

Perfect 10

Education Resource



Supported by
the Department for Education and
the Department for Innovation and Skills



Perfect 10

Education Resource

Content information, Synopsis & Themes

Curriculum links and activities

Before the movie

Visual and screen literacy

Talking about class

Social Realist films

Students as filmmakers

Improvisation warm-ups

After the movie

Getting ready to write a review

Guide to writing a review

Red Carpet Premiere

Meet the crew

Additional resources



Content Information, Synopsis & Themes

Advice for teachers

The film includes:

- Strong language
- Drug use

Synopsis

14-year-old Leigh (impressive newcomer Frankie Box) lives with her neglectful father on the outskirts of Brighton. She's a talented gymnast, training hard for her first competition despite her lack of confidence, some bitchy fellow gymnasts, and little money to pay for her fees. When an older half-brother appears at her house one night, Leigh's lonely existence is altered. Mistrust gradually transforms into exciting new feelings as Leigh receives the attention she craves. But she is also exposed to the thrill and danger of moped crime. Debut director Eva Riley delivers an assured and spirited coming-of-age story that explores with heartfelt sensitivity a sibling relationship. A keen visual style and lively soundtrack complete this portrait of a wilful yet sensitive teenhood.

Themes

- The energy of being young
- New experiences, insecurities and the resilience of youth
- Dealing with grief
- Feelings
- Belonging
- Relationships

Genre:

Drama

Country + Year:

United Kingdom, 2019

Runtime:

84 mins

Languages:

English

Director:

Eva Riley

Cast:

Frankie Box, Aflie Deegan, Sharlene Whyte, William Ash, Billy Mogford, Nicola Wright

Cinematography:

Steve Cameron Ferguson

Editor:

Albofazi Talooni

Music:

Terence Dunn

Screenplay:

Eva Riley

Production Designer:

Sarah Jenneson

Executive Producers:

Paul Ashton, Mary Burke, Zorana Piggott, Jim Reeve, Eva Yates

Perfect 10

Education Resource

Content information,
Synopsis & Themes

Curriculum links and activities

Before the movie

Visual and screen literacy

Talking about class

Social Realist films

Students as filmmakers

Improvisation warm-ups

After the movie

Getting ready to write a review

Guide to writing a review

Red Carpet Premiere

Meet the crew

Additional resources

The Australian Curriculum and links with activities

This education resource has been developed with links to the Australian Curriculum. Activities have been created to reflect each of the achievement standards, depending on the year level, including content descriptions within each learning area and the general capabilities. The resource aims to provide teachers with information to help prepare students before attending the movie, as well as structured learning activities for the classroom after viewing the movie.

General Capabilities – specific learning activities are linked with the following icons:



Literacy



Critical and Creative Thinking



Numeracy



Ethical Understanding



Personal and Social Capability

Media Arts

Year 10 Band Description

Band Description

In Media Arts, students:

- refine and extend their understanding and use of structure, intent, character, settings, points of view, genre conventions and media conventions in their compositions
- analyse the way in which audiences make meaning and how audiences interact with and share media artworks
- draw on media arts from a range of cultures, times and locations as they experience media arts
- learn that over time there has been further development of different traditional and contemporary styles as they explore media forms
- explore meaning and interpretation, forms and elements, and social, cultural, and historical influences of media arts as they make and respond to media artworks.

SACE – Stage 1 Media Studies

Knowledge and Understanding

KU2 Knowledge and understanding of how audiences influence and are influenced by forms and content of media texts.

Research and Analysis

RA2 Research into and analysis of the ways in which groups and individuals are represented in media.

Producing

P1 Design and planning of media texts.

P2 Use of appropriate production techniques and technologies.

Communication

C1 Reproduction of the forms and features of media texts, to convey meaning.

C2 Fluency of expression and use of appropriate media terminology.

Content Description

- Experiment with ideas and stories that manipulate media conventions and genres to construct new and alternative points of view through images, sounds and text ACAMAM073
- Plan and design media artworks for a range of purposes that challenge the expectations of specific audiences by particular use of production processes ACAMAMA076

Achievement Standard

By the end of Year 10, students analyse how social and cultural values and alternative points of view are portrayed in media artworks they make, interact with, and distribute. They evaluate how genre and media conventions, and technical and symbolic elements are manipulated to make representations and meaning.

