DISCOVERY FILM FESTIVAL

Scotland's International Film Festival
for Young Audiences

Teachers' Resource Pack:
Using Film And Screen In The Classroom, Analyse and Create

A flexible handbook for using film in the classroom

First and Second Level, adaptable to Early Level and 3rd to 4th Level | Created by Ian Cameron

Discovery Film Festival: Sat 21 October – Sun 5 November 2023

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Introduction

Discovery Learning Resources give you exciting classroom activities to enhance Curriculum for Excellence delivery.

They are created by classroom teachers and education professionals.

Each resource aims to:

- support and extend working with film in the classroom

- help prepare teachers for a class visit to a Discovery Film Festival film and to extend the impact of that visit for delivery of CfE

- develop confidence in Moving Image Education approaches and working with 21st Century Literacy/moving image texts

Each resource is free and available to download from:
http://www.discoveryfilmfestival.org.uk/resources:

Using Film and Screen In The Classroom, Analyse and Create

A Practical Guide from Discovery Film Festival at DCA

Why use Film in the Classroom?

Most of our pupils are exposed to moving image every day of their lives, whether we like it or not. From television and streaming platforms to content released on social media platforms, from mobile and console games to interactive billboards and information stands, moving image is all around us and becoming more sophisticated in its use as it grows. Preparing our young people for a future world in which they must navigate, make decisions about, and utilise moving image has never been more pertinent.

The new Film and Screen curriculum developed by Screen Scotland, in partnership with the Scottish Government and Education Scotland is reinforcing the use of moving image, making sure it is at the very core of classroom practice.In the classroom we can prepare our pupils by asking them to analyse a wide variety of multimodal texts rather than just the traditional written texts of the past. **The Curriculum for Excellence, Principles and Practice – Literacy and English** document states any definition of text must be futureproof:

A text is the medium through which ideas, experiences, opinions and information can be communicated... In planning for learning in any curriculum area it is important for practitioners to ensure that children and young people encounter a wide range of different types of text in different media. As they progress in their learning, children and young people will encounter texts of increasing complexity in terms of length, structure, vocabulary, ideas and concepts.

Principles and Practice, Literacy and English, Education Scotland

The document also highlights the importance of accessing texts that resonate culturally with our youngsters, which is also reflected in the four driving principles of Screen Scotland: **Critical, Cultural, Creative and Community and Self**. These types of text are just as vital to their education as written texts, and often offer a degree of interest and motivation that engages the young people we work with that should not be underestimated. These texts can also be "gateway texts", capturing interest and imaginations and inspiring pupils to read texts they would not have previously considered. Offering pupils access to a range of texts, and increasing competency across these, is considered the responsibility for all and should permeate all curricular areas, not only to prepare our future, creative workforce but, more importantly, to prepare our young people for the world around them and the world yet to come.

In an ever-changing world, where technology is channeling moving image towards us, using new and increasingly inventive methods, our young people need the skills to critically assess these images. They need to be able to make judgements about how and when they are being manipulated and influenced by moving image, therefore preparing them for interacting critically with film and screen in increasingly more complex ways.. From the works of Studio Ghibli, to the plethora of international films available every year at the Discovery Film Festival, pupils can access texts breaking free from the norms of the Hollywood films they are often familiar with, allowing pupils to see the world from different viewpoints. Something that is easier done through film and screen.

DCA has created this guide to give educators the tools they need to the critical analysis of moving image in the classroom and ensure the youngsters we work with have the skills they need for learning, work and life, outlined in the **Building the Curriculum 4** document.

It also reflects the work of the British Film Institute (BFI) and Screen Scotland in developing Film and Screen Education across Scotland, building on the **Screen Literacy Report**, funded by the European Commission 2012. Two of the key recommendations from this pan-European study were:

- *European Member States should strive to, "...develop a series of models of film education for Europe, that include appreciation of film as an art form, critical understanding, access to national heritage, world cinema and popular film, and creative film-making skills."*
- *"Member states should be encouraged to provide core programmes of film education, at both primary and secondary levels."*

This study gives a mandate for the use of film and screen in education, in all its forms, making sure it is embedded, explicitly and implicitly, within a multi-disciplinary curriculum.

What should I expect from this Guide?

This guide is to support teachers who are new to using moving image texts in the classroom. The resource is in three sections:

The Activities (Section1) – giving teachers and educators practical tools to start using film and screen in their classroom

The Resources (Section 2) – provides educators with further reading, films and weblinks to help support their delivery of film and screen education

Activity Sheets and Examples (Section 3) – contains any supporting activity sheets or examples referred to in the activities

The activities suggested look at dissecting how directors and filmmakers create narrative, as opposed to using a thematic approach to investigate the film, e.g. asking pupils to consider how the camera is used at the beginning of *Happy Feet* to set the scene or create the mood, rather than creating activities about penguins or the Antarctic to stimulate the classwork. The equivalent of this in written texts would be examining the writer's craft.

Each activity walks through, step-by-step, how to deliver the lesson within the classroom and links to the Scottish Curriculum for Excellence Literacy and English Experiences and Outcomes. Some also have suggested films that can be used to deliver the learning. However, the films in the **Ex-Discovery Films/Shorts Available Online** section can be used for the activities as well. Each activity will be aimed at 1st to 2nd Level, but can be easily altered to suit Early Level or 3rd to 4th Level. The mapping to the Literacy and English Experiences and Outcomes also reflects this.

Activities are collected under the headings of the **Three Cs** and **Three Ss – Camera**, **Character**, **Colour**, **Story/Script**, **Sound** and **Scene/Setting**. These headings are universally agreed as a way of looking at film, guiding pupils through the examination and creation of film. They were a key foundation of the Brechin/Angus Project (see **References/Further Reading** section) funded by Screen Scotland, investigating ways film can be used in the classroom to address the key principles of *A Curriculum for Excellence* and improve the literacy of pupils within the project.

The Three Cs and the Three Ss

Using Camera, Character, Colour, Story, Sound and Script to discuss and analyse film, is used by many educational establishments. Using these headings supports educators in constructing their lessons and, by becoming familiar with them, pupils can use them to respond to film analytically, to respond to film analytically, commenting on the directors' craft and narrative in a way that is structured and makes sense. Having these displayed in class can also help pupils to increase their independence when responding to moving image texts. It also supports young people to design film by providing a scaffold to structure their creative work.

It is important at this stage to highlight this is a starting point, not a full curriculum. This is one of many ways to approach the examining and making film. As such, the following activities are suggested as a starting point but are open to interpretation and will be added to as you build confidence in using film and screen in the classroom.

This guide does not examine the creation of moving image texts in the classroom. However, all of the activities in this document could lead to the creation of short films, animatins or artistic works. The power of this stage in pupils' understanding of film should not be underestimated. Using what they have learned to create, play with and explore film provides the youngsters we work with an opportunity to respond to the world around them. Opportunities to share a collective or individual voice with a wider audience is a vital part of the Scottish Curriculum and the new Film and Screen Curriculum. Pupils should be given regular opportunities to use this medium as response to their work within the classroom.

Section 1 **The Activities**

Camera

Camera Activity 1: **Introducing the Basics of Shots**

Resources: A film to work with. (This can be any film including a documentary, a feature film, a short film, an art piece, a music video etc), **Activity Sheet 1**, pencil.

1   Pupils watch the first 2–3 minutes (after the opening credit sequence) of your chosen film.

2   Talk to the pupils about the fact that we are the audience when we watch a film, and the director only allows us to see what they want. To do this they must position the camera in the best position. This is called "The Shot".

3   Ask the pupils some questions. These might include: What did the director want us to see when we watched the clip? Was anything close to the camera? Did we see anything far away? What things filled the screen? What important things were we shown? How could we tell?

4   Explain to the pupils there are three main types of shot that a director would use. Long Shot (Establishing if you are in p6 or p7), Medium Shot and Close Up. These are outlined on **Activity Sheet 1** for pupils to look at. If it is an older class (often P5 or above) you can also explain that the subject of the shot is the important thing or person that the director is guiding you to look at or pay attention to.

5   Ask pupils to look at **Activity Sheet 1**. What do they notice about the different types of shot? What are you being shown? What are you not seeing? At this point with older classes, you can talk about what the subject of the shot is (e.g., is it the character or an object etc) as this will help them decide which type of shot it is in relation to the subject of the shot.

6   Watch the first 3–4 mins of the clip again. This time, pupils are going to use the **Activity Sheet 1** to record the types of shot that they see. You may have to pause at each cut (where the camera switches from one view to another) to allow pupils time to discuss in partners etc. what type of shot this would be.

7   Asking pupils to put up their hands every time they see the camera switch to another view will help pupils to recognise when the cuts happen. Mark beside the shot on the worksheet with a tally mark.

8   Ask pupils if there were any types of shot that were prevalent.

9   Ask pupils: Why they think you saw these shots? What do they tell us about the story? Which of the shots tell us where and when? Which shots tell us about whom? Which shots show different characters?

When making a film, a director uses the shots to help drive the narrative. All shots are important. As a rule of thumb, a long shot tells us where and when, a medium shot tells the audience about interactions between characters or things and a close-up gives us detail, often thoughts and feelings of a character or highlights an important detail or object. Pupils could add these definitions to their copy of **Activity Sheet 1** *and keep them as a reminder.*

For younger classes: show a shorter clip, answers can be verbal rather than written, you choose where to pause rather than asking pupils, pupils can talk about what they can see clearly (trees, main character, river, face, eyes, etc.)

Suggested films for this activity: *Wall-E*, *Charlie And The Chocolate Factory*, *Bridge To Teribithia*, *Fantastic Mr Fox*, *Star Wars: A New Hope*, *Harry Potter And The Philosopher's Stone*, *Miniscule: Valley of the Lost Ants* and *Arthur Christmas*.

I am learning to select and use strategies and resources before I read, and as I read, to help make the meaning of texts clear. **LIT 1-13a**

I can select and use a range of strategies and resources before I read, and as I read, to make meaning clear and give reasons for my selection. **LIT 2-13a**

Camera Activity 2: **Using a Camera**

Resources: sheets of paper each, pencil, a video camera/smartphone/smart device, Interactive Whiteboard/projector, **Activity Sheet 2** (optional).

1 Revisit Camera **Activity 1/Activity Sheet 1**. Ask pupils to recap their learning. Which of the shots can they remember? What was special about each type of shot? What was the subject of each of the shots?

