

## **Creating a Family Documentary**

*Melissa A. Pearlman*

*The Pittsburgh High School for the Creative and Performing Arts*

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### **Overview**

This unit is designed for the 9<sup>th</sup> grade English classroom. At the conclusion of the semester, students will revisit a theme that has been consistent all term: the role of family. Students will explore the origins of their own family/community history in an effort to identify the importance of the family unit in today's society. After a variety of research and investigative activities, students will gain a broader sense of their own family's history and patterns of migration. The final product will be for students to create an iMovie that depicts the evolution of the students' individual family. The aim of this unit is for students to view a sampling of documentary critically, and be able to explain how verbal and visual features are used to construct a version of reality, to support a point of view and/or to persuade an audience to a particular point of view.

### **Rationale**

I teach at the Pittsburgh High School for the Creative and Performing Arts (CAPA). Picture a school where young people thrive academically while they get professional training in dance, music, theatre, literary arts, and visual arts. The high school is an artistic magnet school where students must submit a prepared application and partake in an on-site audition/interview.

This is the school's fourth year in a new, state of the art building in the Cultural District of the city. The school's mission is to provide every student (grades 9 – 12) with a comprehensive academic program rooted in a superior quality arts education experience that encourages excellence and success in their personal development as artists and cultural leaders. We are on a block schedule where students have 3 academic classes in the morning and 3 of their arts classes in the afternoon. Students obtain a new schedule at the start of the second semester.

This unit is designed for 9<sup>th</sup> grade students in the English classroom, but could be adapted to meet the needs of any grade level or content area. Throughout the course of the semester, students have read and studied works of literature that have focused in some way around the theme of family. Because this theme has been such a constant, I found it necessary for students to end the semester by investigating their own family and the role that family plays in their own lives. We have read and studied, *The House on Mango Street* by Sandra Cisneros, *Parrot in the Oven* by Victor Martinez, *Night* by Elie Wiesel, *Monster* by Walter Dean Myers, *To Kill a Mockingbird* by Harper Lee, and *Romeo and Juliet* by William Shakespeare. Within each of these texts, students examined the manner in which the hero or heroine functioned as an individual as well as his/her role within the larger family unit. Additionally we were able to discuss the manner in which the role of family affected the nature in which the hero/heroine behaved. Naturally, this led to a discussion of values and the role that families play in the evolution of one's values.

Students should see that there is real world applicability to the pieces of literature they are reading and discussing in class. I found it necessary to develop this unit so that students will take their experiences with various authors and create a documentary about their own life and the stories contained within. I chose the form of documentary rather than the more traditional family tree because it allows students to take a greater degree of ownership as they are the creator of story, scenes, shots, images, voices, and final product. We are all products of our environment, and I would like to encourage students that our stories, where we come from, is a large composite of not only our compartmentalized make-up but also the larger, more comprehensive part in the city of Pittsburgh.

The project would begin by exploring the historical background of Pittsburgh. Much of this will be familiar to students as the 9<sup>th</sup> grade civics curriculum has a large Pittsburgh focus. I feel that it is important for students to explore the nature of the city as a whole before they begin to compartmentalize it into their own neighborhoods. While most of the students are from the area, those who are not will have the chance to learn more about the community in which they live.

The modern history of the Pittsburgh region began with a struggle between Native Americans, the French and the British over the juncture where the Allegheny River meets the Monongahela River to form the Ohio. The control of the forks of the Ohio River determined the control of the entire Ohio Valley. In 1754 the French built Fort Duquesne at the forks of the Ohio to enforce their territorial claims. This occupation led to the French and Indian War. Because CAPA is located in Downtown Pittsburgh, this would be an ideal time to travel to the Fort Pitt Museum and/or The Senator John Heinz History Center to investigate more of this part of the city's history.

After British General John Forbes seized Fort Duquesne from the French, he ordered the construction of Fort Pitt and named the settlement between the rivers "Pittsburgh." Understanding the etymology is also an important factor as students begin to explore their own communities. Following the American Revolution, the village around the fort continued to grow. One of its earliest industries was building boats for settlers to enter the Ohio Country.

The year 1794 saw the short-lived Whiskey Rebellion, when farmers rebelled against federal taxes on whiskey. The high tempers of the local farmers were escalating, and discontent was in the air. On July 16<sup>th</sup> of that year, five hundred men marched toward Bower Hill, General John Neville's country estate. Neville was revenue collector for Allegheny County, and it was his duty to set out and collect the excise tax on whisky distilling. (Lorant 71) This battle was more than a battle of excise tax. According to Henry Brackendridge, "it was a stand of the democratic, poverty-ridden West against the encroachments of the aristocratic Money Bags of the East; of a people who feel themselves taxed in order to fasten the yoke of Plutocrats about their necks" (78). News of the battle reached, then president, Washington, and he dispatched over 13,000 to restore order, but by the time these soldiers arrived the rebellion was over. "To the county as a whole, it appeared that it was the strong military force that succeeded in crushing the rebellion; it seemed a victory for the federal government, which forced the recalcitrant elements in the countryside to obey the laws of the land." (79) Using the film, *Allegheny Uprising*, starring John Wayne, serves as a strong display of this event. While classified as a piece of historical fiction, it offers a chance for students to view the period in a most authentic setting.

Zadok Cramer's *Almanac* for 1803, estimated that the total value of goods turned out in Pittsburgh for the preceding year was \$350,000. Eight years later (1810) census reported vastly different figures that indicated an increase in glass and iron manufacturing. The breakdown by year was as follows:

	1803	1810
Iron	\$56,548	\$94,890
Textiles	\$46,825	\$14,248
Glass		\$63,000
Boatbuilding	\$40,000	\$43,000
Leather	\$34,165	
Wood	\$33,900	\$19,674
Liquor	\$32,100	
Brick and Stone	\$17,800	\$22,400
Hats and Caps	\$14,675	\$24,507
Glass	\$13,000	\$63,000
Soaps and Candles		\$14,500

(Lorant 97)

At this time Pittsburgh was producing significant quantities of iron, brass, tin and glass products. Stefan Lorant, in his book *Pittsburgh, the Story of an American City*, states that “Pittsburgh grew because of the rich farmland that surrounded it. The fertile soil yielded more than those who tilled it could consume. Soon there was a surplus, and this surplus was sold or exchanged for other necessities.” (47) The War of 1812 cut off the supply of British goods, stimulating American manufacturing.

