

INTO FILM

Wales on Film: Primary

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

See, think, make.
Imagine

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There is an accompanying **Wales on Film: Primary PowerPoint presentation** available to download at www.intofilm.org/resources/wales-on-film.

Subject focus

Welsh | English | Welsh Second Language | National Literacy and Numeracy Framework | Digital Competency Framework | Music | Humanities

Full curriculum links for UK nations available to download at:

www.intofilm.org/resources/wales-on-film-primary

Age range

7-11

About Wales on Film

Wales has a long and rich film history. This resource will showcase and celebrate the breadth of film created in Wales or featuring Welsh talent, as well as supporting teachers in engaging with film as a core learning tool. The activities are designed to fit the National Curriculum for Wales and to encourage educators and young people to explore Wales through film, focusing specifically on three central Welsh themes: **Landscape, Myth, legend and nature**, and **Culture and heritage**. From classic cinema through to modern day representations of Wales on film, the resource explores Welsh history, language, industry, culture and society.

How to use this resource

The resource features questions and activities based around each film, as well as thematic activities that explore aspects of Landscape, Myth, legend and nature, Culture and heritage. In addition, the resources use clips provided in the accompanying PowerPoint presentation. Activities create engagement with film through watching, discussing, analysing and filmmaking.

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 **Wales on Film: Primary PowerPoint presentation**, available to download at www.intofilm.org/resources/wales-on-film-primary.

The DVDs are available for free to Into Film Clubs and can be ordered through our website. If you are not a member already, sign up quickly and easily by going to <https://www.intofilm.org/clubs>.

For further information on filmmaking with young people, search for our Primary Filmmaking Guide, available to download at www.intofilm.org/resources. There is also information about our range of CPD training for teachers and educators to develop filmmaking skills available at www.intofilm.org/training.

About Into Film

Supported by the BFI and 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.

Safeguarding

This resource details BBFC classification information for each of the film titles. We have also included the Into Film age recommendation, however it is recommended that you view these films before delivering these 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.

Accessing film

You can order the 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. Access to *Heartstrings* requires internet connection to www.rhiannonevans.co.uk.

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.

How Green Was My Valley

1941 | UK | 118 minutes | Cert. U

English language

Synopsis

In the early 20th century, the Morgans are a close-knit family living in a small pit village in the Welsh valleys. The five eldest sons and their father are all coal miners, while sensitive youngest son Huw is still at school and suffering at the hands of bullies. Life is tough for the family and they face plenty of difficult decisions as conditions worsen in the mine. Daughter Angharad is also torn, as she falls for the local preacher but is wooed by the mine owner's son. Spanning fifty years, this is a moving adaptation of the Richard Llewellyn novel.



20th Century Fox © (1941) All rights reserved.

Suggested discussion questions

Before the film:

1. The film is set in a small mining village in the South Wales Valleys. What do you know about the work and lives of miners? Do you know anyone who has worked in a mine?
2. What do you think were the positive bits and the negative bits of working in the mines?

After the film:

1. Having seen the film, do you think the Welsh Valleys would be a good place to live or not? Be ready to explain your reasons and to use examples from the film.
2. Were you surprised at how the film presented the small mining village community? Do you think this is how people outside of Wales still think about it? Think about the dialogue (conversations between characters), attitudes and views of the characters.

Activities

1. Pupils should create a series of 'freeze frames' (a still drama scene) depicting the Morgans at key moments in the film. The rest of the group could guess the moment being depicted eg the family sharing a meal; the men arguing over strike action; Huw at school etc.
2. Divide the pupils into groups. Each group should allocate a character within the Morgan family to each learner. In pairs within their groups they could complete the **Role on the Wall template**, on page 17, for both allocated characters to ensure that know their character before they walk around. Pupils should then walk around the room in character. As pupils meet another member of their family, they should greet them and improvise a conversation between them. (If there isn't sufficient space to walk around this activity could be done as a hot seating activity.)
3. Huw experiences life in the valleys as well as influences outside of his home community. Place sheets of A3 paper in the four corners of the classroom with one of the following words on each: mining, school, chapel, family. Pupils can then write a sentence on each in rotation describing how these elements impact upon Huw.

Eldra

2003 | UK | 80 minutes | Cert. PG

Welsh language with English subtitles

Synopsis

A believer in fairy tales and a lover of nature, Eldra is different from her classmates. In her village in North Wales, most of the families work in the local quarry, but Eldra's mother and father are Romany gypsies living in the grounds of the castle where her father works as a gamekeeper. Fascinated by Eldra's free spirit, her school friend Robert is determined to get to know her better, but his brother's snobbish attitude towards her family doesn't make it easy. Based on the childhood memories of famous Welsh gypsy, Eldra Roberts, this is an enchanting tale of the history and survival of Romany traditions in Wales.



S4C © (2003) All rights reserved

Suggested discussion questions

Before the film:

1. What do you know about Romany gypsies? What kind of reception do you think they would get in your community?
2. When someone is described as a 'free spirit', what do you think this means? Do you think the phrase 'free spirit' is positive or negative?

After the film:

1. How is Eldra different from her classmates? How does she deal with being different? How do Eldra's classmates deal with her being different?
2. Why does Robert want to know more about Eldra?
3. Why does Robert's brother make this friendship difficult?

Activities

1. The film *Eldra* is based on the childhood memories of famous Welsh gypsy, Eldra Roberts. Research five facts about Eldra Roberts. (To extend this activity you could challenge your pupils to write a short biography about Eldra Roberts.)
2. Eldra and her family look after a wild fox in their home. What are the similarities between Eldra and the wild fox? Use the **Venn diagram** on page 18 to record your ideas. The fox eventually attacks the family's chickens. What does this suggest about attempts to domesticate or tame wild animals? How might this apply to Eldra?
3. What would be the challenges for a family of Romany gypsies in a new area? Plan a way to welcome a new pupil to your school who can come from a different background or community. You could:
 - a. create a short film guide about your area or school
 - b. plan a welcome assembly
 - c. create a welcome pack.

Tiger Bay

1959 | UK | 102 minutes | Cert. PG

English language

Synopsis

13-year-old Hayley Mills made her debut in this marvellous drama that tackles an adult-child friendship with sensitivity and insight. Mills plays Gillie, a lonely girl who witnesses a crime committed by Polish sailor Bronislaus Korchinsky. He kidnaps her to keep her quiet until he can leave the country, and the pair begin to bond. Child characters can often be unnaturally grown-up or too babyish, but this is a brilliantly drawn portrait and Mills gives a suitably naturalistic performance that stands up well over time.



Studio Canal © (1959) All rights reserved.

Suggested discussion questions

Before the film:

1. *Tiger Bay* is set in Cardiff. What do you know about Cardiff? In what ways might it have been different in the past?
2. How is Cardiff different from other places in Wales? How is it similar?