2 Explain to the pupils that they are going to create their own short pieces of film using these different shots.

3 Split pupils into groups of 3-4. Give pupils ten minutes to take turns at using the camera/device. At this point leave the pupils to film however they like.

4 Put a few examples of this work on the screen/Interactive Whiteboard. It might help to have examples of groups that have shot in landscape as well as portrait. Ask the pupils about the types of shot (not the content) and how they look on the big screen. What worked well for us as the audience? What was problematic for us as an audience? Did the clips make full use of the screen they were shown on? What improvements could be made to engage the audience better? Any questions should encourage pupils to think about shooting in landscape, keeping the camera/device steady, keeping the subject/character in focus, watching for strafing or tracking shots that might be disorientating for the audience, quick changes of subject focus etc., and focusing on guiding the audience through the narrative using the camera.

5   Working in their threes or fours, pupils should work collaboratively to plan a short scenario inspired by the three basic shots. The films will focus round a conversation between two people. The conversation should be no more than 10 lines long (a little less if you think they will find that difficult, a little more if they are more capable), and about one subject, e.g., a conversation about school dinners, or an argument about who the best footballer is.

6   Pupils should roughly lay out their conversation into shots on their paper. This is called story boarding. Folding their paper into equal sections (half and half again landscape, and then half and half again portrait) can help structure this, or you can use **Activity Sheet 2** to do this.

7   Using their storyboard, pupils can then film their conversation. At this point, the group will need a director, actors, and a camera operator. Deciding which of the group are doing each job (there will be a crossover in responsibilities in a group of three) is an important part of the planning for the film.

8   Pupils can then shoot their films, with each shot recorded back-to-back, and then share them with the class on the interactive whiteboard/projector when done.

9   If there is a lack of filming equipment, using a rectangular frame for the 'camera operators' to on to will encourage the director and camera crew to think about the shot they would use if they were to film it.

Younger pupils can do the same activity but focusing on each part separately, or just filming one line at a time to break it down into manageable chunks. Older pupils could use this to start to create longer pieces of narrative e.g., investigating what happened either side of the conversation and planning and filming that. The options are endless.

Having explored the elements which writers use in different genres, I can use what I learn to create my own stories, poems and plays with interesting structures, characters and/or settings. **ENG 1-31a**

Having explored the elements which writers use in different genres, I can use what I learn to create stories, poems and plays with an interesting and appropriate structure, interesting characters and/or settings which come to life. **ENG 2-31a**

Camera Activity 3: **Using Shots to Write**

Resources: a sheet of A3 paper each, pencil.

1 Ask pupils to fold their A3 sheet in half, so it is now A4 size. Open it back up. Ask them to draw a line across the fold, then split one of the A4 sections in half by drawing a line across it to make (roughly) two A5 sections.

2 In the A4 section (landscape), pupils should then draw a scene of the teacher's choosing, but it must be an extreme long shot and have a clear set of criteria e.g. 1) a townscape: it must have at least three houses, a clear night, four vehicles and an animal or 2) a natural scene: it must have six trees, a piece of water, mountains in the distance and three animals. This could be linked to the film you are focusing on, the class novel etc. They must put as many details in as possible and use colour where appropriate (see **example 1**).

3 In the first of the A5 boxes, pupils will then focus on one of the characters they put in their scene. Ask them to draw this to fill the box as a medium shot or long shot (see **example 1**).

4 In the second of the A5 boxes, pupils should draw a close-up of the character's face. (see **example 1**).

5 In the first picture, the pupils should draw a line from the top of the scene, through any interesting parts of their scene, and down to their character.

6 The pupils can now use these to write three paragraphs, or three lots of two sentences for younger pupils. The first paragraph should be a description of the scene, following the line to guide their description. The second should describe their character in detail and the third should focus on what the character is feeling and thinking.

Having explored the elements which writers use in different genres, I can use what I learn to create my own stories, poems and plays with interesting structures, characters and/or settings. **ENG 1-31a**

Having explored the elements which writers use in different genres, I can use what I learn to create stories, poems and plays with an interesting and appropriate structure, interesting characters and/or settings which come to life. **ENG 2-31a**

Colour

Colour Activity 1: **Introducing the Basics of Colour**

Resources: Large sheet of paper, coloured pencils.

Colour (or lack of) is extremely important in film. It can often be used as a metaphor to describe emotion of the character(s) or to dictate the feeling of the entire scene or even film. *Schindler's List*, *Wall-E*, *Charlie And The Chocolate Factory*, *The Wizard of Oz* and many other films use colour to dictate the feel and mood of the narrative.

1   Pupils should watch a short clip (2–3 minutes) of your choosing. Suggestions might include *The Secret of Kells* (2009), *The Lion King* (1994), *The Book of Life* (2013), *Kubo And The Two Strings* (2016), *Alike*, short (2015), *The Wizard of Oz* (1939) etc. Trailers for films or music videos can also be used and can be easily found on YouTube. Trailers for *Avengers Endgame*, *The Lorax* or Disney's *Strange Worlds*, or the video for *Radioactive* by Imagine Dragons are examples which would work well for this activity. Also check out the videos listed in the **Ex-Discovery Films/Shorts available online** section at the end of this resource.

2   The pupils should then watch it a second time, this time focusing on the colours used. Questions for them to consider might be: Which colours stand out particularly? Are there large sections which are predominately one colour? Which colours do the main characters wear? How does the background look in relation to the action in the foreground? Are the colours bright or dull? Are there any contrasts e.g., are there bright colours that stand out more because the rest of the colours are dull? For younger pupils the questions might be as simple as: What colours do you see? Which colours catch your eye?

3   Using the large sheets of paper, and working in groups of 2–3, pupils should shade swatches of colour using their coloured pencils/pens. If they feel the colour is represented more, then the colour patch should be bigger. If they feel there is only limited use of the colour in the clip, then the colour patch should be smaller. Discussion and debate should be encouraged.

4   Pupils might find it useful on the second watch to have the clip paused to allow them time to discuss or make notes.

5   Pupils can then use the colour palette they have created to reconstruct a character or scene from the clip they have watched or to create a new scene/character for the film.

To show my understanding across different areas of learning, I can identify and consider the purpose and main ideas of a text. **LIT 1-16a**

To show my understanding across different areas of learning, I can identify and consider the purpose and main ideas of a text and use supporting detail. **LIT 2-16a**

Colour Activity 2: **Colour as Symbolism**

Resources: **Activity Sheet 3a or 3b**, coloured pencils.

Colour can be used in visual and written texts to convey thoughts, feelings and the mood of a character, setting or scene. Films for this activity might include: *Schindler's List* (15, 1993), *Spy Kids* (U, 2001), *Arrival* (12A, 2016), *Edward Scissorhands* (PG, 1990), *Fantastic Mr Fox* (U, 2009). The following activity considers what colour might mean in a text.

1   Ask pupils to complete the centre circle in either **Activity Sheet 3a** or **3b** (depending on age/stage). This can be done in the medium of your choice, pencil, paint etc., merging colours where needed to make new shades for **Activity Sheet 3b**.

2   When they have completed the colour wheel, the pupils should then fill in the boxes around the colour wheel with words that they would associate with those colours e.g., green – grass, fresh, envy, sick etc. At early years these could be just drawings of associations, concentrating on one colour at a time. By upper primary it would probably be the words only.

3   Once completed, these can be laminated, stored, and used to examine film. Pupils can use whiteboard markers to tally/tick the colours they see in any film you are looking at. This will help pupils analyse the colours they are seeing and think about why the director has chosen a certain colour palette for a scene or film e.g., creating a certain mood, or highlighting an important character.

To extend the learning, pupils could write a few sentences of paragraph of description (either a character or a scene) where they are focusing on the mood they want to convey. They should use colours in the description that reflect that mood.

To show my understanding across different areas of learning, I can identify and consider the purpose and main ideas of a text. **LIT 1-16a**

To show my understanding across different areas of learning, I can identify and consider the purpose and main ideas of a text and use supporting detail. **LIT 2-16a**

Character

Character Activity 1: **Analysing Character**

Resources: **Activity Sheet 4** (printed on A3).

When looking at film, character can be handled in the same way as you would with a written text. The benefit of film narrative is the pupils can see what the character is doing or wearing, or how they are reacting in real time. This can help pupils that struggle to visualise a character description in a written text. It also makes a great stepping stone to introduce the idea of inference in a text, which can be an abstract concept for pupils to understand.

1   After watching the clip of your choice, pupils should re-watch the clip, this time focusing on one or two of the areas in **Activity Sheet 4**.

2   Pupils should work in small groups or shoulder partners to then fill in the section of the sheet they were focusing on. Different groups could be focusing on different characters, or the whole class could be looking at the same character.

3   This can be repeated, each time watching the clip again if needed, until the sheet is filled out.

4   Pupils can use the central area to draw the character as they go along, paying particular attention to any details they feel are vitally important to the reader e.g. Harry Potter's scar, or a facial expression that represents their feeling in that moment.

5   Pupils should then have an opportunity to share with others what they have noted down with others. Do this in the most appropriate way for your class.

6   Using the sheets, discuss inference with the pupils, i.e. sometimes you can get an idea about the character without them saying it. For example, the character of Sarah in the film *The Labyrinth* is very scared when she goes into her brother's bedroom and finds him no longer there. However, she doesn't ever say "I'm frightened". It is inferred by her body language, the tone of her voice, the camera shots/angles and the music/sounds used in the background. Ask pupils to circle any facts they were able to ascertain about their character that were not told to the reader through what the character said. With older pupils, the circling could be colour coded, with red for facial expression, blue for camera work, green for sound track or sound effects etc.

Older pupils might use these notes to write an analysis of the character. Younger pupils might turn this into a wall display, creating a word cloud of their answers, collecting similar words /phrases together.

I can share my thoughts about... characters... **ENG 1-19a**

I can... discuss structure, characterisation... **ENG 2-19a**

Character Activity 2: **Mapping Relationships**

Characters' motivations within a narrative are often influenced or dictated by their interactions with other characters. From death and loss, to the school bully, to the love interest, the influence of other characters on the main character is vitally important to understanding the motivation of the antagonist and the theme of the film. Spotting these interactions can be easier in a film text. Again, making it a good stepping stone for doing the same with written texts.

