

INTO FILM

Your Club Your Way: Digital Literacy - *The Storyteller*

'An engaging resource that promotes the development of literacy and digital skills through creative activities.'

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Our resources are designed to be used with selected film titles, which are available free for clubs at www.intofilm.org/clubs

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Imagine

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Subject focus

Welsh, English, National Literacy and Numeracy Framework, Digital Competency Framework.

Age range

Suitable for primary and secondary Into Film clubs, for members aged 7-14.

About Your Club Your Way

Your Club Your Way encourages you as teachers, educators or parents to run a school film club in whatever way works best for you and your school. You can run your club as a breakfast, lunch or after-school club. However, a film club does not always have to be an extra-curricular activity, and Your Club Your Way resources support you to work with film and filmmaking as an innovative way to deliver the curriculum during lesson time. **A Your Club Your Way: SEN/ASN Inclusion** <https://www.intofilm.org/resources/1154> and a **Your Club Your Way: Literacy resource** <https://www.intofilm.org/resources/1153> are also available.

This resource is also available in Welsh.

How to use this resource

The content can be used in sequence, or cherry-picked according to the needs of your class and the resources you have available. The activities are designed to be used in conjunction with the **Your Club Your Way: Digital Literacy The Storyteller PowerPoint presentation**, available to download at www.intofilm.org/resources/1255.

The resource features questions and activities based on the short film, *The Storyteller* (accessible through the accompanying PowerPoint presentation in clips or in full by ordering the **British Council Shorts 2013 – Primary DVD** from Into Film), as well as thematic activities that guide leaders to decode clips from the film using the 3Cs (camera, character, colour) and 3Ss (story, setting, sound). Activities create engagement with film through watching, discussing, analysing and filmmaking. However, this resource is designed to be flexible and work with any other short film on the Into Film catalogue. Ideas for more short films for your club sessions can be found at <https://www.intofilm.org/search/global?searchterm=british+council+shorts&entity=filmlist>.

Welsh-medium

If you are using this resource in Foundation Phase in a Welsh-medium school, or you would prefer to use a short that is not in English, there are a number of non-dialogue short films you can substitute in place of *The Storyteller* (please note, the DVDs are only available from Into Film).

1. *Ernesto, Inanimate or Varmints* (British Council Shorts 2013 - Primary <https://www.intofilm.org/films/17748>)
2. *Stanley Pickle, A Morning Stroll, This Way Up or The Moon Bird* (British Council Shorts 2013 - Secondary <https://www.intofilm.org/films/17749>)
3. *Sausage, Boudica: A Norfolk Tale or The Sun* (British Council Shorts 2014 - Primary <https://www.intofilm.org/films/18177>)
4. *Crow's Nest* (British Council Shorts 2014 - Secondary <https://www.intofilm.org/films/18178>)
5. *WAR* (British Council Shorts 2016 - Secondary <https://www.intofilm.org/films/18825>)

Curriculum reference

This resource supports the new **Digital Competence Framework** by offering a variety of opportunities to develop digital literacy skills. The strands it supports include:

1. **Citizenship**
 - 1.1 Identity, image and reputation
 - 1.3 Digital rights, licensing and ownership
 - 1.4 Online behaviour and cyberbullying
2. **Interacting and collaborating**
 - 2.1 Communication
 - 2.2 Collaboration
 - 2.3 Storing and sharing

3. Producing

- 3.1 Planning, sourcing and searching
- 3.2 Creating
- 3.3 Evaluating and improving

The resource offers opportunities for members to analyse film but also to make their own moving image content. Furthermore, there are links and suggestions for a range of apps and software that can be used to develop digital competence through film and filmmaking.

Other supporting resources

Throughout this resource, we will signpost you to other resources that could support the delivery of learning. For further information on filmmaking with young people, search for our Primary and Secondary Filmmaking Guides and mini filmmaking guides available to download at www.intofilm.org/resources in Welsh and in English. There is also information about our range of CPD training for teachers and educators to develop filmmaking skills available at www.intofilm.org/training.

Many of these other supporting resources, outlined directly above, link to the Producing strand of the Digital Competence Framework (3.1 Planning, sourcing and searching; 3.2 Creating; 3.3 Evaluating and improving).

For more support delivering digital citizenship elements of the Digital Competence Framework, go to our Staying Safe Online guides. These are education resources that were created by Into Film in partnership with Childnet International to support Safer Internet Day. They cover Primary <https://www.intofilm.org/resources/35>, Secondary <https://www.intofilm.org/resources/36> and Post-16 <https://www.intofilm.org/resources/37> and there is also a CPD session to support educators of 9-16 year olds <https://www.intofilm.org/wellbeing-staying-safe-online>.

Finally, our programme in Wales aims to complement key national initiatives and developments and is tailored to meet the needs and demands of the Welsh educational and creative sectors. Our activities in Wales include bespoke events and resources delivered and targeted appropriately across every region of Wales, and reflect our commitment to supporting schools to meet their agendas, including raising literacy attainment, closing the gap, developing digital literacy skills and promoting the use of the Welsh language. For more information and specialist resources, including Wales on Film, visit <https://www.intofilm.org/cymru>.

About Into Film

Supported by the BFI through National Lottery funding, and by the film industry, Into Film is one of the world's most extensive and fastest growing film education programmes for 5-to 19-year-olds. It reaches over a million young people each year through its UK-network of film clubs, providing vibrant learning resources, training opportunities and online content. Using film as a powerful tool for learning, the organisation offers support and CPD training to schools, colleges and youth groups, helping to raise attainment and encourage deep and active learning. Into Film Cymru complements the key national initiatives and developments and is tailored to meet the needs and demands of the Welsh educational and creative sectors. The organisation also hosts the UK's biggest annual free film festival. Visit www.intofilm.org for more information.

Why work with short films?

Working with short films as a stimulus allows you and your members to engage in active film watching and analysis in the short blocks of time that are usually available in school, such as lesson time or time allocated to extra-curricular film club. A short film of less than 10 or 15 minutes can be viewed several times and paused for discussion before completing an activity in a typical 60 or 90 minute block. This means there is less chance of disruption through students forgetting what they did last week or missing sessions.

Many students have had little exposure to short films, which means it is more likely that you can work with something new and exciting for all film club members. As students engage in their own filmmaking projects, knowledge and understanding of effective short films will enable them to create good quality products that reflect online viewing habits. Recommendations of short films available to borrow from the Into Film catalogue can be accessed here:

For primary: www.intofilm.org/films/filmlist/38

For secondary: www.intofilm.org/films/filmlist/40

Safeguarding

The Storyteller has not been classified by the BBFC but Into Film suggest the film is engaging for ages 5 and above. However, it is always recommended that you view all films before delivering the activities with your group, to ensure that content is appropriate for your learners. We also recommend you view content on external links in advance of sharing these with young people, as we are unable to accept responsibility for content which may change, move or become unavailable without our knowledge.

Learning outcomes for film club members

The activities in this resource can be used with film club members of any age. You will know your members best and can scaffold, extend and differentiate activities accordingly. There are suggested ways to simplify each activity or introduce more challenge.

Through engaging with activities, film club members will be using and developing these skills present in the Literacy/English curricula across the UK:

- decoding
- retrieving information
- considering purpose
- evaluating structure
- discussing language
- deduction and inference
- encoding
- contextualising.

All of the tasks and activities included in this resource have been developed with Welsh educators to fit with the requirements of the new Welsh curriculum which will aim to build the following four capacities for learners:

1. **Ambitious, capable learners:** The framework provided to help nurture filmmaking skills is challenging and fulfils the need to nurture ambition in young learners. The step by step guide in teaching, explaining, proving understanding and then creating allows learners to prove their capabilities in a new skill.
2. **Enterprising, creative contributors:** Opportunities are provided to help develop communication and group work skills, outlining key roles for students, so learners can become creative contributors. The real-world context of filmmaking challenges pupils to be enterprising.
3. **Ethical, informed citizens:** The context and theme of the stimuli material (*The Storyteller*) promotes discussions of health, culture, mental well-being, age, gender and citizenship, along with other issues, supporting pastoral curriculum requirements. A short animated film is used to make the issues raised accessible and relatable for learners, and touching upon contemporary issues.
4. **Healthy, confident individuals:** There are many opportunities provided in the teaching material to help learners develop their confidence; through writing, speaking, discussing and creating. These can be adapted and tailored to suit the individual needs of your learners.

Introduction to the 3Cs and 3Ss

The 3Cs (colour, character and camera) and 3Ss (setting, story and sound) are present in all texts. As film club members become proficient in identifying, analysing and decoding them in film texts, they will become more able to do the same when they read a written text. They will also be able to create richer pieces of writing, drawing on their knowledge and understanding of the 3Cs and 3Ss.

The **3Cs and 3Ss worksheet** on page 22 can be used by you to lead discussion about a film clip, and can also be used by your members to discuss and write critically about the films they view in film club.

Into Film research projects with schools in Wales demonstrated that when their teachers used the 3Cs and 3Ss framework and associated activities, learners were more engaged and motivated to write from a film stimulus than they had been previously, as well as producing better quality work than predicted.

Accessing film

You can order films for free through your Into Film club account. Not yet Into Film? Joining Into Film is easy and free – go to the website to find out more and register or email support@intofilm.org.

Into Film also offers free Continuing Professional Development (CPD) for teachers and educators in state funded organisations – go to www.intofilm.org/training to find out more.

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Story: beginning

1. Display the film title on slide 2 of the accompanying **Your Club Your Way: Digital Literacy *The Storyteller* PowerPoint presentation**. Ask members to make a prediction about what they think the film will be about. They can write these on a sticky note or use a digital equivalent such as **Padlet** <https://padlet.com/>. Compare their ideas.
2. Then, show members the clip 'Title' {00:00:00 – 00:00:29} on slide 3. Repeat the activity. How much have their predictions changed? This activity can be used with any short film.
3. Explain that *The Storyteller* is about a story within a story. This film is set in India and tells the story of an Indian myth about how the coconut got its face. What Welsh stories and myths are members aware of? The **Wales on Film Primary** resource has activities that explore Welsh myths and legends <https://www.intofilm.org/resources/1155>.

If you are using a different short film, explain to students what the moral or the message of the short film is. This will help with the next activity.

Challenge members to write a short story (in full). You could adapt this activity for younger or less able members by asking them to rehearse and perform a verbal short story. Use **Book Creator** <http://bookcreator.com> to give members the opportunity to record their ideas verbally. Their short stories could be inspired by what they have seen in the title sequence (the boy removing his head). Or, you could use this as an opportunity to add a Welsh dimension by linking their storytelling with Welsh myths and folktales.

Alternatively, you could challenge more able members to research regional and national news stories, and use these as inspiration for their short stories. For more ideas relating to Welsh culture and heritage download our **Wales on Film** resources: <https://www.intofilm.org/resources/1155> (Primary) <https://www.intofilm.org/resources/1149> (Secondary).

Invite members to become the storyteller and tell their stories. Based on how you set out this task, are there many differences or similarities between the responses? How can performance and the telling of a story make it more engaging?

