA MAKER DEVELOP A TV SCRIPT

Assume that you're a writer on *The Red Green Show*. You've been asked to develop another short skit involving Red, Harold, and Dougie. Work alone, or with a partner, to develop this script. Your script should be at least a page long, and should include at least three funny points, including a punch line.



Watch a few episodes of the show or reread “Bad Driving” to find out more about these characters. Note how the writers use punctuation, repetition, slang, and colloquial language.

Would you like to know how to build a career from being funny? You might pick up some tips from this TV star—but remember, she's...

Mary, Mary, Quite Contrary

Profile by Charlotte Gray



Meeet Marg Delahunty. She's Canada's most fearless comic character, lampooning politicians and skewering the media weekly on *This Hour Has 22 Minutes*.

Marg Delahunty isn't real, of course. She's the delicious invention of Mary Walsh, creator and co-star of CBC-TV's *This Hour Has 22 Minutes*, a show that attracts nearly a million viewers. Besides the feisty Delahunty (named for a friend of her Auntie May), Walsh's comic inventions include Dakey Dunn, a male character based on her brother, Greg, and Connie Bloor.

GOALS AT A GLANCE

- Analyse the structure of magazine articles.
- Create a comedy skit.

The show's knife-edged satire has catapulted Walsh to national fame, along with her co-stars, fellow Newfoundlanders Cathy Jones, Greg Thomey, and Rick Mercer. But while the brassy Marg would take such acclaim as her due, it seems that Walsh can't quite get used to success.

"Humour is a shield," Walsh admits. "It allows you to say the unsayable. I'm not in the least emotionally brave myself." Sitting in the sunny Toronto living room of writer Sandra Gwyn, a fellow Newfoundlander, Walsh hugs her knees to her chin. With a mix of teeth-gritting honesty and disarming chuckles, she talks about the self-doubt that has dogged her from childhood.

There were eight children in Walsh's family in St. John's, but she didn't grow up with her siblings. In 1952, aged eight months, she caught pneumonia and was sent next door to stay with her aunt because her parents' house was too damp for a sickly baby. She never went back, but she recalls the wicked attraction of her next-door family, always getting into trouble.

Auntie May is still a beloved figure in Walsh's life, regularly phoned and visited in her nursing home. But Walsh cracks her knuckles as she recalls how she used to wonder, Why me? Why did they give me away? "Being abandoned...it's one of those things that plays on you."

After finishing high school, Walsh made two mainland forays. The first was to Colorado, with an American boyfriend. It was a disaster. The second venture was to Toronto, at age twenty, to enroll in acting classes at Ryerson Polytechnical Institute. During a summer job at CBC Radio in St. John's, Walsh had decided she wanted to be a performer. But in Toronto, she was soon wooed away from school by a bunch of wickedly talented compatriots who were putting on a play at Theatre Passe Muraille. The group, which included Cathy Jones, Dyan Olsen, Greg Malone, and Tommy Sexton, would later become the comedy troupe CODCO.

The play, *Cod on a Stick*, was loosely based on the group's experiences as Newfoundlanders in Toronto. It was a success from the day it opened in 1973, and it was sweet revenge for a troupe sick and tired of Newfie jokes. Toronto audiences were so busy laughing that it didn't seem to matter that the jokes were on them! The play was also crucial to Walsh's own development: it took her back to the place where she didn't feel an outsider.

After touring the play through Newfoundland and Labrador, the CODCO members decided to stay home and use comedy to hold a mirror up to their own province. They wrote about Newfoundlanders leaving for Toronto, and the threat from greedy developers to St. John's historic downtown. It was in these skits that Walsh developed some of her finest comic

creations, such as Mrs. Budgell, owner of a St. John's rooming house. Showing a prospective tenant around a broom closet, she says: "Don't let the size fool you, Mr. Macerelle. It is an efficiency apartment. You can stand in the middle of the apartment and touch everything..."

Walsh's characters succeed because she never patronizes them, says Jackie Maxwell, former artistic director of Toronto's Factory Theatre, who worked with Walsh on a 1986 show called *Hockey Wives*. "Her characters are too rich and human to be stereotypes, because she taps into their psyches. It's not a smart person play-acting someone stupid." Sandra Gwyn agrees that real emotion drives Walsh's comedy. "She feels passionately, and she's not afraid to break taboos."

By the early 1980s, Walsh was a well-established fixture in St. John's. Along with her CODCO work, she had taken on the administration of the Longshoremens's Protective Union Hall, a ramshackle building that housed an exuberant explosion of experimental theatre. As director, actress, and writer, she was involved with many of the hall's shows.

As an artist, Walsh flourished in this maelstrom of creative activity. But the small St. John's world also meant suffocating intimacy and competition, plus endless boozy post-performance binges. One dinner party ended with the dining chairs and wineglasses smashed, and Walsh last seen sitting on the top of a car.

Friends urged Walsh to do more theatre outside St. John's. Usually she ducked the challenge, but there were periodic glimpses of her in theatre on the mainland. Then all the CODCO players reached a national audience between 1987 and 1993, when the CBC ran seven seasons of half-hour comedy shows. The show allowed Walsh to learn how to shape her satire for TV. By the time CODCO went off the air, however, its members had had enough. "It was like a family, wonderful and horrible," says Walsh. "We'd been together too long."

Walsh was spreading her wings. She spent the summer of 1987 in a small Innu village in Labrador, organizing a community theatre project around the disruption caused by Armed Forces flights over Innu land. In 1992, she directed Ann-Marie MacDonald's *Goodnight Desdemona, Good Morning Juliet* at Montreal's Centaur Theatre. In 1993, her performance in Eugene O'Neill's *A Moon for the Misbegotten* in London, Ontario, received enthusiastic reviews.