The need for supplies and tools was in great demand. By the 1840s, Pittsburgh had grown to be one of the largest cities west of the Allegheny Mountains, although a widespread fire stalled this expansion in 1845 that burned more than a thousand buildings. The city recovered from this fire and by 1857 began to establish strong neighborhood formations. (see Appendix 1)

The American Civil War boosted the city's economy further, with increased demand for iron and armaments. Production of steel began in 1875, and by 1911, Pittsburgh was producing as much as half of the nation's steel. In the early 20<sup>th</sup> century, the city's population topped half a million, including many European immigrants. During World War II, Pittsburgh produced 95 million tons of steel. Students may be able to interject that their grandparents or other members of their family were a part of this industry.

Following World War II, the city launched a clean air and civic revitalization project known as the "Renaissance." The industrial base continued to expand through the 1960s, but in the 1980s, the steel industry imploded, with massive layoffs and mill closures. Pittsburgh shifted its economic base to services, tourism, medicine and high technology.

As students review the historical development of the region, it is suggested that they view the film *Pittsburgh A – Z* directed and narrated by Rick Sebak. The film, while a bit dated, does provide an entertaining and substantial overview of what makes Pittsburgh a unique and culturally rich city.

With this brief introduction to the city's history it is important to shift now to neighborhoods. Typically, I would survey the students to see what neighborhoods they live in. CAPA is a magnet school and students come from all over the city, which affords me the opportunity to provide relevant history from all parts of the city.

Below I have provided brief historical information for some of the neighborhoods that serve CAPA students by focusing on the neighborhoods located in the eastern

regions of the city. This same information can be presented for most neighborhoods. It will be up to the students to gather some of this information within the research component of the project. I found that using the East End sections of the city as a model, helps students trace the strong historical roots of the city as well as the myriad of changes that have occurred within these diverse communities. My family has strong roots in this community and I will continuously reference my own family's experiences in this neighborhood as an example.

I found that the University of Pittsburgh's website ([www.pitt.edu](http://www.pitt.edu)) has a superb historic Pittsburgh section that affords background, maps, timelines and other pertinent information on the region. The City of Pittsburgh's website ([www.city.pittsburgh.pa.us](http://www.city.pittsburgh.pa.us)) also contains a comprehensive website (see Appendices 2 – 5) that offers maps by neighborhood, year, and locality.

#### The East End

Around the time of the American Revolution, East Liberty was a free grazing area in Allegheny County located near the eastern edge of the town then known as Pittsburg. (In older English usage, a "liberty" was a plot of common land on the outskirts of a town.)

Two farming families owned much of the nearby land, and their descendants' names grace streets in and around East Liberty today. John Conrad Winebiddle owned land west of present-day East Liberty, in what is now Bloomfield, Garfield, and Friendship, and his daughter Barbara inherited a portion close to what is now East Liberty.

Alexander Negley owned a farm called "Fertile Bottom" north of present-day East Liberty along the southern bank of the Allegheny River. Negley's land included some of present-day East Liberty and much of nearby Highland Park, Morningside, Larimer, and Stanton Heights. Alexander Negley's son Jacob married Barbara Winebiddle, built a manor house, and developed a village that he called East Liberty after the old grazing commons. In 1816, Negley saw to it that the Pittsburgh-Greensburg turnpike was built through East Liberty, which made the area a trading center and ensured its future growth.

East Liberty truly began to develop as a commercial area in 1843, when Jacob's daughter Sarah Jane Negley married the ambitious lawyer Thomas Mellon. Mellon first visited the area of modern-day East Liberty in 1823 when, as a 10-year-old, he saw the Negley mansion for the first time and decided he wanted something like it. (Lorant 112) He achieved this goal and much more. After first becoming a prosperous lawyer, he made his first fortune by marrying Sarah Jane Negley, selling or renting the land near East Liberty that she inherited, and using

the proceeds to finance Pittsburgh's emerging industries. Like Jacob Negley before him, Thomas Mellon worked to make East Liberty a transportation hub: Mellon convinced some of Pittsburgh's first trolley lines to pass through East Liberty. (*Points in Time* 47)

In 1868, the City of Pittsburgh annexed what is now East Liberty. Thanks to its once favorable location and Mellon's guiding hand, East Liberty became a thriving commercial center in the decades to follow. "East Liberty's merchants served many of Pittsburgh's industrial millionaires, who settled in nearby Shadyside and Point Breeze. Professionals in Highland Park and Friendship and laborers in Bloomfield and Garfield also shopped in East Liberty." (54) By 1950, the area was an active and fully urban marketplace, and was in fact "the third-busiest retail center in Pennsylvania, behind only center city Philadelphia and downtown Pittsburgh." (Lorant 407)

Two decisions in the 1960s changed East Liberty. The first was an attempt to halt a slow trickle of businesses from the city to the suburbs. In the early 1960s, a few of East Liberty's larger merchants saw that some residents of Pittsburgh's East End were moving to the suburbs, and that suburban shopping malls were consequently growing and expanding. These merchants feared that suburban development would harm East Liberty's status as a market center, and asked the City of Pittsburgh's Urban Redevelopment Authority (URA) to take action.

While the URA was reworking the street plans of East Liberty, the City of Pittsburgh's housing authority made a second set of changes to the neighborhood. "Housing authority planners noted that the nearby African-American neighborhood of Homewood was overcrowded, largely as a result of the URA's earlier demolition of the lower Hill District to create the Civic Arena, which had forced many of the Hill's African-Americans out and into the North Side and Homewood." (*A Legacy in Bricks and Mortar* 33) The housing authority's solution was to erect three housing complexes, each approximately 20 stories tall, in East Liberty along the new Penn Circle streets.

Local writer and community activist, Frank Bolden states that "these two measures ultimately failed to preserve East Liberty as a market center, and arguably hastened the old neighborhood's demise." (*A Legacy in Bricks and Mortar* 33) The housing authority's massive housing complexes quickly developed a reputation as centers for crime, and this reputation, which was perhaps reinforced by racial prejudice against the complexes' African-American residents, likely did as much as the confusing street plan to drive commerce away from East Liberty (Rosenwald 43).

In the span of just a few years during the mid-1960s, East Liberty became a blighted neighborhood. There were some 575 businesses in East Liberty in 1959, but only 292 in 1970, and just 98 in 1979 (Rosenwald). Despite the damage done by the urban renewal of the 1960s, East Liberty's location still made it a good potential site for retail businesses. East Liberty remained close to some of the Pittsburgh area's most prosperous residents, who had not left the City for the suburbs, but continued to live in surrounding neighborhoods like Shadyside, Point Breeze, Highland Park and Friendship. In the 1990s, the City of Pittsburgh took a first step in this direction by returning some of the neighborhood's roads to their pre-1960 traffic pattern.

