polyglot
Theatre is child's play

5678 FILM CLUB

Education Resource

NEWSBOYS FOUNDATION

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BACKGROUND FOR TEACHERS

ABOUT POLYGLOT THEATRE AND 5678 FILM CLUB

Polyglot Theatre is a globally-renowned company based in Melbourne that creates, produces and tours Theatre for Young Audiences (TYA) all over the world. Polyglot's artistic approach of child-centred practice has earned our reputation at home and internationally as a leader in the TYA sector, celebrated for creating distinctive, collaborative works that are playful and conceptually robust. We involve kids from creative development through to immersive performances; and reach the broadest range of children by placing our work everywhere from the world's most prestigious theatres to the football grounds of regional Australia.

Since 2016, Polyglot Theatre has been exploring filmmaking with children through 5678 Film Club. The program focuses on inventive filmmaking, capturing the stories and experiences of young people. It offers Polyglot's artists and filmmakers different ways of working because of the energy and engagement of the young people involved, nurturing these culture-makers of today by putting them in control of every stage of the creative process. The original project was based at St Joseph's Primary School Collingwood in Victoria where Polyglot developed 5678 Film Club as an after-school program for children in the transition years from primary school to secondary school.

Polyglot Theatre's filmmaking project engages young people in collaborative and creative explorations to empower and build confidence during challenging periods of transition and change. With the guidance of Polyglot artists, the young people take creative control of every aspect of the storytelling to capture and celebrate their everyday lives.

For more information about 5678 Film Club, visit the Polyglot website:
polyglot.org.au/kids-collaborations/school-residencies/5678-2

STAY IN TOUCH WITH POLYGLOT THEATRE

If you use this Education Resource - please let us know! We'd love to hear your feedback.

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For more information about Polyglot's education offerings, subscribe to our Education News - email communications@polyglot.org.au with your name and school.

ABOUT THIS RESOURCE

What is a film?
Why make a film?
How do you make a film?
What are the steps?
What equipment do you need?

QUESTIONS, QUESTIONS, QUESTIONS!

Drawing on filmmaking processes used by Polyglot Theatre's 5678 Film Club team, this resource is designed for students who want to tell stories, to collaborate, to be creative, and to do so through filmmaking.

The resource includes activities and projects such as researching, brainstorming, developing concepts, storytelling and script writing, creating characters, acting, directing, and learning about filming and cinematography, editing, sound design, and animation. We will explore different genres or styles of films and there is also a glossary of filmmaking terms in case you are making films for the very first time!

Polyglot is aware that each student, each teacher and each school is different, so the activities are designed to be easily adaptable for a variety of learning contexts, available resources, time and learning outcomes.

HOW LONG DO YOU NEED?

We suggest that this is **a full-term project,** one that is given two learning sessions per week at a minimum, in order to plan, brainstorm, write the script, set up locations, source costumes and props, film, and edit the final product.

LINKS TO KEY LEARNING AREAS AND CAPABILITIES

This resource is available to students and teachers all around Australia, so for teachers we've created some links to the Australian Curriculum. At the end of this resource there is a table with links to The Arts – Drama and Multimedia, Literacy across the curriculum - including Film Literacy - and the capabilities of Personal and Social, and Critical and Creative Thinking. Each of the activities also suggests a link to a learning area or capability and these are detailed in the Teacher Handbook.

ACTIVITIES AND INFORMATION FOR STUDENTS

DRAMA AND PERFORMANCE

Polyglot is a theatre company. What does this mean? There are some activities in this resource that invite you to create stories, play a range of characters, use your voice, facial expressions and movement. This is called 'drama' or 'theatre' and when you act out the stories to an audience it is called 'performance'. Drama and theatre performances are often written by a playwright: someone who writes a story for performance using dialogue or lines said by characters to each other, or monologues where one character may speak to an audience and share their inner thoughts and feelings.

Drama and performance are important in many people's culture. In Australian Indigenous cultures, drama and performance have been around for over 60,000 years. Aboriginal people use dance, music, song and visual art to perform important stories about their history and culture.

In Western cultures, including Australia, drama and performance often takes place in a formal theatre with a stage and an auditorium where an audience sits; like when you go and see a film in a cinema, except that instead of a screen there is a stage space and actors create the story live.

Theatre lighting, recorded and live sound, a set such as furniture or walls/doors, hand-held props such as phones or flowers or a wine glass, costumes and make-up are often part of the performance. They all work together to create the story and the 'world' of this particular story on stage.

In the pictures below you will see different shaped stages from theatres where actors perform and different places for audiences to sit while watching the performance. Imagine how sitting in different places might give you a different perspective or understanding of the performance because you won't see the same thing as others.

ACTIVITIES AND INFORMATION FOR STUDENTS

Four types of stage

Proscenium arch

Stage

Apron

Audience

Thrust

Audience

Audience

Audience

Stage

Stage House

Traverse

Audience   Audience

Stage

In the round

Audience   Audience   Audience

Stage

Audience
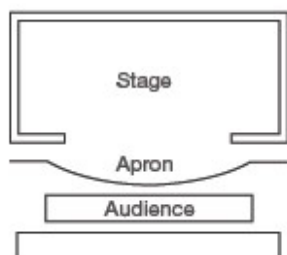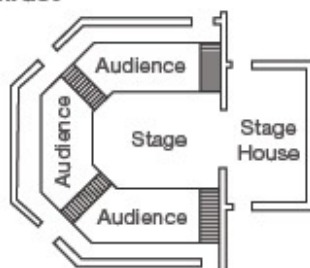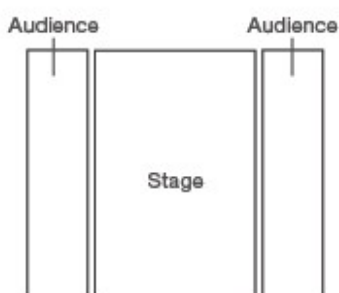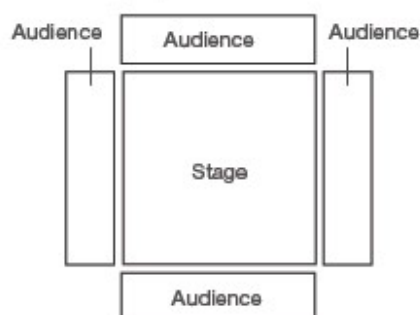
It is also good to remember that drama and performance can be created in any type of space from a classroom, to a street, to a football oval or a large and vast theatre that seats hundreds, even thousands of people. You may have been in a play, a musical, a concert or other performance for your school. If so, what did that feel like?

QUESTION What is drama or theatre in your culture? Is it performed? Where?

A BRIEF HISTORY OF FILMMAKING

Film and cinema evolved initially from photography. When you think about the way we can use our smart phones to take photos at any moment, photography in the 19th Century was complex and took time. Photographers became fascinated with the idea of capturing real life in movement using photographic techniques.

**DID YOU KNOW** that the first moving image was taken with twelve individual cameras set up along a horse racing track? As the horse ran across the track it triggered a camera and captured a series of images. These were then projected onto a screen and thus, the first moving images of a horse racing were captured.

For more information, visit the Encyclopaedia Britannica*:*
https://www.britannica.com/art/history-of-the-motion-picture

For more technical information, watch this video: First Motion Picture Ever Made

After that first film was captured with a still camera, film technology began to improve significantly in the 1880s and 1890s. By the year 1914 – the beginning of the First World War – several countries had established film companies to make films for people to see in public places. At first, films were very short, sometimes only a few minutes or less. They were shown at fairgrounds and music halls or anywhere a screen could be set up and a room darkened so that the film could be projected. The first films included local scenes and activities, views of foreign lands, short comedies and interesting news for local people.

DID YOU KNOW that the first filmmakers couldn't record sound, so their films were silent! As technology improved, films began to develop longer stories with many characters and locations and then began to tell stories using a particular genre, or style.

