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| **MAKING MOVIES!**  Teacher guidance | **C:\Users\Felix\AppData\Local\Temp\Temp1_smallpox-logo(2).zip\smallpox-logo.jpg** |

# NATIONAL CURRICULUM LINKS (ENGLAND)

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| **Upper KS2 (ages 9-11)** |
| **English** Describing setting, character and atmosphere and integrating dialogue to conveycharacter and advance the action  Performing own compositions  Assessing the effectiveness of their own and others’ writing |

# KEY LEARNING OUTCOMES

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| **By the end of this activity children should be able to:** |
| * write a film script in the correct format, including using the present tense * show some awareness and understanding of how cinematic devices such as music, camera angles and editing help tell a story * discuss some of the differences between films and plays * writeand film a new ending to the JAMES film that is scientifically accurate |

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| **Key questions** | **What are the differences between a film and a play? What different roles are needed to make a movie?** |
| **Overview** | **An English and drama activity in which children become filmmakers** Children begin this activity as scriptwriters. Through discussion of some of the main differences between plays and films, children begin to think in terms of cinematic storytelling. They use their scientific and historical understanding to write a new final scene for the JAMES film. This provides teachers with an opportunity to revise key learning and assess children’s understanding. They then explore production design, costume design, cinematography and editing and apply their new skills to film their scripts in groups. |
| **Teaching time** | 2-4 hrs + time for filmmaking |
| **Key vocabulary** | Children should be confident with the key scientific vocabulary from the **Speckled Monster** resource, especially **cowpox, smallpox, vaccination, immunity.** Revise these if necessary at the start of the lesson.  Before they write their scripts you might also like to remind children of the key vocabulary from the **Strength of Character** resource. |

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| **Stage/summary** | **Running Notes** | **Resource** |
| **Introduction** | You’ll doubtless have noticed how long the credits are at the end of a feature film. Making a feature film takes a lot of people, each with their own specific role and skills. A big Hollywood feature film might have a crew of over three thousand people! The crew on JAMES was much more modest – about thirty people.  We’re going to meet some of these people and find out more about what they do. **But make it clear to children that to make their own films they don’t need a big crew.** Together, a small group can share out all these important roles and tasks.  Show the children the behind-the-scenes photos from the filming of JAMES on slides TP4-5 and ask them to try and guess what the different roles are. They can look again at the end of the lesson and see if they were right. | **TP3       TP4-6** |
| **Director and Producer** | **Director** The directormakes the big creative decisions on a film. They are very creative people; they picture the film in their heads and work with the other crew to produce that vision when the film is being made. One of the director’s most important jobs is to guide the actors’ performances.  **Producer** The producer is in charge of the film project as a whole and find the money to get it made. They nurture it through script development, filming, postproduction and its release into cinemas. They need good creative and organisational skills. |  |
| **Writer** | **Writer** The writer comes up with the story and characters. They might have to do a lot of research to understand the people, places and time they are writing about and make the characters and story feel as authentic as possible.  **Scriptwriting** Children look at the extract from the script of JAMES to learn how to format and write a film script. You might like to replay the corresponding scene from the film (3mins 14 secs into the film).  Use slide TP7 to help explain the standard style that all film scripts are written in. Film scripts are very similar to theatre scripts, but unlike play scripts there is a single way of formatting a film script that everyone uses.  The first line of each scene describes the **location.** Each scene begins with either **INT** or **EXT** for interior or exterior (inside or outside). Usually interiors are filmed in a studio and exteriors on location, but not necessarily. Next comes the name of the location and the time of day (usually just DAY or NIGHT). This is important so that the lighting crew know whether to light for daytime or nighttime!  As with plays, film scripts are split up into **action** and **dialogue.** The action describes what is happening in the scene and the dialogue tells the actors what to say. A scene **always** begins with a line ofaction to set the scene. Action is always written in the **present tense**.  (Film scripts do not, in general, contain camera directions, editing notes, or music notes. It’s up to the director to interpret the script and decide how to film each scene. But at this level it is fine for children to add in notes about camera angles, music, etc.) | **JAMES script extract PDF**  **TP7** |