1   In the middle of the sheet, pupils should draw or write the name of their chosen character.

2   Around the name/drawing, pupils should write down any characters that have interacted with their chosen one.

3   Pupils should then create "relationship lines" from the main character to each of the other characters. These should be colour coded to show different types of relationship. Positive relationship in green, negative relationship in red, family relationship in purple, friendship in orange and other types of relationship in blue. Complete these, one colour at a time, to ensure pupils don't lose track of what they are doing. Some characters may end up with more than one relationship line, this is okay. For younger pupils, restrict the characters that are being included, e.g., just three or four.

4   Looking at their relationship map, pupils should then decide which of the extra characters are most important to the way their chosen character is behaving. They should be able to link this back to evidence from the text. Circle these choices with a black pencil/pen.

5   Opportunities for discussion should be given throughout the activity and, no matter the age /stage, pupils should be encouraged to always evidence from the text, e.g., What made you think that? What did the character do that gave you that idea? Who do you think encouraged them to do that? What did you see or hear that made you think that way?

I can share my thoughts about... characters... **ENG 1-19a**

I can... discuss structure, characterisation... **ENG 2-19a**

Sound

Sound Activity 1: **Replacing Sound**

Resources: Video clip of *Foley Artists: How Movie Sound Effects Are Made* by Academy Originals or *The Magic Of Making Sound* by Great Big Story or *How Animal Sounds Are Made For Movies And TV* by Insider, microphone connected to speaker (optional), variety of objects with different textures/sounds (sweet wrappers, crisp packets, large/small stones, various sizes/thicknesses of paper, musical percussion instruments etc.), any film of your choosing. Pencils, paper/jotters.

1 Explain to the pupils the role of sound in film (see below).

The sound in a film is often called Foley, which is the creation (usually in a studio) of the sounds beyond the dialogue. Foley is named after an early innovator of sound in film, **Jack Foley**. He is known for synchronising sounds (matching what can be seen to what should be heard) to some of the first-ever films that used sound effects, rather than just voices.

The sounds (other than speech) are almost always added after the film has been shot, as it is very hard to capture these on set without making compromises with the dialogue recording. Foley Artists are the people whose job it is to create the sounds that might be heard. These might include raindrops, howling wind, footsteps, dogs barking, swords clashing, bottles breaking, to name but a few.

Common sound effects are often stored on computers in a sound effects library to be used again and again, but for each film there are sound effects that need to be customised, specific to the scene or film. In this case, Foley Artists need to create the sounds from scratch. Using a variety of objects, the Foley Artists will watch sections of the film and painstakingly match the visuals to the sounds they are constructing, recording the sounds as they go.

2 Watch one of the YouTube clips listed in the resources. Select the best one for your class /stage. Watch it through once, then ask pupils to watch the clip a second time. Before the second viewing, ask pupils to think about... What objects were used? Were any surprising? What would be the hardest thing about being a Foley Artist? Would anything be fun? These can be written down, or just discussed orally.

3 Choose a one – two minute clip from any film appropriate to the age/stage and development of your pupils. Check out the links at the end of this resource if you are stuck. Films/clips with little or no dialogue work best. Let the pupils watch the film with the sound muted.

4 Pupils should note down any sounds they think would be needed in the film. This can be split into three categories: Soundtrack (music), Speech and Sound Effects (footsteps, crowing, wind blowing etc).

5 Using their notes, pupils should work in small groups to plan a sequence of sounds that could be used for the clip. They should use the collection of objects that they have brought into the class.

6   Allow pupils time to practise their sound stories before picking groups at random to perform with the moving image.

7   After the groups have been able to showcase their sound stories, watch the clip again, this time with the sound unmuted. Did they miss anything out? Did they put extra sounds in? What would they have changed?

I am learning to select and use strategies and resources before I read, and as I read, to help make the meaning of texts clear. **LIT 1-13a**

I can select and use a range of strategies and resources before I read, and as I read, to make meaning clear and give reasons for my selection. **LIT 2-13a**

Sound Activity 2: **What Can I Hear?**

Resources: Any film clip that relies heavily on sound. It would help the activity if it's a film that is not instantly recognisable (e.g., not *Star Wars* or *Despicable Me* etc) Pencils/paper, **Activity Sheet 5** (optional)

One of the best ways to examine sound is to isolate the soundtrack without visuals. The reader can then focus entirely on what is being offered by the soundtrack (music), the sound effects and the speech, without the distraction of moving image. Films that would work well with this approach might include: *Birthday Boy* (2004), *Laughing Moon* (2000), *Tom Sweep* (1992), all of which are collected in the *Screening Shorts* curated by Screen Scotland.

1   Pupils should work individually, in pairs or in threes. Younger pupils should share a large sheet of paper, older pupils might want to use **Activity Sheet 5** but could also use a large sheet of paper if preferred, to save on photocopying.

2   Pupils should listen to the clip chosen by the teacher. This can be done simply by putting a dark sheet over the screen, or by freezing the screen if you have the facility to do so. Pupils should then listen to a small chunk of the clip, about 30–40 secs. At this point there is no expectation to write anything down, just to listen and contemplate what they are hearing.

3   Play the clip again, but this time ask the pupils to write down or draw what they think they heard. For older pupils it may help to categorise these sounds into the headings: Sound Effects (the background sounds), Soundtrack (music) and Speech (any actual words they can hear), see Activity Sheet 5.

4   At this point, the groups should be given the opportunity to share their thoughts with at least one other group or the class.

5   Play 30–40 secs more of the clip/film and then give the pupils another opportunity to note down things they heard.

1 When this has been completed a couple of times, ask the pupils to decide in their groups what they think is happening in the narrative. What characters might they see? Where is it set? Will it be action packed? What is happening in the background? Pupils should justify any answer by using clues they have heard. Remind them this is not an exercise in "getting it right". It is an exercise in using the sound to make educated guesses.

2 Ask the pupils to make a quick sketch to show what they think is happening.

3 Let them listen to the whole clip.

4 Finally, let the pupils see the clip all the way through. Did their thoughts match up with what they saw? Ask them to circle on their paper anything they managed to guess.

At any point in this activity, you can tell the pupils the title of the film you are using. However, it is often best to do this after they have come up with their idea of what they think is happening. Having them then re-evaluate their thoughts about the film in relation to now knowing the title can be interesting.

I am learning to select and use strategies and resources before I read, and as I read, to help make the meaning of texts clear. **LIT 1-13a**

I can select and use a range of strategies and resources before I read, and as I read, to make meaning clear and give reasons for my selection. **LIT 2-13a**

Sound Activity 3: **Why is Music Important? What Is The Purpose?**

https://youtu.be/mpMg1upId0w?t=25

https://youtu.be/k2RPKMJmSp0

https://youtu.be/8JMtZDuKez4

https://youtu.be/EE6_PacCnRw?t=6

https://youtu.be/X_5hFLDW2WU

https://youtu.be/At46AcZwA-A

https://youtu.be/-Nii8r_EqeA?t=18

https://youtu.be/BfWJqKIxyGc

https://youtu.be/mREi_Bb85Sk?t=10

https://youtu.be/ftVTWDrtrlc

https://youtu.be/aQeIYVM3YBM

https://youtu.be/aQeIYVM3YBM?t=7421

https://youtu.be/PYI09PMNazw?t=38

https://youtu.be/k3fz6CC45ok

https://youtu.be/8fuBbGUxptk

https://youtu.be/v54vZ4W8598

https://youtu.be/tXLoP9iSU5Y

https://youtu.be/EE-LD2EcASo

There are a number of different ways to set up this activity but, in essence, it involves replacing the soundtrack for the clip of your choosing (often the first intro/title sequence) with an alternative track.

One of the easiest ways of doing this is to have the film ready, paused, where you want it to start, but muted. Using a CD player, the teacher would then start the music going and then press play on the video, allowing the muted visuals and chosen soundtrack to play at the same time.

An alternative method might include having the film on YouTube (or other video streaming platform) and have another window open with YouTube with the sound cued up. You can then play the sound clip. Minimise the window and start the (muted) film clip going, maximising to full screen to get the full effect.

In the resources at the start of this sound activity are some suggestions of tracks that would work well, but feel free to use your own tracks too. The more diverse the feeling between the tracks, the better.

1. When you have your film clip and sound clip set and ready to go, explain to the pupils what is about to happen. Cue them in by asking them to think of three to five words, as they watch, that will describe the how the clip feels with the music.

2. Watch the clip muted with the alternative music over the top.

3. Ask pupils to either write down their thoughts or share them with a shoulder partner. These should then be shared with the class. Activity Sheet 6 can be used to record these ideas. There is an optional word bank at the bottom that, if included, will give pupils words to start off their descriptions.

4. The video track can then be reset, and then the next music track lined up. Repeat steps 1–3 with the new music track. Preferably something that will be a different "feel" from the first track.

5. Do this again for a third track.

6. After they have heard all three tracks, ask the pupils which of the tracks they feel is the best fit for the visuals and why. Justification/evidence is always important. Give time for pupils to discuss this with their shoulder partners, approx. 2 minutes. Pick some of the pupils to share their ideas with the class or vote as a class for the one they feel is the best fit.

7. If this is the first activity you have completed with this particular film, ask the pupils what they feel the real soundtrack will sound like. You may want them to predict what they think might happen in the film.

8. Play the clip with the sound un-muted so they can get clip and soundtrack the way it was meant.

To further extend this activity, ask the pupils to write a short description of the music they heard with the actual soundtrack. The word bank on **Activity Sheet 6** can support this piece of writing.

I am learning to select and use strategies and resources before I read, and as I read, to help make the meaning of texts clear. **LIT 1-13a**

I can select and use a range of strategies and resources before I read, and as I read, to make meaning clear and give reasons for my selection. **LIT 2-13a**

Sound Activity 4: **Contrasting Sounds**

Sound contrasts, like colour contrasts, are easy to spot in a film, but they are also extremely important. When contrast is used, either in the sound effects/background, or with the music, it is usually to bring the audience's attention to something. Some examples might include:

- A quiet room can be made to feel uncomfortable if there are random sharp sounds like a scratchy signature being scribbled on a piece of paper, or unexpected gunshots etc.

- A fast-paced action sequence, with matching music, that suddenly goes quiet as our heroine catches a breath in a chase sequence can make the audience aware of her face and close-up that shows her emotions.

- It might be the music starts off low and deep, but then high string sounds come in across the top (a technique often used by Hans Zimmer in his soundtracks).