By now, Walsh had a real family. In 1989, she had adopted a baby boy, Jessie. "Jessie changed everything," Walsh says. The most dramatic change was her gradual acknowledgment that alcohol was interfering with her life. "I'd always wanted to see myself as this romantic, wild, impassioned



The cast of *This Hour Has 22 Minutes*.

actress." But there was no room in this vision for a chubby baby and the demands of motherhood. So, in 1992, she quit drinking. In the process, she says, she grew up.

The success of *This Hour Has 22 Minutes* has reinforced Walsh's confidence. "You haven't got time to beat up on yourself when you've got to do the program every week. And I know that, even if by midweek I've still got nothing ready to

record on Friday, somehow it all comes together." The format—a spoof newscast—allows Walsh to play to the best of her strengths, biting political commentary.

Walsh may have finally achieved a balance between life and work, but she still takes nothing for granted. As Marg Delahunty would say with a loud guffaw, "It's up with a rocket, down with the sticks, you know."

1. RESPONDING TO THE PROFILE

- a. What, if anything, does the title of the article have to do with the nursery rhyme of the same name? Why do you think the author chose this title?
- b. Mary Walsh says in this article, "Humour is a shield." What does she mean? Compare this humorist's definition of *humour* to the definition of *humour* you wrote for "Bad Driving."
- c. Mary Walsh talks about the self-doubt that has plagued her since childhood, yet she's still able to perform in front of people. What feelings of self-doubt do you have? Do these feelings help you or prevent you from doing the things you want to do?
- d. Not everyone is a performer. What type of personality do you think makes a good performer?

2. LITERATURE STUDIES MAGAZINE PROFILES

“Mary, Mary, Quite Contrary” is a *profile* (an article that is part biography and part “snapshot” of a well-known person). Reread this profile and note what it says in the introduction, the examples it uses, and how it concludes. Does it follow the model of an essay? Does it have a thesis that it develops and proves? Compare this profile to others you have read. Briefly explain what you have learned about the way profiles are written and organized.

3. MEDIA MAKER CREATE A COMEDY SKIT

Mary Walsh’s comedy skits often use humour directed at TV shows, commercials, or famous people. Often, the humour grows from something she and her co-writers find ridiculous in the original. If possible, watch a few episodes of *This Hour Has 22 Minutes* and analyse how the group creates humour.

Work with a partner to write a five-minute comedy skit on something you find ridiculous (school lunches, a local politician, a commercial). Present your scene to a group of students or the class and ask for feedback.

PEER ASSESSMENT: What do others think of your scene? Do they find it as funny as you do? Do you agree with their comments? Explain.

4. LANGUAGE CONVENTIONS ADVERB CLAUSES

Adverbs can modify a verb or an adjective. A *clause* (a group of words that has a subject and a verb) can also act like an adverb and sometimes is used to introduce a sentence. Here is an example of an adverb clause:

After she finished high school, Walsh made two mainland forays.

What does the clause add to the sentence? It gives you information about the verb, “made.” It explains *when* Walsh made her “mainland forays.” Notice, too, that at the end of the clause there is a comma. The comma separates the subordinate adverb clause from the main part of the sentence. If a clause comes at the end of a sentence, it has no comma. For example,

Walsh made two mainland forays after she finished high school.

These words often begin adverb clauses: *after*, *although*, *as*, *before*, *if*, *once*, *since*, *until*, *when*, and *while*. How could you use adverb clauses to tighten your writing?

Notes for a Movie Script

Poem by M. Carl Holman

Fade in the sound of summer music,
Picture a hand plunging through her hair,
Next his socked feet and her scuffed dance slippers
Close, as they kiss on the rug-stripped stair.

Catch now the taxi from the station,
Capture her shoulders' sudden sag;
Switch to him silent in the barracks
While the room roars at the corporal's gag.

Let the drums dwindle in the distance,
Pile the green sea above the land;
While she prepares a single breakfast,
Reading the V mail in her hand.

Ride a cold moonbeam to the pillbox,*
Sidle the camera to his feet
Sprawled just outside in the gummy grasses,
Swollen like nightmare and not neat.

Now doorbell nudges the lazy morning:
She stills the sweeper for a while,
Twitches her dress, swings the screendoor open,
Cut—with no music—on her smile.

***pillbox**: a small, low fortress with very thick walls and roof, having machine guns, antitank weapons, and so on.

GOALS AT A GLANCE

- Use oral skills to present the poem.
- Analyse a war movie and write a short review.

1. RESPONDING TO THE POEM

- a. What story does the poem tell?
- b. Why do you think the writer chose a movie **metaphor**? What other metaphor might be appropriate in telling this story? Explain your choice.
- c. Locate the contrasting images the poet uses. What sense or picture do these pairs of images convey to you?
- d. Why is there no music at the end?

A **metaphor** is a comparison that describes one thing as something else, suggesting that they share a common quality.

2. ORAL LANGUAGE PRESENT A POEM

Poems are meant to be heard as much as they are intended to be read. With a small group, read aloud “Notes for a Movie Script,” and then listen as others read it. What different images do you imagine on hearing the poem? Discuss whether, when listening to a poem or song lyrics, you are more aware of the language of the words or the images the language creates in your mind.

3. MEDIA MESSAGES WAR MOVIE REVIEW

With a small group, discuss a movie about war that you have all seen recently. In your notebook, briefly describe the events in the movie, and record answers to the following questions.