| **Differences between a play and a film** | Children are used to writing and performing plays, which is a great start to filmmaking because many of the skills involved are very similar. But there are some big differences too! You will almost certainly find that children’s natural tendency is to think in terms of theatrical storytelling. Keep reminding them (and yourselves!) of the important differences. Try and get them to **visualise** what their scripts will look like when brought to life on the big screen, watched by a large audience in a cinema.  **Cinema is visual storytelling whereas theatre tells a story through dialogue** Films rely more heavily on **images** and **action** to tell the story, whilst plays rely more on **dialogue**. In fact, in the early days of cinema all films were silent. A silent play is a rare thing indeed!  **Camera angles – the camera is the audience** In a play, the audience can see the whole stage at all times and decide themselves where to look. But in a film, the **camera** dictates what the audience sees. This is a key part of visual storytelling. For example, instead of a character *saying* how sad they are, the camera might cut to a **close-up** showing the character’s sad expression without any dialogue needed at all. Or instead of verbally threatening someone, a character can just give a menacing look in a close-up. This means you can get away with using a lot less dialogue than a play. When writing a script you should always ask yourself, could I **show** this with a look or gesture instead of saying it through dialogue?  Children can explore camera angles further in the storyboarding exercise later in the activity.  **Editing**  A play is acted out live in front of the audience all in one go. Every performance is a bit different. But a film is **edited** together from lots of different takes and camera angles to produce one final version.  **What you see is what you get** In a play, the audience can happily imagine the **scenery**. They are perfectly prepared to imagine a door or a jungle or a spaceship that isn’t really there. But you’d feel pretty hard done by if you went to see a Star Wars film and found out you had to imagine the spaceships for yourself! The plus side to this is that with a film you can play lots of tricks. For example, you can show a shot of the Eiffel Tower then cut to a scene filmed in your own bedroom and the audience will think that your bedroom is in Paris! These are called **establishing shots**. See if you can spot them when you watch films and tv dramas.  **Acting** On stage, actors must use large expressions and loud voices to reach the audience, even those right at the back of the theatre. But in a close up in a film we can see the smallest twitch of an eyebrow and hear the faintest whisper, so the acting often needs to be more contained.  **Music** Films make heavy use of music to create mood and atmosphere. Plays sometimes feature music, but not as much as films. Some of the most famous music in the world comes from films. Can you hum any film theme music?  **Film as a language** It is useful to think of film as a language with its own grammar. Just like we can all naturally understand English, we all naturally understand film grammar because we watch so many films. The trick is to think carefully about what you’ve seen in films and to apply that to your own filmmaking. Encourage children to think critically about the films they watch from now on and look out for things like the camera angles and editing. |  |
| **Write a new ending for the JAMES film** | Although children should be creative in writing their scripts, you should make it clear that their new endings must be **scientifically and historically plausible**. Before writing, children must be able to confidently explain the result of Dr Jenner’s experiment: i.e. that when Dr Jenner put the smallpox pus into James’s arm, James showed no adverse reaction because the cowpox vaccination had made him immune to smallpox.  You might find it useful to revisit the **‘Common misconceptions’** note at the end of the **The Speckled Monster** Teacher Guidance to make sure these don’t appear in children’s scripts.  If children have completed the **Strength of Character** resource, then remind them about the key concepts of *protagonists*, *antagonists*, *goals*, *character* *development* and *themes*. Encourage children to try and incorporate these ideas into their scripts.  You might also like to revise the concept of *artistic license* from the **Picturing Dr Jenner** resource.  **Attention writers!** The director of JAMES film has decided that she wants to **add another scene** to the end of the film showing what happens to James. You need to write the scene.  **Success Criteria** Your script should be imaginative and dramatic, but it must also be **scientifically and historically accurate**.  What happened in real life, when Jenner put the smallpox pus in James’s arm? Why?  Do you know what the following words mean: **cowpox, smallpox, vaccine, experiment, immunity**?  Will your scene continue straight on from where the film currently ends or is it set further in the future?  Is it going to be an exciting and dramatic scene (like the scene where James runs away from Dr Jenner), or is it going to be a gentler, more emotional scene (like when James’s father comes and finds him in the woods)?  Remember, James is the protagonist (the hero) of the film, so he will be the main character in your scene.  What location will you use?  Remember you are writing a **film** not a play.  **Keep your script to less than two pages long, otherwise you won’t have enough time to film it!**  It is possible for children to go ahead now and film their scripts. However, to help them be more thoughtful and effective with their filmmaking, we recommend that you explore some of the different aspects of filmmaking needed to bring a script to life.  **Lots of the ideas that follow will also be useful to children’s regular creative writing.** In many ways, an author is trying to create a film in the reader’s head. |  |