- Music might build up gradually, from almost nothing to full crescendo, to emphasise something being big or grand e.g. *2001: A Space Odyssey* (with the timpani, strings and brass adding their own contrasts) or the start of *Star Wars: A New Hope*.

Sometimes it can be sounds that you are not expecting, that don't fit with the rest of the sounds or make you uneasy, like scraping metal in a natural landscape or the busy street sounds in *Minuscule* (see **Feature Film Suggestions for a School Film Library**) when the insects are introduced to the audience.

This is a simple activity to start pupils spotting contrasts in sound and getting them to think about why they are being used.

1   Let pupils watch and listen to the clip you have chosen all the way through.

2   Explain what contrast is. Use the examples bulleted above if needed.

3   Explain that you will play the clip again, but this time you want them to focus on the sounds only. It might help, at this point, if you only play back with sound and cover/freeze the visuals. This might not be necessary if pupils have done this type of activity before and know what they are listening for.

4   As they listen again, ask the pupils to put up their hands when they hear sounds that sound very different. When they do, pause the film clip.

5   Randomly choose some pupils to describe the contrast they heard. If they find this difficult, you may want to model this for the first couple of times, pausing where you hear a contrast and then describing what you heard and what you think the director may be bringing your attention to.

6   Use **Activity Sheet 7** to record their ideas. They can work independently, or in small groups, taking turns to scribe.

I am learning to select and use strategies and resources before I read, and as I read, to help make the meaning of texts clear. **LIT 1-13a**

I can select and use a range of strategies and resources before I read, and as I read, to make meaning clear and give reasons for my selection. **LIT 2-13a**

Other sound activities

- Creating a short story to be played back as a radio/podcast episode.

- Creating a bank of sound effects they can record, store then use in their own filmmaking.

- Comparing how the same composer (e.g. Hans Zimmer, Danny Elfman, John Carpenter, John Williams etc) approaches different films. Are there similarities? Are there differences? Can they spot another track by the same artist?

Setting/Scene

Setting Activity 1: **Mapping The Journey**

Resources: Large sheet of A3 paper

This is an activity which is best completed after or halfway through watching a longer film.

The beauty of using film in the classroom is that it supports the pupils who may find it harder to visualise what is going on in a written text. This activity will help pupils to do just that, and can also be used with other texts which have a scene/location driven narrative, maybe involving a quest or journey. Films to use might include: *Rango* (PG, 2011), *Brave* (PG, 2012), *Up* (U, 2009), *The Polar Express* (U, 2004), *The Goonies* (12A, 1985), and *Minuscule: Valley of the Lost Ants* (U, 2016) which, as a previous Discovery Festival film, has a teacher resource pack to go with it **here**. The full *Minuscule* feature film can also be bought cheaply on Amazon or from other online retailers or streamed through Amazon or YouTube. *Journey's End* (12A, 2017) is also an ex-Discovery Festival film (with a supporting pack) that could be used with this activity.

1 Have a discussion with the class about setting within a narrative and what this might mean. Pupils should understand that setting can include location, but also time (morning/night, year, period etc). Link this back to written texts. This discussion will obviously vary by age/stage /development but is useful to cue pupils up for what they are about to focus on.

2 Pupils should be given 5 minutes to talk in small groups about the different settings/scenes they have seen in the film so far. They should try to recall as many different locations and/or times as possible. With younger children the focus might just be on the physical "where" of the action/characters. Location names could be printed as pictures or words, and they could order them. Older pupils can separate the two out, where and when, so they can deal with them as separate parts, making notes appropriate to their stage development.

3 Pupils should then use the large sheet of paper to "map out" the journey. This should be a tracking of the character's journey, not a literal map of the area the character is in. One way of ensuring this is to get the pupils to draw a curving line across their page (see Example 2) with a start and end point. Along this line, pupils should track the various stages of the journey by adding the location names and a small sketch of the location as a reminder. As far as possible, pupils should try and place the locations evenly along the line, allowing space in between for places they have forgotten. With younger pupils, the locations could be pre-cut, ready to stick down on a pre-determined line.

4 Pupils should have a chance to share with other groups to compare and contrast their answers. At this point pupils should add any locations they think they have missed, and they feel are important to include.

5 Play 30–40 secs more of the clip/film and then give the pupils another opportunity to note down things they heard.

6 Then ask the pupils to choose the one they think is most important. Pupils should get a chance to share their choice with the class, making sure they are using evidence from the text to justify their answer.

I can share my thoughts about... setting... **ENG 1-19a**

I can: discuss... setting... **ENG 2-19a**

Story/Script

Story Activity 1: **Investigating Script**

Resources: Scripts to read. These can be from the writing/reading scheme that the school has, or from a school play etc. Film clip of your choosing.

Pupils should investigate scripts and what they look like appropriate to their development stage. Questions to ask might include:

- How are they different from a book?

- How can you tell what is happening?

- How can you tell when someone is speaking?

- Are different scripts laid out in different ways?

- Who are the characters? How can you tell?

After watching the film clip you have chosen, pupils should create their own script for the clip. This can be done in stages, looking at scene setting first, then what the characters are saying, then thinking about the stage directions that might be used to tell the actors where they should be going.

Pupils can then test it by using their script to act out the scene.

Extension: Create their own three–four minute scene with a script to guide the action.

Using what I know about the features of different types of texts, I can find, select, sort and use information for a specific purpose. **ENG 1-19a**

Using what I know about the features of different types of texts, I can find, select and sort information from a variety of sources and use this for different purposes. **ENG 2-19a**

Story Activity 2: **Short Narrative With Music Videos**

Resources:

https://youtu.be/0PeZwZw9D_s
https://youtu.be/oIFLtNYl3Ls
https://youtu.be/ktvTqknDobU
https://youtu.be/dX3k_QDnzHE
https://youtu.be/djV11Xbc914

The videos above have all been picked as examples of short narratives that have been matched to music by bands by a director. Music videos can be a starting block for up-and-coming directors, whilst others specialise in this artform. Creating a narrative, whilst potentially showcasing the band/singer means that the actual story arc is almost always less than three minutes. Watching these videos can help pupils understand that a story doesn't have to be a novel or a two-and-a-half-hour epic to be good, it just needs the right components of character, conflict and twist/resolution.

1   Using one of the videos listed above, and one or more of the activities outlined earlier in this resource, investigate the narrative.

2   Give pupils time to think about character, conflict and twist/resolution. Discuss in shoulder partners. This could be recorded on a blackboard or interactive whiteboard as a class discussion.

3   Ask pupils to think about the story and, in small groups, describe what happens in the narrative, thinking of all the details they saw.

4   Pupils should now try and reduce this to a beginning, a middle and an end. The synopsis of each part should only be one sentence long. With an older class, they might tackle this in one go, a younger class might find it easier to do one part at a time.

I am learning to select and use strategies and resources before I read, and as I read, to help make the meaning of texts clear. **ENG 1-19a**

I can select and use a range of strategies and resources before I read, and as I read, to make meaning clear and give reasons for my selection. **ENG 2-19a**

Section 2 **The Resources**

References/Further Reading

Building the Curriculum 3: A Framework for Learning and Teaching –
https://education.gov.scot/media/0cvddrgh/btc3.pdf

Building the Curriculum 4: Skills for Learning, Skills for Life and Skills for Work –
https://education.gov.scot/media/tcnk33qn/btc4.pdf

BFI, A Framework for Film Education, funded by the European Commission –
https://www2.bfi.org.uk/sites/bfi.org.uk/files/downloads/%20bfi-a-framework-for-film-education-brochure-2015-06-12.pdf

Screening Literacy, Executive Summary –
https://www.visionkino.de/fileadmin/user_upload/publikationen/sonstige/Screening_Literacy.pdf

Youngsters and cinema in the European Union: A cross-cultural study on their conceptions and knowledge about cinema –
https://journals.sagepub.com/doi/abs/10.1177/1748048518759171

StudioBinder.com, How to Use Colour in Film (video) –
https://www.studiobinder.com/blog/how-to-use-color-in-film-50-examples-of-movie-color-palettes/

University of Glasgow, Evaluation of Moving Image Education in Angus –
https://www.screen.scot/binaries/content/assets/screen-scot/film-education/case-studies/uofg-evaluation-of-moving-image-education-in-angus-august-2010.pdf

Angus Project, Moving Image Education and a Curriculum for Excellence –
https://movingimageeducation.org/sites/default/files/mie-and-a-curriculum-for-excellence-2006-booklet.pdf

Moving Image in Scotland brochure, Scottish Screen (now Screen Scotland) –
https://movingimageeducation.org/sites/default/files/scottish-screen-moving-image-brochure-2009-medium-res.pdf

MIE and the Curriculum for Excellence: A Practitioner Perceptions, Bournemouth University –
https://microsites.bournemouth.ac.uk/merj/files/2021/04/2.1-Donnelly-%e2%80%93-MIE-and-a-Curriculum-for-Excellence.pdf

Useful Websites

DCA, Discovery Film Festival Resources. All previous film education packs dating back to 2013 – **https://www.discoveryfilmfestival.org.uk/resources**

Screen Scotland, Screening Shorts. Can be accessed through Glow Account or by contacting Screen Scotland. Free short films –
https://screeningshorts.org.uk/

Into Film, online film club that facilitates streaming film to classroom/club –
https://www.intofilm.org/scotland

BFI, classroom resources for teachers –
https://www.bfi.org.uk/resources-events-teachers/resources-teachers

Film Education, Teaching resources/packs for a variety of films and ages and stages –
http://www.filmeducation.org/resources/film_library/getfilms.php?id=A

Colossal, online art magazine animation page –
https://www.thisiscolossal.com/category/animation/

Dust, YouTube Channel, Sci-Fi Shorts, mostly for older viewers, upper primary/secondary –
https://www.youtube.com/c/watchdust

Ex-Discovery Films/Shorts Available Online

All these films/shorts have a corresponding pack in the Discovery Film Festival resource website. All these films are, at time of writing, available for free. Listed is the location of each film, followed by a link to the corresponding pack.