SACE – Stage 2 Media Studies

Knowledge and Understanding

KU3 Understanding of facts, opinions, and bias in media texts or products.

Research and Analysis

RA2 Research into and analysis of the ways in which groups and individuals are represented in media.

Producing

P1 Design and planning of media products for selected audiences.

Use of appropriate production techniques and technologies, and media conventions.

Communication

C1 Reproduction of the structural and conventional features of different media texts, to convey meaning.

C2 Fluency of expression and use of appropriate media terminology.



Content information, Synopsis & Themes

Curriculum links and activities

Before the movie

Visual and screen literacy

Talking about class

Social Realist films

Students as filmmakers

Improvisation warm-ups

After the movie

Getting ready to write a review

Guide to writing a review

Red Carpet Premiere

Meet the crew

Additional resources

The Australian Curriculum and links with activities

The Arts – Drama

Year 10 Band Description

In Drama, students:

- refine and extend their understanding and use of role, character, relationships and situation
- extend the use of voice and movement to sustain belief in character
- maintain focus and manipulate space and time, language, ideas and dramatic action
- experiment with mood and atmosphere, use devices such as contrast, juxtaposition and dramatic symbol and modify production elements to suit different audiences
- learn that over time there has been further development of different traditional and contemporary styles of drama and that dramatists can be identified through the style of their work, as they explore drama forms
- explore meaning and interpretation, forms and elements, and social, cultural and historical influences of drama as they make and respond to drama
- evaluate actors' success in expressing the directors'
- intentions and the use of expressive skills in drama they view and perform.

Achievement Standards

By the end of Year 10, students analyse the elements of drama, forms and performance styles and evaluate meaning and aesthetic effect in drama they devise, interpret, perform and view. They use their experiences of drama practices from different cultures, places and times to evaluate drama from different viewpoints. Students develop and sustain different roles and characters for given circumstances and intentions. They perform devised and scripted drama in different forms, styles and performance spaces. They collaborate with others to plan, direct, produce, rehearse and refine performances. They select and use the elements of drama, narrative and structure in directing and acting to engage audiences. They refine performance and expressive skills in voice and movement to convey dramatic action.

Content Description

Improvise with the elements of drama and narrative structure to develop ideas, and explore subtext to shape devised and scripted drama ACADRM047
Structure drama to engage an audience through manipulation of dramatic action, forms and performance styles and by using design elements ACADRM050

SACE Stage 1 Drama

Through investigation and experimentation, students identify the impact and significance of their ideas and potential products for audiences, and apply the dramatic process to create meaningful outcomes. Individual students adopt a role or roles, and collaborate to conceive, create, and present a realised dramatic product or products. Guided by the teacher, students specialise in one or more roles within their company and their performance, including, for example:

- actor
- director
- screenwriter
- editor
- designer[#]
- playwright
- cinematographer
- publicist and promoter.

[#] e.g. set or production, costume, make-up and hair (and/or mask), publicity and promotions, lighting, sound, music and/or composition, SFX, multimedia, front-of-house.



SACE Stage 2 Drama

In this subject, students are expected to:

1. explore and understand dramatic theories, texts, styles, conventions, roles, and processes
2. experiment with dramatic theories, ideas, aesthetics, processes, and technologies
3. apply dramatic ideas, theories, and practice to develop dramatic outcomes collaboratively and individually
4. apply and integrate the skills of drama to create and present original and culturally meaningful dramatic products
5. analyse and evaluate dramatic theories, practice, works, styles, events, and/or practitioners from a range of personal, local, global, contemporary, and/or historical contexts.

Perfect 10

Education Resource

Content information,
Synopsis & Themes

Curriculum links and activities

Before the movie

Visual and screen literacy

Talking about class

Social Realist films

Students as filmmakers

Improvisation warm-ups

After the movie

Getting ready to write a review

Guide to writing a review

Red Carpet Premiere

Meet the crew

Additional resources

Before the Movie



Visual/Screen Literacy

Students today are more connected to media than any previous generation and the screen has become a new kind of page for them to read and make meaning from. Visual or screen literacy are the skills, knowledge and understanding students can build to support them 'read' images. By engaging in discussions different interpretations of the film may emerge. These discussions can form the basis for students to have alternative interpretations.