- Whose point of view was most of the movie told from?
- Whose point of view was not shown?
- Did the movie show all aspects of war? Explain.
- Did it glorify war in your opinion? Explain.
- How was music or sound effects used effectively or ineffectively?
- What shots or scenes were particularly effective? Why?
- What is your opinion of the acting? the script? the direction?
- Would you recommend this movie to others? Why or why not?

You could use these notes, and other points from your discussion, to develop a brief movie review. Write your review independently, and then compare it with the reviews of other group members.

SELF-ASSESSMENT: Check that your review includes a brief synopsis of the movie without revealing the ending, your opinion on the acting, script, and direction, and a recommendation to others.

*Before a movie gets
filmed, an artist develops
a storyboard—like
this one.*

To Build a Fire:

Bringing a Short Story to the Big Screen

Storyboard by Patrick Fitzgerald

Shooting a movie involves carefully planning each shot to get it right (on the first or second take, hopefully). A storyboard—a shot-by-shot visual of each scene in a script or story—can help the director, and the sound and special effects crew to foresee any problems. A detailed storyboard also helps them imagine what the finished movie will look like.

The following storyboard for the movie version of “To Build a Fire” shows the shot-by-shot planning for one of the story’s most exciting scenes.

Scene:

A snowy, dark, winter day in the Far North. No clouds. Can tell from clothing that time period is early 19th century.

Characters:

Man, wearing mittens, hat with ear flaps, moccasins, warm socks, and a fur coat. Looks prepared for cold. Grey dog, wolfish, lean, hungry.



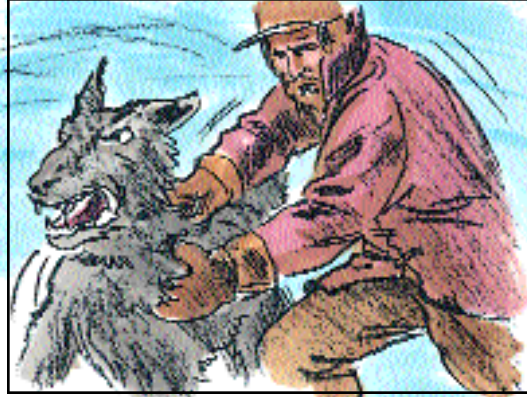
1. POV: FROM ABOVE/CUT TO
LG SHOT, ESTABLISH ARCTIC SETTING/MOOD

GOALS AT A GLANCE

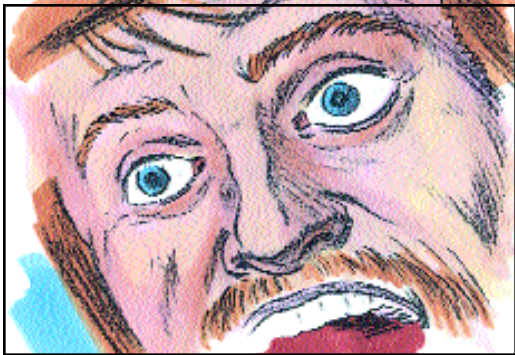
- Develop a treatment for a movie.
- Analyse the effect of movie techniques.



2. MED SHOT, CLOSE IN ON MAN AND DOG
FILLING SCREEN
SOUND FX: FIRE SIZZLES OUT



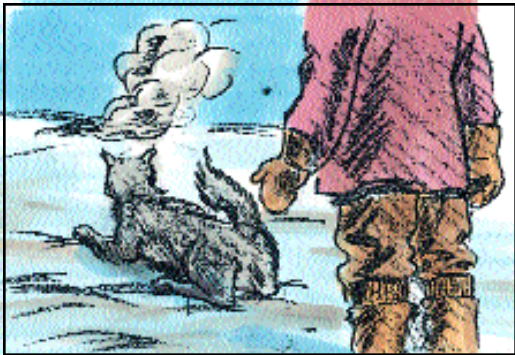
3. Man tries to grab dog with arms. Dog
struggles.
SOUND FX: WHINING OF DOG



4. Man now *desper ate*.
ZOOM IN ON MAN'S F ACE/ZOOM IN ON EYES



5. Dog breaks away, backs up .
CUT TO DOG'S F ACE/CLOSE-UP
SOUND FX: WHINE TURNS TO GROWL,
SNARLING
MAN'S PANICKED BREATHING



6. Dog has hackles raised, stance shows fear ,
anger.
CAMERA FOLLOWS MOVEMENT OF DOG
CUE MUSIC TO INCREASE VOLUME SLOWLY



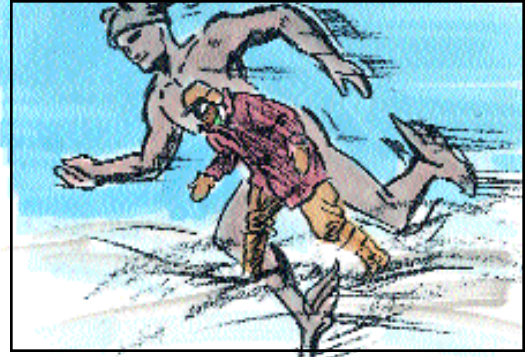
7. Man looks despairingly at frozen hands .
 FADE TO MAN/CUT TO HANDS/TO CLOSE-UP
 OF DISMAYED FACE
 PULL BACK TO FULL SHOT INCLUDING
 THE DOG



8. Dog returns to unlit fire e. Man tries to
 warm arms .
 MED SHOT OF MAN AND DOG
 CUT TO MAN'S ARMS FLAILING
 SOUND FX: BEAT OF ARMS DROWNS OUT
 MUSIC