After 2000, under the leadership of then mayor, Tom Murphy, the City used tax increment financing to lure two national retailers to the neighborhood: Home Depot and Whole Foods. Both of these stores thrived, and their success convinced other national retailers to invest in the neighborhood like Borders Books and Walgreens, to name a few.

The success of Home Depot and Whole Foods sparked a great deal of investment in East Liberty. Local entrepreneurs opened successful restaurants, nightspots, and other businesses, many of them targeted at local artists, musicians, and young professionals from Shadyside. After much public debate and angst, two of the three housing projects erected in the 1960s were demolished in 2005. The last will be demolished within the next few years.

### **Objectives**

The general objectives of this unit are twofold. First, students will explore, research and understand the development of their neighborhood as a component of the Pittsburgh landscape. I hope to raise a level of understanding and awareness regarding the ever-changing development of this city's landscape. The research that is conducted will help students in better utilizing and implementing the research process, as well as how to use the information gained from their research in a meaningful and constructive manner. The students will conduct research in the classroom, the CAPA and Carnegie Libraries, and the Heinz History Center. Some of this information will serve collaboratively with the Pittsburgh Public School's 9<sup>th</sup> grade civics curriculum.

Second, students will use this knowledge in an effort to share their own family story via film by creating a short documentary. I have found that the documentary form is one of the most attractive practical or production exercises in the classroom. It is an attractive form because it seems to need less preparation than drama, less exotic settings than the advert or music video, and seems to offer more variety than the straight news report - all popular choices when it comes to video production. Students gain an overwhelming sense of ownership when

setting out a visual plan for communicating their message or purpose. I have witnessed immense growth from using the creation of film in the classroom. Even the most reluctant of learners, can succeed when implementing this method of artistic discourse.

### **Strategies**

The strategies I suggest for this curriculum project have been proven effective when working with artists from CAPA High School. These strategies are taken from CAPA's core curriculum and are applicable in all academic and artistic disciplines. The students are writers, dancers, actors, artists, vocalists, and musicians who spend three hours a day devoted to their art form. Each individual student brings a world of artistic perceptions to the table based on their focused study of art whether it is writing, painting, or singing. Many of the strategies presented are designed to allow artistic freedom but yet adhere to a strict disciplined process for the students to follow. Although, this curriculum project is specifically designed for a unique arts environment, I believe that groups of students in traditional schools and their teachers could easily accomplish the project goals.

I will first discuss my ideas toward creating a classroom that pushes its students to discover, interpret, perceive, and respond to their own learning, and then I will elaborate on the design and the implementation of this curriculum project.

### **Discover, Interpret, Perceive, and Respond**

Allowing students the opportunity to discover, interpret, perceive and respond moves away from the traditional image of a classroom and allows students to engage in their own learning. Students demonstrate added enthusiasm in active classrooms and are more likely to retain knowledge when the learning has engaged them in its acquisition. The students become stakeholders in their education and this drive for knowledge impacts the classroom with positive results.

### **Discover**

Students must be actively involved in the discovery of knowledge. I try to move away from the traditional mode of lecturing to your students. Begin to hold your students accountable for engaging in classroom discussions. I hold students responsible for presenting information to the class. I think of myself as the resource person. Teachers are the guides to our students' learning experiences. Discovery can occur during lectures, discussions, and independent readings, writing assignments or in casual conversation. Once students become involved in their learning, the results are incredible. It changes the atmosphere of your classroom.

### Interpret/Perceive

With discovery comes interpretation and perception as children become engaged in their own learning. Allowing students the opportunity to interpret and perceive means to make meaning of this newly found discovery, the knowledge. Students need to explore new concepts or ideas before they can truly take ownership. Merely reading or hearing about them once in class will not suffice. Students must be provided opportunities that they can process knowledge in terms of their own life or experiences. Each student may bring some special or unique to the class when students are interpreting and perceiving knowledge on a daily basis. Class discussions, journal entries, reaction papers, conferences all allow students to interpret knowledge. Processing the information and sharing their ideas will allow students to better grasp new ideas or concepts that they have discovered in the classroom. Encourage your students to interpret and perceive knowledge daily. It will create informed thinkers with a life long enthusiasm for learning.

### Respond

Given the opportunity to discover, interpret, and perceive students will amaze you when it is time to respond. Hold the students up to high expectations and clearly state your expectations! The student work will surpass your wildest expectations. Students are much more inclined to produce when they have a vested interest in this work. Hidden talents or skill are likely to surface and your students will think learning is enjoyable.

### **Classroom Activities**

Please note that the lessons contained in this unit will serve as a concluding unit for the academic year. At this point in the term, students have already reviewed the pertinent historical information regarding the city of Pittsburgh and their specific neighborhood. Lessons are designed for a block-scheduled environment.

### **Lesson 1 – Introduction of Assignment**

To introduce the assignment, I will show a short clip of *Motorcycle Diaries*, a 2004 documentary film that chronicles the life of political and revolutionary activist Ernesto "Fuser" Guevara. The purpose of this clip, is to demonstrate several of the cinematic terms that I would like students to use as well as the manner in which family, values and beliefs play a role in the development of a person.

In the clip (approximately 25 minutes) Guevara makes his final journey one sultry night when he chooses to swim across the river that separates the two societies of the leper colony (where he and his long time friend are serving as volunteers) and

spends the night in a leper shack instead of in the cabins of the doctors and other workers.

I want students to see the impact of this decision. For Guevara this journey symbolizes Guevara's rejection of the wealth and aristocracy into which he was born in Argentina, and the path he would take later in his life fighting for what he believed was the dignity every human being deserves. While students may not know the entire history of Guevara's life it is imperative that students see the role of the individual as played out through the often angst filled change of society.

After the students have seen the segment of the documentary, write the following words by Guevara on the board: "Let the world change you and you can change the world."

Pose questions such as:

- What does this statement mean to you?
- How does the world change you?
- Can the word "world" be replaced with "neighborhood" and if so, how does this change the meaning of the statement?
- How are we products of our world, neighborhood or environment?
- What forces or factors change or affect us?
- What factors changed Guevara's experiences in the clip?