WATCH

Observe the techniques used by filmmakers in the early part of the 20th Century in the Charlie Chaplin film *The Tramp (1915).*

WATCH

This is a collection of some of the oldest films made that are still able to be seen. Observe the quality and the speed of the films along with the types of technologies used: http://www.oldest.org/entertainment/movies/

FILM IN A DIGITAL AGE

A smart phone or tablet is contemporary technology that can be used for capturing images and telling stories. For instance:
- Do you have a smart phone? Apart from phone calls, what do you use it for?
- What apps do you have? What's your favourite and why?
- Do you use social media such as Snapchat or Instagram?
- What do you upload or capture using Snapchat and Instagram?
- Do you make mini films with your phone?
- Do you use an editing program?

If you think about early film technology as being a series of still images edited together to create movement, consider the following contemporary digital ways of capturing images and telling stories:
- Instagram Cascade or Instagram Story – do you use these functions?
- The use of filters and manipulating reality – do you use filters on Snapchat? Boomerang? Do you filter images of yourself for Instagram? Why?

CRITICAL THINKING EXERCISE

What is the difference between watching and making?

WHAT IS FILM?

Film is storytelling. Films tell stories using visual elements, sound and technology.

Film is entertainment. It can be escapism and it can be fun. It can keep you on the edge of your seat, it can make you sad and it can make you laugh out loud.

Film is powerful. Film can allow us to say something important, or deliver a message, in ways that writing or talking may not be able to do. Film can offer a different way of understanding the world or showing your audience the unique way that you find your way in the world.

Film is an artform. Just like a good book, a painting, a sculpture, a piece of music, a play, an opera or dance, film can draw you in from the very first image or sound or piece of music. You may not realise your involvement until it ends, and you find yourself back in your own world.

WHAT IS FILM?

Film is literacy. By watching films in a particular way you are:

- Engaged in developing film literacy
- Developing an understanding of film as a medium
- Making choices about what to watch
- Developing the ability to analyse content; and
- Understanding the many technical aspects of filmmaking.

Film is a medium. In art, a medium is the material used to create the art work – in this case the medium is film which helps tell the story. Film is a visual medium but also an 'aural' one as it relies on sound, and often music composition, to capture the depth and various emotions that make the story.

Film is collaborative. Collaboration is the very essence of filmmaking. The challenge of uniting words in the screenplay with images involves close collaboration between the writer, director, cinematographer and producer. Throughout the process this collaboration extends further between producers, directors, actors, writers, camera operators, editors, composers, sound technicians, art directors, and production designers. An overall vision is needed, of course, but it takes an army of creative and technical specialists to produce the end result.

For more information, visit Film Reference: www.filmreference.com

QUESTION How else would you describe a film?

ACTIVITY

Thinking about film

(Literacy, Critical and Creative Thinking)

- On your own, take five minutes to write a list of 3-5 of your favourite films.
- Pair and share your list with a partner – what do you notice? Discuss why these are your favourite films.
- Think about a new film that you really want to see – why do you want to watch this film?

FILM TERMINOLOGY AND FILM PRODUCTION ROLES

FILM TERMINOLOGY

Angles
Call sheet
Camera angle
Close-up
Cut
Flash forward
Flashback
Focus
Fourth wall
Frame
Green screen
Handheld
Jump cut
Lens

Light
Long shot
Misc en scene
Pan
Perspective
Point-of-view
Scene
Shot
Stop-motion
Storyboard
Take
Voiceover
Zoom

FILM PRODUCTION ROLES

Actor
Animator
Art director
Assistant director
Boom operator
Camera assistant
Camera operator
Cinematographer
Continuity director
Costume coordinator
Costume designer
Costume maker
Director
Editor
Focus puller
Gaffer
Grip
Hair artist
Location coordinator

Makeup artist
Producer
Production assistant/runner
Production designer
Production manager
Property manager
Scenic designer
Screenwriter
Script analyst
Script coordinator
Script supervisor
Script writer
Set builder
Set coordinator
Set decorator
Set dresser
Sound designer
Sound recordist
Storyboard artist

FILM TERMINOLOGY AND
FILM PRODUCTION ROLES

ACTIVITY

Become an expert!

(Literacy – film literacy, research skills, comprehension, speaking, listening)

In this activity, we ask you to focus on becoming an 'expert' in some film terms and film production roles. The aim is to create a group resource for filmmaking.

- Working individually, in pairs or in small groups, research 1-3 of the film terms and film roles (you might want to share these around amongst the class).
- Create a presentation (poster, PowerPoint, Prezi) for the rest of the group that includes:
    A meaning or definition of the film term
    Examples of how the term is used in filmmaking – you could demonstrate or provide images; and
    An explanation of how it is important to filmmaking OR can enhance improve or add interest to the final film.
- Repeat this for the selected film production role.
- Bring all the information together into one document - e.g. Google Docs or a series of posters! This is now a great resource for the whole class about filmmaking that you have made together. You can keep adding to this resource in the future.

FILM GENRES

WHAT'S A GENRE?

A genre is a style or category. It is a term that usually relates to film, books, theatre, art, dance and music. Each genre has special characteristics or qualities that define it. What is your favourite style or genre of music? What is your favourite style or genre of book? What are the characteristics of that music or book? What makes it the genre that it is?

SOME POPULAR FILM GENRES:

Action	Adventure	Anime	Bollywood
Buddy Film	Comedy	Crime	Documentary
Drama	Fantasy	Historical	Horror
Martial Arts	Musical	Romance	Science Fiction
Suspense	Western	Rom-Com	Thriller
Film Noir	Biographical	Spy	Superhero

ACTIVITY

Genre-osity!

(Literacy – research, speaking, listening, comprehension)

In this activity you are invited to investigate one or more genres of film, to get to know their characteristics, and to become an 'expert'.

- Working individually, in pairs or in small groups research one or more of the film genres that are listed in this resource or others that you can think of.
- Create a presentation (poster, PowerPoint, Prezi, film) for the rest of the group that includes:
  - A definition or explanation of the film genre – What is it?
  - When did it begin?
  - The key characteristics of the genre – types of characters, locations where the action may take place, the stories that are often told, sounds and music sound tracks; and
  - In this film genre what can an audience expect to see, hear and feel as they watch this type of film?

Also consider how you can include examples of the genre e.g. images, a demonstration, some film titles, a sample of a soundtrack.

THEMES IN FILM

In a film or a book, a theme is the central topic or idea. Usually the theme of a work can be stated in one word, such as *love, fear, sadness* or *anger.*

Films like *Toy Story 4*, *Frozen* or *Mulan* have one or more key themes or ideas such as friendship, identity, courage etc. You can choose to include more than one theme in your film.

ACTIVITY

Reflection

(Literacy – film literacy)

- Return to the list of films that you shared with a partner in the earlier activity and pick one film.
- Write all of the themes that you think present themselves in this film and distil it down to one main theme.
- How do the other themes support the main theme?
- What is it trying to say?

THEME OF TRANSITION

Polyglot's 5678 Film Club was originally established for students to explore what it means to transition between primary school and secondary school. It asked students to think deeply about this transition:

- How do you feel?
- What are your fears?
- What are you excited about?
- What do you know already?
- What do you imagine?

Starting with the theme of transition we quickly realise that it means different things to different people. Other words that have a similar meaning to transition are: *change, move, passage, transformation, conversion, adaptation, adjustment, alteration, changeover, metamorphosis.*

THEMES IN FILM

ACTIVITY

Thinking about change

(Critical and creative thinking, personal and social learning)

- Find 6-10 photos (digital or hard copy) of yourself, a family member, a pet or a friend.
- Arrange them in order from oldest to the most recent (you might do this digitally or simply present them on a timeline as a poster).
- Label them with the date and/or their age at the time the photo was taken.
- How have you, the other person or pet changed over time?
- What do you notice? Which aspects or features of you/them have changed? Hair, clothing, height?
- Which image is your favourite and why?
- If you could give the younger version some advice what would it be?