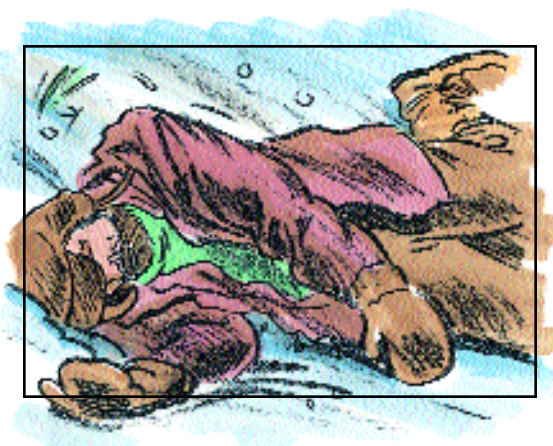
9. In panic, man runs, stumbling through snow .
 SHOT OF MAN AND DOG, PANNING TO
 BLUE SKY
 CUT SOUND FX OF BEATING ARMS SHARPLY,
 TO SOUND OF RUNNING, HEAVY BREATHING



10. Man has vision of Mercury, Roman
 messenger of gods .
 MED SHOT OF MAN
 SUPERIMPOSE IMAGE, HIS VISION OF
 SELF AS MERCURY
 CLOSE-UP ON MERCURY'S WINGS
 SOUND FX: HOWLING OF DOG



11. Man stumbles and falls .
MED SHOT OF MAN FALLING



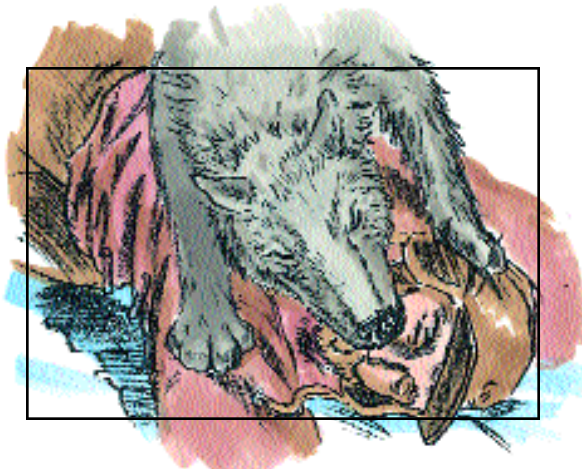
12. Man rests. Looks peaceful.
MED SHOT OF CRUMPLED BODY
CLOSE-UP ON HANDS/CUT TO FACE
CUE MUSIC, HAUNTING MELODY
SUGGESTING COLD DEATH



13. Man forces himself to rise, begins to run again.
POV: FROM ABOVE SEE MAN RISE
PULL OUT TO A SHOT FROM GROUND LEVEL
SOUND FX: LABOURED BREATHING, RUNNING



13. Man falls. Dog moves in, sits to watch alertly.
POV: DOG'S EYE VIEW OF MAN
PULL OUT TO MED SHOT INCLUDING DOG
FADE TO CLOSE-UP ON MAN'S FACE



15. Man closes eyes, speaks, and after a while , dies. Dog sniffs warily .
 DIALOGUE: "YOU WERE RIGHT, OLD HOSS; YOU WERE RIGHT."
 CUT TO MED SHOT OF MAN AND DOG
 CUT TO DOG
 SOUND FX: DOG SNIFFING, WHINING



16. Dog moves off, the survivor. In distance , smoke indicates salv ation is not that far away.
 POV: FROM GROUND SEE B ACK OF DOG FOLLOW AS HE TR OTS AWAY INTO DISTANCE
 CUT TO SHOT OF ARCTIC LANDSCAPE/AS IN OPENING OF SEQUENCE.

pov: point of view
med shot: medium shot
lg shot: long shot
sound fx: sound effects

1. RESPONDING TO THE STORYBOARD

- a. Read the short story "To Build a Fire" on pages 99–113. How does the last scene of the short story compare to this storyboard?
- b. Do you think you would like this movie? Why or why not? What elements of movies does it include that you usually enjoy?
- c. Why do you think stories are often changed when they are made into movies?
- d. Movies are a visual/auditory medium. Prose is meant to be read and sometimes heard. Both mediums, though, use some similar elements. Explain what you think they are and how they are used differently in each medium.

- e. Music is suggested at various places in the storyboard. What music would you choose for these parts and why?
- f. Add a “voice-over” narration to the storyboard sequence using the author’s words. To add your narration, you should be able to answer these questions: What shots should have narration? How much should you add? Should it be in the first or third person?

2. MEDIA MAKER MOVIE TREATMENT

Scripts are rarely sold to a movie producer without someone first presenting a story synopsis called a *treatment*. This is a short narrative—without a lot of technical movie description—that gives a sense of what the movie will be about. Write a one-page treatment for the short story “To Build a Fire.” Be sure to emphasize the dramatic elements that would make this movie interesting. Be aware that a movie is at least ninety minutes long. Short stories often don’t have enough action to last this long on the screen. What other events will you have to add to make this story a feature-length film?

3. MEDIA MESSAGES ANALYSE TECHNIQUES

Filmmakers use a number of techniques to create a story: photography, sound effects, music, lighting, editing, and sometimes special visual effects. Select one of these elements (or one of your choosing) and, keeping it in mind, watch a movie. Write a one-page review explaining how the element you have chosen enhances or lessens the effect and enjoyment of the movie.

SELF-ASSESSMENT: How critical are you when you watch a movie or TV program? Do you notice techniques such as photography or sound effects? Are performances more important to you than technique? Explain.

Unco-operative caribou and wolves that had to be taught to be wild were only some of the problems in making this hit movie.