At this point in the discussion, it would be helpful to ask students to go back to the idea of factors or forces of change in our lives. Create a list of these forces on the board, asking students to document this list as well. Invariably, the word "family" will appear on this list.

Emphasize the idea of family as a guiding factor in our lives. It is even helpful to ask students to offer examples from the literature we have studied in the course that supports the idea of family as a means of guiding support in our lives.

At this time I introduce the assignment (see Appendix 6 and 7), review the requirements, timeline for completion, rubric and respond to any questions. The assignment included in this unit is merely a template that I modify and adjust annually.

## **Lesson 2 – Reviewing the Terms**

It is important that students have a clear understanding of cinematic terminology that is not only a part of the rubric for the assignment, but necessary language for the creation of this project.

I will spend time reviewing these terms as an important parallel to the study of grammar (something my students are all too familiar with).

Grammar provides us with the knowledge and understanding to analyze and describe how both written and oral language work. Similarly, by knowing the "grammar" of film, we can explore, identify, learn about, describe, and use features of visual language that create particular meanings and effects in moving images in film and television.

Film is not a language in exactly the same way that English is a language. In a movie, there is nothing that corresponds precisely to a word, for instance, or a question. Nor is the order of events in a film the same, or as strictly regulated, as the order of words in a grammatical sentence. However, it is possible and sometimes helpful to argue that written language and film are similar in the following ways. I use the chart below to better explain this comparison. The words in bold are the terms that students are required to be familiar with.

<b>English Terminology</b>	<b>Film Terminology</b>
Letters are the smallest distinct forms of written language	A film's smallest unit is a <b>frame</b> , which is like a still photograph.
Letters make up words in written language.	Several frames make up <b>shots</b> in films.
Words make up sentences in written language	Shots make up <b>scenes</b> .
Sentences make up paragraphs in written language.	Scenes make up <b>sequences</b> .
Paragraphs make up stories.	Sequences make up a <b>film</b> .

Other terms that students should be familiar with:

composition	reverse-angle shot	zoom lens
shot	two-shot	zoom
wide shot (WS)	camera angle	movement
long shot (LS)	high-angle shot	pans
establishing shot	low-angle shot	tilts
medium shot (MS)	lens	tracks
medium close-up (MCU)	focus	tracking
close-up (CU)	wide-angle lens	dolly
big close-up (BCU)	long lens	dolly shots
extreme close-up (ECU)	pulling or racking focus	crane shots
subjective shot	telephoto lens	aerial shots
over-the-shoulder shot		

### **Lesson 3 – Conducting the Research**

I have found that students, especially 9<sup>th</sup> grade students, are better prepared for research when that research is conducted in a more familiar and controlled environment. This is why before going to the library, I turn the classroom into a mini-library. With a myriad of neighborhood resources available (see Annotated Bibliography), students are able to gather as much information as possible on the neighborhood that will serve as the setting of their documentary. As the assignment indicates, students must have at least three visual shots of their neighborhood, from three different time periods, as well as 10 – 15 facts about the history and evolution of the neighborhood.

Typically, students are allocated two class periods (80 minutes each) for research.

### **Lesson 4 – Gathering the Images/Conducting the Research**

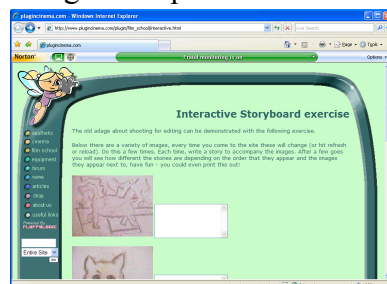
I have found that students truly have the most fun gathering images and shots of their family and neighborhood. If resources allow, students may sign-out digital cameras, camcorders, and tripods for use of gathering images. In the past, I have also had much success with purchasing disposable cameras for students, and reminding them to develop their pictures on CD-Rom as opposed to hard copy prints. This affords students the opportunity to save a bit of money and easily transfer the images into their iMovie.

Gathering images also requires that students keep an accurate time line of these photos so that the film is placed and created in chronological order.

### **Lesson 5 – Writing the Script/Creating the Storyboard**

Once images and research have been gathered, it is important that students have a general knowledge of how to create the story for their documentary. With family at the focus, I first ask students to think about the title of their documentary. This is a good time to go back to *Motorcycle Diaries* and discuss the use of the word “motorcycle.” You want to move students beyond simply naming their piece after their family. It is helpful to discuss with students what significant event has occurred in the family and/or neighborhood? Or, what one item or event has changed or remained the same in their family and/or neighborhood?

The title is also about the image. Students will begin to see that the title of their short documentary must be replicated with a single or repeated series of images.



At this point, I will use the large overhead projector to navigate students through a storyboarding exercise on

[http://www.plugininema.com/plugin/film\\_school/interactive.html](http://www.plugininema.com/plugin/film_school/interactive.html)

As a group students may describe the images they see (on the left) and write text in first person, narrative form on the right. At the conclusion of all six frames a storyboard will appear as an active link. While the images are simplistic in nature, it does afford students the opportunity to see how the visual and the words need to match.

This exercise gives students a sense of ownership. I would like them to see that if they start with the images, and lay those images out (see Appendix 3 and 8) then the narrative voice comes secondary. The assignment only requires that they use 3 – 6 minutes of total narration. This will be hard for some students, and some will easily surpass the 6 minutes requirement. I try to make the assignment meet the needs of all of the students.

The storyboarding and scripting exercise takes about half of the block, and then I afford students another whole class period to work on the assignment. It is imperative that the teacher is available during this time. Students need to feel like their pieces are coming together in a cohesive fashion, and this is hard when they are still working in a one-dimensional state. Be sure to pose questions about order, time period, and content as students are presenting their pieces to you.

At the conclusion of the second class, I will collect their storyboards/scripts for review and discussion. Students must have an approved copy before they may proceed into the computer lab.

### **Lesson 6 – iMovie Basics**

Students will have three 80-minute blocks in the computer lab. While many of the students have worked with iMovie prior to this assignment, it is imperative that I review some of the fundamental features of the program. At this point students have already gathered their still images and clips, written their scripts and storyboards, and are now ready to begin the film making process.

#### **Setting up the Clip**

1. Retrieve file(s) from the Network and have the students save it to a pre-determined folder.
2. Open the iMovie program with the saved clip.
3. Drag the clip from the clipboard on the upper right to the workspace below. (Make sure that the tab to the right of the workspace has the picture of an eye on it and not a clock)
4. Play the raw clip once.