After the film:

1. Do you think Gillie does the right thing by helping Korchinsky? Give reasons for your answer.
2. How do the other children treat Gillie? How do you think this makes her feel?
3. What was Cardiff like during the 1950s? Give examples from the film.

Activities

1. Ask pupils to think of three important decisions that Gillie makes throughout the film. For example, they could choose the moment she decides to take the gun, or the moment she decides to lie to the police. Then ask pupils to consider what other decisions she could have made. How would this change the story? They could use the **Consequence Wheel template** on page 19 to help them.
2. Ask pupils to consider the similarities and differences between Korchinsky and Gillie. They could use the **Venn diagram** on page 18 to capture their ideas.
3. Gillie and Korchinsky are not originally from Wales. Ask pupils to create a leaflet or poster to welcome visitors or new residents to their city, town or village.

Heartstrings

2009 | UK | 3 minutes

No dialogue

Synopsis

Heartstrings is a 2009 British animated short film directed by Rhiannon Evans at the University of Wales in Newport. It tells us the story of two stop-motion figures made from string, who fall in love; their love is represented by a red string that connects them at the heart.

Suggested discussion questions

Before the film:

1. What do you think about when you hear the word 'love'?
2. What do you know about animation?

After the film:

1. What do pupils think this short film is about? Pupils could try to describe it in one sentence.
2. Do we all agree on what the film is about? Why might a filmmaker want to make a film that is open to different interpretation?

Activities

1. Imagine the string figures could talk to one another. What might they say? Pupils could create a short script and perform this to the group. They might want to use the **Film script example** on page 20 to remind them of the script writing conventions.
2. Pupils could create further stories starring the two string figures. What might happen to them next? Storyboard the sequence with the **Storyboard template** on page 21.
3. Split your pupils into six groups. Ask each group to explore one of the six key elements for analysing film – character, colour, camera, sound, setting and story. Pupils can use the **3Cs and 3Ss prompt questions** on pages 22–23 to organise their ideas. Discuss with pupils how effectively character, colour, camera, sound, setting and story have been woven together to create a deceptively simple film.



Rhiannon Evans (2009) All rights reserved.

THEMATIC SECTIONS



Section 1 Landscape

For this section,
you will need:

- Venn diagram
– page 18
- Location scout worksheet
– page 24
- Storyboard template
– page 21
- Planning your story: Story mountain
– page 25
- Where I live worksheet
– page 26
- Wales on Film: Primary PowerPoint presentation



Landscape

Starters

1. Paired activity: Partner A should take on the role of an alien, while partner B remains human. The alien should ask the human to describe what Wales looks like. How would we describe Wales? Showcase some examples of the paired dialogue to the group. Were there any common descriptions?
2. Ask pupils: if you had to take one picture of a 'typical' scene in Wales, what would you take a picture of? Pupils could be challenged to actually photograph or to sketch such a scene.

Activities

Town and country

1. Watch the clips 'South Wales' from *How Green Was My Valley* {00:02:12-00:03:40} and 'North Wales' from *Eldra* {00:06:18-00:07:40} available on slides 3 and 4 of the accompanying **Wales on Film: Primary presentation**. What did Wales used to look like? Does it still look the same today?
2. Using these clips from the films, pupils could compare and contrast the city/town and the countryside. They could use the **Venn diagram** on page 18 to explore some of the similarities and differences.
3. Pupils then conduct research into this to find out how and why Wales has changed since the beginning of the 20th century. You could split the class into groups to each look at a different decade. Ask them to summarise their research into 'important events' and 'how the events changed Wales'.
4. Pupils could create a stop motion animation to show change over time. For support on creating stop motion animations download Into Film's Introduction to Stop Motion Animation at <https://www.intofilm.org/resources/200>.

Location, location, location!

1. Pupils could plot on a map of Wales where the different films are set. Can they add any other films or TV programmes that they know have been set in Wales?
2. Why have these landscapes been selected for these films or TV programmes?
3. What type of film would you create in your local area and how does the location influence the film made?' Use the **Location scout worksheet** on page 24 to plot your ideas.
4. Pupils could use this as a starting point to plan a very short film that could take place here. How will the location influence the story? Pupils could use the **Storyboard template** on page 21 or the **Planning your story: Story mountain** on page 25.



Section 1 Landscape

Where I live

1. Pupils plan a trip for family or friends who live in others parts of the UK or the world, discuss what visitors might enjoy about visiting your local area – what might they enjoy about visiting Wales? Use the **Where I live worksheet** on page 26 to make a plan for a day out in the area. Pupils could also be asked to plan a day out or a weekend for a group with three adults and four children. They would need to work out costings and check travel times to make sure the group can get to their destinations in time.
2. Pupils could draw a map of their area and highlight the activities and locations. What places and things truly reflect the local identity? Pupils could even draw their map on a grid and provide a key of the activities and locations using grid references.
3. Challenge pupils to create a video guide to their area (this could feed into the documentary making activity in the 'My Local Area: Then and now' section or be a standalone activity). This might take the format of a documentary or a creative film for example, interviews with local people about their favourite features of the town; an alien lands in the town and journeys through it absorbing everything around them; the story of an American tourist in [town/ village name]. If pupils need further direction, they might be asked to focus on:
 - information about what there is to see or do
 - the area's key historical events
 - geographical features
 - notable landscape or monuments.

My local area: Then and now

1. Challenge pupils to search on the Britain on Film archive to find footage of their region from the past <http://player.bfi.org.uk/britain-on-film/>.
2. Pupils could also use the BBC Wales History website (www.bbc.co.uk/wales/history) to research eg
 - Mathematics: pupils could produce a graph to show change in population or trade over time or draw a population pyramid. Alternatively pupils could create a timeline, making sure they consider the scale.
 - Geography: Watch the clip 'Arrival' from *Tiger Bay* {00:00:20-00:01:14} on slide 5 of the presentation. Ask them to consider how industry and multiculturalism has changed cities in Wales.
 - History: pupils could research how the lives of children have changed over time eg Did children work or only study? What games did children play?
3. Split the group into 'Then' and 'Now' sub groups. Within each sub group divide the pupils again into three groups relating to the main points of change from their research eg Industry, The Lives of Children, Town and Country. Pupils could:
 - Prepare a short presentation for a documentary film on their given aspect of change.
 - Once this has been prepared they could team up with the correlating group from 'Then' or 'Now' and work together to prepare a joint presentation (perhaps using images, poetry, music) to document the change from 'Then' to 'Now.'
 - This could then be filmed as a short introduction to a documentary on 'The History of my Local Area'. For activity outlines to support documentary making go to www.intofilm.org/greatest-generation



Section 2

Myth, legend and nature

For this section,
you will need:

- Planning your story: Story mountain – page 25
- Film pitch template – page 27
- Role on the Wall template – page 17
- Wales on Film: Primary PowerPoint presentation



Myth, legend and nature

Starters

1. Ask pupils to think, pair and share examples of Welsh myths, legends and stories. They may have learnt some from family and friends, while reading or at museums, the cinema or famous landmarks. (If pupils need help or further inspiration see the My myth activity below.) Ask pupils where they think these stories come from? Are they based on some element of truth or an historical event?
2. Challenge pupils to complete this statement on a sticky note: "Welsh myths and legends are..." The statement could be finished with an adjective (eg 'entertaining', 'nonsense', 'magical') or a phrase (eg 'part of our identity'). Pupils should place their sticky note on their foreheads and take a walk around the room reading others' responses. Are there any common answers or common themes and ideas?

