

## Teachers' Notes

### General Curriculum Links

The activities on this CD-ROM have been written for teachers of mixed-ability pupils between the ages 5 -11 years.

This CD-ROM can be used on an interactive whiteboard or a computer.

NB: If you would like to print out the completed activities from the interactive whiteboard screen, you must use the keyboard to type in the text (not the whiteboard pen).

## General Curriculum Focus Areas

### Literacy

- Using key words to discuss moving images
- Identifying how film introduces setting
- Understanding that sound and images come together to tell a story
- Recognising narrative structure and describing openings, settings and endings
- Recognising the relationship between characters and their settings
- How settings influence events and characters
- Language of image, music and sound
- Extending vocabulary
- Using story language
- Acquiring new vocabulary from shared experiences
- Using expressive and figurative language

### ICT

- Developing ideas and making things happen
- Creating and presenting
- Sorting and preparing information
- Communicating and handling information

### Drama

- Creating and sustaining roles individually and when working with others; commenting constructively on drama they have watched or in which they have taken part
- Breadth of study – listening
- Investigating and experimenting, using language, creating and designing, communicating and presenting
- Talking and listening
- Listening skills and language development

### Personal, Social, Health and Citizenship Education

- Personal expression and listening to others
- Responsible behaviour and moral choices
- Attitudes to social groups

## PIG ON THE LOOSE! Curriculum Links and Teaching Tips

Through completing this activity, pupils should be able to understand that:

- The sequencing of shots can create a narrative;
- Visual images can be 'read' like other texts;
- The position of elements within the image, the colours used, and the lighting, can all affect interpretation;
- Camera distance (e.g. close-up, long shot etc.) and camera angle affect meaning;
- Images provide a new perspective on performance;
- Meaning can change when information is presented in different forms or transposed to another medium;
- Each medium has its own language, conventions and genres;
- Content and form will vary according to audience and purpose.

### TEACHING TIP: BOOKS AND FILMS

It would be useful, at this point, to use this activity to examine the difference between how books and films tell stories. Writers of books, for example, may be more inclined to give the reader the character's 'inner voice' so that the reader is clear about how a character feels at key points in the narrative. Films rely much more on the viewer's ability to infer meaning from the character's physical actions, speech and behaviour. Film viewers cannot rely on an author to 'tell', instead they must interpret what they are 'shown'. This activity will help children develop the higher order thinking skills required to understand what is implied and what is inferred.

Explain that stories, whether written in books, narrated orally or told in film, are usually about more than entertainment alone. They have many purposes and underlying messages. Stories offer exposure to knowledge about worlds and subjects that we may never have the opportunity to experience for ourselves. They can also provide us with the chance to reflect on the world that we do know. In the case of this extract from Charlotte's Web, we are not only watching an entertaining sequence from the film, but we are learning key facts about the characters and their circumstances.

To understand a story in film, we need to use a similar set of skills to reading in that we have to make sense of it. The sense is by no means given and is most often implied or embedded in the codes and conventions with which film communicates. These are skills that we often take for granted. We know a good film when we have seen one. So what makes it good? What keeps the viewer engaged? What makes the difference between a good film and someone else's not-so-exciting holiday movie? This question can be linked to the questions we pose in literacy, such as 'How should we structure our work for different purposes?' 'What language devices could we use to engage our audience?' 'What do you think the character is feeling here?' 'What is the setting and why do you think the author chose it?' and so on. Moving image texts can provide another way of looking at the same themes.

Take time to examine how meaning is created in the book version, in the script and on screen. When examining each key shot, ask these key questions:

- where do you think the camera is?
- how many cameras do you think there are?
- why is the camera positioned this way?
- what difference would it make if it were somewhere else?



## TEMPLETON'S LAIR

### Curriculum Links and Teaching Tips

Through completing this activity, pupils should be able to understand that:

- Every element of a visual image can carry meaning;
- Visual images can be 'read' like other texts;
- The position of elements within the image can affect interpretation;
- Settings influence events and characters in different ways.

They should be able to:

- Use key words to describe images;
- Describe settings in detail;
- Use expressive and figurative language.

They will have:

- Extended their vocabulary;
- Acquired new vocabulary from shared experiences.

### LESSON PLANS

#### Lesson 1:

Start by watching the clip of Templeton going into his lair with the whole class.

