

TEACHERS' NOTES

Aimed at Primary school pupils, the ideas in this study guide are intended as starting points for a cross-curricular topic based on the film. The guide is divided up into a series of photocopiable worksheets containing exercises that could be achieved by a wide range of pupils at Key Stage 2. The activities seek to complement and extend the pleasure the children will have derived from the visit to the cinema, whilst at the same time meeting some of the requirements of the National Curriculum and Scottish Guidelines. The table below can be used for planning and record keeping.

CURRICULUM GUIDELINES							
NATIONAL CURRICULUM					SCOTTISH GUIDELINES		
What Is It About?	English	KS2	AT2	2b, 3	English Lang.	Reading - To Reflect On The Writer's Ideas ... Craft.	C-E
The Riverbank Characters	English	KS2	AT2 AT3	2b 1s, 2b	English Lang.	Reading -To Reflect On The Writer's Ideas Craft. Writing - Imaginative.	C-E C-E
Dressing Up	Art	KS2	AT1	2a.Bc	Art & Design	Investigating Visually & Recording	C-E
Who's Who?	English	KS2	AT1	1d	English Lang. Drama	Talking - Conveying Information Investigating & Experimenting	C-E C-E
Time For A Tune	Music	KS2	AT1	5	Music	All A.T.'s	C-E
Moving About	English	KS2	AT2	2c,d	English Lang.	Reading - For Information	C-E
Understanding People in The Past	History	K52	Study Unit 3a (Vic. Britain) - b				
			C.E				
			Study Unit 3b (Brit. Since 1800) - a				
Map-Making	Geography	KS2		3c	Understanding People & Place	Recording Presenting	C-E
	Art	K52	AT1 Bad,f		Art + Design	Investigating Visually -r Recording	C-E

SYNOPSIS

A live-action film adaptation of Kenneth Grahame's well-loved classic novel. When Mole goes boating with the Water Rat, after losing his home, he discovers a world he never knew about. As well as the river and the Wild Wood, there is Toad's craze for fast travel which leads him and his friends in a whirl of trains, gypsy caravans and motor cars into a lot of trouble and even a battle with the menacing pack of weasels who threaten the peaceful lifestyle and the very existence of life on the riverbank.

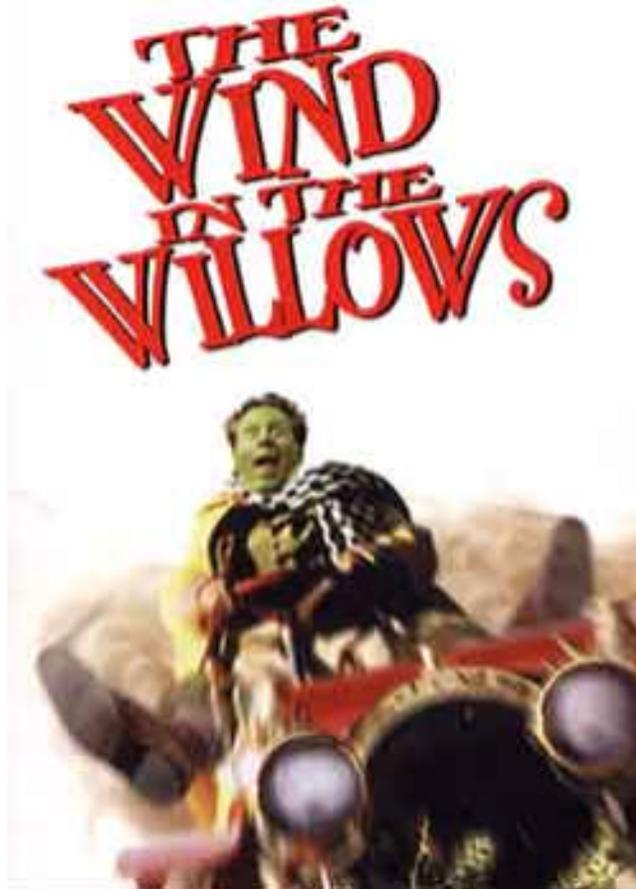
'The Wind in the Willows', directed by Terry Jones.