Being literate in reading films requires students to be able to:

- watch a film and analyse its content, cinematography, and technical aspects
- use the language of creative moving image productions
- understand the content of the film.

You can build visual/screen literacy knowledge, skills and understanding by asking students to:

- explain their response to a film by providing evidence to justify their reason/s
- observe what techniques the director uses to tell the story
- think about the reasons the film was made
- identify how colour used for costumes, sets and lighting affects how the story is told.

Film Content Questions

- How does it make you feel and why?
- What do you think the director is wanting the viewer to think about or question?
- What is it about?
- Who is it for?
- What do you think the purpose of the film is?
- What does it make you wonder?
- Have you seen anything like it before? (Make connections)
- Would you add anything else to the story?
- Why is the story presented in this genre?

Film Technique Questions

- Do you notice a movement from longer to closer shot distances?
- When are the various shot distances used, is it during a conversation between two characters or in the opening of a scene? What other examples are there? What does this convey to the audience?
- How does the use of lighting shape our perception of character, space or mood?
- How do the camera angles shape our view of the characters or spaces?

Film Design Questions

- What do the costumes and make-up tell us about the historical setting of the story?
- How do the costumes and make-up convey character?
- What is the purpose of the music in the film?
- How do the settings and sets help the viewer to understand the story?

Martin Scorsese talking about the importance of visual literacy:

youtube.com/watch?v=I9OZluYvHic

Martin Scorsese's message to teachers

"You're training the eye and the heart of the student to look at a film in a different way by asking questions and pointing to different ideas, different concepts, and suggestions. You're training them to think about a story that is told to them in visual terms in a different way and to take it seriously."



Perfect 10

Education Resource

Content information,
Synopsis & Themes

Curriculum links and activities

Before the movie

Visual and screen literacy

Talking about class

Social Realist films

Students as filmmakers

Improvisation warm-ups

After the movie

Getting ready to write a review

Guide to writing a review

Red Carpet Premiere

Meet the crew

Additional resources

Before the movie

Talking about class

Perfect 10 is a drama that is filmed in the social-realist tradition.

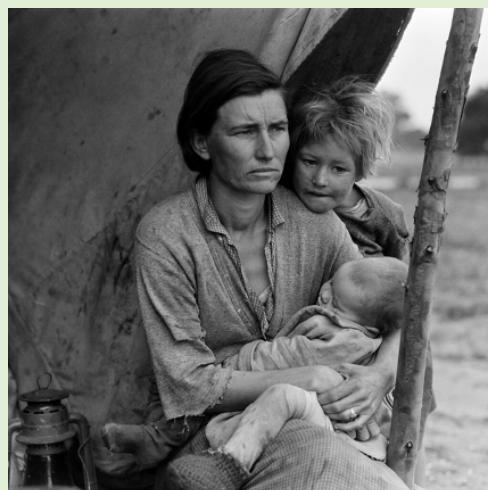
But what is social realism?

It is an art form that uses realistic reflections or interpretations of simple, everyday occasions or current event. By using this approach, it attempts to confront and highlight the truths underlying ordinary existence in contemporary society and uncover the different layers and divisions in society.

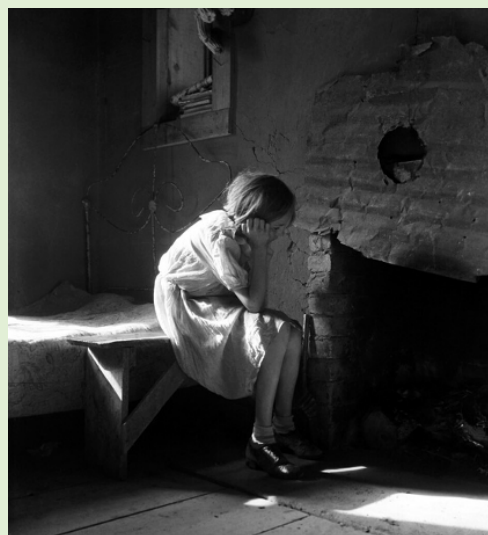
The form and style of images and documentaries from the 1930's had a big influence. Well-known American photographers in the 1930's, Dorothea Lange and Walker Evans documented the lives of the poor and working classes and the conditions under which they lived and worked. Their images represented daily conditions and were instrumental in raising questions about the United States' national identity and the realities of the country's economic struggles.