4. Extend this task further by creating a comic book or children's book out of their stories using an app like **Comic Master** <http://www.comicmaster.org.uk>. Or, you could challenge members to use an online thesaurus to find more interesting words to use in their stories.
 - The elements that could have been even better are...
 - To improve this film the filmmakers could...



Sound

Analysis: Sound on/vision off

1. Develop members' visualization skills by asking them to listen carefully to the sound from the opening scene of the film by playing clip 'Opening', on slide 4, with just sound and no vision {00:00:29 - 00:01:23}. This activity can be adapted for any short film by playing a clip without a screen or by asking members to close their eyes and listen to it.
2. Ask members to fill in the **Sound on/vision off** sheet on page 21. They should identify at least four different sounds they can hear and write them on the sheet. You may need to listen to the clip several times to help members to identify the different sounds.
3. Once they've identified at least four different sounds they can fill in the rest of the sheet.
4. Arrange members into pairs and ask each pair to discuss what they imagine is happening in this first scene. They should use their **Sound on/vision off** sheet as a starting point and the Character, Story and Setting prompts on the **3Cs and 3Ss question card** on page 22, to help them develop their ideas into a story of their own.
5. Give each pair a **Storyboard template** available on page 23. Ask them to storyboard their own film opening, using what they imagined was happening on the screen in the **Sound on/vision off** task.

Filmmaking: Sound on/vision on

1. Ask members to write a script for the opening scene they have just storyboarded, based on the sounds and dialogue they heard in the 'Opening' clip on slide 4. Members should type these up as a Word document using scriptwriting conventions, shown on the **Film script example** on page 24 or by using a specialist app like **Scripts Pro** <http://www.scriptsapp.com/>.
2. Members in need of more support could role play their scripts by writing captions on A3 paper to hold up as they recreate their storyboard panels as freeze frames. These tableaux could then be photographed. Ask members to email their scripts to another pair in the group. They should peer assess each other's work, by inserting the comments in the document to give praise and constructive suggestions for improvements. Allow members time to implement the suggestions, using tracked changes so they can demonstrate they have responded to feedback. Alternatively, members could share their documents via **Office 365** or **Google Docs** to allow for easy collaboration and peer assessment.
3. Once the pairs have written their ideas into an opening scene script, share their scenes with the whole group.
4. Using slide 5, play the 'Opening' clip again but this time with sound and vision enabled. How similar or different is it to what they imagined? The opening of the film introduces *The Storyteller's* beach setting using appropriate sounds. Ask members to consider what sounds they might use to introduce a setting in their local area. If you can, you could go outside and collect some soundscapes that reflect your local area using recording devices such as tablets and smart phones. Alternatively, challenge learners to consider sounds from the past in contrast to sounds of the present. What has changed?

Digital challenge: recording Foley sound

- Using an **SMS generator** (<http://www.classtools.net/SMS/>), and the story idea they have scripted and storyboarded in the paired filmmaking activity, ask members to create a conversation between two of their main characters. They should consider the relationship between the characters, and nature of what is being said (eg an argument, plotting an adventure, a romantic gesture etc.). The dialogue should be a quick interaction, lasting less than 30 seconds. You could also use this as an opportunity to explore possible interactions in terms of online citizenship (especially online behaviour and cyberbullying).
- Using their SMS text conversations as a script, let members storyboard and film these interactions using very simple camera shots using the Into Film mini filmmaking guide, **Production 3: Master the Camera**. (<https://www.intofilm.org/resources/1024>) Or, you could simplify this task by making it a Record and Playback task (one continuous two-shot), using the **Record and Playback guidance sheet** on page 25.
- Introduce your members to Foley sound by showing them the interactive *Make Your Own Foley Sound Effects with Peter Burgis* video available via clicking on the image on slide 6 and at the following link: https://www.youtube.com/watch?v=cg_daxoXMaQ. Members can click on objects to see how Peter uses them to create Foley sound effects. Tell them they are going to create and use Foley sound techniques themselves. Hand out the **Post-Production 2: Sound Effects & Music** mini filmmaking guide (<https://www.intofilm.org/resources/1029>).
- Now let members know that they are going to record a Foley soundtrack for their conversation scenes. The challenge is they can only use noises and they must replace all the words with noises! What noises will they pick? How will they communicate the same message, but without words? You could play *Timmy's Garden*, a youth-made short animation, to illustrate the challenge (<https://www.youtube.com/watch?v=sIPcx7MQIXI>). Although some text is used to show what the noises mean in this film, the tone and pitch of the noises matches the harmful words being spoken to Timmy.
- Like a real-life Foley sound team, pairs will then record and dub in their chosen sound effects using a sound recording device and editing software (use these Into Film mini filmmaking guides for **Production 4: Record Sound** <https://www.intofilm.org/resources/1026> and **Post-Production 2: Sound Effects & Music** <https://www.intofilm.org/resources/1029> for additional support). If you do not have time or resources for editing the two together, you could record the soundtrack in real-time and simply play it at the same time as the conversation scenes with the sound down.
- Members take it in turns to perform or play their scenes and sound effects. Members in the audience can write captions to guess what the conversation is about using the **Thought and speech bubbles** on page 26. Elicit the reasons why they chose their captions in response to the noises they heard. Why do certain noises make us think of certain things? Can noises express emotion and atmosphere? What does this teach us about tone?
- Compare the captions and then reveal what the conversation was actually about. If you have time you can vote for the best/most creative noises and best/most insightful captions.





Character: first impressions

Analysis: character profiling

1. Discuss what makes a good character with the group using the prompt on slide 7. You can use this as a useful success criteria for judging their own character creations in the short story writing task (see page 6) and the paired filmmaking task (film opening on page 7 and character conversations on page 8).
2. Watch the 'Character introduction' clip on slide 8 {00:01:23 – 00:02:20}. What are members' first impressions of the girl and her grandpa? Discuss using the **Character card** on page 27. If you are using a different short film, find a clip (approximately 30 seconds) where a character is introduced to the viewer for the first time then adapt and complete the activities for that particular character.
3. Members fill in the **Character profile sheet** on page 28, to consider the girl's and her grandpa's personalities, gestures, emotional states and voices in more detail.

Analysis: Role on the Wall

1. Watch the 'Character introduction' clip on slide 8 again. Ask members to think, pair, share, how the girl might be feeling at this point, then feedback as a class. How does she feel about her grandpa being so forgetful? Why does she want him to tell her the story so badly?
2. Put members into pairs and ask them to decide who is A and B. Give each member a **Role on the Wall template** on page 29 and ask partner A to complete it for the girl and partner B to complete it for the grandpa.
3. On the outside of the figure they should write facts about the character or actions they take, and on the inside they should write the character's emotions and feelings. Once they're done, they should swap and see if they can add anything about the other character.
4. Encourage members to make links between actions and emotions to develop their inference and deduction skills. You could move this into a written analysis of character motivation, possibly using a point, evidence, explain paragraph structure. This would encourage members to use evidence and explanations when making inferences and provides an opportunity for peer assessment.
5. Using the character analysis skills they have developed here, you could encourage them to return to their short story from the **Story: beginning** activity (see page 6). How can they develop their characters through descriptive language? They could use the Role on the Wall technique for their own character creations.

Filmmaking

1. Now ask members to get back in their filmmaking pairs and revisit their storyboard and script they have been creating throughout these activities. Ask them to draw one of their main characters and annotate their drawing with the character's personality traits. They could use the **Costume design template** on page 30 to help them if they cannot (or don't want to) draw them.
 2. Based on their opening scenes (see page 7) and their earlier SMS conversation (see page 8), they should film a character study that introduces their main character. Use the prompts on the **Character profile sheet** on page 28 and challenge them to use no (or very minimal) dialogue and visual clues to show the audience, not just tell them! For example, if their character is sad, how could they show this through actions and gestures rather than having the character say "I'm sad". If members need more help with this you can use the **Show, don't tell sheet** on page 31.
 3. Using tablets, video cameras or stills cameras, members can plan, practise and film their character study.
 4. If members do not have storyboards and scripts to base their characters from, you could draw inspiration from *The Storyteller* or another film they have watched in film club or in the cinema.
 5. Once the films have been shot, they can be screened and critiqued by the rest of the group.
- For additional support on filmmaking please visit the Into Film filmmaking page: www.intofilm.org/films/filmmaking
- First Steps Filmmaking CPD: www.intofilm.org/first-steps-filmmaking
 - Filmmaking for Curricular Attainment CPD: <https://www.intofilm.org/resources/912/filmmaking-for-curricular-attainment.pdf>

Digital challenge: creating online identities

1. Ask members to create an online social media profile for their main character(s). **'Fakebook'** <https://www.classtools.net/FB/home-page> allows teachers and students to create imaginary profile pages for study purposes. Ask them to consider which social media platforms they think their character would use, and why. How would they present themselves to their social circle?
2. Use this as a platform for discussing best practice for creating online profiles and personas. You can remind members about their digital footprint and how important first impressions are. You could even ask members to create a post their character might regret and use this as a springboard for a discussion around identity, image and reputation. Take it even further by asking them to write a post that could be considered as cyber bullying to explore acceptable and unacceptable behaviours online.
3. As an extension, challenge older or more able members to create a second profile, this time aimed at a business audience or potential employer (eg a LinkedIn profile). Consider how the different purposes and settings may affect how the character communicates their online persona. Use this as an opportunity to discuss the benefits and risks of presenting themselves in different ways online, eg professionally and personally.

For further support on online safety Into Film's **Staying Safe Online** resources provide support and guidance and are available in English and Welsh: <https://www.intofilm.org/wellbeing-staying-safe-online>



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Colour

Analysis: Listening for colour:

1. Listen to the clip 'The story' {00:02:19 – 00:03:06} on slide 9 (with no visuals) and ask members to predict which colours are being used in this scene. They could either write them down, or use colouring pencils to shade in a **Colour palette design sheet** on page 32. This activity can be adapted very easily for any other short film – clips with music or dialogue will work well.
2. Then, watch the scene with the sound and visuals on slide 10. Were they correct in their predictions? Ask them why the sounds made them think of those colours.

Analysis: What colours can you see?

1. Display slide 11 that shows two stills from *The Storyteller* – one of the girl and her grandpa and another from grandpa's story about the fishing boy. Ask learners to arrange themselves into groups of 3 or 4 and use the **Colour card** from the **3Cs and 3Ss prompt cards** on page 33 to analyse the colour in both the stills. What similarities and differences can they spot? Why do they think that Nandita Jain the filmmaker chose to use this?
2. Feedback as a group.
If you are using a different short film, you can pause it on a particular scene so that the learners can analyse the colour in the same way.