### **Cropping the Clip**

1. Find a segment of the clip, which you would like to cut out.
2. Click below the Viewing Area, under the time-line until a gray triangle shows up.
3. Click the right side of the triangle and drag it to the right until the section of video you wish to cut out is highlighted in yellow.
4. Click the Edit menu and click on clear. The section of the clip will be deleted.
5. Play the whole clip again.

### **Adding a Title**

1. Click on the "TITLES" button.
2. Choose a basic title and type in "iMovie Workshop" (or something of the sort).
3. Drag the Title from the box down to the beginning section of the workspace.
4. Play the whole clip again.

### **Adding an Audio Clip**

1. Click the "SOUNDS" button.
2. Select a basic sound byte.
3. Move it to an area of the workspace.
4. Play the clip once more.

### **Exporting the Clip to Quick Time**

1. Once the file is complete, make sure everyone has saved it.
2. Under the file menu click on "EXPORT MOVIE"
3. Then click the tab to "Export to Quick Time" **Note:** Make sure to save it to CD quality Medium. It will be a much smaller file in the end. 30secs. of footage = 18 MB as opposed to 84 on the large size.
4. Once the computer is finished saving to Quick Time you are finished.

## Annotated Bibliography

Alberts, Robert C. *The Shaping of the Point: Pittsburgh's Renaissance Park*. Pittsburgh, PA: University of Pittsburgh Press, 1980.

A comprehensive historical look at the formation of this beautiful city as a treasure

*Allegheny Uprising*. Dir. William Seiter. Perf. John Wayne,. Videocassette. RKO Radio Pictures, 1939.

This film documents the Whisky Rebellion and offers important background to one of this region's earliest battles.

Bell, Thomas. *Out of This Furnace: a Novel of Immigrant Labor in America*. Pittsburgh, PA: University of Pittsburgh Press, 1976.

The story of three generations of an immigrant Slovak family, the Dobrejcaks, establishing a stable family foundation in Western Pennsylvania from 1800 – 1920

Boehing, Stuart P. *Pittsburgh's South Side: Images of America*. Mount Pleasant, SC: Arcadia, 2005.

A comprehensive examination of one of Pittsburgh's oldest neighborhoods

Carlson, Jeff. *iMovie 2 for Macintosh*. Berkeley, CA: Peachpit Publications, 2001.

This book is reference tool for those who are new at using iMovie. The book also provides helpful storyboards and mapping worksheets.

Deparma, Ron. "Neighborhood Undergoes Powerful Retail Rebirth." Pittsburgh Tribune Review 26 Oct. 2006. 27 June 2007

<[http://www.pittsburghlive.com/x/pittsburghtrib/s\\_476685.html](http://www.pittsburghlive.com/x/pittsburghtrib/s_476685.html)>.

As a means to attract Pittsburghers to the East End, this article documents the recent changes to the community by focusing on national retailers that have moved into the area.

*Diarios De Motocicleta*. Dir. Walte Salles. DVD. Filmfour, 2004.

*Motorcycle Diaries (Diarios de Motocicleta* in Spanish) is a documentary that chronicles the life of Ernesto "Fuser" Guevara

*Downtown Pittsburgh*. Dir. Rick Sebak. Perf. Rick Sebak, Narrator. Videocassette. 1992.

This film offers a strong visual display of the development of the Pittsburgh skyline up until the early 1980s

- Graham, Laurie. *Singing the City*. Pittsburgh, PA: University of Pittsburgh P, 1998.  
The story of Pittsburgh's once thriving steel industry, before and after its decline.
- Hays, Samuel P., ed. *City At the Point*. Pittsburgh, PA: University of Pittsburgh Press, 1989.  
A collection of essays from various writers on the social history of Pittsburgh
- Jones, Diana N. "Defining City Neighborhoods an Imprecise Process." *The Pittsburgh Post Gazette* 06 June 2006. 27 June 2007 <<http://www.post-gazette.com/pg/06156/695765-53.stm>>.  
As residents of the city are moving and relocating, this article presents information on the various city neighborhoods that no longer exists in the same fashion.
- Kidney, Walter C. *Oakland: Images of America*. Mount Pleasant, SC: Arcadia, 2005.  
A comprehensive examination of Pittsburgh's Oakland neighborhood
- Kidney, Walter C. *Pittsburgh Then and Now*. Berkeley, CA: Thunder Bay Press, 2004.  
A series of archived photographs of prominent Pittsburgh locations juxtaposed with the same images in the modern setting.
- Kronshnabl, Ana, and Tomas Rawlings. "Plug in Cinema." Interactive Storyboard Exercise. Fluffylogic.com. 15 June 2007  
<[http://www.plugininema.com/plugin/film\\_school/interactive.html](http://www.plugininema.com/plugin/film_school/interactive.html)>.  
This site is an excellent resources for students and teachers that depicts several methods of creating storyboards.
- A Legacy in Bricks and Mortar: African-American Landmarks in Allegheny County*. Pittsburgh, PA: Pittsburgh History and Landmarks Foundation, 1995.  
Powerful information regarding African American history in the Pittsburgh area as well as other areas of Western Pennsylvania
- Long, Haniel. *Pittsburgh Memoranda*. Pittsburgh, PA: Brenton Books, 1939.  
A collection of stories gathered by Long that document early heroes or history makes from in and around the Pittsburgh area.
- Lorant, Stefan. *Pittsburgh: the Story of an American City*. Pittsburgh, PA: Esselmont Books, LLC, 1999.

A beautiful classroom resource that provides superb detail from Pittsburgh's early frontier beginnings to the more contemporary views of a now livable city.

Mintz, Steven, and Susan Kellogg. *Domestic Revolutions: a Social History of American Family Life*. New York, NY: The Free P, Simon and Schuster, Inc., 1988. 1-43.

Early chapters of the text help to establish a strong historical understanding of the development of the family in American society.

Perlman, Robert. *From Shtetl to Milltown: Litvaks, Hungarians, and Galizianers in Western Pennsylvania, 1875 - 1925*. Pittsburgh, PA: Historical Society of Western Pennsylvania, 2001.

A strong examination of three Eastern European Immigrant groups, and their assimilation into Western Pennsylvania society

*Pittsburgh A - Z*. Dir. Rick Sebak. Perf. Rick Sebak. Videocassette. WQED Multimedia, 2001.

A unique and entertaining film that provides an alphabetized list of highlights all dealing with the city of Pittsburgh.