Working with a partner, students:

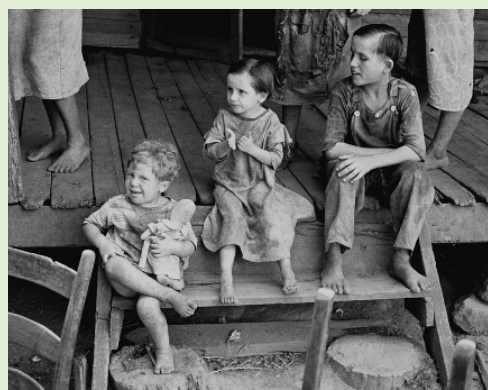
- Look at the photography of either Dorothea Lange or Walker Evans.
- Select one or more of their photos by searching on Creative Commons search.creativecommons.org/
- Consider various aspects of the photograph/s they have selected including:
 - Where is the viewers eye drawn
 - Which items are larger or smaller
 - From what angle does the viewer look at the photo
 - What social issues are depicted in the photo/s.
- Pairs share with another pair their photographs and discuss what they have observed



Dorothea Lange 1936
Migrant mother



Dorothea Lange 1936
Resettled farm child



Walker Evans 1936
Tengle children, Hale County



Perfect 10

Education Resource

Content information, Synopsis & Themes

Curriculum links and activities

Before the movie

Visual and screen literacy

Talking about class

Social Realist films

Students as filmmakers

Improvisation warm-ups

After the movie

Getting ready to write a review

Guide to writing a review

Red Carpet Premiere

Meet the crew

Additional resources

Social realist films

Move forward to the 1950's and 60's and post-war, industrial Britain. A new wave of filmmakers emerged who were telling stories of ordinary Britons trying to make sense of the post-war social structures. This was also influenced by a relaxation in censorship that allowed filmmakers to portray issues such as alienation, homosexuality, prostitution and abortion.

A director from the 1960's who has carried the torch for social realist films is Ken Loach. In 2014 he announced his retirement but then returned to make *I, Daniel Blake* followed by *Sorry We Missed You*. In 2016 Ken Loach's *I, Daniel Blake* won the top prize at the Cannes Film Festival – the Palme d'Or. It was his second award for best picture at the festival after 2006's *The Wind That Shakes the Barley*.

As a whole class:

- View either the three trailers from *Versus: The Life and Films of Ken Loach* documentary or hire the entire documentary. The documentary reflects on Loach's often-controversial career, with comments from colleagues, friends, and family.
- The documentary will provide students with insight into the making of social realist films.

Individually students:

- Create a detailed profile of Ken Loach
OR
- Complete a detailed analysis of a trailer of one of Loach's films addressing
 - How does the trailer market/sell the film to an audience?
 - Who is the audience for the trailer?

***Versus: The Life and Films of Ken Loach* – documentary.**

Following are trailers from the documentary.

Official trailer

youtube.com/watch?v=MIK45UOUMAO

(Duration 1 minute 49 seconds)

Clip 2

youtube.com/watch?v=TV9gHV26fnO

(Duration 3 minutes 20 seconds)

Clip 3

youtube.com/watch?v=-KDEknsE2L4

(Duration 2 minutes 48 seconds)

The documentary is available online at YouTube to rent (\$4.99).



Image by Silver Tusk



Perfect 10

Education Resource

Content information,
Synopsis & Themes

Curriculum links and activities

Before the movie

Visual and screen literacy

Talking about class

Social Realist films

Students as filmmakers

Improvisation warm-ups

After the movie

Getting ready to write a review

Guide to writing a review

Red Carpet Premiere

Meet the crew

Additional resources

Social realist films

Codes and conventions of social realist films

Social realist films focus on presenting a real account of what life is like for underrepresented groups in society in regard to setting, characters and social issues.