Ask the following questions:

1. What and/or who can you see in the sequence?
2. Why is the sequence composed like this?
3. What difference would it make if it were composed differently?
4. Where do you think the camera is to film the sequence?
5. How many cameras do you think there are?
6. Why is the camera positioned this way?
7. What difference would it make if the camera were somewhere else?
8. What can you tell about the time/place/setting?
9. How does the setting/lighting contribute to the atmosphere/meaning of the shot?
10. What can you tell about the character?
11. What impression is given of the character by his body language?

### GROUP WORK

Give each group a copy of the corresponding script extract. Ask them to watch the clip again, this time pausing it when they see something on the screen that corresponds with the script.

Discuss the differences between the script and the final, filmed sequence. Why were some parts left out? Why were things added? Emphasise the fact that creating a story on screen is an evaluative experience – i.e. key concepts or ideas are constantly changed in order to get the best possible result on the screen. A director will always be asking him or herself 'how can I make the audience understand?' and he/she will use aspects of film language (lighting, camera angles and movement, sound, editing, props, costumes and actors) to get the message across.

# Charlotte's Web



## Plenary

Come back together as a whole class to watch the clip again. This time, look for good examples of film language that show how the director has attempted to get the message across.

## Lesson 2:

Watch the clip again. This time, ask your pupils to look for the details in the background. Film theorists use the French term 'mise-en-scène' to describe how a scene or setting is constructed. It can be translated as 'put in place', and it means everything that you can see on the screen. Mise-en-scène can include the props, the lighting, the positioning of the characters and their body language.

Click onto the screen that allows pupils to scroll around Templeton's Lair. Take some time to discuss the details that can be seen – the fork; the stamp; the tuna tin; the scrap of comic. When filmmakers are putting a scene or setting like this together, they spend a great deal of time talking about the details that go into making it look real. For Templeton's Lair, they will have discussed how it looks, feels, smells, tastes and sounds in great detail. This activity allows pupils to do the same.

## GROUP WORK

Children should work in groups to explore Templeton's Lair. They should then take it in turns to pick objects in the lair to describe in detail, dragging and dropping the ear, eye, tongue, nose and hand icons to describe the objects in terms of the effect they would have on the five senses. This is a speaking and listening activity – the aim is to encourage children to use detailed vocabulary to describe the objects, AND to listen to others as they do the same. As they are listening, they can make notes of the interesting words that their work-mates use.

## EXTENSION

Settings give us clues about the characters in the story. The lair gives us many clues about Templeton. Pupils can stay in their groups to discuss how each object tells us something about Templeton's character, then they can present their thoughts to the rest of the class in the plenary session.



## WEB WORDS

### Curriculum Links and Teaching Tips

This activity fulfills the following literacy objectives:

- Acquiring new vocabulary from shared experiences;
- Using expressive and figurative language;
- Extend vocabulary – exploring the meanings of new words.

**TEACHING TIP:** Encourage children to think up imaginative words to describe their friends, teachers and family. Play games whereby one child has to give the description and the others have to guess the word. Follow up these activities by encouraging the children to complete the Charlotte's Crossword and Charlotte's Web Words activities in the Farm Fun section of the disc. Alternatively you can print out worksheet versions of these activities in the Worksheets section of the disc.

## FARM SOUNDS

### Curriculum Links and Teaching Tips

Through completing these activities, pupils should learn that:

- Moving image soundtracks have different elements, including sound effects, music, voice and silence. All of these contribute to meaning;
- Sound can set the 'mood' of a text and establish its generic identity (e.g. comedy, thriller etc.);
- Sound can often do more to 'pin down' the meaning of a sequence than visual images can;
- Sound can affect not only the way viewers interpret the images but also what they actually think they see;
- Off-screen sounds can help to create the impression of three-dimensional space.

**TEACHING TIP:** There are two different types of sound effects: 'atmosphere' (i.e. continuous sound) and 'spot effects' (i.e. short sounds). More able pupils could be encouraged to analyse the sounds of the clip to differentiate the two different types.

Ref: 'Look Again! A teaching guide to using film and television with three to eleven year olds' (BFI Education, Chapters 3 and 5).

See [www.bfi.org.uk](http://www.bfi.org.uk) for more information.