The Saga of Filming *Never Cry Wolf*

Article by Bruce Brown

Even before he was fully awake, the man could feel the late summer afternoon change course. He had dozed off after a solitary swim in an arctic lake, and now he found himself in the path of a heavy-breathing herd of caribou. Some of the animals seemed agitated. Scanning the herd, the man saw why: they were being driven by a pack of wolves hunting along their flank. Impulsively, the man began to run.

Zigzagging across the tundra, he was swept along with the chase. He saw the way the wolves worked, testing the caribou with quick bursts that were just as quickly abandoned if the deer seemed strong. Then the wolves sensed one sick caribou and poured on the speed, isolating the animal from the rest of the herd and running it hard. The fatigued buck turned to face his attackers on a small rise, but in an instant 5 wolves flew at him like blades from a knife thrower's hand. They knocked the buck down on the first strike and killed him while other caribou hurried past, sniffing the air.

Those who see Carroll Ballard's *Never Cry Wolf** may find their own nostrils flaring, for this hunting scene vividly conveys both the power of the wolf pack and the misconceptions many have about *Canis lupus***.

Based on the 1963 Farley Mowat bestseller of the same name, the movie

* **Never Cry Wolf:** a movie based on a Farley Mowat novel of the same name, was released in theatres in 1983. It was directed by Carroll Ballard and starred Charles Martin Smith and Brian Dennehy.

****Canis lupus:** wolf.

GOALS AT A GLANCE

- Respond critically to the article.
- Analyse the use of phrases and clauses.

tells of a bearded young biologist named Tyler who is studying arctic wolves for the Canadian Wildlife Service. He finds that wolves eat chiefly mice and rodents. When they do kill a sick or injured caribou, they confirm the Inuit saying, “The wolf keeps the caribou strong.”

The tale that Ballard brings to the screen is about the loss of wildness in the world. The same directorial eye with which he made *The Black Stallion*, a landmark in animal photography, is evident in the handling of the wolves. The three wolves that Tyler comes to call George, Angeline, and Uncle Albert emerge as characters who watch Tyler when he doesn't realize it, but let him watch them only when they choose. Their habits structure Tyler's days, and in the end they propel the film to its dramatic climax.

To play Tyler, Ballard chose Charles Martin Smith, best known for his role as Terry in *American Graffiti*. Two Canadians play other major parts: Samson Jorah plays Mike, and Zachary Ittimangnaq plays the wolf shaman Ootek.

Ballard managed to coax exceptional performances from his animal stars—even though all the wolves in the film were raised in captivity and had to be taught to behave like wild wolves.



A scene from *Never Cry Wolf*.

Almost as remarkable as the animal scenes, are the difficulties the *Never Cry Wolf* crew encountered during what became a marathon filming in the North. In his planning in early 1980, Ballard discovered it would be impossible to use wild caribou in a critical sequence. Some Inuit near Nome, Alaska, agreed to rent him a herd of about 2500 domestic caribou as long as the filming ended on June 15, when they would round up the animals and cut off their velvety new antlers, prized in Asia as an aphrodisiac.

But the sequence called for no snow on the ground, and the snow didn't melt until the beginning of June, so Ballard and his crew had about two weeks to shoot. "It rained the first 10 days," he recalled. "On the 11th day, buyers arrived with briefcases full of money for the antlers." Then the animals disappeared in a storm, and it took helicopters and riders several days to find them. With Ballard's production manager negotiating to hold off the Inuit and the buyers, shooting began.

In one scene, after emerging nude from a lake, Smith was to mingle with the herd. "I was supposed to spring over an embankment, surprise the caribou, and run among them. When I went over the top, though, they were long gone. You can't just sneak up on caribou—they make their living *not* being sneaked up on."

Ballard did not finish shooting before the caribou had their antlers cut off, and he decided to push on to Skagway, Alaska, for the next sequence. The roving film crew, made up largely of technicians from Vancouver, came to resemble a sort of arctic commando outfit that had to learn to accommodate to Ballard's style. He was always willing to keep reshooting a scene until it was absolutely right, or to sit and wait for the weather he wanted. Thus, the filming of *Never Cry Wolf* stretched into more than 9 months over a period of a year and a half.

Probably the most dangerous stunt in the movie occurs when biologist Tyler falls through lake ice, sinks to the bottom under the weight of his gear, fights free to the surface, shatters the ice with his shotgun, and drags himself to the shore. In preparation, holes were cut in the half-metre-thick ice and allowed to refreeze a bit. Underneath the ice, ropes and platforms were rigged; after Smith fell through, divers would give him oxygen and help get him in position to break back up through the ice.

"Right away," recounts Ballard, "2 of the divers got into trouble—oxygen-regulator freeze-up—and had to be hauled out. Then a stunt person tried, and he got into trouble. So we were down to Charlie, and I asked him. 'You want to try it?'" Ballard laughed. "Charlie said, 'Sure'—he put on the gear, dropped into the lake, swam 15 m under the ice and did the

scene. Not once, but twice." The second time was to satisfy Ballard's desire to get the segment just right.

To find the 2 Inuit actors, Ballard dispatched freelance consultant John Houston on a more than 16 000-km trek across the Canadian North. "It was a tremendously romantic journey," said Houston, a Canadian whose father, James, is the author of *The White Dawn* and other books about the Arctic. "We travelled by plane, snowmobile, and dogsled."

At each settlement, Houston—who later became Ballard's assistant—broadcast a radio invitation to local residents to audition for the movie. "I would say, 'Good morning, I am the son of the Left-Handed Man'—my father's name among the Inuit—and I have come on behalf of the folks who bring you *Wonderful World*."

"Because Walt Disney has provided a good deal of TV entertainment in the Arctic, scores would show up to audition on videotape. Many of the shows they put on for us were quite imaginative. One man demonstrated his expertise with an 11-m dog whip."