Nanuuq –
https://vimeo.com/172386207
https://www.discoveryfilmfestival.org.uk/assets/general/Middle_Education_Pack_2.pdf

Alike –
https://www.youtube.com/watch?v=kQjtK32mGJQ:
https://www.discoveryfilmfestival.org.uk/assets/general/Middle_Education_Pack_2.pdf

Ormie (The Pig) –
https://www.youtube.com/watch?v=xd63g3d8qOs
No Education Pack available at the moment

Darrel (The Chameleon) –
https://www.youtube.com/watch?v=-n9fo7jUMa0
https://www.discoveryfilmfestival.org.uk/assets/general/Middle_Education_Pack_2.pdf

A Small Escape –
https://vimeo.com/161458411
https://www.discoveryfilmfestival.org.uk/assets/general/Shorts_For_Wee_Ones_Resource_Pack_2017.pdf

Katakroken –
https://vimeo.com/105989962
https://www.discoveryfilmfestival.org.uk/assets/general/SMO_Resource_Pack_-_Dan_Done_Small-amend1.pdf

Lila –
https://www.youtube.com/watch?v=sUy6WJL7wV8
https://www.discoveryfilmfestival.org.uk/assets/general/SMO_Resource_Pack_-_Dan_Done_Small-amend1.pdf

Snowflake –
https://www.youtube.com/watch?v=fdvye-DAP0M
:https://www.discoveryfilmfestival.org.uk/assets/general/Shorts_for_Wee_Ones_Resource_Pack.pdf

Baby –
https://vimeo.com/55914664?login=true#_=_
https://www.discoveryfilmfestival.org.uk/assets/general/Shorts_for_Wee_Ones_Resource_Pack.pdf

The Dam Keeper –
https://www.youtube.com/watch?v=8JXlBeDas7w
https://www.discoveryfilmfestival.org.uk/assets/general/Shorts_for_Middle_Ones_Resource_Pack.pdf

Nieta –
https://vimeo.com/93673273
https://www.discoveryfilmfestival.org.uk/assets/general/Shorts_for_Middle_Ones_Resource_Pack.pdf

Hannah And The Moon –
https://vimeo.com/42824939 :
https://www.discoveryfilmfestival.org.uk/assets/general/shorts_for_middle_ones.pdf

My Strange Grandfather –
https://vimeo.com/57395065 :
https://www.discoveryfilmfestival.org.uk/assets/general/Shorts_for_Wee_Ones.pdf

Free shorts for use in schools

Ruin Directed by Wes Ball, this short was the reason he was picked to direct the *Maze Runner* trilogy –
https://www.youtube.com/watch?v=doteMqP6eSc&t=23s

Big Buck Bunny Created to be released as an open-source film, this short is free to distribute, edit, and take screenshots from –
https://www.youtube.com/watch?v=aqz-KE-bpKQ&t=23s

Minuscule This series of shorts, based on the animation feature of the same name, is a selection of well-crafted short narratives. Beautiful French animation –
https://www.youtube.com/c/Minuscule

We've All Been There An interconnecting of lives in this Australian sentimental short leaves the reader questioning how they interact with others around them –
https://vimeo.com/56464411

The Present When a young boy receives a present, he is less than appreciative. This award-winning short asks the reader to question our initial judgements –
https://www.youtube.com/watch?v=C_nJJHaNmnY

Idiots A group of robots, reliant on their phones to communicate, are disappointed when their devices start failing, until the newest phone comes out. A commentary on our reliance on technology, and phones in particular –
https://vimeo.com/79695097?embedded=true&source=vimeo_logo&owner=1944071

Killing Time at Home A lonely man decides to order a friend online to keep him company. It all goes swimmingly until he gets bored with his new friend. Reminiscent of the *Robot Dreams* graphic novel by Sara Varon –
https://www.youtube.com/watch?v=OEVScxnKkjE

The Copy Shop A man accidentally copies himself with his photocopying machine, producing an ever-increasing supply of clones of himself. Silent film in black and white –
https://www.youtube.com/watch?v=OEVScxnKkjE

Fireflies A short film about autism and how a young boy reaches out to make friends with his new next-door neighbour –
https://www.youtube.com/watch?v=1d_mCmMdLIY&t=7s

Bunny New Girl A new girl in the class finds herself the target of humiliation from some of the other pupils. She is saved by the friendship of one of the other pupils. Requires a Glow account to log on with –
https://screeningshorts.org.uk/browse-films/bunny-new-girl

Le Merle Film by Norman McLaren, a Scottish/Canadian animator. Set to an old French Canadian folk song, Norman plays with shape and form to produce this experimental film from 1958 –
https://youtu.be/oTBzP6oaRQc

Neighbours Another award-winning film from Norman McLaren. Two neighbours get into a tussle over a plant which appears on the boundary line between their properties. Who owns this magnificent bloom? –
https://youtu.be/4YAYGi8rQag

Any suggestions from Sarah D for artier content? Ex-gallery exhibits etc?

Is this more films to come? Andy

Handy Hints

1 **YouTube**. If using YouTube but you want to the clip to start at a specific point, choose the "Share" option below the clip playing. Checking the box that says "Start from" allows you to use that link but type in the start time of your choosing. Copy the link or choose the embed option. The link can then be added to your PowerPoint/Whiteboard Resource/Word document to use a later date.

2 **Music Videos**. Many bands release videos of their songs for promotion. These are often directed by up-and-coming directors, or directors who specialise in this type of filmmaking. They are a great way of catching the interest of classes and can be used with many of the above activities.

3 **Vimeo**. YouTube is one of many online streaming services but there are many others. **Vimeo** is often preferred by artists and filmmakers over YouTube as a way of sharing their work, with trailers and complete films easy to find by navigating the categories at the bottom. Other sites exist, including Daily Motion and Facebook Watch but are sometimes blocked by local authority networks.

4 **Creating Film**. The activities above (especially the ones on understanding camera) can be a starting block for pupils creating their own content, making them more aware of how to shoot film in an interesting way. This can be done cheaply with their own mobile phones or devices in school. Investigating narrative through creation can also lead to pupils that can better visualise their written texts. If they can visualise a character or a setting, they have a better chance of finding the words to describe that scene or character.

5 **DVD Extras**. DVDs and Blu-rays often have detailed "Making Of" videos included in the extras. This can be a valuable source of research for teachers using the film in the classroom. Also, for older pupils, it can be interesting to watch these to see how the film was constructed, or the director's view of a certain scene in the film after they have analysed it themselves.

6 **Open Source is Free**. **Open Source** or **Open Content** is an industry standard for releasing content to the community that can be used and shared for free. Films made in this way can usually be used free of charge and edited without breaching copyright, as long as profit is not made from this. Software released in this way is usually free to download and use.

7 **Watch it First**. Watching a film or clip all the way through is a must before introducing it to a class. Each class/pupil is different. A clip that suits one class might not suit another. For example, *Lila*, a previous Discovery film, deals gently with the loss of loved ones. *The Dam Keeper* deals with bullying and discrimination. These can be hard-hitting themes for some of the pupils in your class. It's definitely always best to watch it first to spot anything that may potentially be unsuitable.

Links for Creating Film

Pivot Free stick figure animation tool available in all Dundee schools –
https://pivotanimator.net/Download.php

Scratch Free coding and programming software that can also be used for animation. Available in all Dundee schools –
https://scratch.mit.edu/educators

Blender Free, opensource software for creating 3D objects and animations –
https://www.blender.org/

Open Shot Free, opensource film editing tool for Windows, OS X and Linux –
https://www.openshot.org/

BFI Learn how to animate at home tutorial –
https://www.bfi.org.uk/join-filmmaking-activities-children-young-people/learn-how-animate-home

Audacity Free, opensource software for editing sound. Available in all Dundee schools –
https://www.audacityteam.org/download/

Feature Film Suggestions for a School Film Library

This is not an exhaustive list, but guidance to building a resource that will support your establishment delivering a wider range of texts to investigate. Many of the films listed can be found at car boot sales, or cheaply through online second-hand retailers.

The following age ranges are also just a guide, and by no means an absolute. Many of the younger films can be investigated by older pupils, exploring a different aspect of the filmmaking process, or examining issues that might be "over the heads" of a younger audience. As always, discretion is advised. As a professional, you know your audience and which themes may or may not suit a particular class or group of pupils. Please watch any film thoroughly before using with children.

Early – 1st Level

The Red Turtle **(PG)** A Studio Ghibli film (the World-renowned Japanese animation studio), directed by Dutch-born (UK based) animator Michael Dubok de Wit. A story about a man stranded on a raft in the middle of the ocean, a story that is "eloquent, profound and moving" (Mark Kermode)

Ponyo **(U)** Another Studio Ghibli film. A take on the *Little Mermaid* story, this beautiful film is a great start for younger audiences but has enough depth to be tackled by pupils in late primary and secondary education.

The Wizard Of Oz **(U)** A film that doesn't need its own synopsis, *The Wizard Of Oz* uses colour beautifully throughout and can be used with all the activities listed in the previous section of this guide.

Minuscule: Valley Of The Lost Ants **(U)** This wonderful French film blends live action backgrounds with realistic computer-generated animation to create an insect world that feels huge. A small ladybird finds itself separated from its family and on an adventure that leads to friendships and danger. A teaching pack can be found here –
https://www.discoveryfilmfestival.org.uk/resources?ay=2016

The Wrong Trousers **(U)** Possibly still the best of the Aardman suite of films, *The Wrong Trousers* has it all: a comedy frontman, his sensible sidekick, an evil protagonist and a wealth of British slapstick humour moments that entertains young and old alike.

1st – 2nd Level

Paper Planes **(PG)** A story of a young boy who aspires to break free from his father's depression after the loss of the boy's mother, this film deals with sensitive issues gently and examines the positives and strengths that come from the loss of someone close. A teaching pack for this film can be found here –
https://www.discoveryfilmfestival.org.uk/resources?ay=2015

Fantastic Mr Fox **(PG)** Roald Dahl has had many adaptations of his stories into feature films (16 at time of writing), but the Wes Anderson directed *Fantastic Mr Fox* is one of the best. Beautifully animated, massively zany and stylistically very Wes Anderson, this film nods beautifully to its text-based beginnings. The set also includes miniature replications of Mr Dahl's own belongings as a tribute to the much-loved children's author.

Roald Dahl's Other Film Adaptions *The BFG* (1989 and 2016), *Matilda* (1996), *Willy Wonka And The Chocolate Factory* (1971), *James And The Giant Peach* (1996) and *Danny, The Champion Of The World* (1989) are all also worth inclusion in a school film library. Great for Film/book comparison.