ACTIVITY

Brainstorm and discuss

(Critical and creative thinking, personal and social learning)

- What experiences have you had that have been about change or moving or adapting?
- How did you feel?
- What were your expectations?
- What did you imagine?
- What did it end up being like?
- What advice would you give yourself about that change now?

FILM EQUIPMENT

You and your school will have a digital device that you can use for making your film. This could be a digital camera with video capacity, a tablet, or you can simply use your smart phone.

You might have access to external microphones that connect to your camera, tablet or smart phone for recording sound. Another thing to consider is using a tripod to keep the film device steady. These are good technologies to access but even if you don't have them you can still make a film with one device or on a phone with a camera and video recording option.

EXAMPLES OF MOVIE MAKING PROGRAMS

- iMovie
- MovieMaker
- Video application in your smart phone or tablet

EXAMPLES OF SCRIPT WRITING APPS

- Celtx (from the Google store)
- Final Draft
- Writer Duet
- Slugline
- Microsoft Word

WATCH

For more information about filming with a smart phone, watch this ABC Splash video: education.abc.net.au

FILM EQUIPMENT

EQUIPMENT THAT YOU MIGHT NEED FOR MAKING YOUR FILM

- Scriptwriting software for writing your script
- Camera
- Lenses for your camera
- Lighting
- Tripod
- Sound recorders (microphones, recorder)
- Editing software for post-production
- Animation software like Adobe character animation, After Effects, Photoshop, or Stop Motion if you are making an animated film.

JUMP IN AND TRY IT!

FILM EQUIPMENT

ACTIVITY

A day in the life of ME **- a short film about me, by me**

In this activity, we invite you to **make a film of a day in the life of you.** It will take the form of a biographic film. This is a great way to see how simple it can be.

What is a biographic film? It's a film about real life, real people and real situations. Often it is quite short and aims to introduce, educate or tell a brief story about a person. Can you think of any biographic films that you might have seen? Something about a celebrity, climate change or a health issue? What would your biographic film look like?

Using any digital device that you have access to, think about making a short 3-5 minute film that captures moments that show the audience a story about your day. What objects, actions and interactions give us an understanding of your life that day?

Think about painting a picture for your audience, about how this short film reflects you as a person. '*A day in the life of ME*' might include things that happen over the weekend, in school, on the way to school, at lunchtime, in the evening. It may include being with a friend, listening to music, reading something, going somewhere, a reaction to something, a tour of your room. Also consider emotions and feelings that you might have as you go through your day and how you can show this in your film. You can also include snippets from your home life, hobbies, dreams and goals, the places you hang out, where you aren't allowed to go. What is important or memorable to you? What do you do in the morning? After school? With friends? What would you choose? Below are some suggestions about including aspects of your life at school.

Remember that you may be sharing this film so only include what you are comfortable sharing.

QUESTIONS TO CONSIDER WHEN MAKING YOUR FILM

- Where are your favourite places at home or school? How would you describe these places to someone? How does this place make you feel?
- Do you play sport or games, such as downball, four square, basketball? What do you like and dislike about these games?
- Do you have a favourite item, space or photo at home? Explain why this is your favourite.
- Is any of your artwork on display at school? How did it make its way to this display or how did that moment make you feel?
- What's your morning routine?
- Do you have a pet? Can you describe your pet? What is its name? What is your relationship like with your pet?

FILM EQUIPMENT

Make a list of three places in school that are important or have memories attached to them – happy, sad, excited, funny, dangerous etc. Describe your thoughts and feelings about each of these places. For example:

- *I really like this room because...*
- *On this court, I shot 28 baskets in one lunchtime...*
- *Here is the spot where I ate my lunch on the first day...*
- *This tree is where...*
- *I remember falling off...*

Using your digital device or camera create a short film that **takes the audience to these three places and introduces us to them.** You might include commentary (your voice speaking) as you film. You might turn the camera on yourself and speak to camera.

BEFORE GOING FURTHER

The following activities are offered as ways to explore telling stories, creating characters, directing action and playing with genre.

5678 Film Club films offer great examples of student-led film making.

As a filmmaker, or about-to-be-filmmaker, here are some things to consider as you watch each of the films. You have already conducted some research and you have become an 'expert' on genre, production roles and other film elements. Bring this knowledge to your response to the following questions.

For each film:
•   What is the style or genre? How do you know? What are the conventions?
•   Where is it set? Locations?
•   What is the story? Is there more than one story?
•   Whose points of view are presented? How is this achieved technically
         i.e. with the camera focus and camera angle?
•   Is there animation and how is it incorporated?
•   Is there a climactic point?
•   Is there a sense of an ending or is it left up in the air?

Four films made by 5678 Film Club:

•   THE BOX
•   BEYOND THE BOX
•   HORSE!
•   LANGUAGE CLASS

These might give you some good ideas for your films!

GETTING READY TO ACT!

DRAMA ACTIVITIES

Why are drama activities important? How can you use them to create character and narrative? In this section we explore focus, voice, gesture, facial expressions, acting techniques and how to use them to make your film strong.

RESOURCES A large space with room to move such as a gym, hall or basketball court.

ACTIVITY

If you were...

(Critical literacy, film studies, drama, personal and social capability)

This activity is about types or stereotypes and quick characters to create based on what we already know or think. Most of us have an idea in our head when we hear the type. This is an individual activity, and at first a silent activity – just movement. In this activity call out one of the following types and then ask the group to move around as that type.

Types:

Acrobat	Musician
Artist	Nurse
Athlete	Parent
Builder	Pilot
Busker	Plumber
Cook	Prime Minister
Dancer	Sailor
Dentist	Salesperson
Driver	Soldier
Model	Teacher
Mountain Climber	Writer

NOTE *These types can be any gender.*

- How do they think they would move?
- What actions would they do?

Call FREEZE during each type. When the teacher or leader calls FREEZE, everyone stops in the exact position they are in including arms, legs, face, and body (unless they are in danger of falling over!). Have one or two people unfreeze and walk through the museum and look at how the others are 'being' their character. What do they notice? Repeat this a few times.

Addition: Have the character types greet each other and try out their voice. How do they sound? What did you notice about the different types? What did you feel about being these types?

GETTING READY TO ACT!

Extension: exploring archetypes

In films and books there are often archetypal characters whom we recognize as being 'good' or 'evil' or 'comic' or 'sad' characters. Every story has them or versions of them. What do each of the following mean to you?
- A hero
- A villain
- A witch
- A clown
- A princess
- A warrior

NOTE *These archetypes can be any gender.*

Brainstorm

With a partner, discuss what you think are the qualities or characteristics of these archetypes. For instance:

- How do you recognise a hero/villain/witch/clown/princess/warrior when you see one?
- What do they look like? How do they act? What is their goal in life?
- Can you think of a film you have seen with one or more of these archetypes?

Activity

Spread out so that you can work by yourself.

- Close your eyes and imagine each of the archetypes – what do you see?
- Open your eyes!
- Create a physical statue of each of the archetypes as they are called out by the leader.

Filming the activity: The Museum

In this activity have one or more cameras, smart phones or tablets available for filming. Have three or four people ready with filming equipment to begin filming once the freeze happens. Ask the group to explore their characters again and then call FREEZE! The statues have to remain as still as possible!

- Travel through the archetype museum and film the statues.
- You are encouraged to play with a number of camera techniques and shot sizes such as close up, full length, panning the camera, medium close up shots, low angle, over the shoulder etc.

GETTING READY TO ACT!

ACTIVITY

Young and old

(Critical literacy, film studies, drama, personal and social capability)

In your films you might want to play characters younger or older than yourself. Here is an activity to help you think about how to use your body, your face and movement to change your age.