Activities

My mythical creature

1. Pupils could independently draw their own new mythical creature:
 - a. this could be half of two animals eg the head of a cow and body of a fish
 - b. two halves of existing mythical creatures
 - c. a completely new creature.
 - Once this has been prepared they could team up with the correlating group from 'Then' or 'Now' and work together to prepare a joint presentation (perhaps using images, poetry, music) to document the change from 'Then' to 'Now'.
 - This could then be filmed as a short introduction to a documentary on 'The History of my Local Area'. For activity outlines to support documentary making go to www.intofilm.org/greatest-generation
2. Alternatively, groups of four could create their mythical creature together. As a starting point, pupils could fold a piece of paper horizontally into four sections. One pupil should draw the head of the mythical creature and then fold the paper over so that the next pupil cannot see what has been drawn; the next member of the group should do the same, this time drawing the torso. The next should draw the legs and the fourth member of the group the feet. Make sure to remind pupils to draw short lines across the folds so the sections join up. The mythical creature will be revealed when the paper is unfolded. The creation of a mythical creature can be the stimulus to create non-fiction writing such as newspaper articles, and creative writing such as a diary or journal, descriptions of habitat or poetry.



Section 2

Myth, legend and nature

My myth

1. If pupils have struggled to generate shared knowledge of myths in the starter activity, they could spend some time researching Welsh myths and legends in their school or local library or online: <http://www.bbc.co.uk/wales/history/sites/themes/myths.shtml>
2. Ask pupils to come up with a character of their own for a short film about a local myth or legend they've heard as a child. What does he/she look and act like? What are his/her hobbies or his/her likes and dislikes?
3. Now imagine that this character comes into contact with a mythical Welsh creature (either an existing mythical creature or perhaps the ones pupils have created). Pupils could use the **Planning your story: Story mountain** on page 25 to help with this.
4. Challenge pupils to prepare to turn this story into a film. They could use the **Film pitch template** on page 27 to help prepare their ideas for the film. Pupils could present their pitch to the class, and the class vote on one film to make as a class. For more support with filmmaking, download the Primary Filmmaking Guide at <https://www.intofilm.org/resources/23>

Inside and outside

1. Eldra is an unconventional girl: she is a "free spirit" who believes in fairies and myths and legends. Create a freeze frame encapsulating everything you know about Eldra. Pupils could:
 - a. Make one movement to show what Eldra does and how she behaved.
 - b. Say one sentence, showing what she is thinking, hoping and dreaming.
2. Watch the clip 'Stories' from *Eldra* {00:12:14- 00:13:57} on slide 7 of the accompanying presentation. Can pupils think of five interesting adjectives to describe her?
3. Ask pupils to complete a **Role on the Wall template** for her on page 17 to analyse Eldra's visible behaviour and body language, and to infer her thoughts and feelings. Pupils should write her actions or any facts about her outside of the character outline, and ask them to write her emotions, beliefs and thoughts inside the outline.



Section 3 Culture and heritage

For this section, you will need:

- **Circles of influence sheet** – page 28
- **Stereotype mapping sheet** – page 29
- **How do we interview an eyewitness?** – page 30
- **Sound on/ vision off worksheet** – page 31
- **Wales on Film: Primary PowerPoint presentation**



Culture and heritage

Starters

1. In groups, pupils should think of or create a character that they believe shows a typical Welsh person. Pupils should be prepared to say one sentence they think their character would say.
2. Think, pair and share: What do we mean by culture? What factors might affect a country or community's culture? Can the group create a definition of culture and compare and contrast it with dictionary definitions?
3. What is Welsh culture? Place A3 sheets around the room each with a different word on such as Sport, music, myths/legends, food, history, landscape/nature. Pupils should move around the room adding their thoughts and ideas to A3 sheets.
4. Ask pupils if their answers might be different when compared with pupils in a different area of Wales or with people who are older than them? How might they be different?

Activities

Stereotypes

5. Watch the clip 'Miners' from *How Green Was My Valley* {00:02:12-00:03:40} on slide 9 of the accompanying presentation.
6. Ask pupils did the film present the mining community in the way that you expected? Was there anything different to your original thoughts and opinion of a mining community? If so, what was different?
7. Ask pupils to consider how other characters react to Eldra in *Eldra*. Pupils could use the **Circles of influence sheet** on page 28 to organise their ideas. Pupils can watch the clip 'Fishing' from *Eldra* {00:23:04-00:26:23} on slide 10 of the accompanying presentation. Pupils could also complete this activity with Gillie from *Tiger Bay* using the clip 'Playing games' {00:07:48-00:08:42} on slide 11 of the presentation.
8. Using evidence from either *Eldra* or *Tiger Bay*, ask pupils to explain and justify their responses to the following questions:
 - Do other characters like Eldra/Gillie?
 - Do they respect Eldra/Gillie?
9. Does Eldra face stereotyping or discrimination? Is she seen as different because of her background? If so why? Pupils could use the **Stereotype mapping sheet** on page 29 to plot these ideas.



Section 3 Culture and heritage

Research task

1. Pupils could use the **How do we interview an eyewitness?** on page 30 to interview a family member or older member of the community about life in their local area in the past eg an ex-miner or farmer, or member of the armed forces in WW2 or another war since then.
2. Pupils could present their findings to the group and discuss to what extent their eyewitnesses' experiences differed from those in the films.
3. Pupils could film their interviews and then once back in class use iMovie or a similar editing app to put their interviews together into a short documentary. For more activities to support interviewing an eyewitnesses and creating documentary films go to www.intofilm.org/greatest-generation.

Come and see our films!

1. Pupils could organise an exhibition or screening of their documentaries and invite parents and teachers.
2. Pupils could plan the event, working to a budget, selling tickets, make event/film posters, working out profits etc.

Music, music, music!