Running Time: 1hr 28mins. Certificate: U

The Wind in the Willows

Kenneth Grahame, the author of 'The Wind in the Willows', wrote the book after telling the story to his son over a number of years. The second half of the book was written down in the form of letters before being put together and published as a children's book in 1908. Throughout the years it has continued to be a favourite with children.

Terry Jones, who wrote the script for the film 'The Wind in the Willows' - describes the book version as lots of different stories. As the film is only 90 minutes long there was not time to fit in all of the storylines. Instead, Jones had to make the film more like a short story - finding one storyline that would carry the film. As a result he made the storyline about the weasels much more important. Films have to involve a lot of conflict to keep the attention of the audience and keep them hanging onto their seats. This was also achieved in the film by increasing the struggle between the weasels and the other riverbank animals.



TASK

Although Jones has taken out a lot of the episodes in the book, there are still plenty of themes running through the film in the box on the right.

Can you make a list?

We have started this for you.

THEMES OF THE FILM

Friendship and working together

Changing forms of transport

TASK

How do the storylines in the film compare with the storylines in the book? Can you write these down?

There are some differences between the book and the film. For example in the book, the weasels are wicked but not ruthless killers .the worst thing they do in the book is trespass on Toad's land. What other differences are there between the book and Jones' version?

THIS IS WHAT HAPPENS IN THE FILM

THIS IS WHAT HAPPENS IN THE BOOK

TASK

Choose one of your favourite books that so far has not been made into a film. Write down all the different themes and storylines that run through it. Now, imagine that you will have to make a short film of the book. Which parts will you take out and which storylines will you leave in? Can you explain why you have decided to take these sections out and why you feel other parts need to be kept in the story?

The Riverbank Characters

All of the main characters in the film are animals who live by the river. They are all very different in personality.

Below are pictures of the main characters and quotes from the people playing them as to what they are like. They have got mixed up. Can you sort them out, drawing a line between the right description and the correct photo of the character? Do you agree with what they are saying - can you add any other comments? Who is your favourite character?



TOAD (Terry Jones)



BADGER (Nicol Williamson)



RATTY (Eric Idle)



MOLE (Steve Coogan)



WEASEL (Anthony Sher)

He's like an old-fashioned money-grabbing villain with a swinging tail.

He does things that we have always wanted to do but aren't.

He loves fun and picnics but at the first sign of trouble, he's the right man to have in your corner.

He is the rock to whom all the other characters run when they're in trouble.

He is timid and shy but stands up for himself at the end.

TASK

As you can see all the main characters are MALE. This is probably because Kenneth Grahame's story was written in the 1900's when women were less active in society.

You have been asked to introduce a new character to the story a FEMALE character! Think about which animal you would like her to play: will she be a relation of Toad's for example or a completely different animal? When you have drawn up your ideas in rough, put down your ideas on a plain piece of A4 paper. Draw a picture of your new character and explain how she fits into the story. What kind of character is she?

Dressing Up

As the characters are mostly animals, the filmmakers had to think of how best to show this in the film. The versions of 'The Wind in the Willows' that have been made for television have used puppets or have been cartoons. Terry Jones' film is the first to use actors to play the parts of the animals.

COSTUMES

The costumes used are taken from the Edwardian Age (1900's-1930's) - this was the time when Kenneth Grahame wrote the book. Jones wanted to keep to the style used in the drawings by Ernest H. Shepherd drawn for Grahame's book in the 1930's.

The designers also looked at photographs from the 1930's of the clothing that people wore to help them. Toad's costumes were probably the most difficult to design because of the padding needed to make him look so large and round. Terry Jones had to wear a sort of cage under his outfits with lots of padding inside. While this was quite light it was still very hot to wear and difficult to move around in. If you notice Toad's shoes they are very long at the front. This was to make Terry look more toad-like, but the shoes were so long that it was easy to trip up in them.