Filmmaking

1. Put members back in their filmmaking pairs.
2. Give each pair a new **Colour palette design sheet** or, if they have access to iPads, they could use a colour scheme generator app like <https://colors.co/>.
3. Ask them to consider their own stories and discuss, in pairs, what kind of atmosphere they would like to create in their opening scenes, and what kinds of colours would help to create that atmosphere. Members can then choose the colours that they will use in their scenes.
4. Instruct members to now create a mood board for their film's colour palette using **PowerPoint**, **Pinterest** or an app like <http://popplet.com/> or <http://www.gomoodboard.com/>. You can ask members to present their mood boards to the rest of the group and explain why they chose their pictures. If your members have not been completing the paired filmmaking tasks, they could revisit their short story from the first activity (page 6) and improve their descriptions using colour.
5. **Extension:** In *The Storyteller*, the filmmaker uses lots of textures as well as colours to bring the sea and beach to life. Use the film still on slide 12 to analyse her choices as a class. Then, ask members to investigate different fabrics and materials they can find to also help create their chosen atmosphere. You could ask them to create a digital collage (or even a scene from their film) of these materials and label it with why these materials would be appropriate. For example, 'feathers make me think of birds, and are light and soft, so they would be good for trying to create a calm or happy atmosphere.'
6. Alternatively, you could relate colours to moods and atmospheres by relating them to mental wellbeing. You could assign colours to signify a characters' emotions at different points in the film, using the **Colour palette design sheet** on page 32 and the **Axis of Emotion template** on page 34. This could develop into a discussion around mental health taboos to promote understanding, empathy and healthy attitudes towards mental wellbeing.

Digital challenge: researching colour connotations

1. Either allocate, or ask members to pick, a colour to analyse in depth. This could be one of the colours they used for their mood board.
2. Explain that all colours have a set of agreed meanings and associations and that when we see colours in films, we naturally make these connections without even realising (subconsciously). These meanings and connections are called 'connotations'.
3. Ask members to mind map and research all the associated meanings for their colour. Once they have these, ask them to pick the strongest meaning or connection, in their opinion.
4. Then, challenge members to find, or take, an image that represents that colour association. They could edit this photo using a photo editing app to enhance the colour they are representing.
5. Then, using their image and the words they generated in the mind map, they should create a visual representation of their colour using **WordFoto**, an app that turns their photos and words into amazing typographic works of art <http://www.wordfoto.com/>.



Setting

Analysis

1. Split the group into pairs and ask members to label themselves Partner A and Partner B.
2. Partner B should face away while Partner A can look at the whiteboard.
3. Display the still from *The Storyteller* on slide 13 of the accompanying PowerPoint presentation. Challenge Partner A to describe the setting to Partner B. Partner B should draw the setting as described by Partner A.
4. Give students a maximum time allowance of two minutes to complete their drawing.
5. Ask partners to swap roles so Partner A is now drawing what Partner B describes as they look at the still on slide 14 in a time-frame of two minutes.
6. Ask each pair to showcase their drawings and to compare them to the actual stills on slides 13 and 14. Discuss how accurate the descriptions given by their partners were. What types of descriptions were they given that helped and hindered them during the task? Make a note of these approaches as they will be useful later in this activity.
7. Ask learners to consider why they think the filmmaker chose these particular settings.
8. Based on what members have seen so far, go through the questions on the **Setting card** on page 35 and slide 15 of the presentation and discuss.
9. Develop descriptive writing skills by asking members to write up their description of the settings shown in the film stills. What language techniques can they use to help readers effectively visualize the setting? Use the zoom out method: describe a very close up detail first (eg small but important prop), then gradually zoom out, describing what can be seen at each stage, ending with the scene as a whole.
10. Revisit the successful and confusing descriptions you noted during the oral descriptions (see point 6). Use this as a basis for developing a descriptive writing tool kit or success criteria. Encourage members to identify and use descriptive language techniques like metaphors, similes and personification (differentiate according to age and ability). They could use this to self and peer assess their writing and make improvements. They could then revisit their short stories from the first activity (see page 6) and make improvements to their setting descriptions, using the tool kit or success criteria you have developed.
11. Ask older or more able members to assess the importance of setting. How important is it to consider the setting when evaluating and interpreting information? How important is it to contextualise information? You could research some world news stories and discuss how a different setting might change that story and alter our perceptions of what it means.

Filmmaking

1. Put members back in their filmmaking pairs and ask them to consider the film stories they have been developing. What would the setting look like for their story? What props would they need? How would they create the lighting? Ask them to describe the setting verbally to their partner and encourage them to give feedback to each other.
2. In the film, the filmmaker uses a mix of live-action settings and animated characters. Challenge each filmmaking pair to find photographic images that match what they imagine their setting would look like, using a **Google image search** or, highlight the importance of recognising intellectual property law by searching for copyright-free images on a site like www.pexels.com. They should look for settings that reflect the atmosphere of their stories. There are resources on copyright in images for Into Film clubs on the Into Film website: **Copyright for Clubs – The Game is on! Photography/Public Domain** <https://www.intofilm.org/resources/1089>.
3. If possible, print out the photos. Then, ask members to draw pictures of their characters and any props or missing features that are relevant to their story and stick them onto their setting photo.
4. Then, annotate their settings. They should include notes about what can be found in this place and what could happen to their characters there.
5. As an extension activity you could ask learners to label it using the **Mise-en-scène cards** on pages 36 – 37. Increase the technical challenge by scanning the photos and characters and annotating them in **PowerPoint** using text boxes and connecting arrows.
6. Ask learners to swap their set designs and peer assess, using the success criteria on slide 15.
7. Members can then showcase their settings and present them to the rest of the group, by photographing or scanning their designs and using PowerPoint or an app like **See Saw** <http://web.seesaw.me/> or **Shadow**

Puppet <http://get-puppet.co/>.

- Alternatively, if you have iPad available, **Green Screen by Do Ink** is an app that makes it easy to create green screen videos and images on an iPad or iPhone. The app lets you combine photos and videos from the camera roll with live images from your iPad or iPhone's camera. Members could experiment with live action and hand-drawn elements in a similar way to *The Storyteller*.



Digital challenge: location scouting

- Combine members' knowledge of setting and genre by challenging them to design a setting for a particular genre. For example, how would they design a set for a horror movie? What about a comedy?
- Once you have allocated a genre to each member, tell them they are now Location Managers and they must scout for a real-life location for their film shoot. Using the internet, and the **Pre-Production 2: Scout for Locations** mini filmmaking guide <https://www.intofilm.org/resources/1019>, they must research and select three potential locations for their genre film. They must provide at least three advantages and disadvantages for each setting and three facts about the location. They could use the **Location scout worksheet** on page 38 to help.
- They could pitch their location plans to the rest of the group, who could help them select the best setting for their genre. If members are shy, consider using an app like **Tellagami** <https://tellagami.com/edu/> which allows children to record a 30 second message which is delivered by an animated avatar. **Puppet Pals HD Directors Pass** <https://itunes.apple.com/gb/app/puppet-pals-hd-directors-pass/id462134755?mt=8> could also be used. Members can pick out their actors and backdrops, drag them on to the stage, and tap record. Their movements and audio are recorded in real time for playback later.
- Increase the challenge and develop numeracy skills by asking members to plan and cost a trip to go and recce their top location. This could involve using timetables, estimating durations, budgeting, currency conversion and using price comparison websites like www.trivago.com and www.skyscanner.com. Placing time and budget constraints on members can further develop their problem solving and reasoning skills.

Story: middle

1. Play 'The story' {00:02:19 – 00:03:06} on slide 10 again. Invite members to guess what the King of the Fish's secret might be?
2. Play the clip 'The secret' on slide 16 {00:03:06 – 00:03:19}. Gauge members' reactions to this plot twist. Are they surprised? Some may remember he takes his head off in the title sequence. What do they think will come next?

If you are using a different short film, find the point in the story that has the most tension or a plot twist to use with the activities.



Camera

Analysis: Identifying camera shots and angles

1. This activity helps children understand why directors use different camera shots and enables children to turn each shot into a sentence. This one-minute film (<http://www.screenonline.org.uk/education/teachingwithfilm/filmtechniques.html>) is ideal for explaining why different shots are used.
2. Play the 'Gone fishing' clip on slide 17 {00:03:19 - 00:05:06} and ask students to try to identify the camera shots used using the **Camera shots and angles sheet** on page 39. You may need to play the clip more than once and freeze the film at different points. This can be adapted for any short film.
3. Display slide 18 that shows film stills of some of the camera shots used. Lead a discussion with the students on the shots used and the effect that each shot has on our view of the characters and the interactions between them. Think-Pair-Share is ideal for this. Members can think about the shots and why they were used, discuss them with a partner and then they both share their views with another pair.
4. Ask members a selection of questions from the **Camera card** on page 40 and slide 19 to extend their understanding of camera shots and their purposes.
5. Explain to members that some sentences link particularly well with different camera shots by showing them slides 19 – 24. Challenge members to write their own descriptive sentences using the film stills and the prompts provided as a stimulus. As with other activities, these can be written in books, but they can also be turned into slideshows using **Windows Movie Maker**, **PowerPoint**, **Microsoft Sway** or **Google Slides**, or using apps such as **iMovie**, **Shadow Puppet Edu** <http://get-puppet.co/> or **Explain Everything** <https://explaineverything.com/>.



Analysis: Analysing mise-en-scène

1. Display slide 25 and explain to learners the meaning of the term mise-en-scène. Ask learners to use the definition to think, pair, share the following questions:
 - a. What lighting might you use for a ghost story?
 - b. What props might you have in a haunted house?
 - c. What costume and make-up might you use for the ghost?
2. You can then extend your members' understanding of genre by swapping the ghost story genre for any other genre you can think of. Some examples are rom-com, a western, comedy, sci-fi or historical.
3. Using the **Mise-en-scène cards**, and one of the film stills on slide 26 – 29, model how to analyse the mise-en-scène.
4. Then, split the members into groups of 4. Give each group a different film still from slides 26 – 29 (printed onto A3), and the **Mise-en-scène cards** from pages 36 – 37.
5. Using their cards and questions, they should annotate their film stills. After about 3 minutes, ask members to swap their film still and add to the annotations already on the new film still (from the previous group). Give them less time with each rotation, until each group has analysed all the film stills in great detail. Alternatively, use a collaborative app like **Padlet** <https://padlet.com/> to create, share and review annotations.

Analysis: Extended writing

1. Use everything members have learned from the previous activity to produce a written piece of analysis of a film still of their choice. Use the zoom in/zoom out method:
 - a. Zoom in: describe the whole scene first (is it inside or outside, dark or light, what props are there) then zoom in to the character and describe them more closely (hair, clothing, features, actions and personality traits).
 - b. Zoom out: describe a very close up detail first (eg a character's facial expression), then gradually zoom out, describing what can be seen at each stage, ending with the scene as a whole.