Roberts, Paul, ed. *Points in Time: Building a Life in Western Pennsylvania*. Pittsburgh, PA: Historical Society of Western Pennsylvania, 1996.

A catalog companion to the Historical Society of Western Pennsylvania Exhibition of the same name located at The Senator John Heinz Pittsburgh Regional History Center.

Rosenwald, Mike. "Perceiving is Believing: a Major Obstacle to the Renewal of East Liberty Has Been Its Dangerous Reputation." *The Pittsburgh Post Gazette* 25 May 2000. 27 June 2007 <<http://www.post-gazette.com/businessnews/20000525elib3.asp>>.

An article that presents information on the changing shape of Pittsburgh's East End.

Shribman, David M., and Angelika Kane, eds. *Pittsburgh Lives: Men and Women Who Shaped Our Lives*. Chicago, IL: Triumph Books, 2006.

A series of brief biographies on those who have lived and made an impact on this region

Slagle, Daniel. "The 'Unofficial' iMovie FAQ." 25 May 2007. 29 June 2007 <<http://www.danslagle.com/mac/iMovie/index.shtml>>.

This is a great reference site for students who still need extra help with iMovie tools and commands.

The Squirrel Hill Historical Society. *Squirrel Hill*. Mount Pleasant, SC: Arcadia, 2005.

A comprehensive examination of Pittsburgh's Squirrel Hill neighborhood

Stauffer, Todd. *iMovie 2 for Dummies*. New York, NY: For Dummies; Bk&CD-Rom Edition, 2001.

A simple guide at getting started with iMovie

*The Struggles in Steel: the Fight for Equal Opportunity*. Dir. Tony Buba. Videocassette. 1996.

A comprehensive documentary that follows the rise and fall of Pittsburgh's steel industry

Toker, Franklin. *Pittsburgh: an Urban Portrait*. University Park, PA: The Pennsylvania State UP, 1986.

While somewhat out-of-date, this book does provide strong background to neighborhoods in the city. It also includes a myriad of maps and images that would be useful for students.

## Content Standards

### A. Arts and Humanities

#### 9.1 Production, Performance, and Exhibition of Dance, Music, Theatre, and Visual Arts

- A. Elements and Principles in each Art Form
- B. Demonstration of Art Form
- C. Vocabulary Within Each Art Form
- D. Styles in Production, Performance, and Exhibition
- E. Themes in Art Forms
- F. Historical and Cultural Production, Performance, and Exhibition
- G. Function and Analysis of Rehearsals and Practice Sessions
- H. Safety Issues in the Arts
- I. Community Performances and Exhibitions
- J. Technologies in the Arts
- K. Technologies in the Humanities

#### 9.2 Historical and Cultural Context

- A. Context of Works in the Arts
- B. Chronology of Works in the Arts
- C. Styles and Genres in the Arts
- D. Historical and Cultural Perspectives
- E. Historical and Cultural Impact on Works in the Arts
- F. Vocabulary for Historical and Cultural Context
- G. Geographic Regions in the Arts
- H. Philosophical Context in the Arts
- I. Historical Differences in the Arts
- J. Traditions Within the Arts
- K. Common Themes in Work in Art

#### 9.3 Critical Response

- A. Critical Processes
- B. Criteria
- C. Classifications
- D. Vocabulary for Criticisms
- E. Types of Analysis
- F. Comparisons
- G. Critics in the Arts