1. Singing and music are activities that a lot of people associate with Wales. Can pupils think of examples of famous Welsh singers, musicians, bands? Are there any common features?
2. Music is a powerful feature in *Eldra*, *Heartstrings* and *How Green Was My Valley*. Ask pupils to think, pair and share what you remember about the music in these films.
1. Use the **Sound on/vision off worksheet** on page 31 and listen to the three sound clips on slides 12, 13 and 14 of the presentation ('Mining songs' from *How Green Was My Valley* {00:03:56-00:05:15}, the soundtrack to short film *Heartstrings*, and 'Playing the harp' in *Eldra* {00:30:44- 00:31:56}) Then compare and contrast the clips as a class.
2. Next watch the clips with visuals and sounds to compare ideas with actual content.
3. Ask pupils to choose a clip from later in the film, create soundtrack for the clip, watch the complete clip to compare and contrast pupils' and the filmmaker's interpretations. Pupils could use instruments, voices/body percussion or Garageband as options for composition.

Other organisations

These are some of the other key film organisations and agencies in Wales that can offer more resources, support and activities.

Ffilm Cymru

www.ffilmcymruwales.com/

Film production and distribution in Wales

BBC Cymru Wales

www.bbc.co.uk/corporate2/cymruwales/

The national broadcaster for Wales

BAFTA Cymru

www.bafta.org/wales/

Promoting film and the creative industries in Wales

BFI Britain on Film

www.bfi.org.uk/britain-on-film

Search 1000s of films from across the UK to find out about life in your area in the past

S4C

www.s4c.cymru/

Welsh-language broadcaster

Into Film resources

Primary Filmmaking Guide

<https://www.intofilm.org/resources/23>

Into Film Guide to Garageband

www.intofilm.org/resources/83

Make Film – Greatest Generation

www.intofilm.org/greatest-generation

Resources to support work with archive film and creating documentary films about life in your community from 1930-1960.

Ethel and Ernest

www.ethelanderneesthemovie.com/learning

English and Welsh language resources to support work with the animated adaptation of Raymond Briggs' graphic novel, Ethel and Ernest, which tells the story of his parent's life from the 1920s until the 1970s.

Explore Into Archive Film: Past Present

Future

www.intofilm.org/into-archive

Resources to support work across the curriculum with a wide range of archive films from the Into Film catalogue and BFI Britain on Film.