Social realistic films portray:

- attitudes of life
- factors occurring at a particular period of time
- under-represented groups in society
 - often working-class characters living through a struggle.

Physical features:

- filmed in real life locations not in studios
- uses non-professional actors or unknown actors (often filmed on small budget so can't afford well-known actors)
- often uses young actors between the age of 13 – 25
- wide shot camera angles for the audience to get a good understanding of what's going on, or where the setting is
- mainly uses diegetic sound.

Narrative structure:

- protagonist get caught in a dangerous or life changing situation
- film documents the journey that revolves around finding the equilibrium
- a dangerous or influential anti-hero has strong ties with the protagonist.

Common themes:

- social injustice
- racial injustice
- economic hardship
- working class as heroes.

Often these films were called 'Kitchen Sink Dramas' because of the domestic locations. A well know British long running series – Coronation Street – borrowed heavily from the codes and conventions of the genre. The characters were ordinary working-class people in ordinary everyday places like – the pub, factory and the places they lived.

Summary of the codes and conventions of Social Realism:

- location shooting
- wide shots
- non-professional actors
- semi-improvised scripts
- humour and seriousness
- erosion of regional identities
- wider social issues explored for example, emotional and dramatic individual stories
- triumph over adversity.

A search of the website Australian Screen (an NFSA website) will provide a list of Australian titles in the social realism genre aso.gov.au/titles/genres/social-realism/



Perfect 10

Education Resource

Content information, Synopsis & Themes

Curriculum links and activities

Before the movie

Visual and screen literacy

Talking about class

Social Realist films

Students as filmmakers

Improvisation warm-ups

After the movie

Getting ready to write a review

Guide to writing a review

Red Carpet Premiere

Meet the crew

Additional resources



Students as filmmakers

Working in creative teams' students will devise and film their own social realism short film using the codes and conventions.

As a whole class:

Students watch the interview with Eva Riley, Screenwriter & Director of *Perfect 10* and *Frankie Box* who is the character of Leigh.

Identify and discuss

- how the filmmaker came up with the idea
- what experience Frankie Box had with acting prior to the filming
- what did the interview make them wonder?

First:

Creative teams decide on the event they are going to depict.

An example – The event could be the drought

Second:

Creative teams decide on whose perspective of the actual event they are depicting.

An example – A young teenage male (Peter)

Third:

Creative teams must have a specific argument or message to deliver about the social world and employ realist conventions to express this message or argument.

An example – Peter's parents want him to continue on the property as he is the male. Peter argues that he has seen the impact the drought has had on the mental health of those around him and argues that it would be better for the family to cut their losses and move to the city.

What's next

Creative teams decide on what their event, character/s and perspective will be.

Next steps

- Develop a storyboard of the structure of the story on a large piece of paper showing the:
 - scenes
 - ideal locations
 - camera angles
 - intersections and connections between the characters.
- write the script
- select the characters for each of the roles
- identify equipment required.

BIG QUESTION – Does the script and the ideas use the codes and conventions for a social realist film?

A short film

Usually no longer than 30 minutes.

Usually no shorter than 5 minutes in length.

Perfect 10 – Interviews

Interview with Eva Riley & Frankie Box about the making of the film:

youtube.com/watch?v=vPbFZUUtLXI

jumpcutoonline.co.uk/2020/08/07/interview-perfect-10-director-eva-riley/

Watch the following episode of *BtN* for an insight into the experiences of young people living through drought in the country.



Drought Kids

Kids from drought-affected parts of New South Wales have come together to talk about their experiences and to look for solutions.

abc.net.au/btn/classroom/drought-kids/11599610

Before filming

Improvisation is a feature of social realist films. It is used as method to draw out a more instinctive and realistic emotional response. The following activities will support students in being able to develop confidence in improvisation. The following activities will support students in being able to be confident when undertaking acting using semi-improvisation.

However, the director still needs to recognise and know when a scene is working.

Improv directing is all about figuring out how to get all the stuff you didn't know existed.