#### 9.4 Aesthetic Response

- A. Philosophical Studies
- B. Aesthetic Interpretation

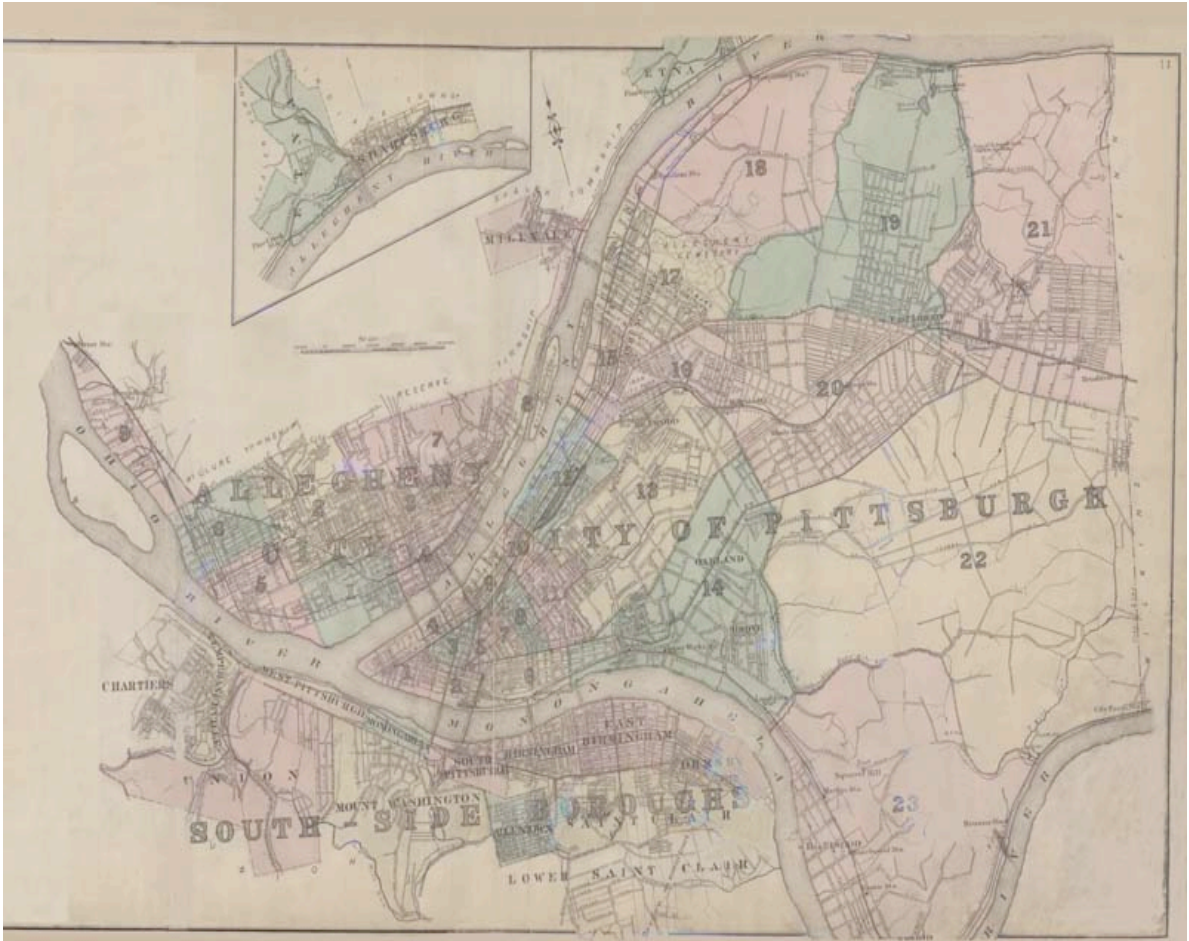
C. Environmental Influences

D. Artistic Choices


















B. Communication Standards

1. All students use effective research and information management skills, including locating primary and secondary sources of information with traditional and emerging library technologies.
2. All students read and use a variety of techniques to make sense of various kinds of complex texts.
3. All students respond orally and in writing to information and ideas gained by reading narrative and informational texts and use this information and ideas to make decisions and solve problems.
4. All students write for a variety of purposes including to narrate, inform, and persuade in all subject areas.
5. All students analyze and make critical judgments about all forms of communication, separating fact from opinion, recognizing propaganda, stereotypes, bias and recognizing inconsistencies and judging the validity of evidence.
6. All students exchange information orally, including understanding and giving spoken instructions, asking and answering questions appropriately, and promoting effective group communications.
7. All students listen to and understand complex oral messages and identify the purpose, structure, and use.
8. All students compose and make oral presentations for each academic area of study that are designed to inform, persuade, and describe.

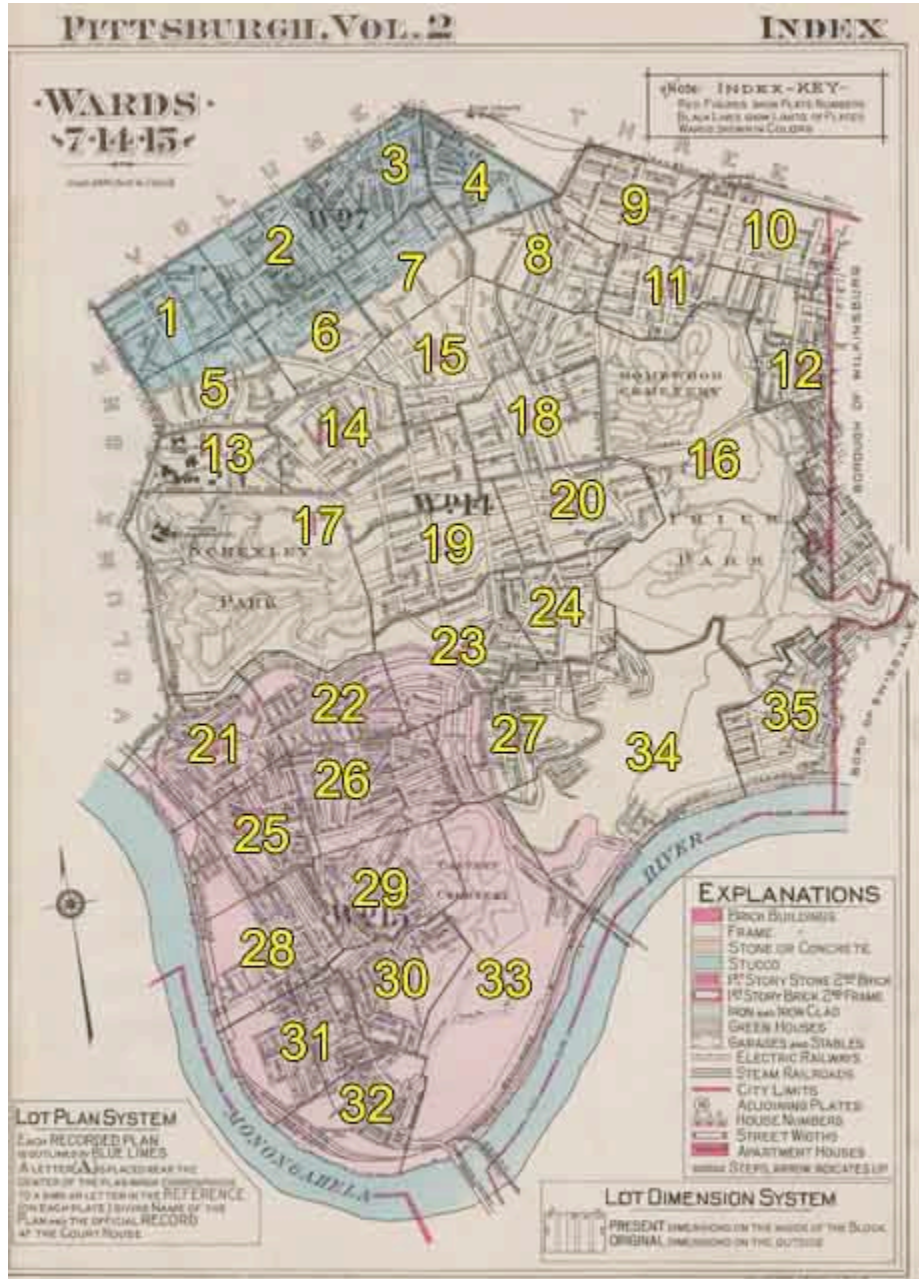
Appendix 1 - 1872 Atlas of the Cities of Pittsburgh, Allegheny, and the Adjoining Boroughs



### EXPLANATIONS

	BRICK BUILDINGS		ELECTRIC RAILWAYS
	FRAME "		STEAM RAILROADS
	STONE OR CONCRETE		CITY LIMITS
	STUCCO		ADJOINING PLATES
	IRON AND IRON CLAD		WARD NUMBER & LINE
	GREEN HOUSES		HOUSE NUMBERS
	GARAGES AND STABLES		STREET WIDTHS
	APARTMENT HOUSES		STREETS UNCOLORED
	STEPS		

Appendix 2 - 1939 Volume 2 - East End



## Appendix 3– Sample Storyboard



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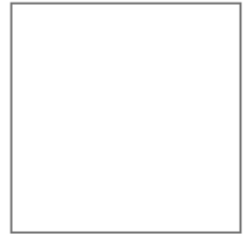
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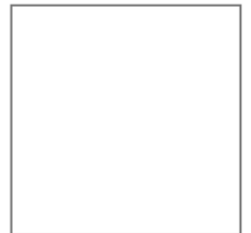
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## Appendix 5 – List of Pittsburgh Neighborhoods