- Spread out in the space
- Close your eyes
- Imagine that you are just one-year old!
- Slowly move your body into a position as if you were just one-year old
- Open your eyes and look around – what do you see?
- Move around the space a little as your one-year old self
- FREEZE
- Stand up again
- Close your eyes
- Imagine that you are 100 years old
- Slowly move your body into a position as if you were 100!
- Open your eyes and look around – what do you see?
- Move around the space a little as your 100-year-old version

Extension

- Begin in the position of a one-year old
- The leader is going to count very slowly from one until 10
- Begin to move around as a one-year old
- As the counting goes on you will gradually age until by the number 10 you are your 100-year-old self! At the number five you might be about 40 or 50 years of age!
- Stop the action at a number and ask everyone to imagine that they are at a party and meeting each other – How would they act? How would they speak?
- You can repeat this across the ages

Reflection

- What changes did you make to your body and how did it feel?
- Was this a challenging activity?
- What did you notice?
- What did you learn?

GETTING READY TO ACT!

ACTIVITY

Emotions

(Critical literacy, film studies, drama, personal and social capability)

When you watch films, you may notice close-ups of characters' faces. Often films do this in order to capture the emotion of the character, to see their response to a moment. This is an activity that you can do using your digital device that explores how YOU use facial expression to create emotions – a bit like EMOJIS!

Take photos of your face making some or all of the following emotions:

HAPPY	TERRIFIED	RELAXED	SURPRISED
JOYFUL	UNSURE	SAD	SECRETIVE
EXHAUSTED	FED UP	ANXIOUS	DETERMINED
EMBARRASSED			

- Select FIVE facial expressions and create a Powerpoint slide or Instagram Cascade (or use another app).
- Share these with a partner and see if the partner can guess which emotion you are showing!
- Consider whether it is important to know the context before we can understand a facial expression
- Consider, in making a film, that the audience knows what has come before the facial expression so is probably going to understand!

SCRIPTS!

ACTIVITY

Direction and action, tension and genre

(The arts – drama, literacy – reading and comprehension, critical and creative thinking, personal and social learning – collaboration)

Look at the following two scripts (also included as Appendix 1). They are BLANK scripts. This means that we don't yet know who the characters are, where the scene is set, what is happening, why it is happening and how it will happen. **Who, Where, What, Why** and **How** are the 'given circumstances'. All films and plays need these because they help to tell the story.

SCRIPT 1

Can you see it?	Yes.
It's not what I expected.	What did you expect?
Well not… that.	Hmmmm.
It reminds me of something.	What does it remind you of?
It looks… familiar.	Oh… yeah!
Very familiar.	Oh no!
Look out!	That was close.

SCRIPT 2

Hello.	Um… hello…
They said you could help me.	They did?
Yes.	That depends.
Depends on what?	The sort of help you need.
I need… the *usual* sort of help.	Ah! That kind.
So will you help?	I will.
Do you need to prepare?	I already have.
Really?	So… let's begin.

SCRIPTS!

ACTIVITY

Brainstorming ideas (5-10 minutes)

- Divide the class up into groups of 3-5 people.
- In your group select one of the scripts.
- Discuss what you each think it is about – Who are the characters? Where is it set? What is happening? Why is it happening?
- Be as bold and imaginative as you like! Imagine if the setting was inside a fridge and the characters were an egg and a carton of milk! OR you can be more realistic, and these are humans in a very realistic situation – an interview, lost in a forest, having a haircut, at the dentist or on a space ship.
- Notice that the lines in the script don't belong to any characters at the moment.
- There could just be two, or there could be three or four different characters – you and the director will get to decide!
- As a group decide on the setting (the Where), the characters (the Who), and the action (the What).

ACTIVITY

Direction and action (15-20 minutes)

The director's job is to take the idea that you have all agreed on and to help the actors try to act it out.

- Have one person in the group be the director – remember the great resource you have already created about film roles!
- Decide how many characters there are and who will play which character.
- Also consider what type of character they will be – remember the 'types' already explored? Do they know each other? Are they strangers?
- Once you have decided on the setting and the characters the director can take over.
- Have the actors read their lines as if they were really in that situation.
- Then have them stand and all of you imagine the location – Where are you? What's there? What time is it? What does it feel like?
- Work with the director to decide how you will say your lines.
- Work with the director to decide how you will move.
- At the end of your working time on this each group might like to show what they have done.

Reflection

- What was it like to be a director?
- What was it like to be directed?

SCRIPTS!

Creating tension (5 minutes)

Imagine a piece of elastic held between two people and stretched and stretched until it suddenly releases! The tension is in the moment before it releases. Now imagine that you are watching a scene in a film where something dramatic is happening. You feel a sense of anticipation and expectation, maybe anxiety that builds until something happens – maybe it is scary, maybe it is dramatic, maybe it is comic.

In film, creating tension can work like the piece of elastic – stretching the audience's nerves or anticipation until you, the filmmaker, release it with action and sound.

- **Tension** in film is created in many ways – through the use of sound, the use of silence and waiting, through focussing on a particular character's face, through surprise or the unexpected, by giving a character a difficult task – what else?
- **Comic tension** often occurs when a character says something unexpectedly or not as expected, or they break a silence just at the 'right time' either with words, action or with a facial expression, to make an audience laugh. What else?
- Tension is generally for the **audience** – those watching the film experience the tension almost more than the characters in the film!

Try to add tension into one of the scripts – what difference does it make to the feel of the script or the scene?

ACTIVITY

Playing with genre (5-10 minutes)

Remember how you became experts on **genre**? You might have already chosen to work in a certain genre in the previous activity.

- Sit together with your script.
- Select a genre from the list in this resource.
- What do you remember about that genre? What are the main characteristics of it?
- Imagine now that your script was in this new style – it might have shifted from a mystery to a comedy!
- Read the script through with a sense of this new style – how do you read it so that something that was suspenseful now sounds funny?
- How would your script sound if it was a Western? Or a Musical?
- Because these scripts are BLANK, does that make it easy to change genre and present them in a range of different ways or genres? Does it add challenge?

STORIES, IDEAS AND SCRIPT WRITING

Before you make the film, you need to have a story with characters, a plot, a theme and even a style or genre you want to use (see GENRE). Then you need to turn the story into a script. See Appendix 3. This example is very specific to this project and written in what is known in the film industry as a shooting script. It contains a lot of information for the different departments involved.

For different examples and other tips on how to write a script, visit the ACMI resource on screenwriting here:
acmi.net.au/education/online-learning/film-it/screenwriting/

WHAT IS A STORY?

The main structure of a story is usually: **Beginning - Middle - End.** This is called the three act structure.

In the **beginning:** we are introduced to the main character/s, a small piece of the world they are a part of and maybe a complication that they must face.

In the **middle:** the character/s must solve the complication but they encounter problems and challenges along the way.

In the **end:** the character/s usually solve the complication, but not always. (Sometimes the story is unresolved, the ending is ambiguous or left up to our imagination, or it ends on a cliff-hanger and we must wait for the sequel to find out what happened.)

For more information, visit the ACMI resource on the three act structure:
acmi.net.au/education/online-learning/film-it/screenwriting/structuring-screenplays

STORIES, IDEAS AND SCRIPT WRITING

STORY CREATING ACTIVITIES

(The arts – drama, literacy – speaking and listening, personal & social – collaboration)

ACTIVITY

Exquisite corpse story

- In this activity you need a pen and a piece of writing paper for each person.
- The aim is to write the first few sentences or a short paragraph of a story, then fold the paper and pass it on to another person.
- Ensure that you write a 'teaser' for the next person such as AND THEN or SUDDENLY or IT WAS CLEAR THAT or WHAT A SURPRISE! Something that might assist them to launch into the next part of the story.
- They then write the next few sentences or a short paragraph without knowing what has previously been written.
- Below are some possible story starting points:

  I heard a strange sound from inside the cupboard in the kitchen...
  All the power in the house went out...
  My pet cat leapt onto my lap purring madly...
  Glancing out the window, I noticed an alien spaceship landing in the garden

STORIES, IDEAS AND SCRIPT WRITING

ACTIVITY

Freeze frames (FF)

Freeze frame is a drama term for a frozen image or picture of a particular scene. In freeze frames we use our bodies to create the characters and objects that make up a scene.

