

Teaching Sequence Yrs 1 and 2



A Sunny Day

Filmmaker: Gil Alkabetz

This sequence has been designed for children in a KS1 class (5-7 yrs old) and focuses upon inferring about character from this behaviour and appearance.

Key Outcome

In groups, children create a book telling a day in the life of the sun through its feelings and emotions.

Familiarisation

- **Identify a snippet of music from the animation and play it to the children.** One good place might be 2:18 – 2:46. Ask the children to discuss what they can hear and what sort of film they think it might be. Does the music remind them of anything else? What might be happening in this film?
- **Show the children the whole animation and allow time for immediate responses to it.** Watch the animation again thinking about something that someone in the class mentioned that you didn't notice. Discuss with a partner what you noticed this time. (pages 24 and 25 of the Animate teacher's booklet give some ideas of aspects that children might notice in the film.)
- **Watch the animation again and look for parts that you like and dislike.** In talk partners, share what you like and dislike and why. Record these thoughts as sentences. Some children may need sentence starters I like/liked, I didn't like...
- **What makes you happy and sad?** In small groups ask children to create freeze frames showing what makes them happy and sad. Take photos of the freeze frames to show the children to see if they can identify how the child is feeling and how they know that. Children to write a caption/couple of sentences about how they feel under their own image. Collate into a class book. (identifying and empathising with feelings)
- **Make a list of the things that the sun does – watch the animation and check that you haven't missed anything out.** Again, have the animation playing whilst the children are completing their list in pairs. Share the lists to create one class list. (identifying key events)
- **Choose one of the scenes where other characters respond to the sun, e.g the sun and the birds flying past.** Model thinking aloud about what the birds might be saying and ask for suggestions from the children. Working in pairs, ask the children to have the discussion that the birds are having as they fly past. (empathising with characters)
- **Using images of the key events in the story, ask the children if they would like to know more about the Sun.** Give the rest of the class roles from which they must ask questions of the sun, e.g. the birds that flew past, people waiting for the bus. Model generating questions and then give children time to generate them. Identify 2 or 3 children who would be willing to be the sun and invite them to come and sit at the front to take it in turns to be the sun. The rest of the class ask their questions and to listen carefully to the answers. (building understanding of a character)
- **When hot-seating has finished, ask the class what they know now about the character and how he felt during his day.** Using one image and a thought bubble, ask children to record what the sun is thinking at that particular part of the story. (developing an understanding of character)

Capturing Ideas

- Using images from the animation, ask children to sequence the images in the correct order. Watch the animation to ensure that they are correct.
- Divide children into groups of 3 or 4 and ask them to choose one or more of the images from the film. This group will be the group that create the booklet
- Using thought bubbles and work completed in the immersion part of the teaching sequence create one or more sentences to describe how the sun and the characters are feeling in one of the images. Model creating the sentences and learning and remembering them by adding actions and drawing a map. Each child needs to take a different image from the set. (*composing and TFW learning and remembering own text*) Focus on starts of sentences and how detail can be added.
- Groups to tell their booklet by taking it in turn to share their sentences based on the images that they have learnt and remembered. Ask the class to respond to the sentences focusing on whether it makes sense and includes enough detail. (*Oral rehearsal of sentences before writing*)

Shared Writing

Model writing sentences for the images. Ensure that the following are modelled at some point

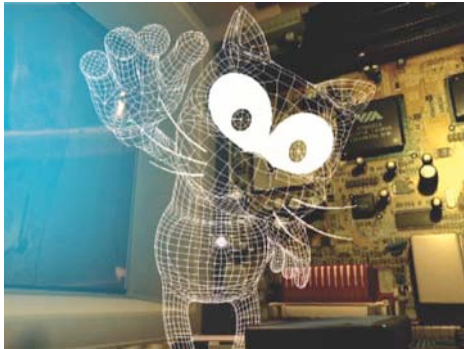
- One good place might be 2:18 – 2:46.
- Writing based on learnt and remembered sentences and making changes to ensure that sentences are interesting
- Rereading for sense
- Application of phonics and other spelling strategies
- Use of punctuation

We would really appreciate your feedback after you have used this sequence and would welcome to any variations or additional sequences so that we can share them with other teachers and educators. Please contact us using simon@filmworkshop.com

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Teaching Sequence Yrs 3 and 4



Animatou

Filmmaker: Claude Luyet

This sequence focuses on children identifying the features/patterns of a particular genre and then applying them to their own stories.