Filmmaking

1. Snowball the filmmaking pairs so that you join two pairs to become a group of four.
2. Remind members that *The Storyteller* is a story within a story. Also remind them of the stories they wrote in the very first activity (see page 6). Working as a foursome, they must plan, and film, a story to go into the films they have been creating using Into Film's **mini filmmaking guides** to support them <https://www.intofilm.org/resources/1193>.
3. They can use their ideas from the first story writing activity (see page 6) or come up with something new. They must use the 5,4,3,2,1 filmmaking structure to make a film that includes:
 - a. 5 shots
 - b. 4 people
 - c. 3 props
 - d. 2 minutes maximum
 - e. 1 theme
4. Support groups to plan their 5,4,3,2,1 film using the **5,4,3,2,1 planning sheet** on page 41, the **Storyboard template** on page 23 and the **Camera shots and angles sheet** on page 19. Complete the activity using video cameras, tablets and stills cameras. If possible edit these together. If you are unable to edit them members will have to plan to edit their film using in-camera editing (ie shooting their film in the correct sequence).
5. When the groups have completed their scenes, play them on the whiteboard. Encourage other groups to critique their films using 'what went well' and 'even better if'. You could also assess them against the 5,4,3,2,1, criteria by using the **5,4,3,2,1 criteria and assessment sheet** on page 42. There are some sentence starters on slide 30 to help members provide positive, specific and constructive critiques.
6. Encourage members to revisit their storyboards and annotate them with ways they could improve their films in the future.

Digital challenge: director's commentary

- Working in their groups of four, members plan, write, record and edit a director's commentary track for the storytelling film they have just shot (see page 16).
- You may wish to watch some example director's commentaries, these are often available as a DVD extra, or listen to the Into Film interview with the Director of *The Storyteller*, Nandita Jain, on slide 31 of the accompanying presentation. You could ask learners the following questions about the interview to test their listening skills:
 - The animation has been shown in film festivals and won awards in countries around the world. Which countries does the director mention? (China, New York, the West Indies and Australia).
 - Why do you think that the film has been so well received across the world?
 - How long did it take Nandita to animate her film? (A whole year working 16 hours a day.)
 - How many hours is that in total? (365 days x 16 hours a day = 5,840 hours!)
 - How do you think she managed to remain motivated during the filmmaking process?
 - How do you think she might feel if somebody illegally uploaded her film online or watched it online via an illegal source instead of on DVD or at a film festival? You could use the **Mythbusters: Respect for IP** resource, a clubs-focused resource which uses an online 'mythbusting' quiz to encourage young people to confront common perceptions about intellectual property and film viewing choices <https://www.intofilm.org/resources/1006>.
 - How does she describe her style? (2D animation, hand-drawn, cut-out puppets, a fun style that looks good!) Why do you think she chose to use those different elements? What impact do they have on you as a viewer?
- Members can use the **3Cs and 3Ss worksheet** (on page 22) or the **3Cs and 3Ss prompt cards** according to ability, the **Mise-en-scène cards** (on pages 36 – 37) and the **Camera shots and angles sheet** (on page 39) to analyse their creative decisions and write their commentary script.
- You could encourage older or more able members to write their commentary as a Word document using **Office 365**, or as a **Google doc**, sharing this with each other and changing the settings so that all members have permission to edit the document. Upper Foundation Phase and lower key stage 2 could use Just2Easy - this is free to all schools in Wales via Hwb.



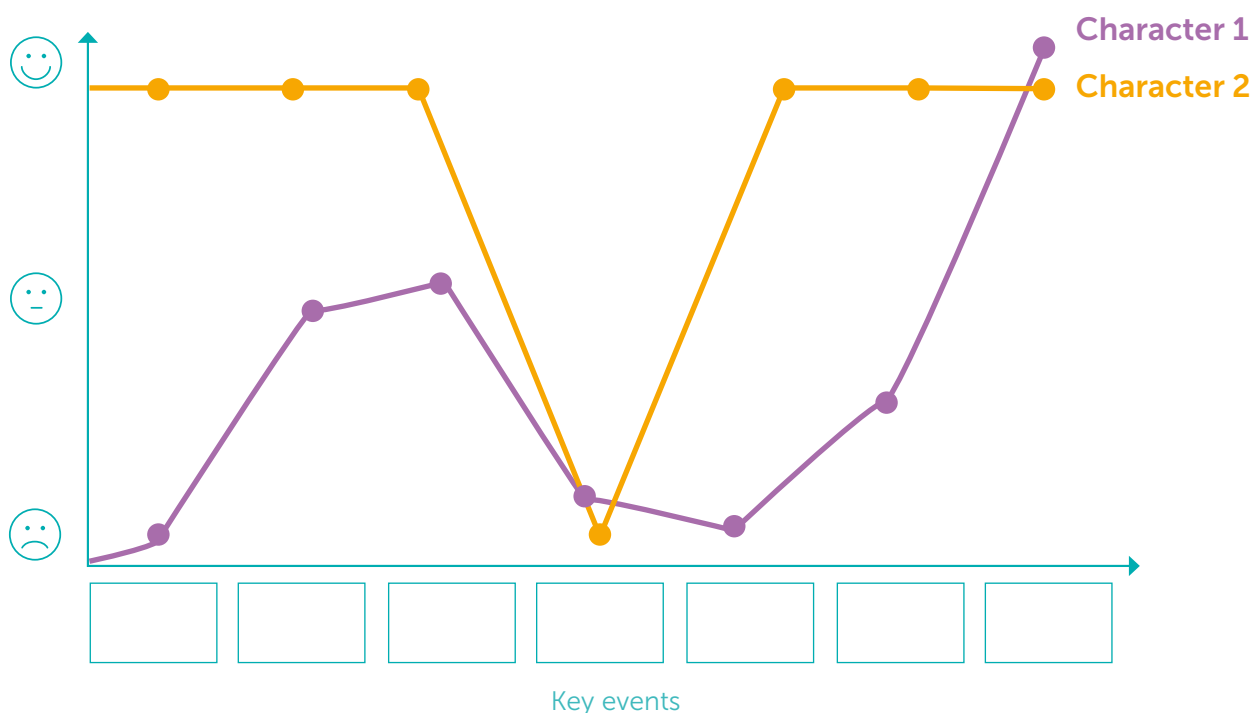
Character: development

Analysis: Axis of Emotion

These activities can be adapted for any of the short films on the Into Film catalogue.

1. Watch the 'Let me tell it' {00:05:03 – 00:05:50} clip on slide 32. Revisit their **Role on the Wall templates** from earlier (see page 9). Is there anything they can add now they have seen some more of the characters?
2. Explain to the members that they will now plot the girl's emotions for the first half of the film by completing an **Axis of Emotion template** (on page 34).
3. Watch the first half of the short {until 00:05:50} as a whole and ask learners to plot the significant events into the boxes at the bottom on the sheet. They should focus on the girl and her grandpa, not on the fishing boy story. If learners struggle with this, you could give them plot points to use.
4. Ask members to plot the girl's emotions at these different points in the story. Repeat the activity with grandpa, or you could split the group in half and have half plotting the girl's emotions and the other half plotting the grandpa's.
5. As an extension activity, you could ask members to plot the emotions for the boy in the story.
6. Develop skills for the new English Language GCSE by challenging older and more able members to write an exposition piece, which expresses an opinion supported with personal experiences and is expanded with additional information. Using the film still on slide 33, ask members to pick one character and complete the thought bubble with a piece of extended exposition writing that expresses the character's emotion and opinion at that time. They should write from the point of view of the character, in the character's voice.

An example of how to use the Axis of Emotion:





Story: ending

Analysis

1. Ask members to recap the story so far, verbally, in pairs.
2. Watch the 'Jealous villager' {00:05:50 – 00:06:04} clip on slide 34. In small groups, ask members to come up with four different scenarios as to what may happen at the end of the fishing story. If you're using a different film, pause it before the end or before the characters have come to a resolution.
3. Members will now use the **Consequence wheel** on page 43 as a way of discussing all the possible outcomes for the story, and the positive and negative consequences of each action.
4. At the centre is the dilemma. Around it, there is a circle divided into four sections. These are four possible actions the jealous villager may take. This number could be reduced to two for younger or less able children. Each decision has an area of the page that is then divided into two sections. One is for all the positive outcomes of the decision and one is for all the negatives.
5. At the centre of your **Consequence wheel** it should say: "What does the jealous villager do?" All children should have the chance to fill in the areas of the decision wheel at the same time. This is best done on A3 paper. The decision wheel helps to structure thoughts about the different outcomes of each action. They can be displayed so children can remember their conversations at a later point.
6. Each member should decide how they think the film will end and write an ending for *The Storyteller*. They should write this as if it's the last chapter of a story or novel. They could then use a blank **Storyboard template** on page 23 to plan out how this might look on screen. Remind them to pay attention to camera shots and angles, and the colours they might use.
7. To stretch and challenge your members, you could ask members to consider how they think the girl and grandpa's story might end. Or, they could to adapt their stories into a script using an app such as **Scripts Pro** <http://www.scriptsapp.com/>

Digital challenge: making headlines

1. Explore newspaper headlines as a method of summing up what may happen. The following tips will help writers:
 - a. The headline should be less than 10 words.
 - b. It should be related to the main point of the story, but it doesn't have to spell out exactly what happened.
 - c. Alliteration may add drama to the title.
 - d. Words such as 'is', 'that', 'a' may be omitted for the sake of brevity.
2. Use a newspaper-generator website to create a headline.
3. Children can also add paragraphs to summarise the story in the text section.
4. There are a few sites which do this. **Fodey.com** <https://www.fodey.com/generators/newspaper/snippet.asp> allows you to create a short snippet. **Jaguar Paw** creates a much longer headline: <http://newspaper.jaguarpaw.co.uk/>. You can also use **Classtools' TV breaking news headline generator**: <http://www.classtools.net/breakingnews/>.
5. For older and more able members, challenge them to write a full news report, using journalistic conventions.
6. Play 'The end' of the film using slide 35 {from 00:06:02 to 00:10:00}. How did the two endings (the girl and grandpa and the fishing boy) differ from the predictions they made? Use the **Story card** from the **3Cs and 3Ss question card** on page 22 to analyse the story in more detail. This can be adapted to any other short film.

Filmmaking

1. By this point, each of the filmmaking pairs will have:
 - a. Storyboarded an opening for a film inspired by the soundtrack of the film they are analysing
 - b. Developed character profiles for their main character(s)
 - c. Considered the colours they would use in their film
 - d. Designed the setting they would use for their film
2. Using the **Planning your story: Story mountain** sheet on page 45, ask members to finalise the story for their film.
3. Once they have done this, you could challenge members to complete the **Film pitch template** on page 46 using the **Development 2: Write, Test and Pitch** mini filmmaking guide for additional support <https://www.intofilm.org/resources/1012>. Then, either by pitching in person or by recording their pitch on an app like **Tellagami** <https://tellagami.com/> or **Puppet Pals HD Directors Pass** <https://itunes.apple.com/gb/app/puppet-pals-hd-directors-pass/id462134755?mt=8>, members could compete to have their film made by the group.