| **Production design** | The **production designer** is in charge of all the **sets** and **locations**. They are very good at art and have an eye for detail. JAMES is a **period film**, meaning it is set in the past. On a period film designers do meticulous research to get the details right.  The production designer also works with a **prop master**, who sources all the smaller items to dress the sets, such as chairs, vases or dining cutlery, and any items the actors use during a scene (such as Dr Jenner’s scalpel). They make the set look real and ‘lived in’ and reflect the character’s **personality**.  **Locations on the JAMES film** Children might be interested to know that parts of JAMES film were filmed at the house where Jenner actually lived and performed the experiment on James. This helped give the film a sense of authenticity. **Dr Jenner’s House**, in Berkeley, Gloucestershire, is now a museum devoted to Dr Jenner and his legacy. <http://www.jennermuseum.com>  The scenes taking place in James’ village were filmed in **Little Woodham Living History Village** in Gosport, Hampshire. The amateur historians who built the village did a lot of research into how a village would have looked at the time. <http://www.littlewoodham.org.uk>  These locations were several hundred miles away from each other, but in the world of the film they are right next to each other! (Another example of one of the tricks you can play when filmmaking).  Both sites cater for school visits that can be tied into the **Why You’ll Never Catch Smallpox** project work. Some schools have filmed their scripts in these locations or performed some of the debates and role plays there in character.  **Discussion**  Compare James’s house to Dr Jenner’s.  How are they different?  What do they tell about the characters and how rich and poor people lived at the time?  **Exercise**  You need to think about the location for your final scene:  Where is your scene set? Is it inside (**interior**) or outside (**exterior**)? Think about where you could film your scene. Is there somewhere suitable in the school or nearby where you can film?  Write a list of any **props** that are needed in the scene. Are there any props available at school that you can use in the scene? | TP8 |
| **Costume design and hair & makeup** | The **costume designer** needs to understand how people would have dressed in different times and be able to imagine what a particular character might wear. People’s clothes and appearance usually reflect the kind of person they are or the job they do.  The costume designer works closely with the **hair and makeup designer** to create an overall look for the character. Hair and makeup can also include **special effects makeup** and **prosthetics**, which are used to create things such as funny noses or bruises.   Can you spot where special effects makeup was used in the JAMES film? (*Smallpox pustules on the girl in the village; smallpox scars on the Dr Jenner’s maid; smallpox pustules on the milkmaid’s hand*).  **Discussion**  Look at James and John’s costumes and compare them to Dr Jenner’s.  What do the costumes say about the characters in the film? What can we tell about their social status and their jobs?  People at the time thought that the **colour red** protected you from smallpox. Can you find any red on James’s father’s costume? Why do you think the costume designer added this detail to his costume?  **Exercise**  Think about what costumes you need for your characters:  Do you have anything at school or at home you could use?  Are you going to use any make-up or wigs? For example, you might want to make James’s face and hands look dirty.  Will you need to show any special effects make-up like a vaccination mark on James’s arm? How will you create it with what is available at school? | TP9 |
| **Cinematography and lighting** | The **director of photography** helps the director to translate the script into **images**. They have to have a deep understanding of lighting, camera equipment and the use of different camera lenses. Often they operate the **camera**, but sometimes there are separate camera operators.  Previously, all films were shot using **film stock** (JAMES was filmed on 16mm film in order to achieve an old-fashioned look). Making a film uses many thousands of feet of film, which is very expensive. Today lots of films are shot on **digital** formats. You can make a film on your flip camera, iPad or mobile phone now!  **Three camera angles: close up, medium shot, wide shot**  Different **shot sizes** add variety to a scene and help the director tell the story.  In a **wide shot** we see the characters and their **surroundings**. It is often used to **establish** **the** **scene**. (TP10)  A **medium shot** often shows two characters **interacting**, for example having a conversation. (TP11)  A **close-up** emphasizes an **important detail** or **piece of information**, such as a character’s reaction, or the fact a person is holding a gun. (TP12,13)  **Discussion**  Children look again at the first scene in Dr Jenner’s study (3mins 14 secs into the film). Can they identify the **close ups, medium shots** and **wide shots?