Perfect 10

Education Resource

Content information, Synopsis & Themes

Curriculum links and activities

Before the movie

Visual and screen literacy

Talking about class

Social Realist films

Students as filmmakers

Improvisation warm-ups

After the movie

Getting ready to write a review

Guide to writing a review

Red Carpet Premiere

Meet the crew

Additional resources

Improvisation warm-ups

The following activities provide students with the opportunity to devise dialogue between two characters which can be developed into a more polished scene.

Working with a partner:

- students are given a location, a scenario, and an objective to work towards.

Here is an example:

Location – A fast-food restaurant

Scenario – A busy moment in the restaurant. A worker is making a hamburger – the burger patty drops to the floor as the worker is making the burger. The manager is passing by and says, “Just pick it up and serve it.”

Objective – The manager eats the burger patty that has been on the floor.

NOTE: How students get to that objective is completely up to them – they should try more than one way.

Ideas for students to think of when doing their improv

1. Observe the ordinary – the clues and messages behind how we think and talk.
2. What would you really struggle with in your given scenario.
3. Look at where the characters fit in the big picture – everything connects – people, ideas & objects.
4. Understanding the power of the big picture to communicate the message. What are the flaws, dishonesties, and areas for improvement – even if it is uncomfortable.



By txmx2 is licensed under CC BY-NC-ND 2.0

TIP – As a whole class:

Have two students model the improvisation providing students with the ability to offer observations and suggestions on the dialogue.

Alternative improv activity – again with two students.

- One of the students takes the lead in this activity and decides on the scenario & crisis.
- The other student begins the scene not knowing the details of the scenario or the crisis.



Perfect 10

Education Resource

Content information,
Synopsis & Themes

Curriculum links and activities

Before the movie

Visual and screen literacy

Talking about class

Social Realist films

Students as filmmakers

Improvisation warm-ups

After the movie

Getting ready to write a review

Guide to writing a review

Red Carpet Premiere

Meet the crew

Additional resources

Improvisation warm-ups

Getting ready to film

Once students have worked with developing confidence improvising, they then move into working on filming their own short film.

Student 1	Decides on the scenario and a crisis that involves Student 2 Tip – keep the scenario & crisis simple	Scenario – They are running late for class. Crisis – They still need to get books out of their lockers.
Student 2	Doesn't know the scenario or crisis. They will need to take their lead from the words & actions of Student 1	
Student 1	If Student 2 isn't following the story the way Student 1 wants them to then they get upset & angry. The more Student 2 follows the lead the calmer Student 1 is.	Example: Student 1: It's all your fault for wanting to play that game again. We're going to be late and you know I hate being late. Student 2: But I was nearly finished. Student 1: Well, you know what happened last time. We got into trouble. Come on hurry up. Student 2: I don't remember getting into trouble.

Following is a checklist for students before they start filming.

Each creative team have worked on:

- ☐ Creating their story and storyboard for their short film
- ☐ Rehearsed the story
- ☐ Received and provided feedback to another team
- ☐ Reviewed feedback
- ☐ Made refinements
- ☐ Identified the location/s for filming
- ☐ Sourced and selected any props required.

How to Make a Film

Checkout the AFF resource for tips to support students with the filming of their stories of place.

adelaidefilmfestival.org/aff-youth/workshops



Perfect 10

Education Resource

Content information, Synopsis & Themes

Curriculum links and activities

Before the movie

Visual and screen literacy

Talking about class

Social Realist films

Students as filmmakers

Improvisation warm-ups

After the movie

Getting ready to write a review

Guide to writing a review

Red Carpet Premiere

Meet the crew

Additional resources

After the movie



Getting ready to write the review

Individually students write their response to the film. This could include responses to the following questions:

- What did *Perfect 10* make you think?
- What codes and conventions of social realism film did you identify in the film?
- What did the film make you wonder?
- Why do you think the filmmaker chose the locations?
- What diegetic and non-diegetic sounds + music did the filmmaker use?

Writing the review

The information students have written in response to viewing the movie and the template – **Guide for writing a film review** – will assist them to write a review of the movie and to rate the movie.