Hundreds of outfits were needed for the actors in the film. In fact one room alone was needed for all the animal ears and tails on the film. Each outfit was hung up with the actor's name pinned on it so that they did not get mixed up. After filming was completed, the clothes would be put into storage or used in an exhibition so that people could see them.

MAKE UP

The make-up used to make the actors look like animals is fairly simple. The filmmakers did not want the actors to be hidden by masks as they thought it would make it difficult for them to act. So the actor Eric Idle has just big ears, whiskers and teeth to make him look like Ratty. The actors would have special make-up artists to put their make-up on and this could take a long time. For example, Toad's make-up took one and a half hours to put on and his eyebrows would have to be shaved off every day to make him look more toad-like.



Who's Who

There are lots of different people on a film set who all have different jobs on the film. Here we explain what each person's role is.

PRODUCERS

John Goldstone/Jake Eberts: They are in charge of the budget/money for the movie, making sure there is enough money to finish filming and how much money is spent on each part of the film.

DIRECTOR

Terry Jones: The director is in charge of filming and what is happening in front of the camera.

PRODUCTION DESIGN

James Acheson: The production designer is in charge of the overall 'look' of the film .the design, building and furnishing of the sets. From Jones' suggestions, he will draw sketches of the sets. These would then be made into small models before the real thing is put together. Jones' Dog Food Factory was built specially for the film, taking nearly 4 months to complete from the first drawings to the finished product. This was a huge mechanical structure of steam jets, steel pipes, tanks, rotating cogs, butcher's hooks and conveyor belts and was not surprisingly very expensive to make.



COSTUME DESIGN

James Acheson: Sketches would be drawn from Jones' suggestions and these would be made up into costumes that would fit the actors.

SPECIAL EFFECTS SUPERVISOR

Peter Hutchinson: All of the exciting crashes and explosions that we see in the film are made possible by 'special effects' (SFX). The SFX supervisor would look at the script and break it down into those scenes requiring effects. The hardest special effect needed on the film was the collapse of Mole's house. The filmmakers needed to break the ceiling and this had not been done before so it took a long time to get it right. The special effects team also made the picnic table that you see shooting out of the side of Toad's caravan. All the food on the table was made out of plastic but looks very real; the jelly even wobbles! Everything on the table had to be held down so that it does not fall off when the table shoots out. You only see the table for a few seconds on the film but it took a long time to make.

TASK

Looking back at the film, can you think of any other scenes that would have needed special effects? Write them down in the box below.



EDITOR

Julian Doyle: When the filming has been completed, the editor looks at all the different 'takes' (filming of scenes) and chooses those that will be used in the film. The editor, along with the director will also start putting the shots together for the film so that they make sense.

CATERERS

First Unit Caterers: All of the people who are involved in the filming need to be fed. On the film 'The Wind in the Willows' about 120 people had to be fed each day. If you are filming on location, at the Bluebell Railway in this case, outside caterers need to be employed as there will not be room in the cafes nearby for all the crew. They also need to be fed quickly so that filming can start again without wasting time. The caterers have to offer a lot of choice so that everyone can find something they like. An average lunch would be a choice of steak, chicken tikka, vegetable cottage pie, vegetables, potatoes and a hot pudding.

DIRECTOR OF PHOTOGRAPHY (DOP)

David Tattersall: The DOP works with the director to make sure that the pictures we see on the screen look right. They advise on the camera angles, the lenses used and the lighting. This will help to create the mood of the scenes .e.g. a dark interior with the evil characters lit and shot from below to make them look even more frightening.

CAMERA OPERATOR

Trevor Coop: The camera operator is the person actually looking through the camera. They will need to make sure that what they are seeing is in focus, that everything needed is in shot. With the director, they will decide on camera angles and how the camera should be moved.