**  Why do you think the filmmakers chose to use these particular shot sizes here? What information did they convey to the audience? Did they set up the scene or show an important detail, perhaps?  **Lighting**  Lighting also has an important job in creating a moodand atmosphere**.** For example, a horror film often features dark places with lots of scary shadows and lots of nighttime scenes to increase the tension and make you feel scared. You might be surprised to know that a lot of lighting is also needed for exterior location shots. For example, to make a cloudy day look sunny.  **Discussion**  Children can re-watch the scenes below or look at slides TP14-16. How does the lighting affect the mood in these scenes?  01min56secs into the film – James and father just got a new job and are happy. It is sunny and bright.  02mins40secs – James meets Dr Jenner. It is shadowy and dark, implying that something sinister might be about to happen.  09mins52secs – James is alone and scared in the dark forest at night.  How do the **music** and **sound effects** add to the atmosphere in these scenes? | TP10-13  TP14-16 |
| **Editing** | The **editor** takes all the filmed footage and **edits** the film together on a computer. Together with the director, they select the best takes and decide what stays in the film and what is **cut** out. They decide what kind of shots to use in each part of the scene to best tell the story. They might try out lots of different ways of editing a scene before they find one they are happy with.  The way a scene is edited can completely change its **pace**, **tone** and **meaning**, so editing has a huge impact on how the final film looks and feels.  The most commonly used type of editing is called a **hard cut**. It is the ‘normal’ cut we see most of the time, when the image just cuts from one to the other. Sometimes, to cut to a new scene, filmmakers use a **dissolve**, which is a gradual transition from one image to another.  JAMES film is edited entirely using hard cuts, but children can identify a dissolve at the end of the film, where the film fades to black.  **Discussion**  You probably don’t think about editing when you watch a film, so you might be surprised how many cuts there are in a single scene:  Watch the study scene in JAMES (which starts 3mins14secs into the film) and count each cut by clapping and counting out loud. Are you surprised how many cuts there are in the scene? (*33 cuts*)  You can do the same for scenes in other films.  **Exercise**  Draw up **storyboards** for the scene you wrote. This helps you to plan how you are going to film your scene.  In the boxes, draw exactly what the audience will see on the screen. For each box circle which camera angle you are using – wide, medium or close-up. Below, each box write a brief description of the action.  A scene often starts with a wide shot to show the audience where we are and who is in the scene. You should also decide if you need to add any close-ups to emphasize important moments or details in the scene.  A **storyboard template** is provided for children to use. You might like to show them some example storyboards:  Wallace and Gromit: <http://www.bbc.co.uk/schools/teachers/wallaceandgromit/downloads.shtml> | storyboard templates |
| **Sound Design and Music** | **Music** and **sound** play a huge part in how we interpret the images on the screen. A lot of work goes into creating the complete **soundtrack** in post-production: the **composer** makes the music to emphasize emotions or atmosphere and **foley artists** create all the other sounds we hear on screen – anything from footsteps to horses galloping to a baby dinosaur being born. They have to be very inventive, as they use everyday objects to create even the most unusual sounds.  **Discussion**  Watch the scene in Dr Jenner’s study again (starting 3min14secs into the film). Listen carefully to the sounds and music:  Can you hear what kind of instruments they have used? (*Violins, viola, cello*)  What other sounds do you hear in the scene? (*Ticking clock, bird sounds, Jenner’s foot steps*)  How would you describe the music? (*Mysterious? Threatening?*)  What effect do you think the music adds to the scene?  **Exercise**  Think of what sound effects you might add to your own scene and how they could be created using everyday items.  What kind of music would you like to use in the scene? Could you compose and record something yourself? |  |
| **Visual Metaphors** | Directors often use **visual metaphors** in their films. For example, the fox in JAMES is a visual metaphor. Another is the cows in the field as James walks back to Dr Jenner’s house.Can you think of a visual metaphor you could add to your final scene? |  |
| **Lights, camera, action!** | Now make your film!  Once you’ve done all your careful planning, it’s time to film your scene. Get into groups of about six and choose the script you want to film.  Filmmaking is all about team work, so you will all have to act as producers, directors, cinematographers, production designers, costume and hair & make-up designers and think about how you are going to put the scene together with the resources you have. Will you have to change your script or your ideas in any way to adapt it to what you have available?  The films can be edited on free editing software (for example, **Windows Movie Maker** or **iMovie**). You can also use the editing software to add sound effects and music and create the beginning and end titles.  **Good luck!** |  |