Hugo **(U)** *Hugo* is the story of a young boy (a young Asa Butterfield) who is entranced by mechanical objects and automata. Martin Scorsese's film adaptation of Brian Selznick's book is set in 1930s Paris and heavily references early cinema, including George Melies' *A Trip to the Moon* and features Ben Kingsley as Melies. This film can be used to investigate early film and the impact of the works of **George Melies** and the **Lumiere brothers**.

Antboy **(PG)** A Danish movie, available in an English dubbed version or the original Danish with English subtitles (our preferred way of watching it). A young boy is bitten by a radioactive ant and becomes a reluctant superhero. Teaching pack available here –
https://www.discoveryfilmfestival.org.uk/resources?ay=2014

***On The Way To School* (U)** A documentary that follows four individuals from across the globe as they take the journey to their respective classrooms. An eye-opening and levelling look at the lengths some children have to go just to get an education. Could be the stimulus for a documentary-based filmmaking project in your own class. Teaching pack available here –
https://www.discoveryfilmfestival.org.uk/resources?ay=2014

2nd Level and Above

***Journey's End* (12)** Following the journey of young soldier, Lieutenant Raleigh (Asa Butterfield), to a final conclusion at the Western Front in Aisne, this film is a hard-hitting account of the realities of the WW1 conflict. The sound and visuals capture the claustrophobia of trench life, which is added to by the metal instability of the leading officer, Captain Stanhope (Sam Claflin). Setting, sound and character are foremost. Teaching pack can be found here –
https://www.discoveryfilmfestival.org.uk/resources?ay=2018

***Dunkirk* (12)** Another beautifully shot, reasonably accurate account of War. This time Dunkirk during WW2. Christopher Nolan's trademark time play permeates this film, with a musical score from Hans Zimmer that underpins the feeling of intensity throughout. Teaching pack can be found here –
https://www.discoveryfilmfestival.org.uk/resources?ay=2017

***Edward Scissorhands* (12A)** Tim Burton directed film that has a wonderful cast, strong use of colour as metaphor and focuses round the theme of how we respect others. The counterweight for people bemoaning the "snowflake" generation.

***My Life As A Courgette (Zucchini)* (PG)** An animated film about a young boy dealing with the loss (which he accidently causes) of his alcoholic mother. The film centres around his foster home experiences and the re-building of trusting and loving relationships. This multi-award winning film is available in its original French and American dubbed languages. Teaching pack can be found here –
https://www.discoveryfilmfestival.org.uk/resources?ay=2017

***Sharkwater* (PG)** This documentary follows young filmmaker and director, Rob Stewart, through his journey to tackle the illegal fishing of sharks in the Americas. It is a useful film to investigate bias in journalism and how an audience's opinion can be shaped and manipulated.

***Holes* (PG)** The film adaptation of Louis Sachar's 1998 novel of the same name, directed by Andrew Davis (*The Fugitive*, *Under Siege*, *Collateral Damage*). A young boy (Shia LaBeouf) is wrongly convicted of a crime and sentenced to community service in a (corrupt) young offenders' institute. The inmates are set the mysterious task of digging holes.

***Beasts Of The Southern Wild* (PG)** Picking up accolades at both the Sundance and Cannes festivals, *Beasts* investigates family, climate change, poverty and alcoholism. A thought-provoking film set in the bayou, this is a film that would best suit early teens and up.
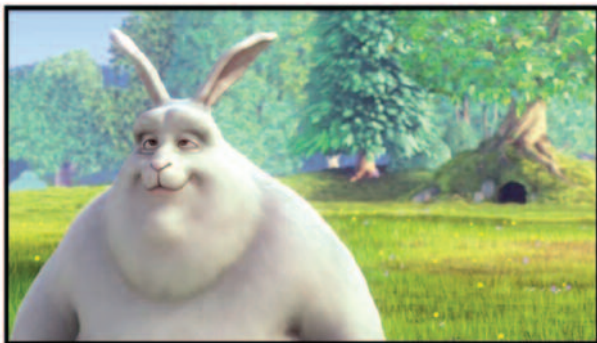
Section 3 **Activity Sheets and Examples**

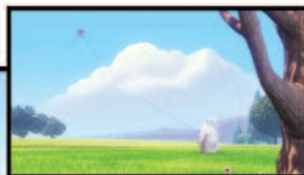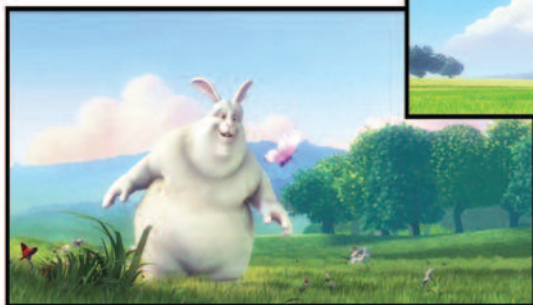Activity Sheet 1: **Types of Shot**

Close-up
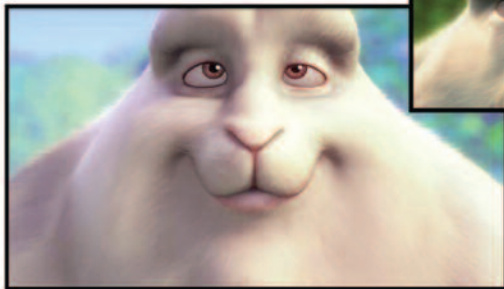
Extreme Close-up

Medium Shot
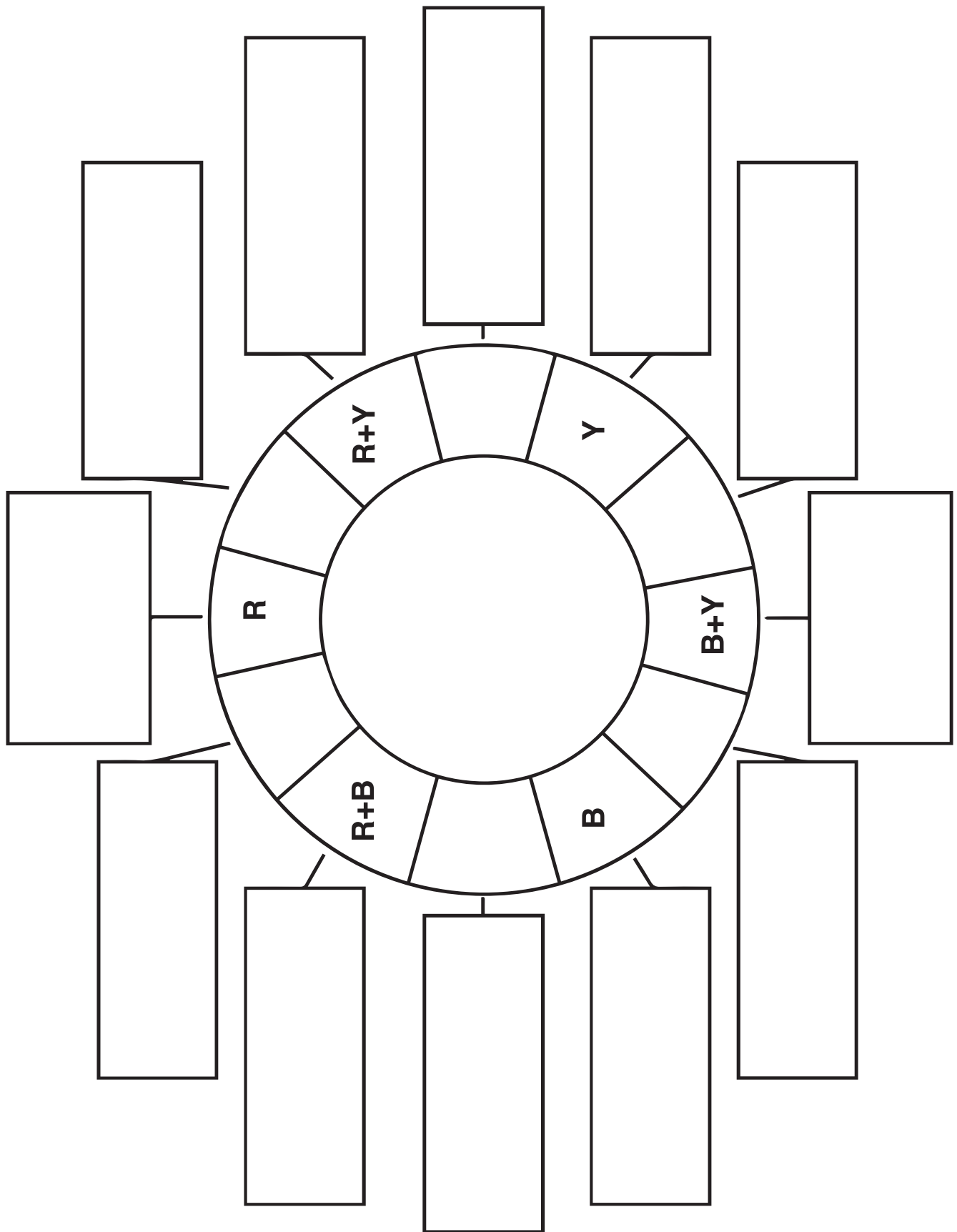

Long Shot (Establishing Shot)