Freeze frames are an imaginative way of telling a story and are a great way to think about the key ingredients that make up that story:
- A **beginning** – what happens first
- A **middle** – what happens next; and
- An **end** – what is the final freeze frame.

Of course, there can be more freeze frame steps in between!

A good way to practice making the scene is for each person to clearly say aloud to everyone else what they are.

If you are creating a beach scene, one person would begin and say loudly: I am a beach towel and then create the towel with their body. Another would state, I am a life guard and then create that character in the same scene. A third person may say I am a surfer and place themselves in the same scene.

Gradually each person in the group adds their idea until the leader calls FREEZE. Like creating a photograph, except using people's bodies to make the objects.

ACTIVITY

Let's begin! (10 minutes)

- Arrange yourselves into groups of 4-6 – your FF group.
- Practice some freeze frames - as a group you have 10 seconds to create:
  - A busy shopping centre
  - A basketball match
  - On the moon
- Show your FFs to the rest of the group to see the differences and similarities in ideas.
- How have you used your body to create your part of the picture?
- What can the audience see?
- Remember that in drama and in film your audience is important – they will see what you have made, look forward to it, and make sense of the images, actions and sounds that you offer them.

STORIES, IDEAS AND SCRIPT WRITING

ACTIVITY

Let's add some story! (15 minutes)

•   In your groups create 4-7 freeze frames (FFs) that tell a story.
•   Your sequence of FFs should create a beginning, a middle and an ending.
•   Here are some ideas for possible stories:

> *Invasion from outer space*
> *All my friends are zombies*
> *Dance till you drop*
> *The great cooking disaster*
> *First day at high school*
> *The day my dog escaped*
> *In the middle of the night*
> *Grand final victory*
> *Escape!*
> *Volcano eruption…*

•   Brainstorm story and think about it in scenes/episodes – what happens first, what happens in the middle, and then the ending?
•   Create FFs for each of the scenes/episodes using all the members of your group.
•   Practice and rehearse your FFs.

PRESENTING

A fun way to do this is to ask the audience to close their eyes while you create each FF. This means that the audience only see the pictures and not you moving around and making them.

•   Someone in your group says CLOSE and the audience close their eyes or look down
•   Someone in your group says OPEN when you are ready – hold for at least 5-8 seconds (someone in the group could count this)

Consider how the process of creating scenes using FFs is also a way to create your film script, scene by scene – like a 'storyboard'.

FILM

Use a camera to take a photo of your group's freeze frames and upload them to a share drive.

•   Caption each of the images from your story – if they had a title that told part of the story what would it be?

STORIES, IDEAS AND SCRIPT WRITING

ACTIVITY

Telling a story

Sit in a circle and create a story together. This can be done in a number of ways:

- One word at a time
- One phrase at a time; or
- One sentence at a time.

Be clear about getting the story finished by the time that you have gone around the circle a particular number of times.

ACTIVITY

Brainstorming (any idea!)

The main rule for brainstorming is that no suggestion is wrong! Go for the wild and fantastical. Do not censor yourself. Try for at least 10, 20 or 30 different ideas. You can even encourage the group to think up the worst possible ideas – sometimes that is where the best ideas lie!

ACTIVITY

Physical improvisations

Create a character. A good way to start is by focusing on the physical aspects of your character - What is their body shape? How do they walk? Another way is to focus on the emotional and psychological aspects of the character by asking simple questions such as:

- What is your character's name?
- How old are they?
- What is their biggest fear?
- What is their favourite thing to do?
- What is their mission in life?
- What is their daily routine?

The questions can be answered on a piece of paper, or improvised on the spot, with one person at a time standing at the front and the group asking the questions (*hot seat*). After this, put two characters together to improvise a collaborative task like making a cake or saving people from a fire.

STORIES, IDEAS AND SCRIPT WRITING

ACTIVITY

Other story generating ideas:

- Draw a picture in the air and have your partner guess what the picture is. Use this to create and tell stories or drama narratives.
- In pairs one person is the mirror and the other is the reflection. The reflection copies what the mirror is doing, then they swap over. Then they come together and explain what the other person was doing. The people watching could come up with a narrative based on the action.
- Everyone writes a sentence of an imagined scenario and puts it in a hat. All the sentences are read aloud and the group puts them together in a story.
- Come up with a one word prompt. One person says that word to the group. The rest of the group responds to the word with the first thing that comes into their mind. Write each response down and keep going until you have exhausted all responses. The idea is that the first responses are conditioned and safe. Compare what happens by the tenth or twentieth response after some discomfort and deeper digging.

This can be done quietly with everyone writing their responses separately. Then come together as a group and spend ten minutes discussing what came up.

CONCLUSION

All of the activities that you have explored in this resource are a way to think about what it is that you want to say and how you will express yourself through a film. These exploratory exercises are aimed at giving you an understanding of who you are as a filmmaker and what you want to share with your audience. This is you, as an artist showing others how and what you see in the world and what is important to you or how you connect with the people and places around you, the little things that you see and pay attention to!

Once you are clear about your intention as the filmmaker and know what it is that you want to say, then you can start writing your story and visualising it using the tools in this resource.

The next section of this resource will show you the steps in bringing your vision to life as a film.

LET'S MAKE A FILM

STEP BY STEP PROCESS BASED ON 5678 FILM CLUB TECHNIQUES

In this section the team at 5678 Film Club take you through a step by step process for making a film. This is the type of process that film club participants also experienced throughout the project.

5678 FILM CLUB - INSTRUCTIONAL FILM

The members of 5678 Film Club have created a short instructional film that shares their experiences of making films with a team of professional filmmakers. This is aimed at assisting new filmmakers. It contains different sections explaining some of the roles that you will need to fill, and will help you understand how experts in their field have undertaken these roles. This will help you make your own film! The next section sets out steps in making a film, and then refers you to the different parts of the instructional film.

NOTE *To make this instructional video, we applied the project's child-centred philosophy in the generation of ideas for the video script. Two of the young participants seen in the film came up with the idea that they were news reporters who travel to the adult expert in absurd settings to interview them and learn about filmmaking. These young filmmakers also drew parallels between social media platforms and expertise. Eg. Instagram being picture-based is what the cinematographer would be and Twitter became the parallel for the writer.*

WATCH

5678 Film Club instructional video

STEP 1: BRAINSTORMING

In this resource, we have already explored a range of ideas, genres, characters and possibilities. You have become 'experts' in some areas of filmmaking and genre through your research and by doing the activities. Now it's time for a whole group brainstorming session.

- Use a large piece of paper to write down all the ideas that you have for a film.
- Which ones are strong and which ones can you let go of?
- Which characters are emerging visually from these ideas?
- Write a story about them – when and where is the story set? What time is it? What is the character wearing? What happens to them in the story?
- Does it have a beginning, a middle and an ending?
- What are some themes or central ideas?
- What genre might best tell this story?

LET'S MAKE A FILM

STEP 2: SETTING UP YOUR TEAM / FINDING YOUR TRIBE

- Creating production and creative teams – who will take on which roles?
- Who wants to act, write, produce, direct, and film?
- Your group might be one that has been created through the activities in this resource OR it might be one you negotiate with your teacher and others in the class
- Use the attached handout for Production Teams to make sure you know who is doing what.
- Remember - what is it that you really enjoy doing?

STEP 3: SCRIPTS

WATCH

5678 Film Club instructional video: live from a 'Brainstorm' with writer Kelly (from 0.54 mins)

- How do you come up with a story? (1.10 mins)
- What sorts of questions do you ask to create a story? (1.50 mins)
- What sort of film are you making? (2.15 mins)
- What is a genre that you could use? (2:30 mins)
- Who actually writes the script? (2.45 mins)
- Who brings all the ideas together? (3.20 mins)
- What makes a really good story? (3.30 mins)
- What about the audience? (3.55 mins)
- Do you have to write everything down in a script? (4:15 mins)
- Why do you even need a script when you are making a film? (5 mins)

For more information, visit the ACMI resource on screenwriting:
acmi.net.au/education/online-learning/film-it/screenwriting/

LET'S MAKE A FILM

STEP 4: DIRECTION

WATCH

5678 Film Club instructional video: in cyberspace with director Kelly (from 5.42 mins)

In a film, the director is the person who has an overall vision for how the film will be made and how it will look when it is finished. It is an important role for someone who feels that they can 'see' the film in their head. The 5678 Film Club team will provide you with some tips about direction. Check out the marquee at the bottom of the screen as there is a list of the types of things a director has to do.

