



ICFF ITALIAN *Junior*
CONTEMPORARY
FILM FESTIVAL

MAY 9 - 14 | 2016

TIFF BELL LIGHTBOX | COLOSSUS THEATRE VAUGHAN | CINEPLEX CINEMAS YORKDALE

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IN COLLABORATION WITH:



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GLADIATORE DI ROMA | GLADIATORS OF ROME

Synopsis

It is the age of Imperial Rome. Young Timo, an orphan of Pompeii's terrible eruption, is adopted by general Chirone and raised in the most famous Gladiators' Academy in Rome.

Unfortunately, Timo is not interested in being a gladiator. He just wants to hang out with his friends, Ciccus and Mauritius, and avoid his stepfather's bizarre training sessions at all costs. However, when Timo reunites with his childhood friend the lovely Lucilla, he decides to win her affection by training to be a Gladiator. While training, his misguided friends introduce him to a sorcerer. Soon after, he encounters a strong willed female who becomes his personal trainer. As a result, Timo transforms himself into the greatest gladiator of all times.

Recommended Age: All ages

Directed by: Iginio Straffi

Country: Italy

Cast: Luca Argentero, Laura Chiatti, Belen Rodriguez

Genre: Animation

Duration: 95 minutes

Year: 2012

Production: Rainbow

Distributor: Medusa Film



THEMES

- Character Traits (Honesty, Perseverance, Initiative and Fairness)
- Overcoming personal obstacles
- Self-discovery
- Love and Friendship
- Stereotypes (Gender Roles, Homosexuality, Body Image)
- Misrepresentation of Historical Facts
- Objectification of Women and Men

RECOMMENDED AGES

- The film's narrative and main idea are suitable from grade 3 to 12

TOPICS FOR REFLECTION

PRE-VIEWING

- Representation of stereotypes (Gender Role, Homosexuality and Body Image) in Media
- Discuss historical context (Pompeii, Roman Gladiators and the Colosseum)
- How do we develop our own critical lens?
- consider viewpoints/missing viewpoints
- historical facts
- Representation of gender roles
- Offensive images and dialogue

AFTER-VIEWING

- Whose point of view is presented?
- Whose point of view is missing?
- Using a critical lens identify the stereotypes represented.
- Create a Venn diagram of accurate historical facts and misrepresented historical facts of Ancient Rome.



ONTARIO CURRICULUM / SUBJECTS AND EXPECTATIONS

LANGUAGE GRADES 11 & 12

ORAL COMMUNICATION

Extending Understanding of Texts

Extend understanding of oral texts, including increasingly complex or difficult texts, by making effective connections between the ideas in them and personal knowledge, experience, and insights; other texts; and the world around them (e.g., compare and contrast the values expressed in speeches by two different historical figures; connect the issues discussed in a public forum they attended with their own and their peers' experiences)

Critical Literacy

Identify and analyse the perspectives and/or biases evident in oral texts, including increasingly complex or difficult texts, and comment with growing understanding on any questions they may raise about beliefs, values, identity, and power (e.g., track the opinions of one character in a play and comment on any change that occurs; explain the point of view of a speaker on a controversial topic)

MEDIA

Critical Literacy

Identify the perspectives and/or biases evident in media texts, including increasingly complex or difficult texts, and comment on any questions they may raise about beliefs, values, identity, and power (e.g., assess the way a television sitcom or drama depicts characters from cultural or social groups that are under-represented in mainstream television; explain how the representation of body types in the advertising² and editorial content of most popular sports and fashion magazines can affect audiences; explain how a film manipulates familiar archetypes and/or stereotypes to confirm or contradict the audience's expectations about plot or character)

ONTARIO CURRICULUM / SUBJECTS AND EXPECTATIONS

Conventions and Techniques

Identify conventions and/or techniques used in a variety of media forms and explain how they convey meaning and influence their audience (e.g., the use of play-by-play commentary and slow-motion replays in television sports broadcasts to clarify the action and bridge pauses in play; the use of maps, graphics, live coverage, and announcers/commentators in television weather reports to add interest to numeric data)

MEDIA

REFLECTING, RESPONDING, AND ANALYSING OVERALL EXPECTATIONS

By the end of this course, students will:

1. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by using it to monitor the creative process, and by examining, interpreting, assessing, and reflecting on media art works;
2. Identity and Values: demonstrate an understanding of how media art works reflect personal and cultural identity, and affect personal, cultural, and community values and their awareness of those values;
3. Connections Beyond the Classroom: demonstrate an understanding of the types of knowledge and skills that are transferable beyond the media arts classroom.

FOUNDATIONS

OVERALL EXPECTATIONS

By the end of this course, students will:

1. Contexts and Influences: demonstrate an understanding of the sociocultural and historical contexts of media arts;
2. Responsible Practices: demonstrate an understanding of responsible practices associated with producing, presenting, and experiencing media art works.

REFERENCE

www.agiscuola.it/index.php?option=comk2&view=item&id=287:gladiatori-di-roma
<http://www.edu.gov.on.ca/eng/curriculum/secondaryarts1112curr2010.pdf>
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