Key Outcome

Children to create their own storyboard based on the chase genre.

Familiarisation

- **Children to identify and discuss chase sequences in films that they know.** Who is doing the chasing and who is chased? Is the character being chased caught? What sort of soundtrack is there in this part of the film? Children might want to bring in DVDs and share the chase scenes from favourite films. (Activating prior knowledge)
- **Show the animation Animatou all the way through.** Allow children time to give a first, quick response. Watch again and invite the children to start and stop the animation when there is an element that they would like to talk about or share with the rest of the class.
- **What problems does the cat have in chasing the mouse?** (Plot) Watch another animation that involves a bigger animal chasing a smaller animal. (See the teacher booklet for some ideas and look online for examples.)
- **Children complete a similarities and differences chart comparing Animatou with the other animation watched.** Discuss with the children what they found and use the similarities to create success criteria for their own storyboard. You may need to demonstrate generalising from the similarities, e.g. it's a cat chasing a mouse and a coyote chasing a bird – larger animal chases smaller animal. Do these success criteria fit other chase animations? (Identifying patterns in genre)
- **What is the pattern of a chase and escape scene?** Watch in sections, e.g. 1:00 – 1:18 and identify the key elements (cat sees an opportunity to chase mouse, cat chases mouse, mouse escapes in some way, cat is stopped). Do these 4 elements appear in all the chase scenes in Animatou or in other animations? Choose another chase and draw 4 boxes and storyboard a chase from the animation. Add this pattern to the success criteria. (Grammar of film)
- **In pairs choose a larger and smaller animal from a range of small world animals and toys.** Work out ways in which the smaller animal can get away from the larger animal when being chased. Freeze frame some still shots that the children have acted out with the toys of being chased or escaping. Use the pattern of 4 explored earlier. Children share their four freeze frames and describe what is happening. (Speaking and listening)
- **Listen to the sound track of the animation and ask children to identify when they think the style of animation changes.** How do you know? Choose 1 section of the animation and ask children in groups of 3 or 4 to create a sound track. This could be with percussion instruments or it might be created with software such as Garage Band. Elements that need to be explored are the rhythm, whether sounds are soft or sharp, loud or quiet.
- **Using one image from each animation style ask children if they know any other animations like it.** Collect ideas and explore the different styles/techniques. See p28 Things you might notice for more detail.

- **What role does the model maker/ animator have in the animation?** To help answer this question you may want to read the book *Chester* by Melanie Watt where the author and character (a cat called Chester) interact together. There is also a mouse involved! This book can be seen being read on YouTube. (Relationship between creator and created)
- **Capture some of the different frames in the animation** (see p52 of teacher's booklet for an explanation of frames and framing) and explore why they have been chosen for that particular moment. Some examples might be at 00:50, 1:10, 1:45, 3:15 and 4:40. Why have these been used? Are they repeated? (Writer talk)
- Take the toys that were used in the previous freeze frame activity and with a camera, ask children take photos of the freeze exploring different framings.
- Print images and write around them explaining the impact of each shot. (Grammar of film)

Capturing Ideas

- Share the success criteria with children
- Children to work in pairs to decide what their larger and smaller animal will be and whether they want to work with drawings, toys or plasticene models.
- Using the success criteria, ask children to work out a chase scene. You may need to limit the number of escapes that the smaller animal has. Using the cut-out drawings or models, act out your ideas. Share and show your ideas to another pair and ask them for feedback – does it make sense, does it flow?
- What would be the first shots and what would the last shot in your film show?