At Baker Lake, Nunavut, Houston found the Inuit who plays Mike. "At the end of our taping sessions," Houston said, "a man walked in who said his name was Samson Jorah and that he was an apprentice mechanic and had done some hunting." As Jorah opened up and delivered a monologue, he reminded Houston of the young Buster Keaton. "He had great comic ability, delivering deadpan lines with wonderful intuitive timing. When I screened the tape for the director, he said, 'I want to have a shot at this man.'"

Houston's next stop, Pelly Bay, provided the second Inuit character, the wolf shaman Ootek. "When we asked about an older man to appear in the movie, everyone said, 'Older man? Talk to Zachary Ittimangnaq. He's got a lot of movie experience.' It turned out that Zachary had appeared in a series of films made by the National Film Board about the old ways of the Inuit. Fifteen years later, he was living as a sort of retired movie star in Pelly Bay." Houston knew right away that Ballard would choose Ittimangnaq to play Ootek because he is a venerable man, "what the Japanese call a living national treasure."

The 30 wolves used in making *Never Cry Wolf* were accompanied 24 hours a day by trainers skilled at the judicious dispensation of chicken parts, wieners, and, sometimes, authority. Ballard once persuaded Kolchak, the wolf that plays George, to sniff for a close-up by having a live chicken in a cage sitting on top of his own head as he sat behind the whirring camera.

The wolves not only had to be coaxed and coached, they had to learn at least some lessons of the wild the hard way. The 5 used in the caribou attack-scene, for instance, had never hunted caribou. The leader of the pack, a large male



Tyler threatens poachers who have been capturing wolves.

wolf's trainer. Avatar survived the encounter, and thereafter the wolves concentrated on the weaker members of the herd.

When the *Never Cry Wolf* crew returned to Nome, Alaska, in June 1981 to have a second try at the caribou hunt sequence, wolves and people were better prepared, and the crucial scene was finished. But even with all filming completed, months of work remained.

"The problems in shooting were nothing compared to what we had in postproduction," says Ballard. The material was edited, re-edited, and eventually cut to 2900 m of film from an original 229 000 m. At last, 3^{1/2} years after starting the project, Ballard was satisfied.

Some of the movie's happiest incidents just happened to be filmed in Ballard's eagerness to get it all. At the very end of *Never Cry Wolf*, while the credits roll, Tyler and Ootek sit together in the evening sunlight. Tyler makes 3 snowballs, juggles them, and then hands them to the old man. The grey-haired wolf shaman takes them with a laugh, tries unsuccessfully to match Tyler, and then performs a juggling pantomime. In this spontaneous moment fact and fiction meet, like hands pressed to the mirror, and become the image of 2 people having the time of their lives.

named Avatar, tried to take on a healthy caribou buck with a broad span of antlers. Avatar ran the buck for nearly a kilometre and finally drove it out into the water. The wolf dove in pursuit, but as soon as his feet no longer touched the strand, the caribou (still touching bottom) wheeled, caught the wolf with its rack and hurled him high in the air. "I'll never forget the look in Avatar's eyes when he came down," says Debbie Coe, the

1. RESPONDING TO THE ARTICLE

- a. What do you think the purpose of this article is?
- b. Reread the first two paragraphs. What impression do they convey? Compare them to the last paragraph. How are they similar? What idea is the author trying to express in the introduction and the last paragraph?
- c. How is the director of the movie portrayed? What do you imagine are the qualities that would make a good movie director?
- d. Does the author have a personal point of view? Discuss why you think writers of information articles should or shouldn't have a point of view.

2. LANGUAGE CONVENTIONS PHRASES AND CLAUSES

Simple sentences are made up of a subject and a verb, for example, “She thinks” or “The dog is barking.” Of course, most of what you read, as well as what you write, uses more involved sentence constructions. **Phrases** and **clauses** are elements of sentences that allow you to express more complex ideas. Look at the definitions at right and compare them to the following examples from the article.

- Phrase** To play Tyler, Ballard chose Charles Martin Smith, best known for his role as Terry in *American Graffiti*.
- Clause** As Jorah opened up and delivered a monologue, he reminded Houston of the young Buster Keaton.

A **phrase** is a group of related words that does not have *both* a subject and a verb.

A **clause** is a group of related words that has both a subject and a verb or verb phrase. A *main clause* is an independent sentence. A *subordinate clause* can't stand alone as a sentence; it supports the main clause.

Each phrase and clause modifies some part of the main sentence. What do the above underlined words modify? Reread “The Saga of Filming *Never Cry Wolf*” and list a few more phrase and clause examples, explaining what they modify.

SELF-ASSESSMENT: If you examine your own writing, you will see that you use both phrases and clauses. Do you know what they modify? Do they help make your writing clearer?

HOW TO WRITE

A MOVIE



REVIEW

Goals at a Glance

- Summarize and describe a movie.
- Present an opinion with supporting evidence.

A movie critic's job is to let the audience know if a movie is worth seeing. To be a great critic, you should know your audience, be able to state your opinion clearly and concisely, and really love the movies.

Review Styles and Features

Take a look at the variety of movie reviews in newspapers, magazines, video and TV guides, and on Web sites. Take note of the different styles and approaches to reviewing. These are the common elements in movie reviews:

- basic information about the movie
- an opinion on the overall quality of the movie
- supporting evidence to back up the opinion
- a descriptive opening sentence
- the movie title and genre (romantic comedy, drama, documentary, horror, and so on)
- the names of the leading actors, producers, director, and sometimes the cinematographer or screenwriter
- a final rating

At the Movies

Choose a movie that you think your readers will want to see. Remember to bring a notebook when you view the movie so that you can make notes either during or immediately after the screening. Jot down the title, the director, the leading actors, and any other pertinent information.