- What does a director do? (6.10 mins)
- What are the steps for directing a film? (7 mins)

A director usually works with a storyboard artist to visually plan each shot for the film. This is called a storyboard and helps in visualising the film before going into production.

For more information, visit the ACMI resource on storyboards:
acmi.net.au/education/online-learning/film-it/storyboards/

STEP 5: CHOOSING LOCATIONS

You have a script, you have actors, a director and other roles organised. You have selected a genre or combination of styles. It's time to decide where you are going to shoot the film. Take a walk around your school (as a whole class or in pairs during recess and lunch) and select some interesting locations to help tell your story: through a window, around a corner, a large outdoor space, a narrow or small space, a high space or a low space, a doorway, or underneath, over the top or in a stairwell.

Use your tablet or smart phone to take some still images of these locations so that when you gather altogether you can decide where each scene can be shot – you can make a note of your chosen locations in the script. Remember - you might only get to use a location once so you need to film all the scenes that happen in that location in the one filming session. You'll need to plan for this.

LET'S MAKE A FILM

STEP 6: EQUIPMENT, COSTUMES AND PROPS

DIRECTOR Make a list of the equipment that you will need and the equipment that you will have available. You might need to share some resources so work with your teacher and others in the group to work out how that will happen. Remember - you can do everything on the one device!

COSTUME COORDINATOR Make a list of costumes that you will need and decide where you will source these from. Is everyone bringing their own costumes from home? Does your school have a costume department that you can borrow from? You might also need make-up depending on the style or genre.

PROPS COORDINATOR Make a list of hand-held props that you will need, such as a basketball, a pen, a bell, a small toy, a cup – all of which need to relate to the characters being created and the story that you have written. Where will you source these from?

Once you start filming, costumes, props and set pieces get stored in a special place to make sure that your characters in the film are consistent and to ensure continuity for your story. These are the responsibility of the Property Master and will be returned once the shoot is finished.

STEP 7: CINEMATOGRAPHY

WATCH

[5678 Film Club instructional video](): inside a projection room with cinematographer Alana (from 8.15 mins)

A cinematographer is the person in charge of how the 'frame' for each film shot looks. They spend a lot of time looking through the camera lens. To be a cinematographer you will probably really like photography and playing with cameras. Or you might be good with technology and interested in how it can capture the world around you. Alana offers tips on being the person behind the camera – the cinematographer.

- What does a cinematographer do? (8.25 mins)
- What types of things do you need to do before filming? (8.50 mins)
- What sort of equipment can you use? (9.05 mins)
- Which member of the team do you work with the most? (9.30 mins)
- Do you need to shoot a scene more than once? (9.50 mins)
- How do you know what a shot looks like? (10 mins)
- Other important tips for filming! (10.22 mins)

For more information, visit the ACMI resource on cinematography:
acmi.net.au/education/online-learning/film-it/cinematography/

LET'S MAKE A FILM

STEP 8: ACTING

WATCH

[5678 Film Club instructional video](): on location in a graveyard with actor Amelia (from 12.05 mins)

In a film the actor is someone who studies the traits of their character in the script and uses their voice, face, movement and gestures to create a role. Remember that actors can play more than one character and you can use costume, voice and physical skills to become a new character. Amelia has some good tips for acting and creating characters.

- What is the difference between an actor and a character? (12.20 mins)
- What are the skills an actor needs to use to play a character? (12.34 mins)
- How does an actor learn lines? (13.05 mins)
- Does the director tell the actor what to do? (13.25 mins)
- Does an actor make some of their own decisions? (13.40 mins)
- When you are an actor do you need to rehearse? (13.55 mins)
- What are some other tips for acting that you could offer? (14.25 mins)
- Thinking about who your character is (14.45 mins)

STEP 9: EDITING A FILM

The editor is given the filmed footage from the 'shoot' and edits it into the final story based on the script and storyboards. This involves cutting the footage, using filters and film editing software and apps. They also work with the sound designer to make sure the sound and music is added in at the right moments. An editor needs to be patient and precise but should also like using computers and learning new programs.

The sound recordist looks after the recording of the sound, and this can be done by the camera or recorded separately. They make sure the sound recording 'takes' are clean and that no unnecessary noises are recorded. They work with the editor to make sure that the sound in the film is edited into the correct place, so that the story is clear.

LET'S MAKE A FILM

STEP 9: EDITING A FILM - CONTINUED

WATCH

[5678 Film Club instructional video](#): editor Alana offers some tips about editing both the vision and the sound! (from 10.40 mins)

- What does an editor do? (10.44 mins)
- How does the process of editing begin? (10.55 mins)
- What do you edit in or out of the film? What stays and what goes? (11.15 mins)
- What types of editing programs do you use? (11.40 mins)

For more information, visit the ACMI resources on editing:
acmi.net.au/education/online-learning/film-it/editing/
acmi.net.au/education/online-learning/film-it/editing/editing-beginner/

STEP 10: ANIMATION AND CLAYMATION

Animation is a process of filmmaking whereby inanimate, static objects or individual drawings (hand-drawn or computer generated) are filmed one frame at a time, differing slightly each time, to create the illusion of motion in a sequence. Claymation is where an artist creates the characters and objects out of clay. An animator's job is to 'animate' the still picture or object using special film techniques or stop motion. Think about cartoons, Pixar films such as *Toy Story* and claymations such as *Wallace and Gromit.* Animation is a creative way to give life to characters, objects and elements as a film style or genre on its own, OR to add into a live film.

Examples of animated films made by 5678 Film Club:

[BEWARE OF THE SLURPS](#)
[DREAM TEAM](#)

For more information, visit the ACMI resource on animation:
acmi.net.au/education/online-learning/magic-aardman-education-resources/types-animation/

LET'S MAKE A FILM

A FILM FESTIVAL!

When you have finished making your films, you can celebrate with your community. During Polyglot's three-year 5678 Film Club project, we ended each year with a celebratory screening, where all of the filmmakers, teachers, friends and family were invited to watch the films together.

Famous film festivals around the world include Cannes (France), Sundance (USA), and Tropfest (Australia). For younger filmmakers in Australia, there are Trop Jr. and the Children's International Film Festival. With all of your incredible films, you can host your own!

LINKS USED IN THIS RESOURCE

- **Short history of cinema**
- **Literary devices**
- **Other filmmaking projects - Bloodfest International**
- **5678 Film Club YouTube site**

APPENDIX 1: BLANK SCRIPTS

SCRIPT 1

Can you see it?
It's not what I expected.
Well not... that.
It reminds me of something.
It looks... familiar.
Very familiar.
Look out!

Yes.
What did you expect?
Hmmmm.
What does it remind you of?
Oh... yeah!
Oh no!
That was close.

SCRIPT 2

Hello.
They said you could help me.
Yes.
Depends on what?
I need... the *usual* sort of help.
So will you help?
Do you need to prepare?
Really?

Um... hello...
They did?
That depends.
The sort of help you need.
Ah! That kind.
I will.
I already have.
So... let's begin.

APPENDIX 2: CHARACTER PROFILE

NAME	
AGE	
ARE YOU HUMAN?	
ARE YOU A CREATURE? ARE YOU A MACHINE? IF SO, WHAT TYPE?	
OCCUPATION/PURPOSE?	
WHERE DO YOU LIVE?	
WHAT DO YOU LIKE TO WEAR?	
WHAT ARE THREE WORDS THAT DESCRIBE YOUR PERSONALITY?	
WHAT DO YOU LIKE TO EAT?	
WHO/WHAT ARE YOUR FRIENDS?	
WHAT SOUND/NOISE DO YOU MAKE?	
CAN YOU MOVE? HOW DO YOU MOVE?	