Perfect 10

Education Resource

Content information, Synopsis & Themes

Curriculum links and activities

Before the movie

Visual and screen literacy

Talking about class

Social Realist films

Students as filmmakers

Improvisation warm-ups

After the movie

Getting ready to write a review

Guide to writing a review

Red Carpet Premiere

Meet the crew

Additional resources



Guide to writing a film review

Movie details:

Title:

Running time:

Genre:

Director:

Cast:

Features of a review:

- approximately 600–1200 words
- usually written in past tense, in third person voice
- uses technical and descriptive language
- provides an objective analysis of the film's formal techniques and thematic content
- provides information about interesting elements of the film:
 - formal techniques
 - thematic content
- uses the full name or last name when referring to the director or cast.

Paragraph 1

Introduction

Headline – only limited by your imagination.

Here is an example:

Spider-Man

Actual Headline: *Spinning An Amazing Web*

Provide a few details that give the reader insight into the type of movie you are reviewing.

Paragraph 2

Summary of movie

- Where and when does the movie take place?
- Who are the most important characters?
- What is the movie telling the audience? Be careful to not provide any spoilers for your reader.

Paragraph 3

Opinion/Analysis

- Discuss the strengths and weaknesses of the movie:
 - provide specific details and scenes.

Paragraph 4

Conclusion – evaluation and recommendation

- Who would you recommend the movie to, including:
 - relate this to the rating of the movie
 - how many stars would you give the movie?

Perfect 10

Education Resource

Content information, Synopsis & Themes

Curriculum links and activities

Before the movie

Visual and screen literacy

Talking about class

Social Realist films

Students as filmmakers

Improvisation warm-ups

After the movie

Getting ready to write a review

Guide to writing a review

Red Carpet Premiere

Meet the crew

Additional resources

Red Carpet Premiere



Final refinement before screening

Prior to seeing *Perfect 10*, students worked in creative teams to create their short films. By comparing and contrasting with what they have seen they are now able to make decisions that will refine and improve their short films.

Working in original creative teams' students:

- what they have created for their film
- AND
- contrast it with the story created in *Perfect 10*.

Creative teams:

- discuss and make any changes as if they were the Production Designer for *Perfect 10*.
- complete final filming and editing.

Don't forget to include a title name and credits to movie.

Once the creative teams have finalised their media product students complete a producer's statement reflecting on the elements of the production, including the:

- central idea of the production
- use of different production techniques
- suitability of the final media product for its intended audience
- ways in which the media product uses or challenges the conventions of the selected text.

Production Designer

In charge of making sure each shooting location is perfect, prepared, and on point with the vision of the film. The locations, sets, costumes, lights, etc all work together to create a world on screen.



Perfect 10

Education Resource

Content information, Synopsis & Themes

Curriculum links and activities

Before the movie

Visual and screen literacy

Talking about class

Social Realist films

Students as filmmakers

Improvisation warm-ups

After the movie

Getting ready to write a review

Guide to writing a review

Red Carpet Premiere

Meet the crew

Additional resources



Meet the crew



Eva Riley

Director and writer

Eva is a Scottish director and screenwriter, based in Brighton. She graduated from the National Film and Television School in 2015, with her final year film *Patriot* premiering in competition at Cannes. In 2016, she was commissioned to write and direct *Diagnosis* by BBC Films and was named a Screen International 'Star of Tomorrow'. Her short films have screened at festivals including BFI London Film Festival, Edinburgh and Telluride. She is currently developing her second feature film *The Circle*.

Frankie Box (Leigh)

Frankie Box is an actress, known for *Perfect 10* and *Shagbonds*.

Steven Cameron Ferguson

Cinematographer

Steven is a London & Glasgow based Cinematographer focused on creative visual storytelling in an evocative and narrative driven fashion. His narrative work has received nominations from Camerimage, BAFTA Scotland, AMPAS (Student Oscar) and the Royal Television Society as well as being screened at festivals worldwide including Cannes, Telluride, AFI, Galway and Dinard. In 2015 he won the BAFTA Scotland New Talent Award for Cinematography and the overall 'Best New Work' award for the short film 'Sick'. The film 'North' also won Best Cinematography at the Colchester Film Festival. He is a graduate of the National Film & Television School where he studied under Brian Tufano BSC (*Trainspotting*, *Billy Elliot*). There he was awarded a prestigious BAFTA scholarship in recognition of him as an emerging talent.