Extreme Long Shot

Activity Sheet 2: **Storyboarding**
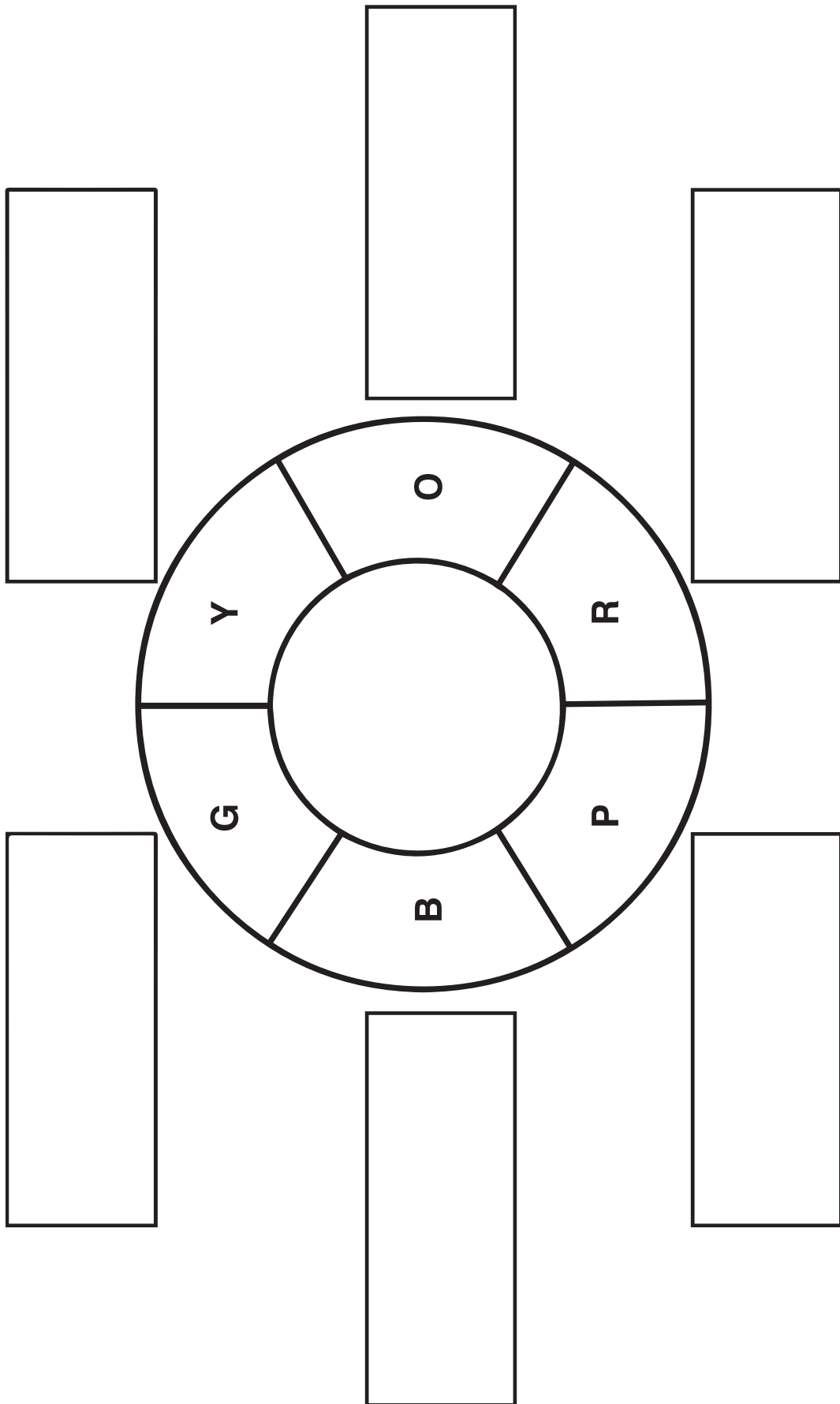
R+Y

Y

R

B+Y

R+B

B

Look/Style

Character

**Thoughts/
Feelings**

Relationships

Back Story/Motivation(s)

Soundtrack (Music)

Speech

Sound

Sound Effects
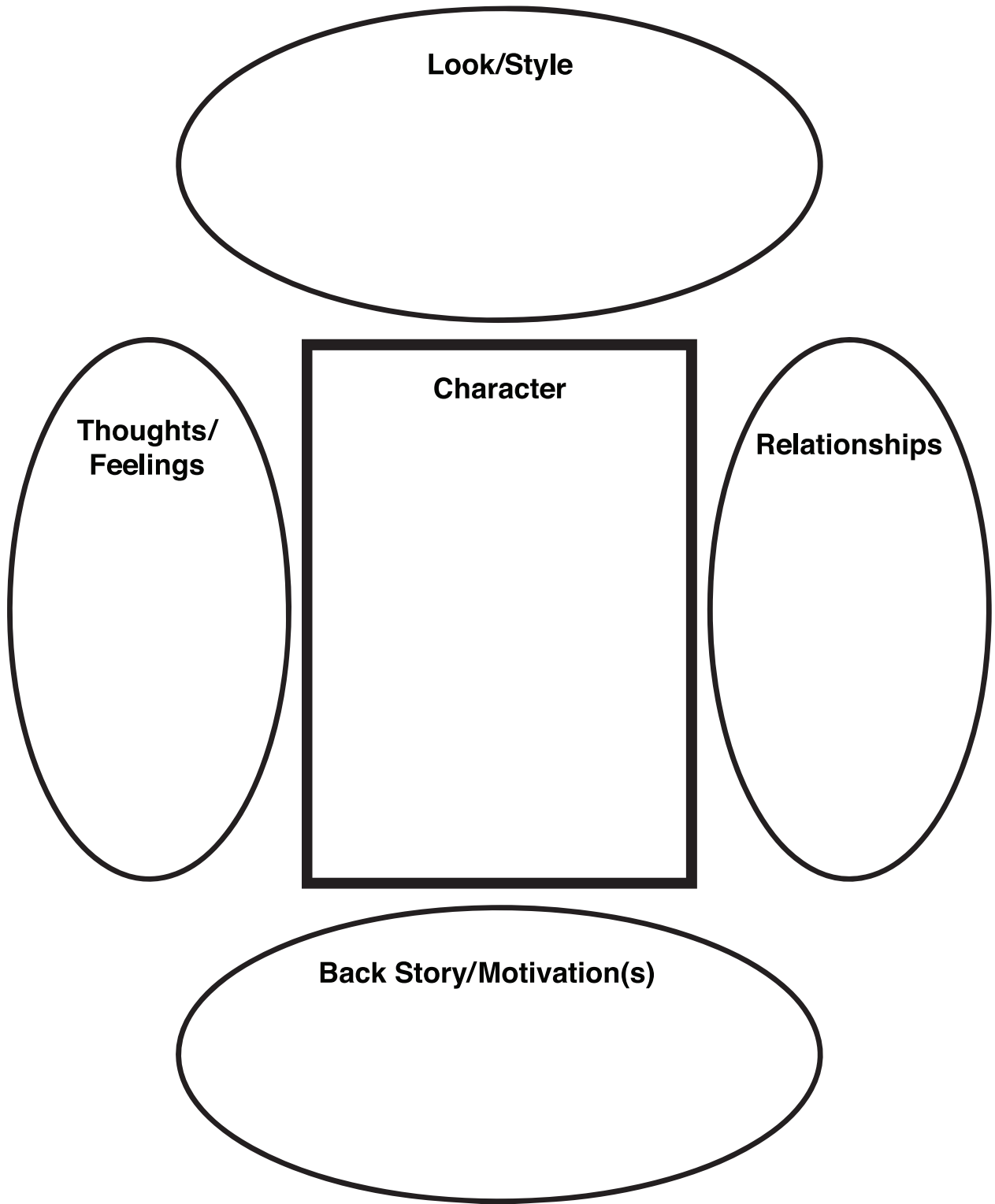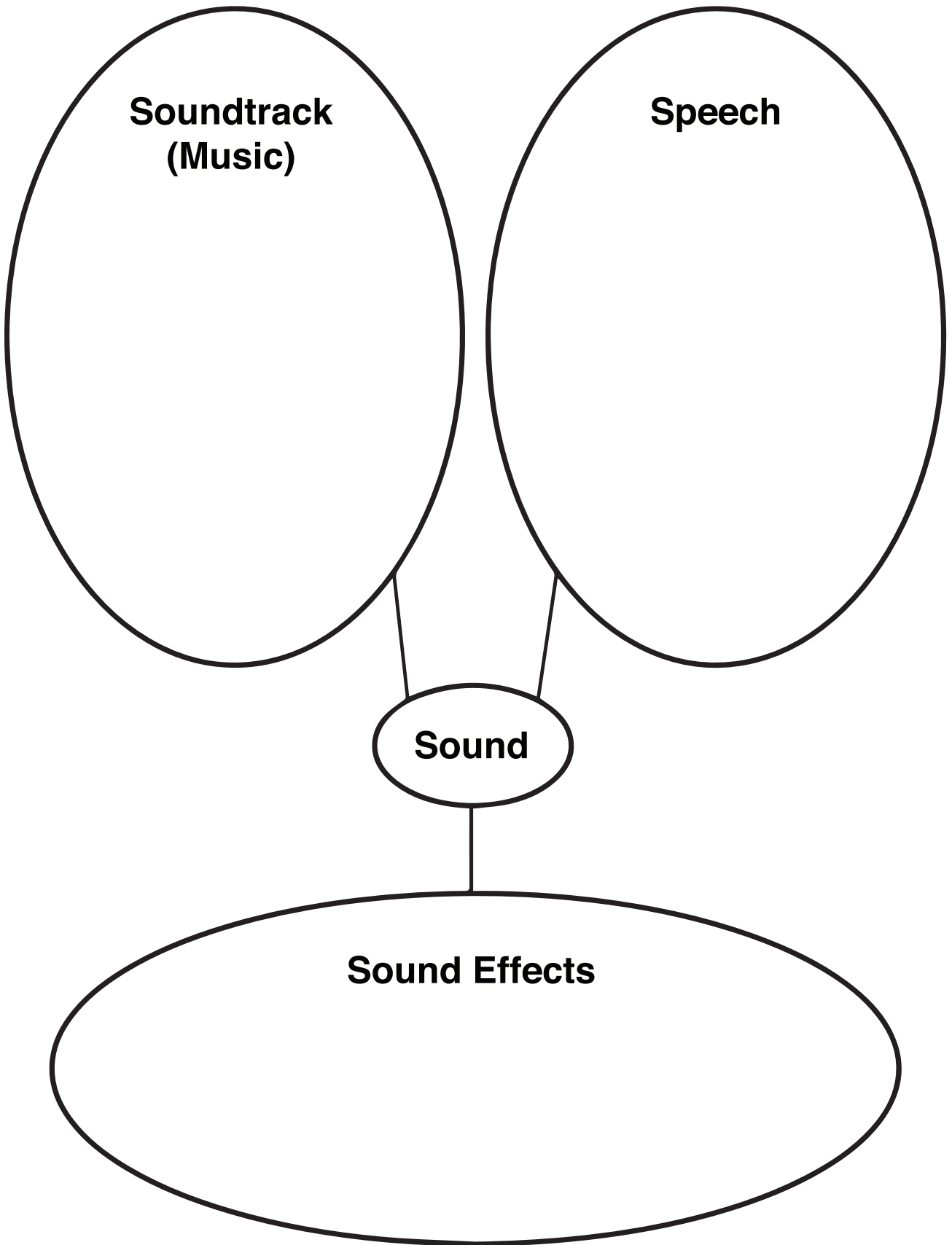
Activity Sheet 6: **Why is Music Important?**

Track	Words to describe the music
1.	
2.	
3.	