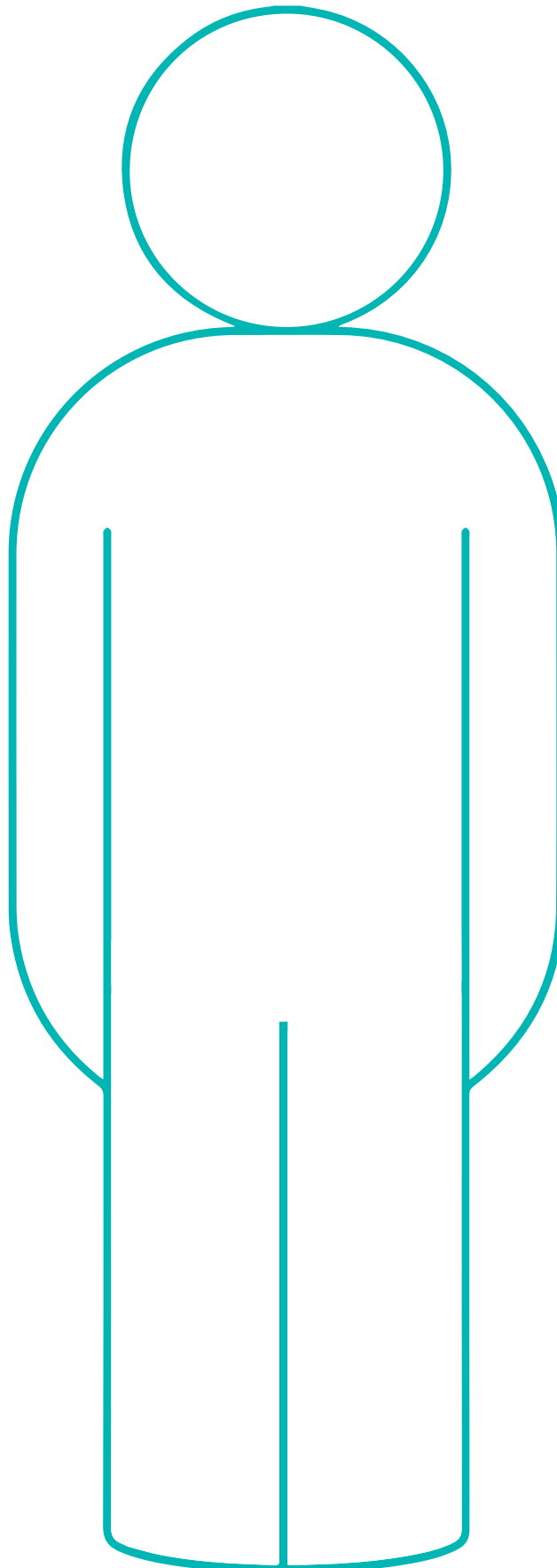
Into Film Guide to editing with iMovie

<https://www.intofilm.org/resources/85>

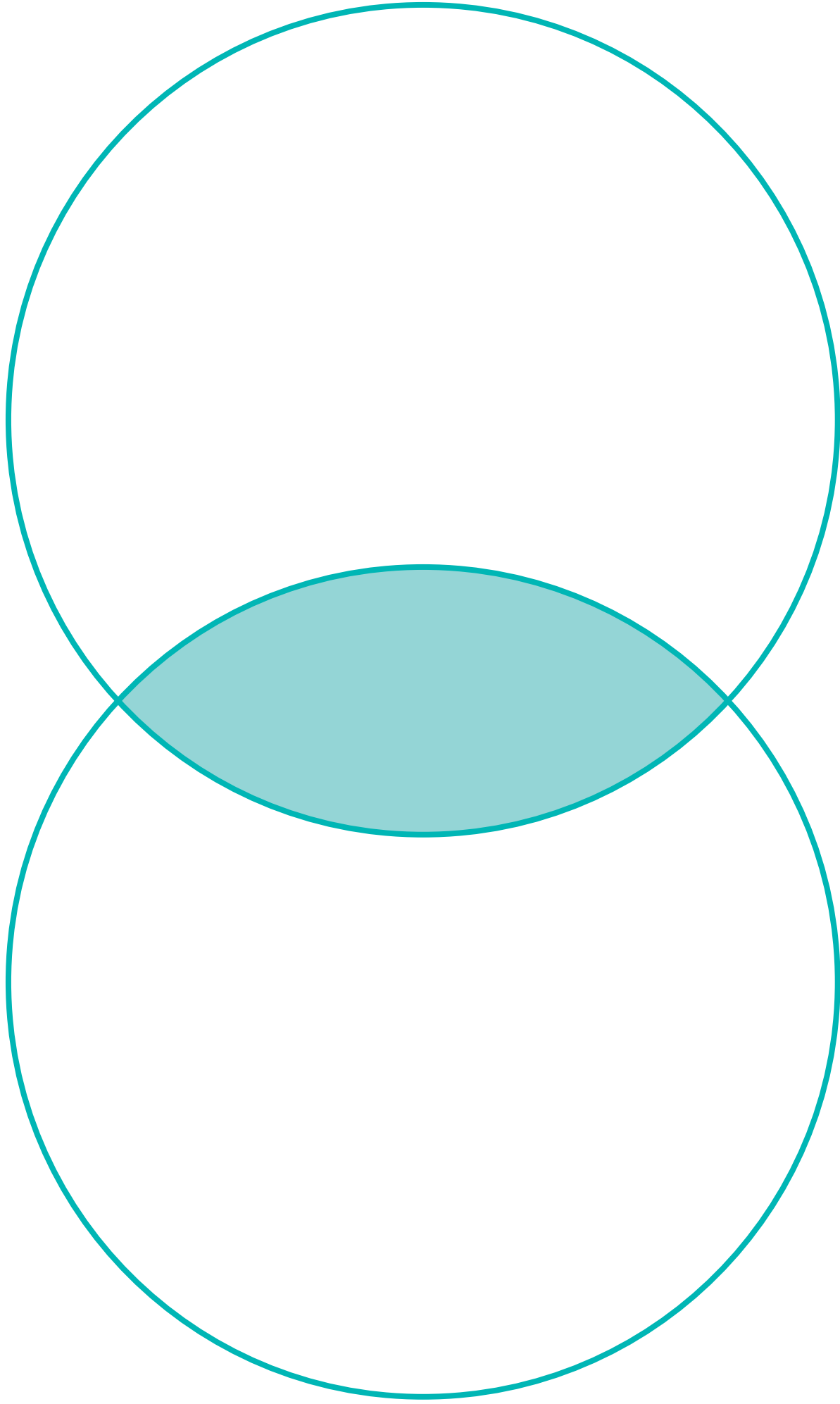
Into Film Guide to Windows Movie Maker

www.intofilm.org/resources/84

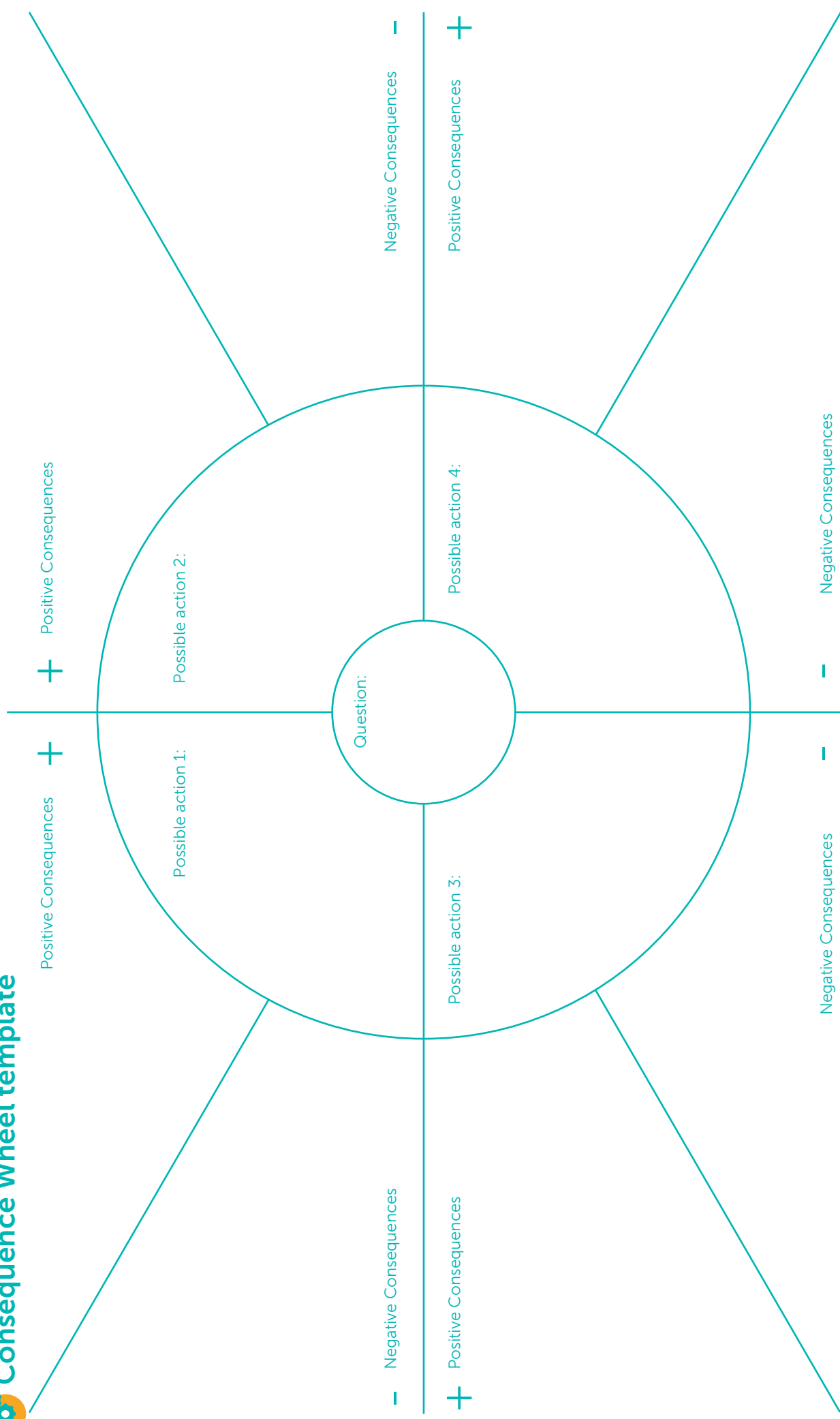
 Role on the Wall template



 **Venn diagram**



Consequence Wheel template



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?