After you've seen the movie, think about your initial reaction to it. You might want to focus on the following elements and record your responses to them.

- The **actors**: Were they well cast? Were they good actors or not?
- The **directing**: Did the director handle the actors and screenplay well?
- The **screenplay**: Was the script mediocre or superb?
- The **cinematography**: Was the camera work spectacular or boring?

PROCESS

Writing Your Review

Here are some strategies you can use to help you organize and write your review.

1. Decide on the one major element that made the movie good or bad. This might be the acting, direction, or screenplay.
2. Your opening paragraph should grab the reader's attention by setting the tone of the review. It needs to include a description of the movie as well as your opinion of it. Use vivid adjectives, such as *fast-paced*, *witty*, *disturbing*, *shocking*, or *action-packed*.
3. The synopsis, or summary, of the movie should be brief. It should describe the main action or conflict and characters without giving away the whole story or the ending. If what makes the movie so good is a surprise in the plot that you have to reveal, include a warning giving the reader a choice about whether or not to keep reading.
4. Give your opinion of the movie, offering evidence to support it. Examine why you have such strong feelings about the movie. Ask yourself the following questions:
 - Was the story well-developed?
 - Were the characters believable and multi-dimensional, or stereotypical? If they were stereotypical, was there a good reason?
 - Was the movie too long or too short?
 - Were you entertained throughout the movie or were there parts that dragged?
 - If you state that the movie was funny and well-written, give examples of humorous lines. If you claim that the acting was poor,

offer reasons. If you have mixed feelings about the movie, sort out what you believe were the good and bad parts, and write about these separately.

5. End with a concluding statement explaining why you recommend or do not recommend the movie.
6. Give the movie a rating. You can use letters of the alphabet (A being the best, D being the worst) or stars (five stars, the top rating, one star, the lowest). Expressing your personal opinion here is vital, as many readers will determine whether or not to see a movie based on your review and rating.

Revising Your Review

At the revision stage, you have a chance to make sure your review has achieved the right tone and mood, and will be useful in helping your readers decide whether or not to see the movie.

Self-Assessment

Use the checklist below to assess your review.

- I researched various types of reviews.
- I selected a movie that was appropriate for my audience.
- I watched the movie with a critical eye, examining the writing, acting, cinematography, directing, music, and so on.
- I recorded my initial reactions to the movie.
- I informed the readers about the basics of the movie.
- I presented my opinions and supported them with examples.

When it comes to publishing magazines, the Internet has changed many things. Hero Joy Nightingale demonstrates how .

Internet Is Hero's Window

NEWSPAPER ARTICLE BY MARA BELLABY

CANTERBURY, England
Hero Joy Nightingale lets the whole world know what's on her mind, though she's unable to speak or walk.

Nightingale puts together an Internet magazine that boasts readers in 77 countries and guest writers like U.N. Secretary-General Kofi Annan, Canadian author Margaret Atwood, and the leader of the Anglican Church, Archbishop George Carey.

Now on its 5th issue, *From the Window* began 2 years ago as a way for Nightingale to meet people beyond Canterbury, the fabled city where she lives.

It has evolved, however, into an acclaimed and award-winning project that led to a visit with Annan



Hero Joy Nightingale, who has a rare neurological condition, puts together an Internet magazine that boasts readers in 77 countries and guest writers such as Margaret Atwood.

in his 38th-floor office at the United Nations headquarters in New York, a globetrotting journey to pick up a prize in Australia, and a rush of new friends.

"I can't find the superlative to describe it," says Wendy Clarke, head

GOALS AT A GLANCE

- Develop a form for evaluating Web sites.
- Analyse the structure and content of newspaper articles.

of occupational therapy for the East Kent Health Authority, who has worked with Nightingale since she was 2. "It has opened up the world to her."

Nightingale was born with what doctors call a "locked-in condition." It is marked by an inability to perform complex movements of any of her muscles, abnormally low muscle tone, and an unknown neurological disorder.

To communicate, Nightingale's arm must be supported while she scrawls letters into an assistant's palm. The "enabler," currently Nightingale's mother, must recognize the subtle movements of Nightingale's hand and transcribe her thoughts. It is a slow, arduous, word-by-word process.

"Writing is everything," says Nightingale. "Without writing I am nothing because everything I feel, think, and need must be conveyed through my spelling."

It is that love of writing—and meeting new people—that has made the Internet such a critical part of her life, she says.

Working with her mother in a cozy room overflowing with books, Nightingale spends all day in front of the computer screen. She hunts down potential essayists, sifts through contributions, and puts down her own thoughts.

It is nearly a full-time job—for Nightingale and her mother, who must type all of her dictation into the computer.

Nightingale, who also composes music and plans giant art installations, keeps a list of people she wants contributions from for the magazine. Successes so far: Annan, Atwood, and Helen Sharman, the first Briton in space. Among those on the wanted list: new British poet laureate Andrew Motion, writer John Mortimer, and tennis star Tim Henman.

"It's very difficult for me to explain or even understand why some small percentage of my targets respond and an even smaller percentage respond with an article," Nightingale says. "But it's very nice when it happens."

From the Window is graphically simple. But the heavy-hitting contributors who write first-person accounts of their experiences and Nightingale's blunt talk about being disabled—put the site in a category all its own.

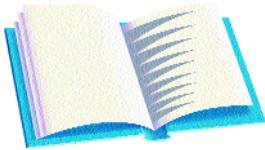
"I don't dwell on what I might have been like if I were not disabled, because it's too ridiculously silly to do so," Nightingale says.