Abolfazl Talooni

Editor

Abolfazi is a film editor based in London and is represented by Lux Artists.

Other notable projects apart from *Perfect 10* are:

- *Patriot* Cannes 2015 Palme d'Or Nominee
- *Bitter Sea* BIFA 2018 nominee.

He is also named as one of "The Next Generation of UK Film Awards Contenders" by Screen Daily.

Joakim Sundström

Sound Designer

Joakim Sundström is a Swedish supervising sound editor, sound designer and musician. Heröm was born in the city of Gävle in Sweden and brought up in Buchanan, Liberia on the West African Atlantic coast. He collaborates regularly with British director Michael Winterbottom.

Sarah Jenneson

Production Designer

Suzie Coulthard

Costume Designer

Susie Coulthard works internationally as a freelance Costume Designer. Recent film design credits include; *LORDS OF CHAOS*, *LONDON FIELDS*, *KILL YOUR FRIENDS*, *BLACK MIRROR: SAN JUNIPERO*, *ELLEN*, *YOU SHOULD HAVE LEFT*, and *BRAVE NEW WORLD*.

Producers

Jacob Thomas, Valentina Brazzini,
Bertrand Faivre

Perfect 10

Education Resource

Content information, Synopsis & Themes

Curriculum links and activities

Before the movie

Visual and screen literacy

Talking about class

Social Realist films

Students as filmmakers

Improvisation warm-ups

After the movie

Getting ready to write a review

Guide to writing a review

Red Carpet Premiere

Meet the crew

Additional resources

Additional Resources

Reviews

The Guardian – 7 August 2020. Perfect 10 review – teen drama marks the arrival of a special talent. By Cath Clarke. [theguardian.com/film/2020/aug/07/perfect-10-review-eva-riley-coming-of-age-film](https://www.theguardian.com/film/2020/aug/07/perfect-10-review-eva-riley-coming-of-age-film)

Empire – 7 August 2020. Perfect 10 Review – By Beth Webb [empireonline.com/movies/reviews/perfect-10/](https://www.empireonline.com/movies/reviews/perfect-10/)

NME – 5 august 2020. Perfect 10 review: struggling teens seek solace on the South Coast – By Paul Bradshaw. [nme.com/en_au/reviews/film-reviews/perfect-10-review-2722174](https://www.nme.com/en_au/reviews/film-reviews/perfect-10-review-2722174)

The Arts Desk – 8 August 2020. Perfect 10 review – a small movie with a big heart. Eva Riley's debut feature is by turns sentimental and spiky. By Matt Wolf. [theartsdesk.com/film/perfect-10-review-small-movie-big-heart](https://www.theartsdesk.com/film/perfect-10-review-small-movie-big-heart)

The UP Coming – 3 August 2020. Perfect 10. By Daniel Theophanous. theupcoming.co.uk/2020/08/03/perfect-10-movie-review/

Social Realism

Social Realist Film Theory media-studies.mrshollyenglish.com/critical-perspectives/collective-identity/1-identity/british-national-identity/british-film-industry/social-realism

Realism and Representations of the Working Class in Contemporary British Cinema – Takako Seino 2020. core.ac.uk/download/pdf/228199631.pdf

Learning On Screen – A British charity and membership organisation working with over 200 Higher, Further and School education member institutions. Search the website for 23 results for the term “social realism” learningonscreen.ac.uk/about/

Lights, camera, activism: social realist film ft.com/content/c97ab83c-aa89-11e6-ba7d-76378e4fef24

An Introduction to British Social Realist Directors – theculturetrip.com/europe/united-kingdom/articles/a-lens-on-britain-the-contemporary-uk-through-the-eyes-of-its-best-directors/

Where to begin with kitchen sink drama www2.bfi.org.uk/news-opinion/news-bfi/features/where-begin-kitchen-sink-dramas

5 Styles Lessons You Can Learn From The Smiths' Take on Kitchen Sink Realism insidehook.com/article/style/smiths-style-lessons-kitchen-sink-realism