 **Storyboard template**

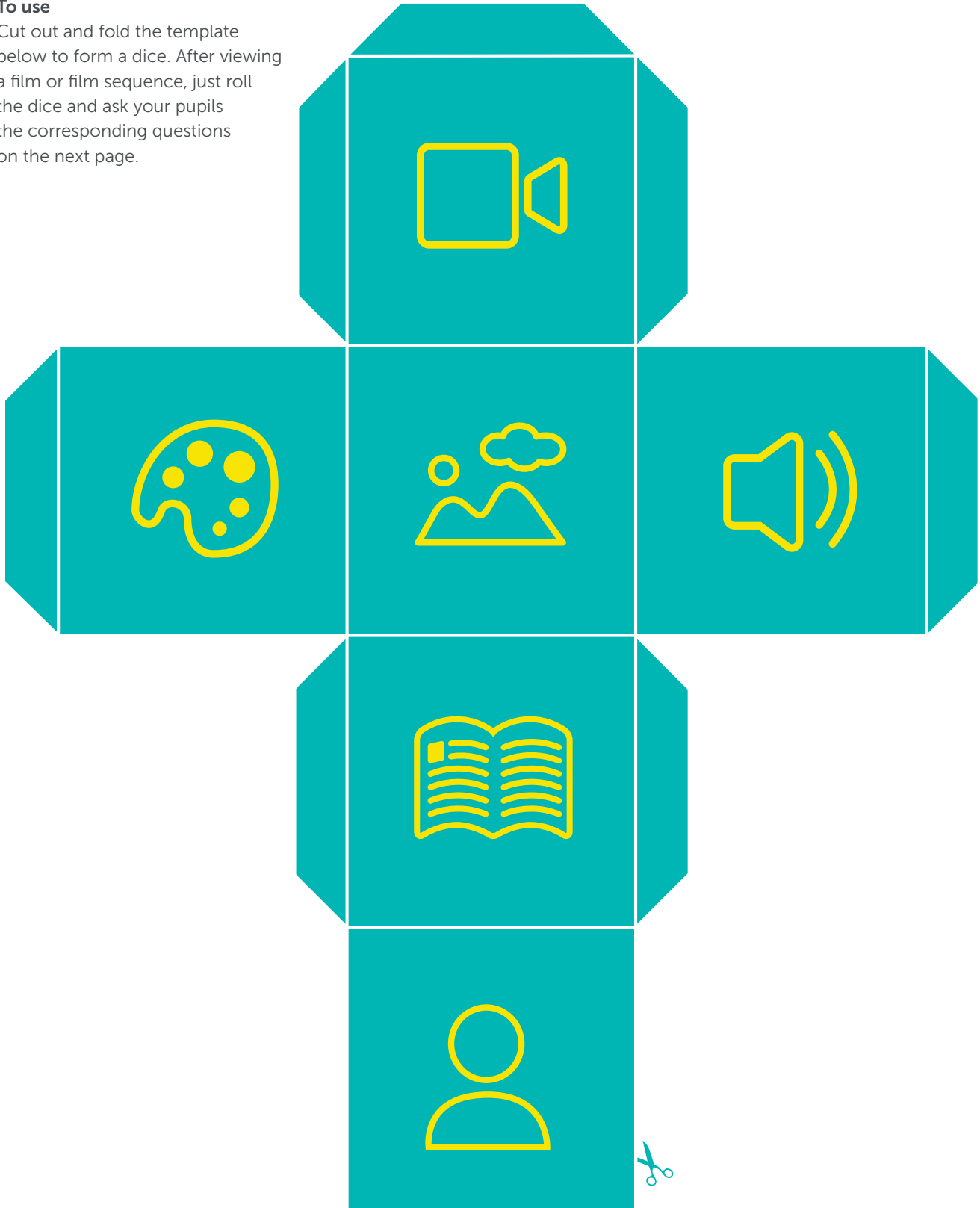
Notes	Notes	Notes	Notes
Notes	Notes	Notes	Notes

The 3Cs and 3Ss resource

The 3Cs (Colour, Camera, Character) and the 3Ss, (Story, Setting, Sound) can be used to help pupils discuss and analyse all the elements of a film text.

To use

Cut out and fold the template below to form a dice. After viewing a film or film sequence, just roll the dice and ask your pupils the corresponding questions on the next page.





COLOURS

- 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

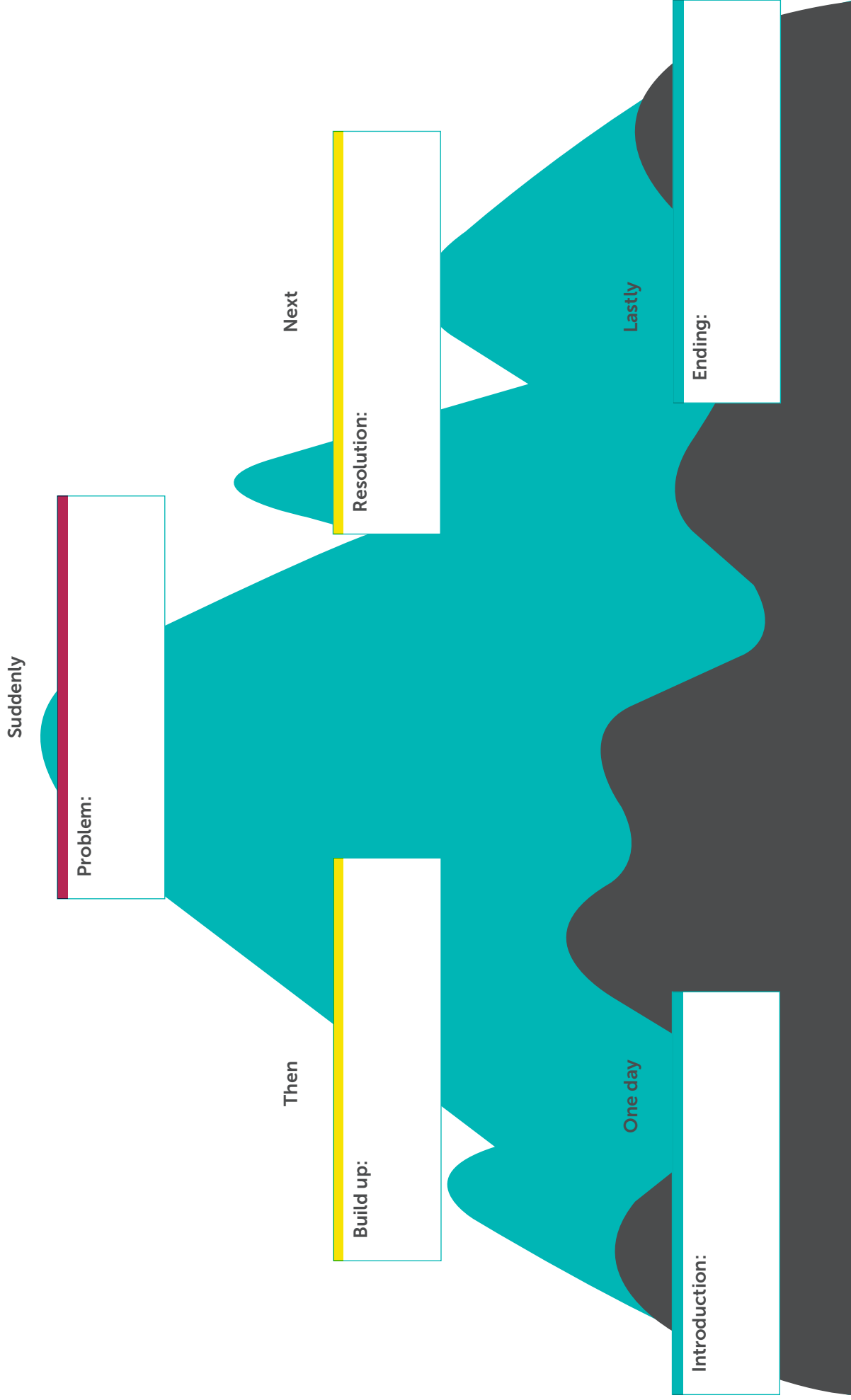
- What shots have been used? Can you name them?
- When do you see a long shot or a close-up shot?
- What are the different shots used for?
- Through whose eyes do we see the story?
- When do we see different characters' point of view?
- When does the camera move and when does it stay still?
- How does 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?