4. Once you have decided on the film you will make, give each member a role (see the **Job role cards** on page 47 and the **Pre-Production 1: Production Roles** mini filmmaking guide <https://www.intofilm.org/resources/1017>):
 - Director
 - First Assistant Director
 - Camera operator
 - Costume and props
 - Sound recordist
 - Actor (the number of actors is dependent on the number of characters in the film)
 - Hair and make-up artist
 - Runners
5. If the group has not made a film before, let learners experiment with the equipment before they begin filming the scenes using the Into Film mini filmmaking guides (also available in Welsh) <https://www.intofilm.org/resources/1193>.
6. If your learners want to make an animation you could use Into Film's Your Club **Your Way: Stop Motion Animation** available to download from <https://www.intofilm.org/resources/1275>. If you have access to iPads you can download free apps such as **Stop Motion Studio** <https://www.cateater.com/stopmotionstudio/>, the **Gruffalo Storymaker app** and the accompanying **Storymaker: The Gruffalo Edition** from www.intofilm.org/resources/133.
7. Editing: You can edit your movie using a programme such as **iMovie**, where sound can also be recorded for the film. For information on using iMovie you can download Into Film's **Guide to iMovie** at www.intofilm.org/resources/85 and for more information on editing film footage go to our **Post-Production 1: Edit Film Footage** mini filmmaking guide <https://www.intofilm.org/resources/1028>.
8. Extend the challenge further by providing a business framework for this activity to nurture numeracy skills. You could provide members with a budget and outline of costs for items such as equipment hire, crew fees and the cost of costumes and props. Students could present how much money (investment) they require to fulfil their short film.

Digital challenge: Combining the 3Cs and 3Ss

1. Put members' new understanding of the 3Cs and 3Ss into action through film review writing. Look at Into Film club members' reviews of *The Storyteller* (and any other films they have watched recently) on the clubs website. Using the 3Cs and 3Ss as a success criteria, can they annotate the review with possible improvements?
2. Then, using the relevant **Into Film review writing guide** <https://www.intofilm.org/resources/108> (5-11) or <https://www.intofilm.org/resources/154> (11-16) give members the opportunity to craft their own review and submit them to the Into Film website.
3. To submit a review, make sure members are logged into the site. Then they need to find the film that they would like to review – they can use the search bar on the top right hand side of the screen and click the 'write review' wording in turquoise. Once they have typed their review and given the film a star rating by rolling the mouse over the star icons, they then click 'preview my review' and get the chance to 'edit' or 'post'.
4. You may also want to share reviews in school on your website or film club display board.

Sound on/vision off

You are going to listen to the sound from part of a film – but without seeing the visuals that go with it. Listen carefully and in the space below, note the sounds you hear. What do you think the action and the setting might be based on the sounds? Do you hear different characters? What might they be like? Could you draw what you hear? If you listen more than once, do you notice different things or have different ideas about what the sounds might be?

What did you hear?

Music? Voices? Other sounds..?

What do you think you will see when you watch?

What do you think the setting or characters might look like?

Where, and when, is this film set?



This worksheet was inspired by the Screening Shorts resource www.screeningshots.org.uk/pdf/sound-on-vision-off-worksheet.pdf



COLOUR

- What colours do you see?
- How do the colours make you feel?
- When do the colours change and why?
- What do the colours tell you about the time of day that the story took place?
- Why do you think certain colours are used?
- What colours would you have chosen?
- Do the colours change when the story is in a different setting?
- Are any colours associated with particular characters?
- How important do you think the colours are in the film?
- What would the film have been like in black and white or in just one colour?
- What mood do you think the colours create?



STORY

- What happens in the beginning, middle and at the end of the story?
- What are the most important things (events) that happen in the story?
- How would the story change if events happened in a different order?
- How do we know where the story takes place?
- Who or what is the story about?
- How can we tell?
- How long does the story take in 'real' time?
- What do you think happened before the story began?
- What might happen next, after the end of the story?
- How does this story remind you of other stories?
- How would you like the story to continue?



CHARACTER

- Is there a main character?
- Is there more than one main character?
- Is the story really about this character or about someone else?
- Who is telling the story?
- What do the main characters look like?
- What might the way they look like tell us about them as a character?
- How do they speak and what do they say?
- How do they behave?
- How do they behave towards other characters?
- Do any of the characters have particular music or sounds?
- Which character interests you the most?
- Is there anyone else you would like to see in the story?
- How would the story be different with another character added or taken away?



SETTING

- Where does the action take place?
- Why is the story set in a particular place?
- When and how does the setting change?
- How does the setting affect the characters and the way they behave?
- When the story began, where did you think we were?
- How could you tell where the story was taking place?
- Could the same story have happened in a different place?
- How do you think the story would have changed if it had happened in a different place or setting?
- Can you tell when the story is taking place?
- What clues might there be to tell us whether the story is set now or in the past?



CAMERA

- What shots have been used? Can you name them?
- When do you see a long shot or a close-up shot?
- What are the different shots used for?
- Through whose eyes do we see the story?
- When do we see different characters' point of view?
- When does the camera move and when does it stay still?
- How does the camera help to tell the story?
- What do the first shots tell us about the story, the setting etc?
- Why do certain shots follow each other e.g. a long shot followed by a close-up?
- How can you tell what the characters are thinking or how they are feeling through what the camera does?
- How quickly do the shots change? Does this change in different parts of the story?



SOUNDS

- How many different sounds do you hear? What are they?
- Is there music in the film?
- How does the music make you feel?
- When do you hear the music or sounds change?
- What is happening on screen when the sounds or music change?
- If you listen to the sounds without the pictures, can you tell what is happening on the screen?
- Are there any moments of silence?
- Do any of the characters speak? What do they sound like?
- If you added your own voiceover to the film, who would speak and what would they say?
- Can you hear any sound effects?
- Do you think any sounds have been made louder than they would be in real life? What are they? Why do you think they are louder in the film?

 **Storyboard template**

Notes	Notes	Notes	Notes
Notes	Notes	Notes	Notes

Film script example

SCENE 1. INTERIOR. CLASSROOM. DAY

MR GRANGER

(middle-aged and balding, enters and approaches the whiteboard.
He writes the words 'Take on the Long Take' on the whiteboard.
He turns to face the class of 30 Year 6 pupils).

Good morning class. I have some exciting news.
We are going to take part in Into Film's Take
on the Long Take challenge.

OSCAR

What's a long take, sir?

MR GRANGER

Good question Oscar. When making
a film, a long take is a continuous film
shot without any cuts.

(Oscar considers this response briefly before raising his hand again
to ask another question).

OSCAR

When we made the zombie film, we had to use
editing software. Will we use this again?

Record and Playback guidance sheet

Record and playback involves performing two very basic actions:

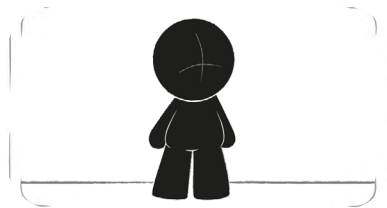
- Pressing record
- And playing back!

Top tips to make your recording a success:

- 1 Camera positioning:**
Where is the best place to get a clear shot



- 2 Camera framing:**
Would a long shot or close up suit best for the activity you have in mind?



- 3 Lighting:**
Are the people being filmed facing the light source rather than standing with their backs to it?



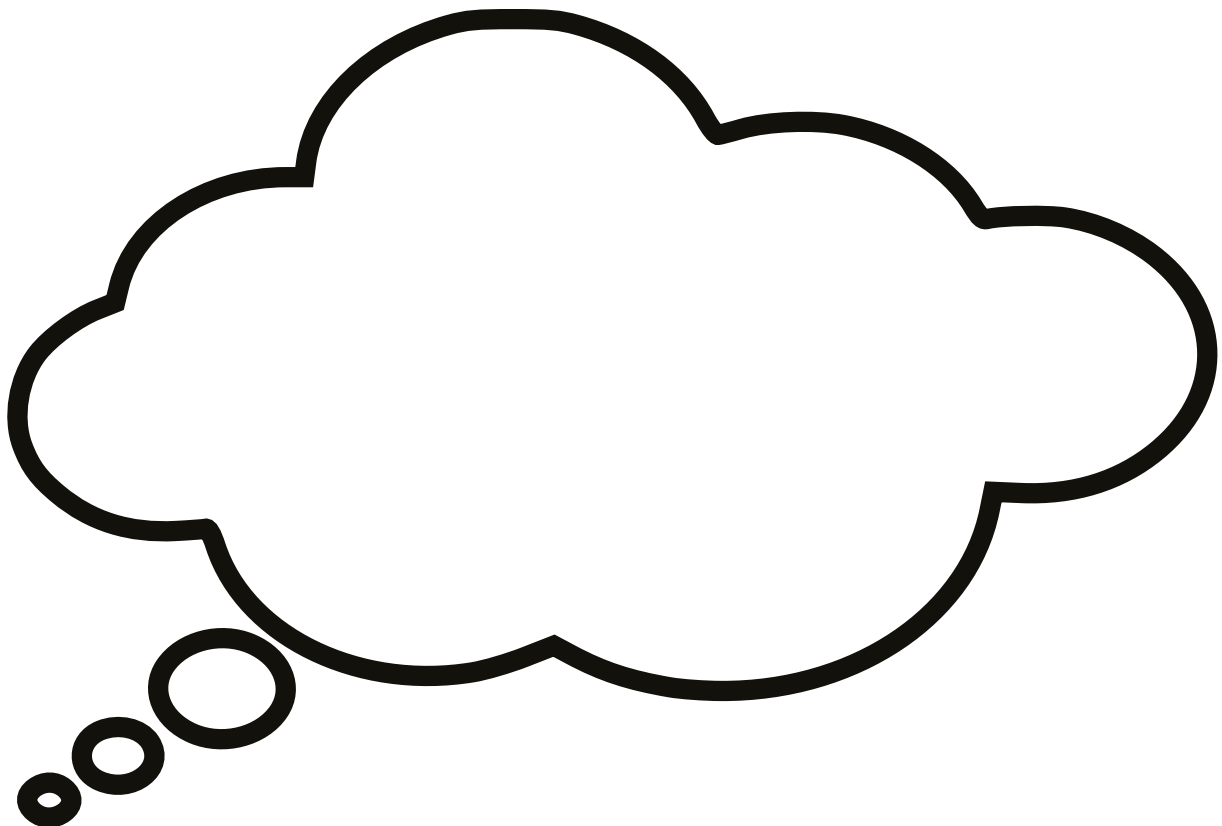
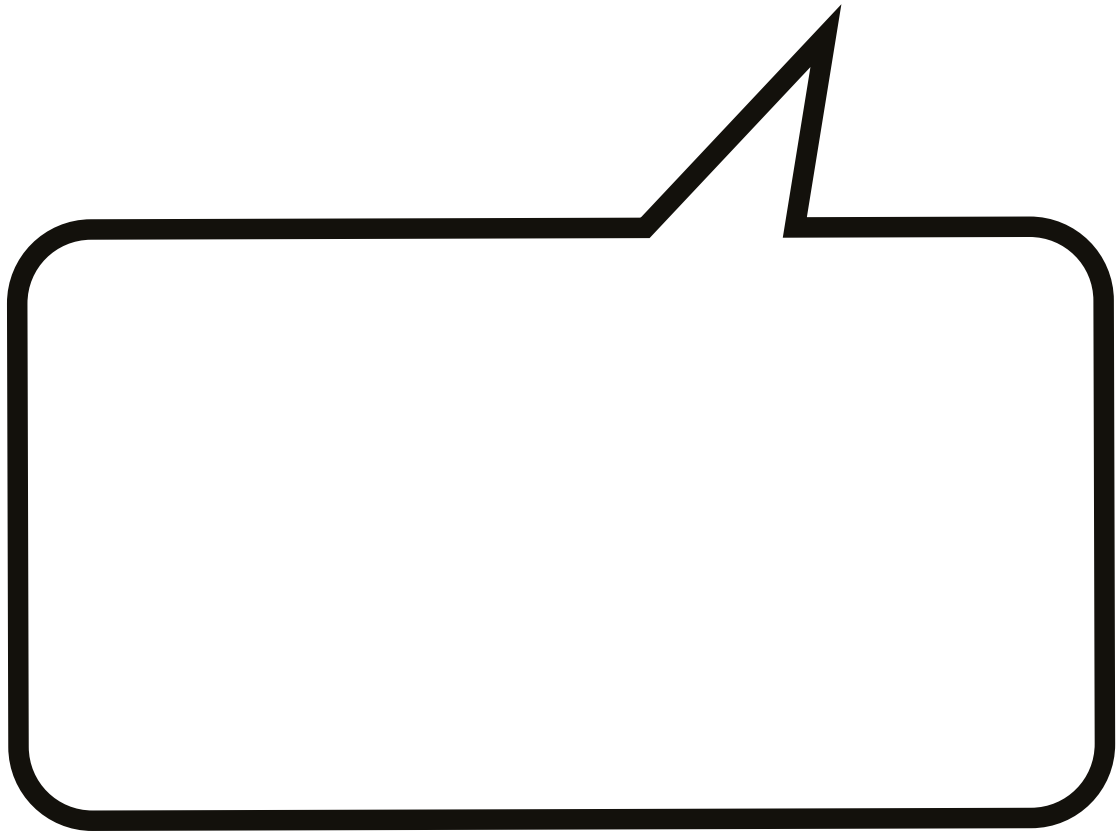
- 4 Sound:**
Have you chosen a suitable location to cut out background noise? Is the mic close to the person who is speaking to camera?