It is her straight-talking descriptions about herself and her disability that make *From the Window* come alive.

"I have a lot to do and I have to get on with it," she says.

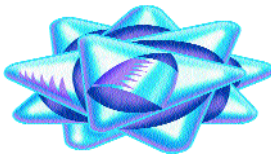
From the Window can be found at <<http://atschool.eduweb.co.uk/hojoy/>>.

Web Tips: The Equation



#1: Content (is King or Queen!)

No matter how flashy or impressive a Web site is, it will ultimately be judged by its content. Is the text well written? Is it succinct and communicative? Is it tailored to the target audience? These questions are paramount for the design of a successful Web site.



#2: Visual Appeal

Layout, image quality, and colour scheme each play an important role in the overall appearance of a Web site. The legibility of the text should be top priority—always try to have a high contrast between the text and the background.



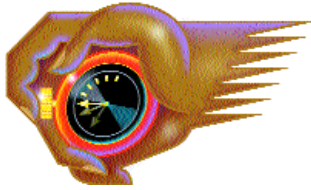
#3: Creativity

Develop a theme or metaphor for the Web site. It is challenging, but well worth the effort. When the images and overall look of a site create “thematic glue,” the site is an experience as opposed to a mere collection of information.



#4: Ease of Navigation

Is the information logically laid out? Would a novice user be able to navigate easily through the site? How deep into the site is the critical information? Always test the site with inexperienced Web users and use their feedback. Create a navigation scheme that makes sense for the novice but that doesn't annoy the expert. Use colour coding where possible and keep a consistent layout.



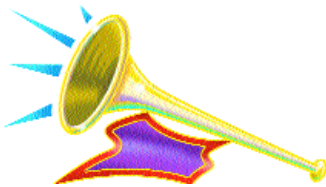
#5: Responsiveness

"If I don't see something in ten seconds, I leave!" Believe it or not, this is a very common statement among Web users. Sites that download quickly are sites that will be used at least once! Ensure that images appear quickly, but without compromising on image quality. Have the text download first and then let the images fill in.



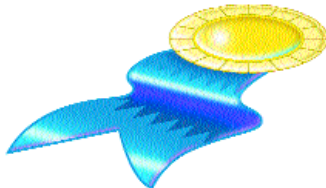
#6: Multi-Platform Compatibility

Does the site perform properly on the major browsers? On different releases of the browsers? Does the site work well on low-end systems (640X480 resolution and 256 colour-depth)? What about high-end systems? Does the site look great on Apple systems as well as PCs? These questions are critical since you have no way of controlling the user's environment.



#7: Marketing

"Build it and they will come." This statement is a fallacy on the Web. The site must be easy to find from the commonly used search engines. All marketing materials, including print advertising, letterhead, and so on, should promote the site. Encourage repeat visits by ensuring that the site is not static. Keep it fresh by changing content regularly.



Result

An award-winning high traffic site!

1. RESPONDING TO THE SELECTION

- a. Why is the Internet a particularly important tool for Hero Nightingale?
- b. On the Internet, find an example of a personal Web site (or examine *From the Window*). Write a brief review of the site.
- c. The Web tips are written to help explain how to create a successful Web site. Explain whether you think this information is helpful.
- d. List the information on Web sites that you didn't understand. What resources could you use to find this information?
- e. What did you learn from this article about creating e-zines and Web sites? What more do you want to learn?

2. MEDIA MESSAGES WEB SITE EVALUATION

Web sites on the Internet use both print and visual media to convey information. They are organized with sections and subsections. Not all sites, however, are interesting, easy to follow, or comprehensible.

Create a report form that you can use to evaluate Web sites. For example, your report form could contain the subject or purpose of the site, how it is organized, how easy it is to get around or navigate, its use of graphics, and whether it is easy or difficult to read and understand. Use this form to assess several Web sites. Share this information with your classmates.

3. MEDIA MESSAGES ANALYSE NEWSPAPER ARTICLES

If you examine newspaper articles, you'll find they have many elements in common. Choose several newspaper articles and answer these questions:

- What does the first paragraph tell you about the article?
- How is the heading related to the first paragraph?
- Does each article answer the 5 W's of journalism?
- What is the average length of each paragraph?
- How does each article use quotations?

Summarize what you have learned about how newspaper articles are written.

SELF-ASSESSMENT: Choose an article that you've written and shorten it by half its length. Does it still convey the same basic information? Does it read better in the shortened version?

REFLECTING ON THE UNIT

SELF-ASSESSMENT: MEDIA

As you worked on the activities in this unit, what did you learn about

- films and film scripts?
- storyboards?
- movie reviews?
- news reporting?
- TV?
- Internet Web sites?
- advertising?

How did this unit help you learn more about what goes on behind the scenes in creating various media? Write a statement in your notebook explaining what you learned.

MEDIA MAKER: MOVIES

With a partner, discuss what you learned about analysing and creating movies during this unit. Together, generate ideas that you think would make a good movie. Write a one-page film treatment proposing the best idea for the next blockbuster. Outline how you think the story should develop. Write a one-paragraph description for each of the main characters. Share your treatment with another group.

MEDIA MESSAGES: ANALYSE ADS

Choose a print or TV ad that you think is effective. Show the ad to a number of people, and have each person write a sentence or two about what image or message the ad conveys to them. Summarize the results of your survey.

Now research the product the ad is selling. Look in consumer magazines and books for information or search the Internet for consumer opinions and information. Interview people who have used the product and ask for their recommendations.

Compare your findings with the summary of your survey. In an essay, explain whether or not the ad accurately described the product. Did the facts you discovered support the claims in the ad?