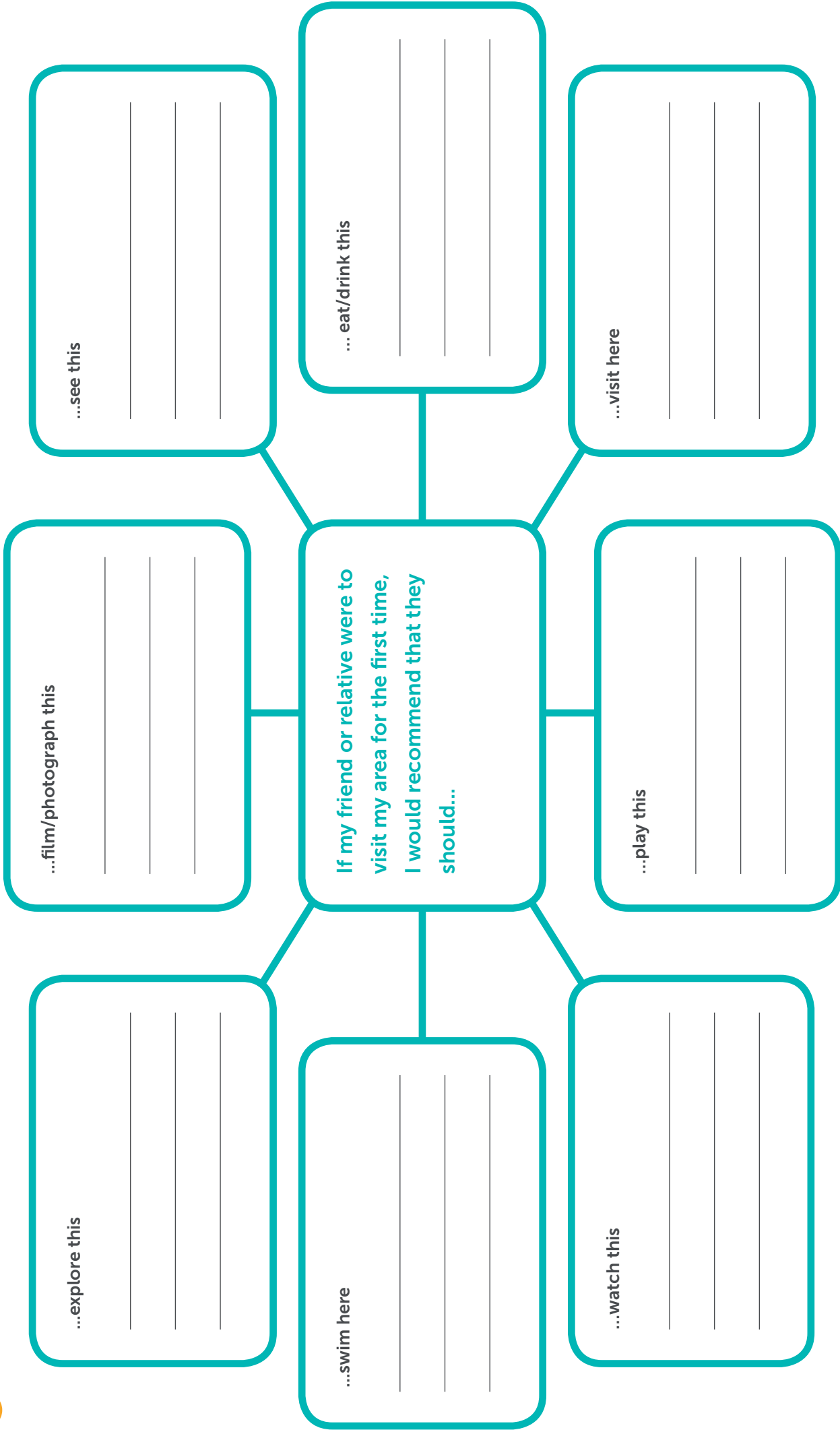
SOUNDS

- 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?