- 5 Use of a tripod:**
If you are without access to a tripod, have you minimised camera shake with your elbows on a table, shelf or wall?



Thought and speech bubble templates



Character film literacy prompt card



CHARACTER

Protagonist

The leading character, hero or heroine.

Antagonist

A flawed hero or character who lacks conventional heroic qualities.

Foil

A character who contrasts with another character, usually the protagonist.

Symbolic

A character that represents an idea, attitude or theme.

Stereotype

An oversimplified, widely recognisable character type.

- From whose point of view is the film told?
- Is there a narrator? Who is the narrator?
- Who is the main protagonist? How would you describe them?
- Are they a hero or an anti-hero?
- Is there a main antagonist or foil? How would you describe them?
- Which character interested you the most? Why?
- How do the relationship dynamics between characters drive the plot?
- What can we tell about the main characters from the way they look, stand and speak?
- Are there any character stereotypes in the film? Do these relate to the genre of film?
- Are any of the characters symbolic, i.e. there to represent an idea, attitude or theme?
- Where are the characters positioned within the frame? How are they positioned in relation to each other?

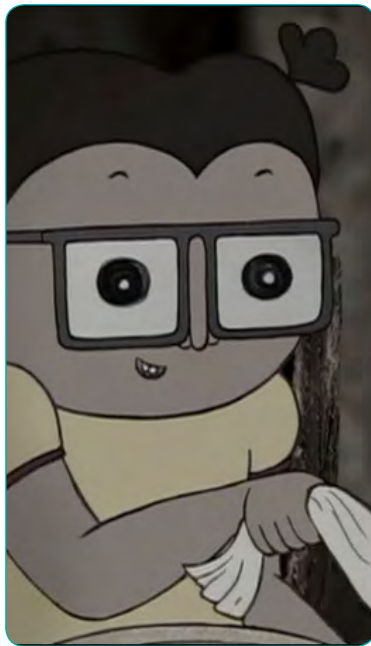
**INTO
FILM**

Into Film Literacy
3Cs & 3Ss prompt cards

← fold here

Character profile worksheet

Filmmakers often give clues about characters in their appearance, clothing, body language and speech. Annotate the picture below with the clues you have seen with as much detail as possible. Then fill in the boxes at the bottom.



Nandita Jain © (2011). All rights reserved



Nandita Jain © (2011). All rights reserved

Personality type

Typical actions/gestures

Emotional state

Voice

Personality type

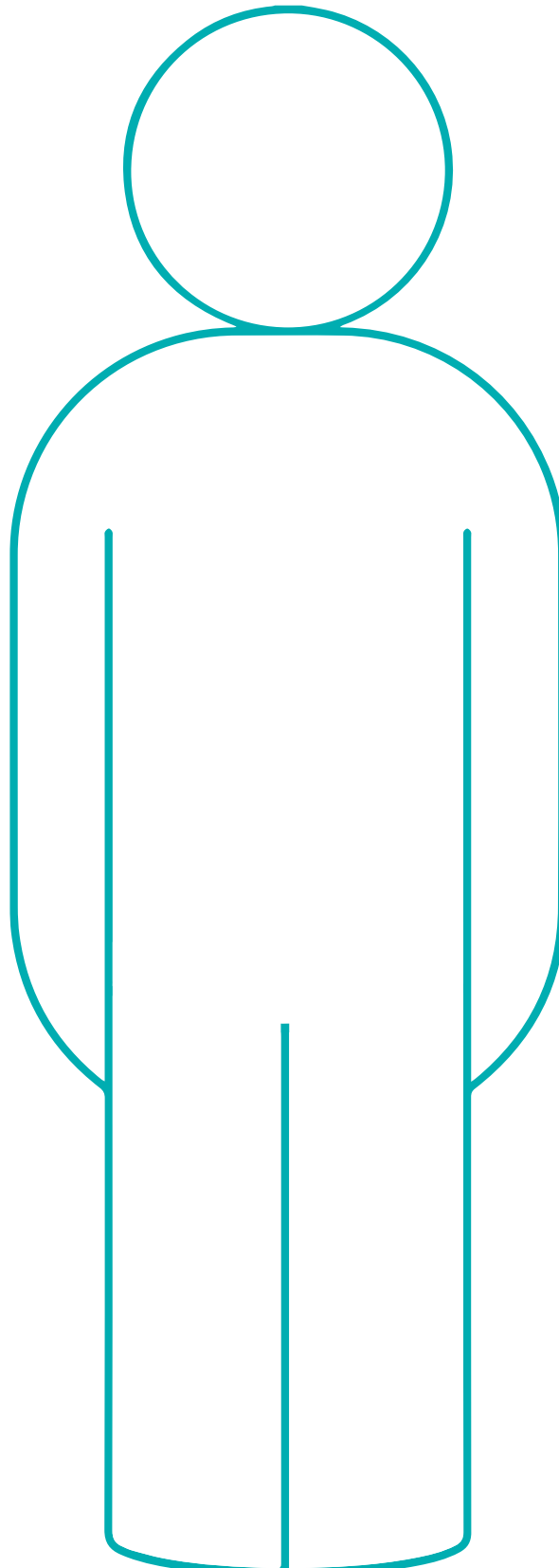
Typical actions/gestures

Emotional state

Voice

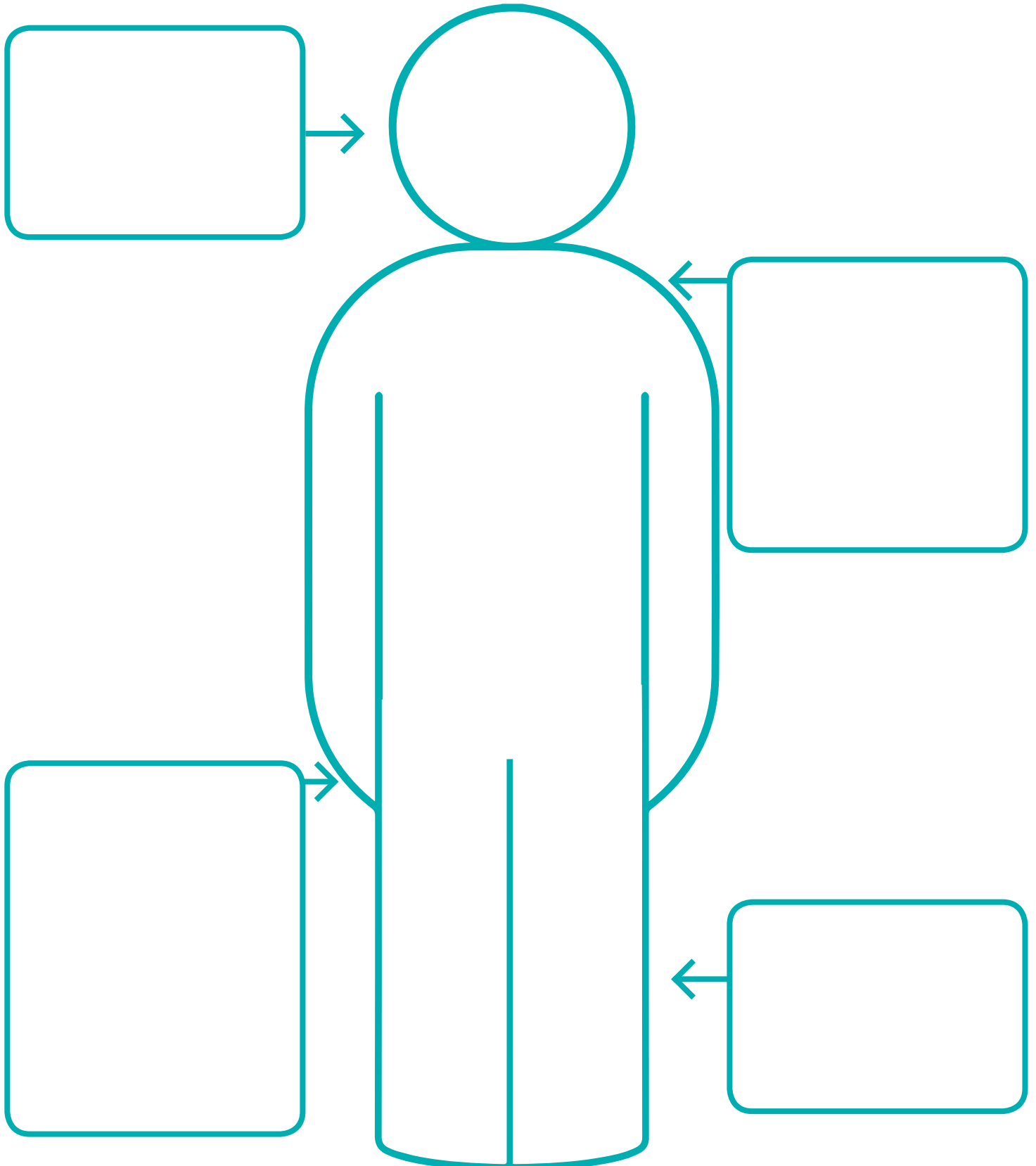
Role on the Wall template

Annotate with what the character is thinking in the head, how he/she feels in the body and what others think around the outside.