STUNT TEAM

These will be brought in to replace the actors when there is a dangerous event to be filmed. Stunt doubles were used in some of the scenes when the train is moving because the actors have to climb up on a moving train. They would be dressed in the same clothes and wear wigs so that the viewer would not be able to tell the difference.

CHOREOGRAPHER

Arlene Phillips: A choreographer was brought in to create dance steps for the film and to teach these to the actors. These were used in the weasel dance and in the courtroom scene . when the policemen march into the room to get Toad. Some of the actors were trained in dance and learnt the moves very easily. Others took longer to learn them and would go the wrong way or move too quickly.

CLAPPERLOADER

Keegan O'Neill: A clapperloader works as the camera operator's assistant taking the film in and out of the camera and sending it to the developers every day. They also clap the clapperboard at the beginning of each scene. This has information written on it (scene number and take) so that the filmmakers know which take they are looking at when viewing the filming.

TASK

Once you have read the material in the guide, you will be ready to make up your own CLASS FILM CREW.

As a class, either choose a scene from 'The Wind in the Willows' or another story, perhaps a favourite of the class or one written by someone in the class. You must each decide which role you would like to take on in converting your story to film.

Choose from the list shown in the box.

Take the process as far as you can. If you have a camcorder in your school then you will be able to film your scene. Otherwise keep your work to the planning stage only.

- Scriptwriter
- Storyboard artist
- Producer
- Casting director
- Production designer
- Costume designer
- Make-up artist
- Location manager
- Actors
- Director
- Camera operator
- Director of photography
- Stunt team
- Clapperloader
- Special effects team
- Film soundtrack team - composer + musicians

Planning the Film

The copyright to Kenneth Grahame's book became public in 1982, which meant that a film could be made of it without having to pay lots of money to the author's family or the publishers; whoever owns the right to the story. Five film versions of the book were written but it was Terry Jones script that caught the producer's eye.

His script was then transformed into pictures as storyboards. These are used by filmmakers to plan each scene and make sure that nothing is left out. The storyboard is given to the set and costume designers so that they can create the costumes and sets necessary for the film. An example of a storyboard is shown in page 10.

Whilst these were being made, the actors had to be found for each character. This is called CASTING. Some of the actors in the film are people that Terry Jones has worked with before in other films. The rest had to be found through acting agencies and auditioned for their parts.

Most of the filming took place at Shepperton Studios near London. However, some of the filming needed to take place outside the studio and so a Location Manager was employed to travel around the country looking for places. In the case of 'The Wind in the Willows' two of the main places needed were Toad Hall and the railway station. Photographs were taken of various stately homes so that Jones and the crew could choose which one they thought would work best. The Bluebell Railway line near Brighton was chosen as it looks like an old-fashioned station.

Time for a Tune

There are many musical moments in the film. The music for the songs was created by musicians but the words were written by Terry Jones himself or were taken from Kenneth Grahame's book (e.g. The Courtroom Song). The actors would go into a studio to sing their parts and an orchestra provided the music that we hear. This was quite difficult for actors like Terry Jones who - as he says - is not really a singer. He had to sing his parts many times and the music editors would take the versions of each line from the song that they liked best. So what we have is a mixture of the lines sung from many different recordings of the same song.

The songs in the film include: Toad's Song

The Miracle of Friends

The Riverbankers' Song

The Weasels' Song

There are also songs included where Terry Jones has added new words to well-known songs e.g. the song 'Messing About On The River'.