Word Bank Suggestions

|			
Exciting/Boring	Contrasting Busy/Sparse	Loud/Quiet Gentle/Aggressive	Natural/Electronic
Deep/High	Mellow/Shrill	Thin/Full	Dark/Bright Joyful Energetic
Grand	Lively Frantic	Eerie Scary Stately	Rapid Industrial
Upbeat	Stimulating Empowering	Intense	Comedic Relaxing
Mysterious Predictable			

Activity Sheet 7: **Sound Contrasts**

Sound Contrast	When it was used	Why it was used. What it was pointing out.

Contrast to look for:

Loud/Quiet	Fast/Slow	Low/High	Sharp/Dull
Calm/Exciting	Unexpected Sounds	Gentle/Harsh	Warm/Cold
Long/Short	Relaxed/Frantic	Steady/Infrequent	

Example 1

Step 2
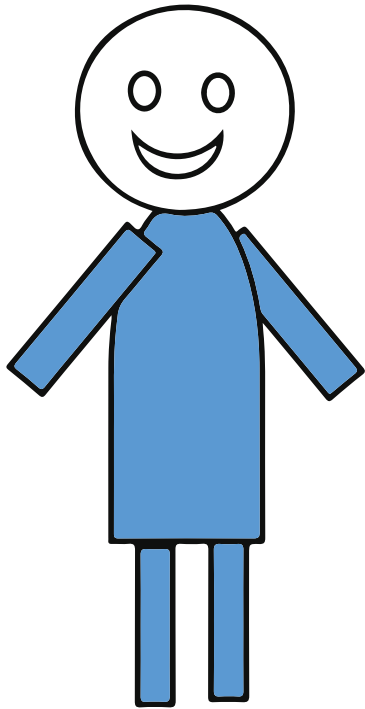
Step 3

Step 1

Example 2
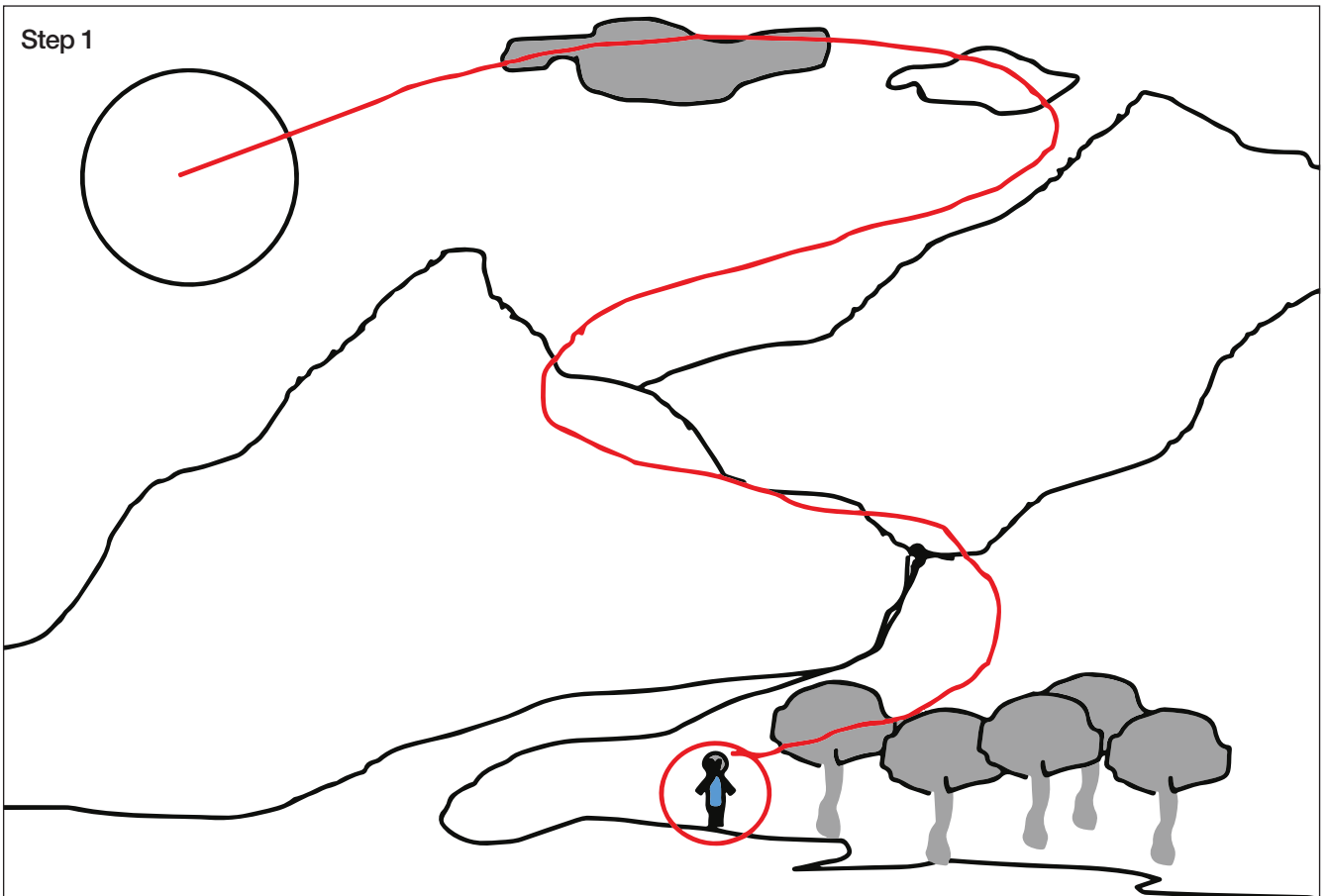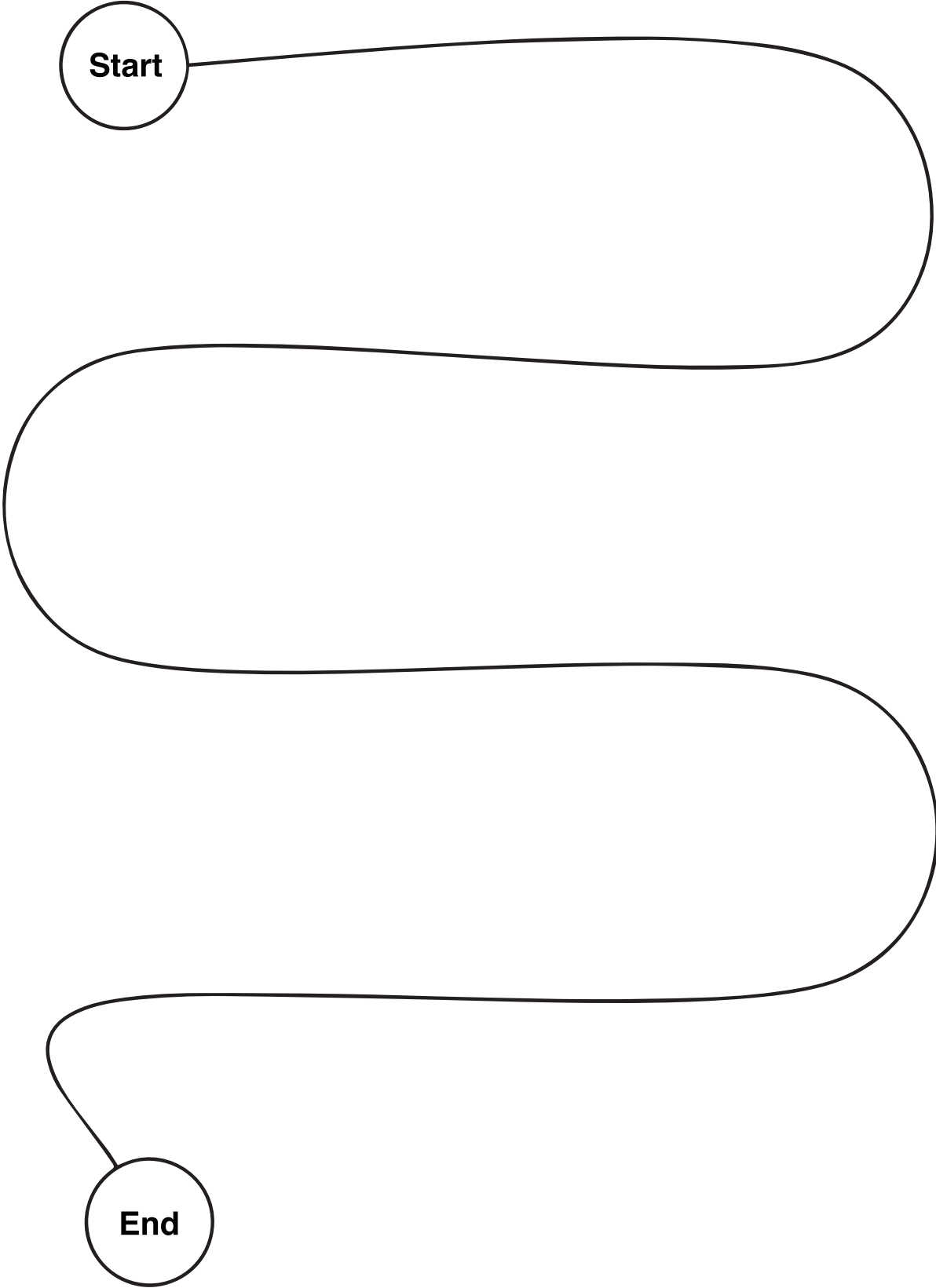
Start

End

Evaluating this resource

We hope that you found this resource useful and appropriate.

Please do send us any film reviews, letters from your pupils, documentation of classwork and your feedback by e-mailing **mike.tait@dca.org.uk**.

Would you make a good Discovery Film Festival Case Study?

We are seeking a number of simple Case Studies in how teachers have used or are using Discovery films in the classroom across Curriculum for Excellence and across the Levels.

Any case studies that we develop would be intended for presentation on GLOW, the Creativity Portal and on Discovery Film Festival websites. We have a simple template to be completed and are keen to have classwork and documentation included.

If you would like to be a Discovery Case Study please e-mail **sarah.derrick@dca.org.uk**