Costume design template

Use this page to design the costume for a character.
Add more detail to show what the clothing says about the character.



Show, don't tell worksheet

Visual storytelling is where stories are told through action rather than dialogue. For example, instead of a character shouting "I am so ANGRY!" they can be shown slamming a door. To move a story on, instead of having a character saying "I'm going to steal the robot's gun and escape", they could be shown looking from the robot to the gun and then to the door of the spaceship.

Challenge the young people to write some action that could replace the following pieces of dialogue in a script. (Children or those that need more support with this could mime actions before or instead of writing them.)

"I'm hungry!"

"I've lost the cat!"

"I'm so tired!"

"I'm late for school!"

Colour palette design sheet

<p>Notes:</p>	<p>Notes:</p>	<p>Notes:</p>	<p>Notes:</p>	<p>Notes:</p>
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Colour film literacy prompt card



COLOUR

Palette

The range of colours used throughout the film or in a particular sequence.

Mood

The main emotions and feelings the filmmaker would like to communicate.

Tone

The mood, style and visual qualities of a filmic product.

Motif

A dominant or recurring idea.

Atmosphere

The general spirit of the film, or the feeling that the film gives the audience.

Lighting

The arrangement or effect of light used to create or emphasise colour, light or shadow.

- How is colour used in the film?
- Is there a particular colour palette i.e. warm/cold etc?
- What do the colours used in the location, props or costumes tell us about the narrative or characters?
- How does the use of colour affect the mood of the film?
- What is the tone of the film? Is it colourful or muted?
- What is the effect of the tone on the mood of the film?
- How would you describe the lighting in the film? Is it high key (brightly lit) or low key (creating shadows)?
- Do the colour and lighting change during the film? Why do you think this is?
- Is there a colour motif used in the film? What does this colour represent?
- What atmosphere has the director generated through colour and tone?

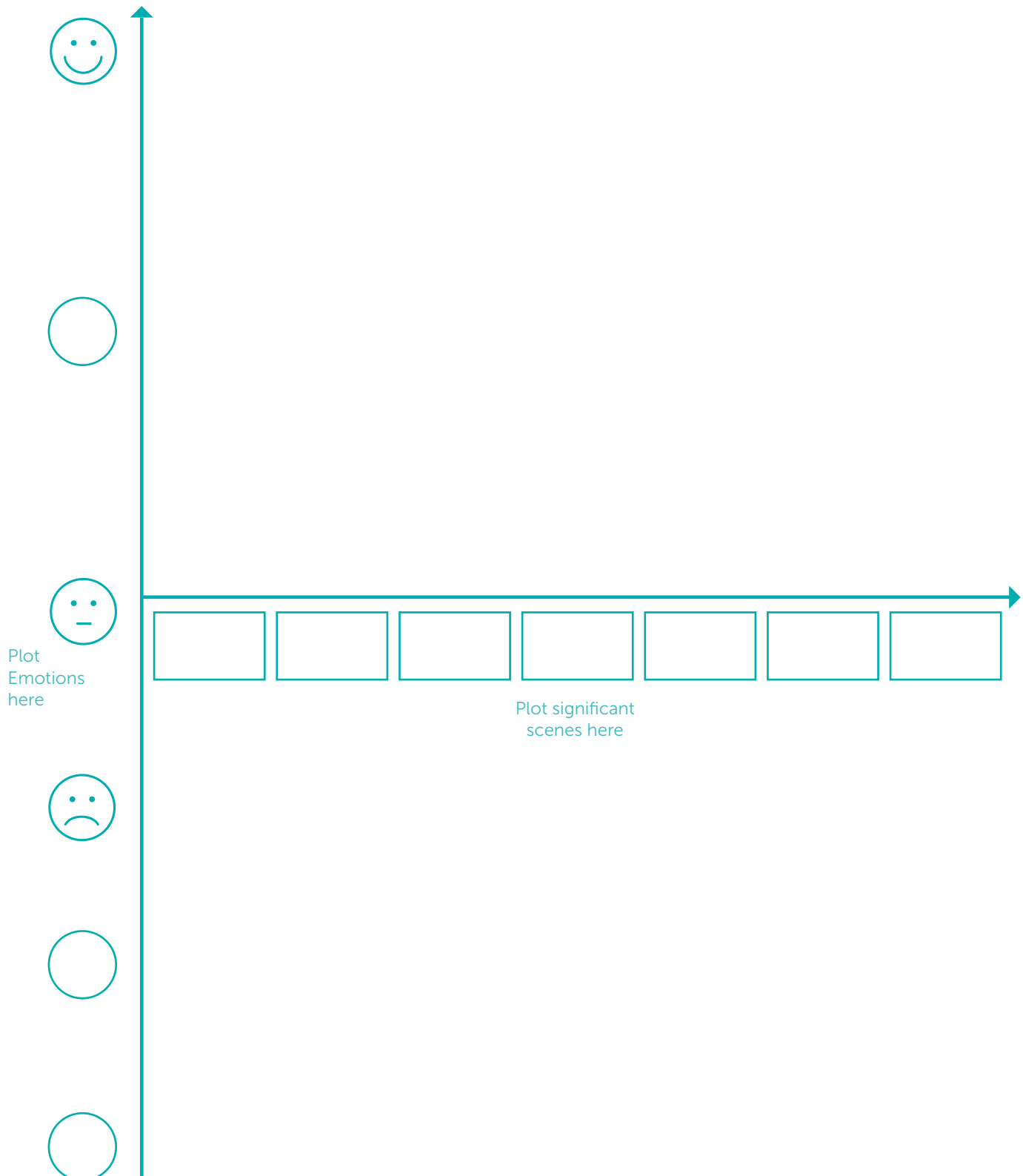
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Into Film Literacy
3Cs & 3Ss prompt cards

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Axis of Emotion template

1. Fill in the five key events from the film in the boxes along the x-axis.
2. Add symbols for 3 other emotions that the characters feel during the course of the film.
3. Plot their emotions at different points during the film.



Setting film literacy prompt card



SETTING

Location
The place or situation where the action takes place.

Interior
The film term for 'inside'.

Exterior
The film term for 'outside'.

Contemporary
Representing the present day.

Period
Representing a particular historical period.

Milieu
Social environment, backdrop or surroundings.

- When and where does the action take place?
- When and how does the setting change?
- How does the setting affect the atmosphere of the film?
- What does the setting tell you about the lives and the personalities of the characters?
- Are any stereotypical settings used in the film that relate to the genre (type) of film?
- Would the story change if it were set in a different place/time?
- Is the film period or contemporary? How can you tell?
- What is the milieu of the film?
- Which scenes are set internally and which are set externally? How does this affect the scene?
- What differences can you note in mood or performance between scenes set inside or outside?

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Mise-en-scène cards

What is mise-en-scène?

The term is borrowed from a French theatrical expression, meaning roughly “put into the scene”. In other words, mise-en-scène describes everything in the frame, the way it is shown and how it has been arranged.

The prompts below will help you analyse it for its effect on the audience.

Costume, hair and make-up

Choices about a character’s appearance are usually designed to have an immediate effect on the audience.



- How are the different characters presented? Make notes on costume, hair and any other interesting features.
- What ideas about their status, and their state of mind, do you get from their costume?

Performance

Look closely at the actors’ performances, and listen carefully to their voice and delivery.



- How do they use voice, facial expressions, gesture and body language to convey a sense of character?
- How do they interact with one another, and with the audience or camera?

Setting and props

Look closely at all the objects you can see, as well as the background scenery or setting.



- How do the setting and any props elements create a sense of time and place?
- What do they tell us about status? Do you notice any interesting details?

Sound and music



Listen carefully to how sound (including incidental sounds, sound effects and voiceover) and music are used.

- What can you hear? What effect does it have as you watch?
- If any instruments are used, can you identify them or guess at what they might be?
- Does the sound in the scene create atmosphere, or link to wider ideas of character or theme?

Lighting



Look carefully at the lighting in the scene, thinking about what is lit and what is in shadow, as well as the direction the light seems to be coming from.

- What are the main areas of light and shadow in the scene? Has lighting been used to focus attention on a particular character or part of the set?
- Does the lighting seem 'natural', or 'heightened' (with bright lights or deep shadows)?
 - How does lighting create atmosphere?

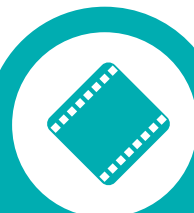
Camera



To film a theatre production, cameras can be positioned around the auditorium to record a single performance. With a feature film, different camera positions may be used, and different 'takes' may be edited together to create the final recording.

- Look at the shot types at key moments. Has a close up been used or a long shot? Is the camera high up or low down? What effect does this have on the audience?
- Does the camera move at all and, if so, how – does it follow a character, or zoom in or out?

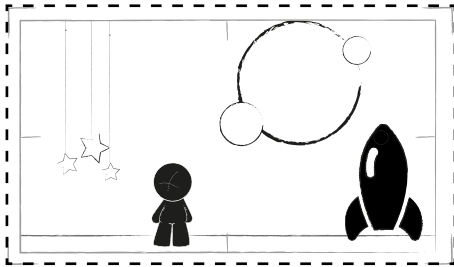
Editing



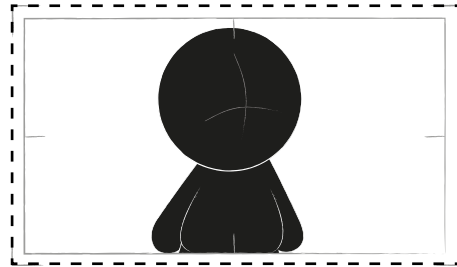
Editing involves deciding the order in which shots appear on screen, the duration of shots and any 'transitions' between them (such as a fade).

- Count the number of shots in the edit. How quickly do they change? What effect does this pace have on the audience?
 - Does the edit keep us in one time period, or do we move back or forth in time?
- How does editing place shots side by side to help audiences understand the narrative, character or setting?