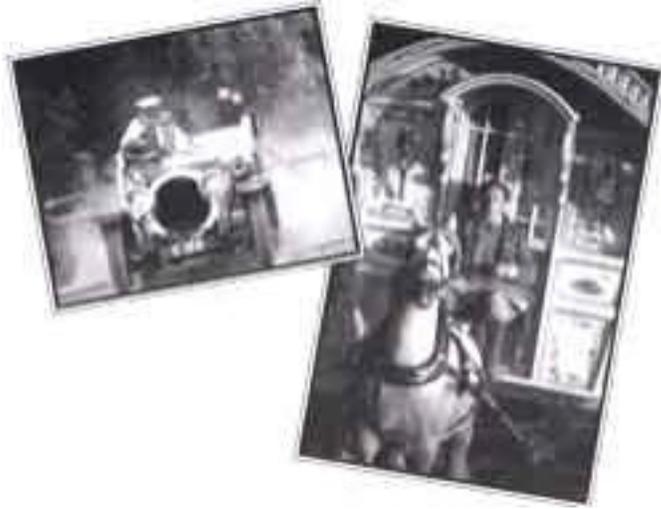
TASKS

Have a listen to them and try to remember the following:

1. When were these songs sung in the film, at what point and in which scene?
2. What was the mood of the song and how did it make you feel? Cheerful, gloomy, scary - what do you think? The songs come with the musical accompaniment. If there are any budding musicians in your class, you could have a go at playing them with one of your teachers leading on the piano. Can you do as Terry Jones has done and add new words to the music? Choose the song that you think is most catchy and have a go. OR: Choose a song that is not in the film e.g. 'Row, Row, Row Your Boat'.

Moving About

Toad's biggest love in life are various 'toys' to travel around in. Throughout the film he becomes very excited about .and then very disillusioned with the following before moving onto his next craze.



Toad's Toys:

Canoes

Motor boats

Gypsy Caravans

Motor Cars

Aeroplanes

As the film is set in the Edwardian age, about 60 years ago, all the vehicles shown in the film seem very old fashioned now, but then they were very modern and exciting, especially aeroplanes as they were not as common and advanced as today.

TASK

Using your school library and reference books, can you find out about at least one method of travelling. Try and find out the following:

- When was it invented?
- Who by?
- How does it work?
- How has the design changed through the years?

Draw pictures of the very first of its kind and also a modern-day model to show how this form of transport has changed.

Map Making

Shown below is a map of the area drawn by Ernest Shepherd in the book. In it we can see all the places that are written about in the book including Toad Hall and the river. There are quite a few places shown here that do not make it into the film. The area looks very beautiful and rural.



TASK

Using Shepherd's drawing to help you, try out one of the activities shown in the box below.

- 1 Design your own boardgame around the area. Perhaps you could make it into a journey with people encountering all the places seen on the film. There would be bad squares like Toad's crash which would mean missing a turn or moving backwards and good squares when Mole saves the others in the dog food factory.
- 2 Make your own model village of the area using various materials that you may have in the classroom or at home. New areas would have to be added like the dog food factory.
- 3 Create a wall display of the area, drawing in the characters where they would be found.

Toad's Song

The musical score for 'Toad's Song' is written in G major and 4/4 time. It consists of three staves. The first staff contains the melody with lyrics: 'The world has held great heroes As'. The second staff continues the melody with lyrics: 'his - tory books have showed But ne - ver a name to go'. The third staff concludes the melody with lyrics: 'down to fame Com - pared with that of Toad.' Chord symbols are placed above the notes: C, G', C, F, C, F#dim, U, A', Dmin', G', and C.

The army all saluted
As they marched along the road
Was it the King or the President?
No. It was Mr Toad!

The Judge was apopleptic
He thought he might explode
He'd never been faced with a prisoner as bold
Or as brave as Mr Toad

The Police could never catch him!
He was so nimble-toed!
He escaped from their clutches
For none knows as much
As the amazing Mr Toad

The officers couldn't believe it
They oohed! And ahhhed! And Ohhed!
As high up above them he flew like a bird
The Incredible Mr Toad.

The Weasel's Song

The musical score is written in G minor, 6/8 time. It consists of an Intro, Verse 1, and an Ending. The lyrics are written below the notes, with some words split across lines. Chord symbols (A7, Cm, D7, Ebm, F#m, C#7, F#m) are placed above the notes to indicate the harmonic structure.

