**INDEX OF ACTIVITY SHEETS**

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| **Worksheet** | **Activity focus/worksheet content** | **Name of clip (where relevant)** |
| **INTRODUCTORY ACTIVITIES** | **NB:** teachers may wish to introduce the **Shot types** and **Film language glossary** sheets, in the **Supplementary resources** section of the disc, at the start of the unit of work. The **Shot types** sheet could, for example, be offered to groups with the shot names missing, as a matching activity; groups could be challenged to come up with tableaux or similar to describe key film language terms. |  |
| INTRODUCTORY ACTIVITY SHEET 1 | * Discuss what makes a story; discuss function of films
* Consider text types; film as a multimodal text
 | N/A |
| INTRODUCTORY ACTIVITY SHEET 2 | * Chart examples of story elements in film and written fiction
* Argue the case for ‘key’ story elements
 | N/A |
| **SETTING AND ATMOSPHERE** | **NB:** You may wish to link work in this section to a novel or poem already studied, where appropriate |  |
| SETTING AND ATMOSPHERE ACTIVITY SHEET 1: Establishing the setting | * Introduction to setting in fiction
* Activity thinking about texts the class has already explored – how is setting created and described?
* Setting in film: how this is depicted, and the use of the long shot or establishing shot
* Still image task: students create descriptive writing based on long shots taken from three of the sequences in the pack
 | N/A |
| SETTING AND ATMOSPHERE ACTIVITY SHEET 2: *Great Expectations* - sound | * *Great Expectations*: how sound functions in the clip. In the first task, students read the novel’s opening lines and consider what information is conveyed by the printed text, and how this may differ when interpreted in film.
* Then, the extract is played for students with the image turned off – sound only. Students record details of what they hear in the sequence.

**NB:** we would suggest you play the sound from the clip at least twice  | *Great Expectations*, sound only (turn off projector or screen) |
| SETTING AND ATMOSPHERE ACTIVITY SHEET 3: *Great Expectations* – viewing activities | * **Viewing activities**: view *Great Expectations* clip in full

- Close response: questions for discussion explore the effect, and effectiveness of the sequence- Second viewing tasks get students working in groups to count the number of shots and their duration, thinking about the pace of the sequence* **Creative response**:
* students imagine they are transported back to the set to take David Lean’s place as director. They storyboard their version, choosing camera angles and movement, and cutting, to appeal to a modern audience. Storyboard sheet provided
* Students write the opening descriptive paragraphs for a new story, focusing on setting and atmosphere, using their notes on the clip as stimulus
 | *Great Expectations* – as above**NB:** Whilst these activities are based on the clip from *Great Expectations*, you could also explore the following clips using similar tasks and approaches to uncover the significance of setting and atmosphere:- *Oliver Twist* - opening sequence- *Jane Eyre* - *Beowulf* – Beowulf arrives- *Jurassic Park*  |
| SETTING AND ATMOSPHERE ACTIVITY SHEET 4: *Sherlock Holmes*: Introducing Lord Blackwood  | * Brief introduction to the sequence
* **Viewing activities**:

- students make notes on setting and location, thinking about details of period and place- second viewing: exploration of atmosphere throughout the sequence; evaluation of how set/lighting/colour contribute to atmosphere; looking at symbolism in the sequence* **Creative response**:

- turn the opening sequence into a piece of descriptive writing. Discuss with a partner the differences between creating atmosphere in words and creating atmosphere in sound and images. | *Sherlock Holmes*:**Introducing Lord Blackwood** |
| **CHARACTER** |  |  |
| CHARACTER ACTIVITY SHEET 1: Who’s who? | * Exploring character types in relation to film
 | N/A |
| CHARACTER ACTIVITY SHEET 2: Creating a hero – *Beowulf* | * Introducing the film: synopsis of *Beowulf*
* **Close viewing activity**, exploring film language in the sequence
 | *Beowulf*:**Arrival by sea** |
| CHARACTER ACTIVITY SHEET 3: Character and representation - *Whale Rider* | * Introducing the film *Whale Rider*
* **Viewing activities**: close exploration of the *Whale Rider* sequence **Paikea and Koro**, including:

- group viewing work on each character;- longer ‘writing to explain’ task based on notes from close viewing  | *Whale Rider:* **Paikea and Koro** |
| CHARACTER ACTIVITY SHEET 4: *Whale Rider* - Paikea jumps in  | * Synopsis for *Whale Rider* contextualises second clip
* **Viewing activities** explore character reactions and atmosphere in the sequence
* **Creative writing tasks**:

- recreate the underwater sequence using descriptive writing to create atmosphere;- Writing in the ‘voice’ of the different characters in the sequence | *Whale Rider:* **Paikea jumps in** |
| CHARACTER ACTIVITY SHEET 5: What makes a ‘hero’? | * Background to the character of Paikea
* **Presentation task**: argue/persuade task in response to one of two statements about what it means to be a hero
 | N/A |
| CHARACTER ACTIVITY SHEET 6: Heroes and villains - *Sherlock Holmes*  | * Thinking of examples of onscreen heroes and villains
* **Viewing activities**: exploration of the clip thinking about how Blackwood, the villain and Holmes, the hero are presented and contrasted in the sequence
* **Creative task**: think up a new idea for a modern-day hero/villain pairing and create a pitch for a film or TV company to ‘sell’ the idea
 | *Sherlock Holmes:* **Blackwood and Holmes** |
| **PLOT** | **NB:** We have deliberately used the term 'story' in the title of this resource. It is useful to think about the relationship between ‘story’ and ‘plot’ and there are a variety of literary and film theory approaches to this area. The second activity sheet in this section makes an initial consideration of this. You may also wish to look at the theories of Vladimir Propp and Tzvetan Todorov, which are frequently used in Media Studies teaching |  |
| PLOT ACTIVITY SHEET 1: The film’s ‘story’ – *Thor* | * Discussion task thinking about sources of information for finding out a film’s story, and critical responses to it
* Introduction to *Thor* including official film synopsis with activities
* **Viewing activities**: *Thor*, Opening sequence: what information is conveyed in this clip, and it what ways does the clip compare to the film’s synopsis?
 | *Thor*:**Opening sequence** |
| PLOT ACTIVITY SHEET 2: *Thor* - plot, time and place | * **Close viewing** of the sequence from *Thor*, looking at how plot is conveyed and simultaneous action in different locations is presented
* Summary of the opening story, and comparison of story and plot: the order in which events are shown on screen is different from the chronological story order.
* **Creative response**: pairs come up with ideas for a short story that either conveys simultaneous action in different locations, or relates events ‘out of order’
 | *Thor*:**Coronation ceremony** |
| PLOT ACTIVITY SHEET 3: Setting up the story: Beowulf and Hrothgar  | * Brief introduction to the clip
* **Viewing activities** on Beowulf and Hrothgar explore how plot points are set up in the sequence, encouraging students to think about expectations for and possible complications in the plot.
* **Creative response**: students storyboard their own idea for a short scene in the film to take place before or after the clip they have just seen using the storyboard template provided.
 | *Beowulf*: **Beowulf and Hrothgar** |
| **VIEWPOINT** | **NB:** viewpoint is an interesting area of film theory and of literary theory. Work on, for example, unreliable narrators is very useful for helping students start thinking more carefully about the way stories are told, in writing and on screen. In the moving image, you could start by looking at point-of-view shots, and use of high/low angle to convey the perspective of particular characters.  |  |
| VIEWPOINT ACTIVITY SHEET 1: point-of-view in stories and film - *Oliver Twist* | * Introduction to viewpoint: thinking about first and third person in written texts, and how this might relate to film.
* **Viewing activities**:
* based on the **Opening sequence**, students work in pairs to explore how we are encouraged to feel about Oliver in the sequence and how the filmmakers create these effects.
* On second viewing students count the number of shots in the sequence, looking at how many Oliver is in. This is intended to introduce further work on his viewpoint.
 | *Oliver twist*:**Opening sequence** |
| VIEWPOINT ACTIVITY SHEET 2: *Oliver Twist* in still, and moving, image | * Students look at stills taken from *Oliver Twist*: Opening sequence. Using text boxes next to the images they describe what they see in the shot and explain how the shot type and camera angle encourages the audience to react to the shot in a particular way
* **Viewing activity**: students then watch the sequence Oliver sets out, taken from slightly later on in the film, focusing on how camerawork and editing encourage the viewer to sympathise with Oliver and to share his viewpoint.

**NB:** thinking about how Oliver’s viewpoint is conveyed, you may want to look at the moment when Oliver sits down on the milestone. We can see what he’s sitting on before he does – at this point, we don’t really share his viewpoint but are ahead of him, and the timing is intended for comic effect. | *Oliver Twist*: **Oliver sets out** |
| VIEWPOINT ACTIVITY SHEET 3: *Jane Eyre* | * Introduction to the sequence from the 2011 film version.
* **Viewing activity:** exploring how, although neither Helen nor Jane has any dialogue in this sequence, their view on the action is conveyed by the filmmaker
* **Creative response**:

- annotating a transcript of the scene with directions for the actors playing Jane and Helen.- groups rehearse and act out the scene as they interpret it.  | *Jane Eyre* |
| VIEWPOINT ACTIVITY SHEET 4: *Rabbit-Proof Fence* | * Brief overview of the film and introduction to the sequence
* **Viewing activities**:

- First viewing and initial responses;- Second viewing, counting the number of shots- Third viewing: working in groups to complete the table with close observations on the camera work and sound in the sequence, used as the basis for questions exploring viewpoint. * **Creative response**:
* storyboard an alternate version of the scene from the tracker’s point of view, rather than that of the three girls
* produce a short presentation explaining the decisions made and how these will influence audience sympathies
 | *Rabbit-Proof Fence* |
| **GENRE** | **Genre: a type or kind** - *‘Genres are formal systems for transforming the world in which we actually live into self-contained and controllable structures of meaning...they shape reality, thus making it less random and disordered.’*Patrick Phillips: An Introduction to Film Studies (Ed. Jill Nelmes, Routledge 1996) |  |
| GENRE ACTIVITY SHEET 1: What do we mean by genre? | * Introduction to meaning of genre in terms of film education
* Table to exploring film genres and conventions
* Viewing activity: watch the two *Thor* clips: **Opening sequence** and **Coronation ceremony**, exploring the genre conventions presented

**NB**: at this stage, teachers may wish to select a variety of clips from the DVD and apply a similar approach. Some of the films are more difficult to categorise: e.g. what genre would students apply to *Rabbit-Proof Fence*, or *Whale Rider*? | *Thor*:**Opening sequence****Coronation ceremony** |
| GENRE ACTIVITY SHEET 2: *To Kill A Mockingbird*  | * **Viewing activity** on sequence from *To Kill A Mockingbird*, looking at genre conventions
* Exploring how the sequence sets up expectations for the film
* Thinking about this film as a ‘classic’: in what ways is it different from modern-day features
 | *To Kill A Mockingbird* |
| GENRE ACTIVITY SHEET 3: *Jurassic Park*  | * Introduction to the film’s main action
* **Close viewing activity** exploring how tension is built up in the clip
* **Creative response**: genre mash-up re-creating part of the script for the scene
 | *Jurassic Park* |