Shared Writing

- Children to draw or their storyboard or take photos to create into a storyboard. If photos are used, they could be put into software such as Photostory. Allow the children to have as many sections to draw in as they require. Some children may choose to incorporate the creation of the animated object in their storyboard.
- Model the following aspects when drawing a storyboard
 - Identifying the key elements of your story
 - Drawing the storyboard including framing
 - Adding any relevant notes
- Once drawn, swap storyboards around and ask other pairs to give feedback about whether they think they could make the animation from the storyboard.
If you have the software, children could go on to make the animation.

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Teaching Sequence Yrs 5 and 6



Speechless

Filmmaker: Daniel Greaves

This sequence focuses on characterisation and character development

Key Outcome

To innovate upon the narrative to place the characters in a different setting.

Familiarisation

- Watch video, stopping at points of your choice to predict what might happen next or what the text might say. One good place to stop might be at 5:08. Encourage children to give reasons for their predictions. Complete viewing and discuss predictions thinking about how similar or not they were and why.
- Give children a blank piece of paper and ask them to create 3 or 4 frames and in them draw things that stood out for them from the film that they liked or puzzled them. Don't dictate the size or orientation of the frame – allow children to choose how to show best what they want to communicate. Is it like anything else that you know? (Book talk)
- Share drawings and discuss them with a partner and when questions are raised, record them on post-its and stick onto a shared sheet. (Book talk)
- Share the questions and then ask pairs to choose one question and to watch the film again looking for possible answers to the question. Write a response and give this to the person who generated the question. (Book talk)
- Provide the children with a 2 column chart with the headings 'What looks or sounds like real life?' and 'What doesn't look or sound like real life?' Ask the children to make notes as they watch the film. In pairs share their ideas and then create a class chart discussing and debating ideas. (Book talk and speaking and listening)
- Who are the characters in this story and what do we know about them? Give pairs of children one of the characters to observe. Watch the film again and observe that one character in detail. Work out ways in which you can show the character to others through body language. What would the character be thinking? Either write or speak the characters thoughts. (Character)
- Frames (in comics these are called panels and gutters) are an important aspect of this film. Why has the animator chosen to use them? Share several stills from the film with a range of shapes and numbers of panels. Annotate the images commenting on the impact of the panel. (Grammar of images)
- Use an image of a couple of people talking from a magazine or the internet. Give children a range of A4 cards with different shaped panels cut out on each one. Ask children to place these panels on the image and choose places where it reveals something about the couple. Draw round the panel and cut out that element of the image and stick it on a piece of paper. Annotate the panel/image, detailing the impact that the panel has. Find several panels from the one image. (Writer talk)
- Identify the key elements of this narrative (step 1 on example) and convert these to generic elements to create story pattern. (Step 2 on example) This is known as 'boxing up' in Talk for Writing terminology. This generic story pattern will form the plan the next part of the sequence. (Writer talk)

Capturing Ideas

- Divide the class into 6 groups and give each group one of the characters from the family. Give the class different situations that the family might find itself in and ask each group to decide and role play how the character might behave in that situation. This could be developed to involve 2 characters, e.g the Mum and son waiting for parents evening at secondary school, the gran and granddad doing the shopping, daughter and son being asked to tidy the kitchen. (Character)
- Ask the class to regroup now so that each new group contains 1 of each character. With the class, model how to take the generic story pattern and innovate on the story by changing the family event. It could become getting ready and travelling to the airport for a family holiday. (Step 3 on example)
- Groups take each box of the story in turn and explore what the characters might be doing and act out each section. (Sections 1 – 4) Focus on the character and how they are shown, e.g how do we know who is the surly teenager, the gran? What might the email/text messages be at each point in the story? How might these be shown to an audience? (Character)
- Work out the critical incident and how it happens. Role play to the point where the characters need to speak. Form a freeze frame of this scene and then introduce speech for each character. What might they say? Who speaks when? How does their voice and what they say fit the character?
- Map the story that your group is going to tell. (Learning and remembering a text)

Shared Writing

- Using the map, act out your story until you can do it from memory. Focus on conveying character through your actions and body language.
- Film each group. As a class work out criteria which can be used to evaluate the drama. Groups to watch their own drama and evaluate it and then to evaluate one other group's work.
- Reflect and record what you would do differently next time you work as a group or in a play`

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