Intro A⁷
 First you see us... Then you don't... Now you hear us... Now you won't. It's our

Verse 1 Cm D⁷ Cm
 se-cret of sur-vi-val In a ve-ry nasty world. Now you feel us... Now you

can't. Are we real? Perhaps we aren't! It's our se-cret of sur-vi-val In a

D⁷ Ebm F#m
 ve-ry nas-ty world! It's our se-cret of sur-vi-val In a ve-ry nas-ty world.

Ending Cm Ebm
 It's our se-cret of sur-vi-val It's our se-cret of sur-vi-val It's our

F#m C#7 F#m
 se-cret of sur-vi-val In a ve-ry nas-ty world!

Now you feel us...
 Now you can't.
 Are we real?
 Perhaps we aren't!
 It's our secret of survival
 In a very nasty world!
 It's our secret of survival
 In a very nasty world

Mole: Is it really such a nasty world?
 Chief Weasel: Oh yes, a very nasty
 World indeed
 Nastier than you could ever dream
 of!

From up above...
 And from beneath...
 Eyes and jaws...
 Claws and teeth.
 Ready to attack you,
 You're a snack - and you'd better
 run!
 Don't come walking in the Wild Wood
 If you haven't got a gun!

Every creature for survival
 Has to look out for itself!
 Got no nannies here, or grannies dear
 To look after your health.

You're in the Wild Wood
 And every child could
 Tell you that you've got no
 Business to be here!

First you see us...
 Then you don't...
 Now you hear us...
 Now you won't.
 It's our secret of survival
 In a very nasty world!

Now you feel us...
 Now you can't...
 Are we real?
 Perhaps we aren't!

The Riverbankers' Song

Intro

Load D A' Badger

It's a plea-sure to have you here, Mis-ter Badger. So

U A' U Rat U

good of you to ask me, Mis-ter Load. And as for dear old Mole I'm so

A' D Mole E' A A E' A

glad you left your hole And came to join you here in your a - bode!

Verse

All D A G A'

We were born on the same ri - ver-bank What's mine is yours is

U U D

his! Raised where the wil - lows dip in - to the wil - lows

E' A'

We get a - long like cheese and por - ter.

U A G A' U

Ev - ery morn we each give a thank for friends is what we is!

We have sworn by the same riverbank
 What's mine is yours is his!
 Helping each other like friends all ought-a
 Sticking together like bricks and mortar
 Every morn we each give a thank
 That friends is what we is!

We have sworn by the same riverbank
 What's mine is yours is his!
 Helping each other like friends all ought-a
 Sticking together like bricks and mortar
 Every morn we each give a thank
 That friends is what we is!
 That friends is what we is!

The Miracle of Friends

Intro

U G D D G D

Poop, poop, Mir - a - cle! Poop, poop, Mir - a - cle!

Verse

You know he's vain and he's con - ceit - ed Drives the wrong side of the road

From his brains down to his feet It's clear he's just a foolish Toad E - ven though you

know the games he's play - ing And they drive you round the bend Some - where deep in -

- side a voice keeps say - ing He's a friend, (He's a friend)

Chorus

A G A G

There's a can - dle in the dark - ness bur - ning bright A fire - side wel - come in

the storm - y night That's the way the sto - ry ends It's the Mi - ra - cle of

Friends There's a can - dle in the dark - ness bur - ning bright.

In a world so full of strangers
 Everybody needs a friend.
 Someone to help you through the dangers
 That wait around the bend.
 Even when the dark is all around you
 Not a star up in the sky
 Wait until the light of friendship's found you
 You'll get by, you'll get by.

There's a candle in the darkness burning bright.
 A fireside welcome in the stormy night.
 That's the way the story ends.
 It's the Miracle of Friends.
 There's a candle in the darkness burning bright.

Poop Poop miracle
 Poop Poop miracle

Poop Poop miracle
 Poop Poop miracle