APPENDIX 3: SAMPLE SHOOTING SCRIPT SPECIFICALLY WRITTEN FOR 5678 FILM CLUB

MIXED UP [Day 1...Academy of the Wicked]

By

5678 FILM CLUB

WRITTEN FOR SCREEN BY PRIYA NAMANA BASED ON SCRIPTS BY MORGAN ROSE ALDRICH AND CONCEPTS AND IDEAS FROM THE PARTICIPANTS AND ARTISTS IN TERM 2 OF 2019

FADE IN:

1.   EXT. OUTSIDE SCHOOL. OTTER STREET — DAY

WE SEE WIDE-SHOTS OF A KID WALKING PURPOSEFULLY ON OTTER STREET. THEIR STRIDE IS A COMBINATION OF RUSHED AND RETICENCE. WE SEE CU AND ECU SHOTS OF THEIR FACE LOOKING EXCITED, RESOLVED, ANXIOUS, NERVOUS AND CAUTIOUS. THEY ARRIVE AT THE MAIN GATE OF THE SCHOOL AND TAKE A DEEP BREATH. WE HEAR V.O. OF PARENT OVER A P.O.V SHOT OF KID AS CAMERA PANS UP AND ZOOMS INTO A SIGN THAT READS 'ACADEMY OF THE WICKED'. THE KID TAKES A DEEP BREATH AS THEY LOOK UP AND STARE AT THIS SIGN.

> *PARENT [V.O]*
> *Be good today. I hope you have a nice day at the new school but please try to not get up to your usual tricks!*

This is the NEW KID. He wears an ensemble that is all green. The hoodie and shorts have a patch with 'NEW KID' written on it, he wears a school backpack. His hair is wild and looks un-tameable.

Slow motion: NEW KID turns toward the audience and smiles as the camera pulls back and we see a full shot of them for first time. (This can be the opening for each episode?)

CUT TO:

2.   EXT. GATE – DAY.

Combination: C.U. Shots directly to camera / off camera as NEW KID speaks.

> *NEW KID*
> *DIALOGUE*

DIRECTION: IMPROV WITH NEW KID: How would you respond to the VO of parent telling you to not get up to your usual tricks?

> *Examples.*
> *[Well, that depends! Whatevs, that's not up to me!]*

ECU / CU Actions: Shrugs / Rolling of eyes / sound

P.O.V shot of the school gate opening, slo mo shot of school gate opening

CUT TO:

3.   EXT. START OF SCHOOL ON THE GROUNDS. DAY.

O.T.S. follow the NEW KID entering the school.

P.O.V shots – looking around.

He looks down at a piece of paper that has the classroom number and subject written on it. And looks around.

> *NEW KID*
> *Okay I got this!*

CU shots of NEW KID as he works out where he needs to go.

NEW KID walks through the school ground and we see groups of kids walking in different directions to their classrooms with their back packs.

INTRODUCING THE DIFFERENT GROUPS - WITCHES dressed all in black with long nails, ZOMBIES in brown with FX in post (green patches on face), VAMPIRES with capes and fangs, GODBEASTS with masks etc.

SLO MO shots of different groups walking by as they look at the NEW KID. Combination of O.C., D.T.C., NEW KID POV etc.

(Improv. different styles of walking and physical movement)

NEW KID CONT'D.
Deep Breath. I think I got this!

NEW KID finds his class room. He opens the door: CU shot of hand turning door handle. We see a ZAP, and it is completely different to the world outside. It is filled with strange talking fruit: ANIMATED.

TRANSITION TO ANIMATION WORLD

4.   ANIMATION SEQUENCE.

Disruptive looking class room. Fruits are talking. No teacher. Chaos. They stop and look at the NEW KID standing at the door in shock looking at himself, As he has become an animated body in this room. Fruits laugh.

TALKING FRUIT 1 [V.O.]
Who are you?
Are you the NEW KID?

TALKING FRUIT 2 [V.O.]
Hey! Leave him alone. You will scare him off.
What do you want NEW KID?
We have been waiting for you. EVIL LAUGHTER.

NEW KID
Umm, yeah, I think I am in the Wrong class.
Animated NEW KID turns the door handle from inside.

CUT BACK TO:

5.   EXT. SCHOOL. REAL LIVE ACTION WORLD. DAY.

We see the NEW KID slamming a door quickly and running away from this room as he is back to his human form and outside the animated world. He is looking down at his body in disbelief.

NEW KID
Whoa. THAT is sooo not my vibe! Pause.
OK, OK. Where do I need to be?
First day and I am going to be SOOOOO late!

NEW KID looks down at his piece of paper and reads out loud #4.1. Cryptic Algorithms. He looks to a building and heads toward it.

NEW KID
That must be it. [V.O.]

CUT TO:

*6.	INT. CLASSROOM. DAY.*

We see combinations of C.U., O.T.S & P.O.V shots of the NEW KID opening the door to the right classroom. He looks relieved.

A TEACHER dressed all in black with black nails is writing strange symbols on the white board.

NEW KID looks around and the class room is filled with the groups of students he saw earlier in the yard - WITCHES, ZOMBIES, VAMPIRES, GODBEASTS, etc.

They are looking back at him. Montage of ECU & CU shots of various kids staring back at the NEW KID who looks embarrassed.

The teacher looks at the NEW KID.

>*TEACHER*
>*Hmm. Welcome. You are Late.*
>
>*NEW KID*
>*Sorry, I got lost, I am new.*
>
>*TEACHER*
>*Yesss, that can happen around here. Sit down NEW KID.*
>
>*NEW KID*
>*I do have a nnn...*
>
>*TEACHER [speaks over him]*
>*Alright everyone, turn to page 2.4.1.*
>*We are going to look at the complex cryptic codes that run beneath*
>*'the social mediums' today.*
>
>*(also workshop with kids)*

We hear the TEACHER teach her lesson and is speaking about hashtags, search functions etc. as the NEW KID tries to find a seat in the class. The TEACHER asks a question and the class answer.

We see a combination of reactions as the kids look at the NEW KID. Some friendly, some indifferent, some not friendly etc.

(Continued)

7.   INT. CLASSROOM. CONT'D

The NEW KID opens his book. He flips through the pages and they are all a different solid colour. He looks to the person next to him. It is the MYSTERY KID who wears a hoodie and he doesn't have a face. It is a pit of black.

> *NEW KID [hesitant]*
> *How do you find page 2.4.1?*

MYSTERY KID does not respond and turns away. NEW KID Shrugs and takes a deep breath.

> *NEW KID*
> *Okaaaayyyy. NNNeverrrr mind.*

FADE TO BLACK. TRANSITION TO.

8.   INT. CANTEEN. LUNCH TIME

We see everyone in groups having a great time at lunch.

Pan across the room and E.C.U / C.U / Mid Shots of WITCHES laughing, gossiping, conspiring, looking at their nails; VAMPIRES slurping on their slurpees quietly adjusting their capes; ZOMBIES are laughing, GODBEASTS are standing throwing things.

NEW KID walks in and looks around.

He looks at the sandwich board and reacts. It's gross!

We see shots of sandwich board, Weird looking food: like bowl of bugs, worms etc. An alien looking character - Fred, is standing at the service window looking at the NEW KID. Fred looks comfortable and there is a familiarity to the space, like the owner of the canteen.

> *FRED*
> *Everything okay?*
>
> *NEW KID*
> *I think so. I am "THE NEW KID".*

We see shots of kids again. Mid Wide to C.U. shots of kids in their groups. Laughing, talking, teasing, doing weird stuff. Some wave to Fred. Some scowl at the NEW KID.