Planning your story: Story mountain



Where I live worksheet



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

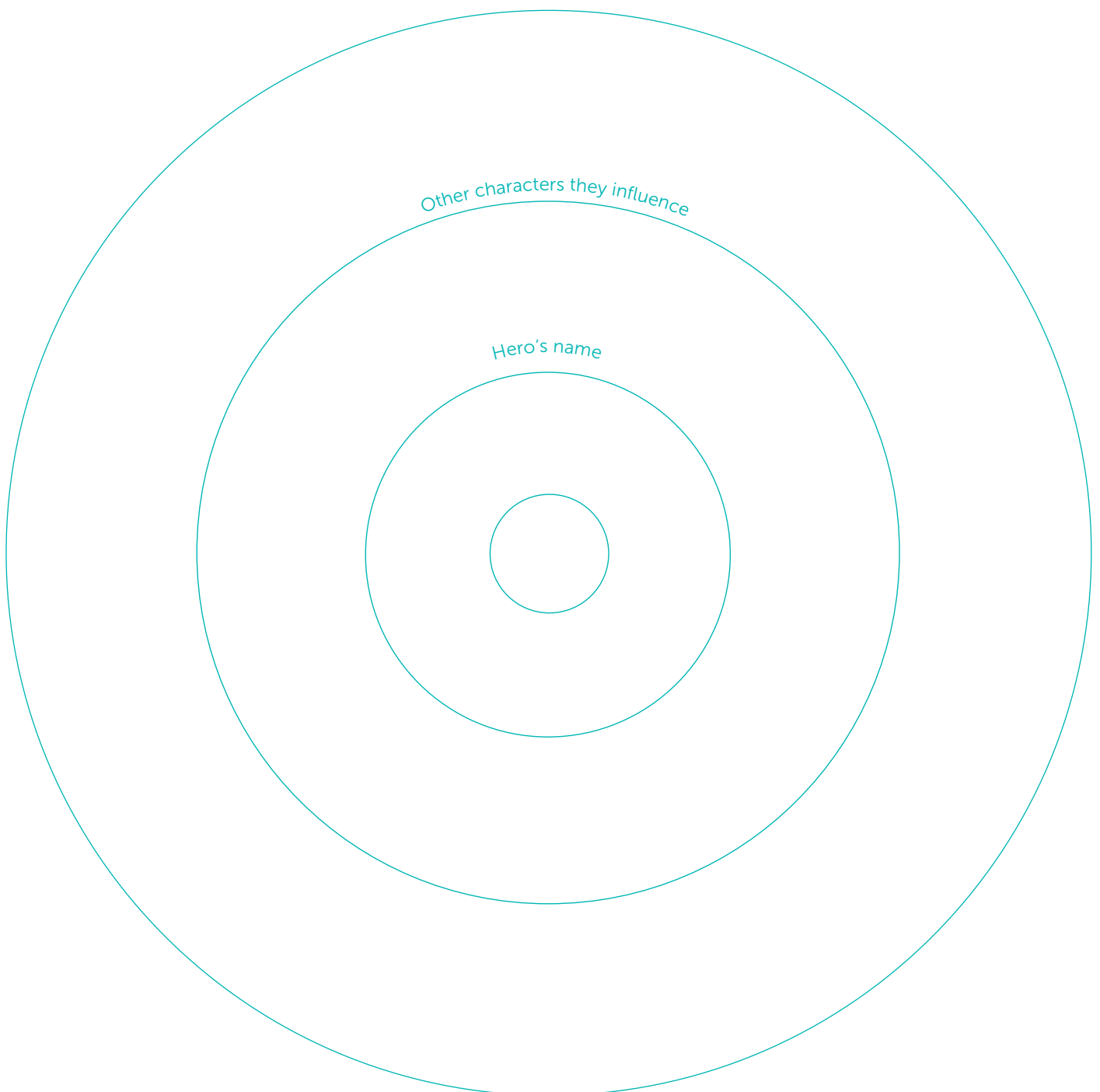
Success criteria

- ✓ 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.

Circles of influence worksheet

In the film, in what ways did the actions of the hero impact on society and individuals?

- Put the name of the hero in the middle
- Write the names of the character(s) they have most influence on in the nearest circle, and place other characters further out or closer in depending on how close or distant they are to the hero

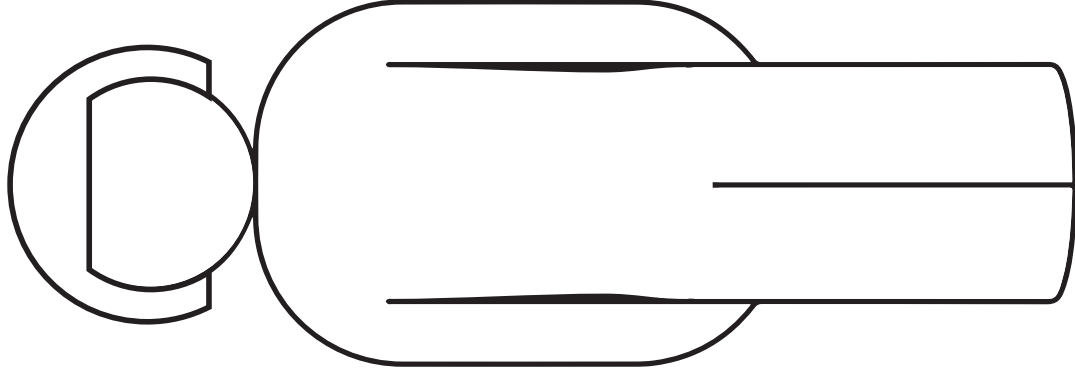




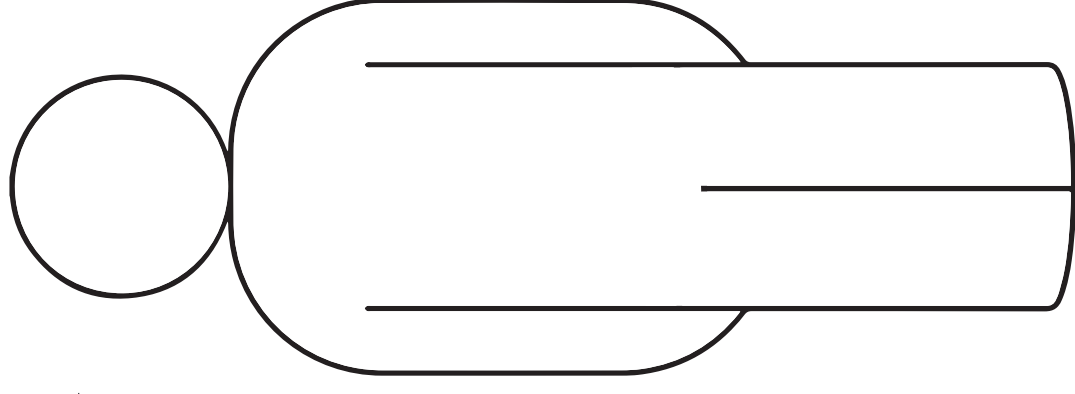
Stereotype mapping

Use one colour to note how the filmmaker reinforces this character's stereotype. Use a second colour to note down how the filmmaker challenges the stereotype.

Name _____



Name _____



How do we interview an eyewitness?

Learning outcomes

- Identify the potential and limitations of eyewitness evidence.
- Construct good quality historical enquiry questions.
- Practise and assess your interview skill.

Preparation

Access to BBC Bitesize *How do we interview people?*
www.bit.ly/bbcbitesizeinterviewpeople

For the extension activity – a flip camera or tablet

Activities

- 1 Think, pair and share reasons why it is interesting to talk to someone who lived through past events.
- 2 Think, pair and share what information eyewitnesses can provide, that we cannot get from other sources.
- 3 Watch the BBC Bitesize film *How do we interview people?* Identify three key points we should consider when we interview someone about the past.
- 4 Discuss in pairs or small groups, and write a list of five words you could use at the start of open questions, in order to avoid yes or no answers.

Extension

Interview practice Record and Playback

Work in groups of three, to write three questions to interview an eyewitness on the topic 'Somebody I admire'.

Take it in turns to play the role of the eyewitness, interviewer and cameraperson, and record your interview. Use follow up questions based on what the eyewitness tells them.

Swap recording devices and watch the interviews. Identify three things the group carrying out the interview has done well, and one thing they could improve next time.



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