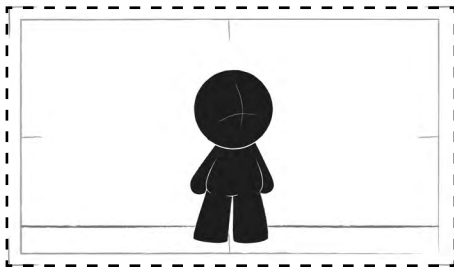
Camera shots and angles



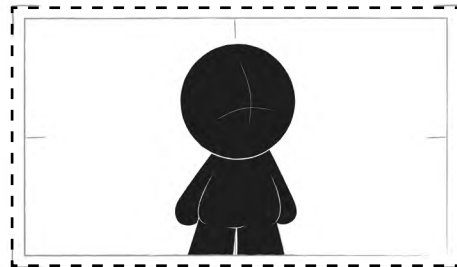
Establishing shot



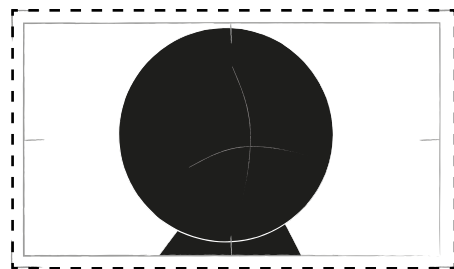
Mid shot



Long shot



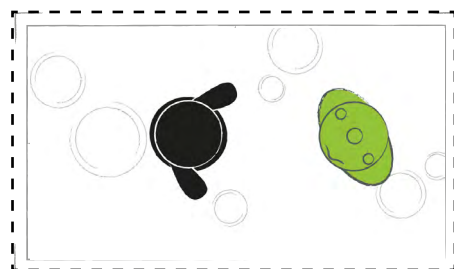
Medium long shot



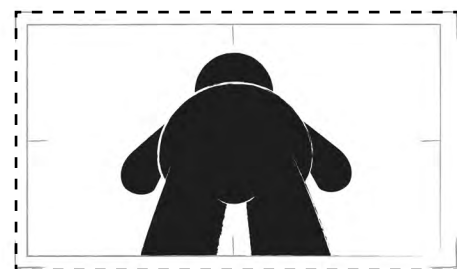
Close up



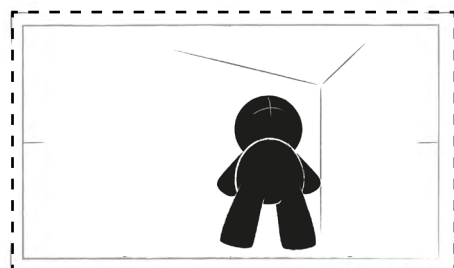
Extreme close up



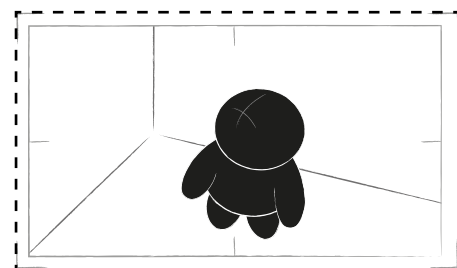
Top shot/Bird's eye view



Worm's eye view



Low angle



High angle

Camera film literacy prompt card



CAMERA

Shot

A series of frames.

Point of view

The viewpoint from which the camera displays recorded action.

Framing

The composition of visual elements contained within a camera's view.

Angles

The position at which a camera is located when recording a shot.

Composition

The manner in which the elements of a shot are arranged.

Editing

The creative process of assembling shots and audio to create meaning.

- What shots can you identify? What are the different shots used for?
- Through whose eyes are we seeing the story? Are we seeing an objective or personal point of view?
- When does the camera move and when does it stay still? Why do you think this is?
- What type of camera movement is used? Why do you think the camera moves as it does?
- What camera angles are used? Why might high and low angle shots be used?
- Can the audience see what the characters see or does any action take place off-screen?
- What is in focus/out of focus? Why?
- How can you tell what the characters are thinking or feeling through what the camera does?
- How long do the shots last? How quickly are the shots cut together?
- Does the pace of editing change during the film? When and why?

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3Cs & 3Ss prompt cards

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5,4,3,2,1 planning sheet

Shot 1

Shot 2

Shot 3

Shot 4

Shot 5

5,4,3,2,1 brief

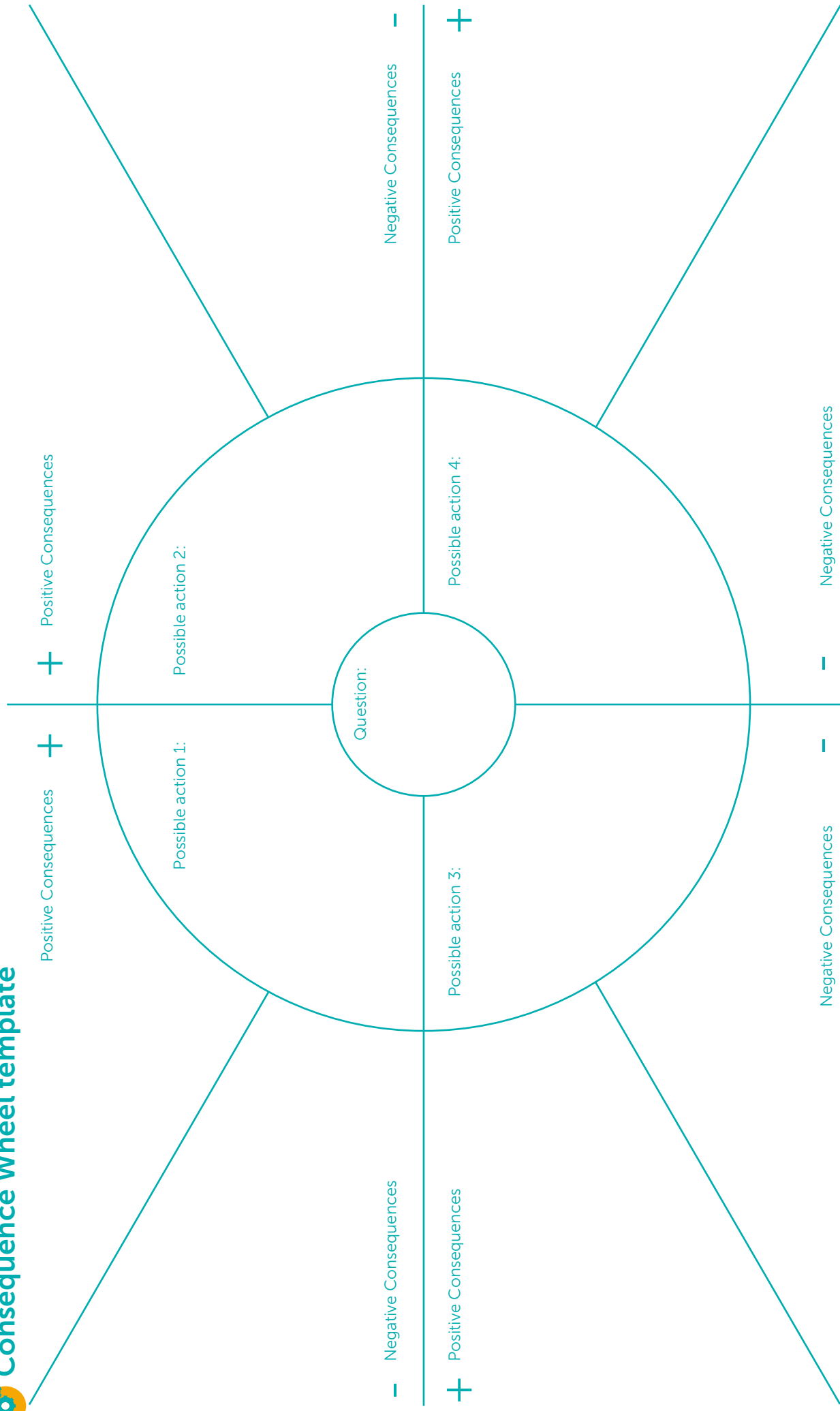
- 5 shots
- 4 people
- 3 props
- 2 minutes maximum
- 1 theme



5,4,3,2,1 criteria and assessment sheet

5,4,3,2,1, Criteria	Mark on the line to what extent this film meets this criteria	Positive comments about how this film meets this criteria	One thing the filmmakers could change, improve or develop in relation to this criteria
5 shots	Fully met <input type="text"/> Not met <input type="text"/>		
4 people	Fully met <input type="text"/> Not met <input type="text"/>		
3 props	Fully met <input type="text"/> Not met <input type="text"/>		
2 minutes maximum	Fully met <input type="text"/> Not met <input type="text"/>		
1 theme	Fully met <input type="text"/> Not met <input type="text"/>		

Consequence Wheel template



Story film literacy prompt card



STORY

Narrative

The film term for story.

Genre

A type or category of film e.g. Western, Horror, Sci-Fi etc.

Non-linear

Narrative events told in non-chronological order.

Theme

A recurrent or dominant idea in the film.

Structure

The manner in which different parts of the story are arranged.

Plot

The sequence of events that make up a story.

- Describe the plot of the film in one paragraph. Can you think of any other films with a similar plot?
- What is the structure of the narrative?
- From whose point of view is the film told? Is their point of view trustworthy?
- Is there a narrator? What is the narrator's role?
- What is the genre of the film? How is story similar or different to other stories in this genre?
- How long does the story take in 'narrative' time? (e.g. a week, a year etc.)
- Is the story linear or non-linear? Are there any flashbacks or flashforwards in time?
- What do you think may have happened before the story began?
- Can you think of an alternative ending for the story?
- Can you spot any key themes within the narrative? Does it have a moral or a message?

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3Cs & 3Ss prompt cards

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Planning your story: Story mountain



<p>1) The Beginning Introduce the main characters and describe the setting. What will your first sentence be?</p>	<p>2) The Build-Up What things happen? What clues are there? What is said? How do you build up the excitement?</p>	<p>3) The Problem Things might go wrong! Is there a mystery, or do terrible things happen? Are there any disagreements?</p>	<p>4) The Resolution How are things going to be sorted out? Problems must be solved. Think about every step.</p>	<p>5) The Ending Does the story end with everyone happy? What have people learned? Have characters changed?</p>
<p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>	<p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>	<p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>	<p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>	<p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p> <p>_____</p>

Film pitch template

Your pitch should be a maximum of three minutes long and must include the following:

Film title:

Genre:

An explanation of the storyline of your film:

A list of characters in the film, and your choice of actors for each main role:

Setting:

Opening sequence description:

You should also plan for:

- A persuasive poster to advertise the film
- A performance of a 30-second trailer to give a 'sneak peek' into what the film is about

Success criteria

- ✓ Try to make your idea as interesting as possible and include all your group's best suggestions.
- ✓ Think carefully about the actors that you will use and be prepared to explain why you have chosen them.
- ✓ Make sure that your poster will appeal to your chosen audience.
- ✓ Your trailer should be fun, fast-paced and informative.

ACTOR



You interpret the character and bring them to life through your voice and movements. You work with the director to decide how best to interpret the script.

What's your favourite film?

.....



**INTO
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DIRECTOR



You look after the whole creative process, making final decisions about the acting and camera shots.

What's your favourite film?

.....



**INTO
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SOUND RECORDIST



You record the sounds on set, like dialogue. You may also create sound in a studio, like the music to be added to the images.

What's your favourite film?

.....



**INTO
FILM**

COSTUME AND PROPS



You decide on the wardrobe and costumes for each character. Work with the stills photographer to take photographs of actors in full costume for continuity.

What's your favourite film?

.....



**INTO
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FIRST ASSISTANT DIRECTOR



You break up the script into a shot-by-shot storyboard, and work with the director to decide in which order to film the shots.

What's your favourite film?

.....



**INTO
FILM**

HAIR AND MAKE-UP ARTIST



You design and create the make-up and hair for characters. This might include making an actor look much older than they are or creating cuts and bruises using make-up.

What's your favourite film?

.....



**INTO
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RUNNER



You help with things like setting up the lighting, keeping the set tidy, providing refreshments and stopping people from wandering onto the set.

What's your favourite film?

.....



**INTO
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