The city of Pittsburgh, Pennsylvania officially ([www.city.pittsburgh.pa.us](http://www.city.pittsburgh.pa.us)) recognizes the following neighborhoods:

Allegheny Center	Elliot	Northview Heights
Allegheny West	Esplen	Oakland
Allentown	Fairywood	Oakwood
Arlington	Fineview	Observatory Hill
Arlington Heights	Friendship	Overbrook
Banksville	Garfield	Perry North
Bedford Dwellings	Glen Hazel	Perry South
Beechview	Greenfield	Point Breeze
Beltzhoover	Hays	Polish Hill
Bloomfield	Hazelwood	Regent Square
Bluff (Uptown, also known as Soho)	Highland Park	Ridgemont
Bon Air	Hill District	Shadyside
Brighton Heights	Homewood North	Sheraden
Brightwood	Homewood South	South Oakland
Brookline	Homewood West	South Shore
California-Kirkbride	Knoxville	Southside Flats
Carrick	Larimer	Southside Slopes
Central Business District	Lawrenceville	Spring Garden
Central Lawrenceville	Lincoln-Lemington-Belmar	Spring Hill
Central North Side	Lincoln Place	Squirrel Hill
Central Oakland	Manchester	Stanton Heights
Chartiers	Marshall-Shadeland	Strip District
Chateau	Mexican War Streets	Summer Hill
Crafton Heights	Middle Hill	Swisshelm Park
Crawford-Roberts	Morningside	Terrace Village
Duquesne Heights	Mount Oliver Mount	Troy Hill
East Allegheny	Washington	Upper Hill
East Carnegie	New Homestead	Upper Lawrenceville
East Hills	North Oakland	West End
East Liberty	North Point Breeze	West Oakland
	North Shore	Westwood
		Windgap

## Appendix 7 – iMovie Assignment and Rubric

### iMovie Assignment Creating a Family Documentary

#### **Introduction**

In class this semester, we have explored the central theme of family is almost all of the literature we have studied. The idea that family remains a constant in the role of one's self in society is one we have seen in characters like Esperanza (*The House on Mango Street*), Manny (*Parrot in the Oven*), Scout and Jem (*To Kill a Mockingbird*) Romeo Montague and Juliet Capulet (*Romeo and Juliet*) and Elie (*Night*), just to name a few. We have also examined the manner in which family can greatly influence the decisions we make, people that we become, and overall interactions with others.

For this assignment we are going to shift our attention away from some of the fictional or historical families, and move towards are own families and communities. The project will afford you the opportunity to determine where your family has strong roots here it Pittsburgh and how can you communicate that neighborhood in the development of your family.

#### **Assignment**

You will create a short documentary (6 minutes, max) using iMovie. The film will focus on your family and the neighborhood that you can most associate with your family. In essence you must choose one neighborhood that best reflects your family's history and development over a 25 – 50 year period.

The documentary must be a combination of neighborhood research (remember the East Liberty background model we reviewed in class) and details of your family. This assignment does afford you a bit of creative liberty with the family you choose. This may be your immediate, extended, surrogate, support, or nuclear family. You must move beyond your current generation and go back to investigate two generations before you. Whoever the people are, you must associate those individuals with a specific Pittsburgh neighborhood and/or community.

#### **Steps**

Follow the following steps for the successful completion of the project:

- Step 1 – Determine the subjects of your documentary. Who will this piece be about?
- Step 2 – Gather as many still images (photographs) of these persons, both past and present.

- Step 3 – Film or collect film that will serve as moving footage for your documentary.
- Step 4 – Identify the Pittsburgh neighborhood that is going to serve as the historical setting of your documentary. This location will serve to be the basis of your research for the project.
- Step 5 - Organize these images/clips in a logical and cohesive fashion. This is easy to do on the large classroom tables.
- Step 6 - Use this method of organization to plan your storyboard. You will have several models in class to follow. Class time will be allotted.
- Step 7 – Once your storyboard is complete, it is time to write your script. In first person you will create a series of explanations to the images/clips you have placed in your storyboard. With practice and revision, your piece will come together in a clear and cohesive fashion. Remember that all storyboards/scripts must be approved before you to the computer lab.
- Step 8 – The computer lab and iMovie (scanning, important, sound, etc.)
- Step 9 – Burning and Saving
- Step 10 – Review the attached rubric before submitting and presenting your documentary.

Project Title: \_\_\_\_\_  
 Project Creator: \_\_\_\_\_

CRITERIA	SCORE
<p><b>Purpose:</b> To what extent is the purpose clearly communicated and worthwhile?            1 2 3 4 5 6 7 8 9 10</p> <p>Comments:</p>	
<p><b>Design:</b> To what extent does the organization of the ideas and information support the communication of the project message/purpose?            1 2 3 4 5 6 7 8 9 10</p> <p>Comments:</p>	
<p><b>Aesthetics:</b> To what extent do communication styles, tone and expression shape the message and support the purpose?            1 2 3 4 5 6 7 8 9 10</p> <p>Comments:</p>	
<p><b>Originality/Creativity:</b> To what extent does the project demonstrate innovative and unique ideas, approaches, and techniques?            1 2 3 4 5 6 7 8 9 10</p> <p>Comments:</p>	
<p><b>Impact:</b> To what extent does the project impact the audience as intended?            1 2 3 4 5 6 7 8 9 10</p> <p>Comments:</p>	
<p><b>Technical Quality of Sound:</b>            1 2 3 4 5 6 7 8 9 10</p> <p>Comments:</p>	
<p><b>Technical Quality of Lighting:</b>            1 2 3 4 5 6 7 8 9 10</p> <p>Comments:</p>	
<p><b>Camera Work:</b> (includes composition and technique)            1 2 3 4 5 6 7 8 9 10</p> <p>Comments:</p>	
<p><b>Editing:</b> (Includes pacing) To what extent are the visual and auditory elements combined in a cohesive and continuous manner?            1 2 3 4 5 6 7 8 9 10</p> <p>Comments:</p>	
<p><b>Technical:</b> To what extent do the technical aspects enhance the communication of the project's purpose/message?            1 2 3 4 5 6 7 8 9 10</p> <p>Comments:</p>	
<b>TOTAL</b>	<b>/100</b>

## Appendix 8 – Additional Storyboarding Exercise