> *FRED [V.O. & O.C.]*
> *I see. Let me give you a lay of the land.*
>
> *Over there are the VAMPIRES. They LOOOOOOVVVVEEE their blood slurpees. Keeps this canteen going really! LOL.*

Then you have the WITCHES in the corner. They get a bad rap but they just like to have fun. It doesn't look like it but they really do know what they are doing so they stick to their own. Also they know where to find all the weird delicacies for my recipes! So that is very helpful.

That's GHOST BOY over there. He keeps to himself.

The GODBEASTS eat outside usually.

Oh and THAT is the MYSTERY KID. He doesn't talk much.

I think that's everything.

NEW KID [O.C.]
Cool, Thanks. That's really helpful. Pause.

NEW KID thinks and turns to FRED.

Not everything! What's your story?

FRED [Smiles - O.C.]
Well, I am FRED. I am from a different planet (kids to name). I study food science back home and am researching food habits across the galaxy.

I saw this place had an opening for a cafe, so here I am.

We see the NEW KID nodding and looking confused.

FRED [Cont'd. - O.T.S]
You know what NEW KID, I will show you something I haven't shared with anyone here.

NEW KID looks suspicious.
FRED [O.C]
Back home we do this thing, to welcome someone new to a place. It's like a greeting.

NEW KID
Like a secret handshake?

FRED
Umm. Not really but WE can call it that!

FRED shows the NEW KID a gesture and they both do it together and laugh.

NEW KID's gaze follows the GODBEASTS walk by having a conversation about who is the most powerful GODBEAST.

(Continued)

The NEW KID looks directly into the camera menacingly -

> *NEW KID*
> *Interesting...*

(Improv with NEW KID - It's going to be a crazy year)

FADE OUT.

ANIMATED CREDITS AND THEME SONG.

THE END

***NOTE** All Dialogue and movement to be improvised with the kids while shooting.*

APPENDIX 4: LINKS TO THE AUSTRALIAN CURRICULUM

This resource has been created by drawing on the experiences of 5678 Film Club artists and their collaborations with the participants. These artists have applied non-prescriptive ways of entering a creative space with the children by centralising their imaginations and encouraging free expression and independent thinking. This is a way to set up the space before beginning child-led/centred work. Hearing the participants express their own thoughts about the process and experience, and their own learning has informed how we think this project relates to the learning areas and capabilities in the curriculum.

The links are also informed by Professor Robyn Ewing's seminar report *The Arts and Education: Realising Potential* (2010) which focuses on, *"...what the Arts can offer all children, not just the talented", addressing the well-founded claims of arts educators about "both the intrinsic benefits and/or the necessity of the arts, and particularly their instrumental purposes within pedagogy and curriculum" (p. iv).*

5678 Film Club occurred in Victorian schools, but this resource is intended to be used in schools in all States and Territories, so the following table makes links to the Australian Curriculum and focuses on Bands 5 and 6 – the later years of primary schooling.

APPENDIX 4: LINKS TO THE AUSTRALIAN CURRICULUM

LEARNING AREA: THE ARTS - DRAMA

BAND – YEARS 5 AND 6

In Drama students explore the following:

Elements of drama

Role, character and relationships
- Role and character - for example, creating the inner and outer world of a character; differentiating between characters and stereotypes
- Relationships - analysing and portraying how relationships influence character development
- Situation - sustaining a fictional setting using space and time

Voice and movement
- Voice - varying voice, for example, clarity, pace, volume and projection
- Movement - using movement, facial expression and gestures to create and sustain belief in character and situation
- Focus - framing drama to highlight and communicate key story elements and characters' motivations
- Tension - factors that contribute to tension or suspense in stories and tension in characters' relationships, using sound, light and technology to heighten tension/suspense
- Space and time - sustaining a clear setting and sense of time to create belief in the drama

Language, ideas and dramatic action
- Central ideas or themes that give perspectives and ideas to the audience
- Mood and atmosphere - the feeling or tone of physical space and the dramatic action created by or emerging from the performance

Audience
Shaping and sustaining drama for others using the conventions of story within drama to communicate meanings.

APPENDIX 4: LINKS TO THE AUSTRALIAN CURRICULUM

LEARNING AREA: THE ARTS - MEDIA ARTS

BAND – YEARS 5 AND 6

In Media Arts, students:

- Develop their use of structure, intent, character and settings by incorporating points of view and genre conventions in their compositions
- Extend their understanding and use of time, space, sound, movement, lighting and technologies
- Identify the variety of audiences for which media artworks are made
- Explain the purpose and processes for producing media artworks
- Explore meaning and interpretation, and forms and elements including structure, intent, character and settings as they make and respond to media artworks; and
- Consider the ethical behaviour and role of communities and organisations in regulating access to media artworks.

CAPABILITIES: LITERACY

LITERACY IN ENGLISH

In the Australian Curriculum, English has a central role in the development of literacy in a manner that is more explicit han is the case in other learning areas.

Literacy is developed through the specific study of the English language in all its spoken, written and visual forms, enabling students to become confident readers and meaning-makers as they learn about the creative and communicative potential of a wide range of subject-specific and everyday texts from across the curriculum.

Students understand how the language in use is determined by the many different social contexts and specific purposes for reading and viewing, speaking and listening, writing and creating.

APPENDIX 4: LINKS TO THE AUSTRALIAN CURRICULUM

CAPABILITIES: LITERACY

LITERACY IN THE ARTS

In the Australian Curriculum: The Arts, students use literacy to develop, apply and communicate their knowledge and skills as artists and as audiences.

Through making and responding, students enhance and extend their literacy skills as they create, compose, design, analyse, comprehend, discuss, interpret and evaluate their own and others' artworks.

Each Arts subject requires students to learn and use specific terminology of increasing complexity as they move through the curriculum. Students understand that the terminologies of The Arts vary according to context and they develop their ability to use language dynamically and flexibly.

LITERACY IN TECHNOLOGIES

By learning the literacy of technologies, students understand that language varies according to context and they increase their ability to use language flexibly.

Technologies vocabulary is often technical and includes specific terms for concepts, processes and production (such as Filmmaking).

They also learn the importance of listening, talking and discussing in technologies processes, especially in articulating, questioning and evaluating ideas.

CAPABILITIES: NUMERACY

NUMERACY IN THE ARTS

In the Australian Curriculum: The Arts, students select and use relevant numeracy knowledge and skills to plan, design, make, interpret, analyse and evaluate artworks.

Across The Arts subjects, students recognise and use: number to calculate and estimate; spatial reasoning to solve problems involving space, patterns, symmetry, 2D shapes and 3D objects; scale and proportion to show and describe positions, pathways and movements; and measurement to explore length, area, volume, capacity, time, mass and angles.

Students work with a range of numerical concepts to organise, analyse and create representations of data relevant to their own or others' artworks, such as diagrams, charts, tables, graphs and motion capture.

APPENDIX 4: LINKS TO THE AUSTRALIAN CURRICULUM

CAPABILITIES: NUMERACY

NUMERACY AND TECHNOLOGIES

The Australian Curriculum: Technologies gives students opportunities to interpret and use mathematical knowledge and skills in a range of real-life situations.

Students use number to calculate, measure and estimate; interpret and draw conclusions from statistics; measure and record throughout the process of generating ideas; develop, refine and test concepts; and cost and sequence when making products and managing projects.

In using software, materials, tools and equipment, students work with the concepts of number, geometry, scale, proportion, measurement and volume.

They use three-dimensional models, create accurate technical drawings, work with digital models and use computational thinking in decision-making processes when designing and creating best-fit solutions.

CAPABILITIES: CRITICAL AND CREATIVE THINKING

CRITICAL AND CREATIVE THINKING

Responding to the challenges of the twenty-first century – with its complex environmental, social and economic pressures – requires young people to be creative, innovative, enterprising and adaptable, with the motivation, confidence and skills to use critical and creative thinking purposefully.

This capability combines two types of thinking: critical thinking and creative thinking. Though the two are not interchangeable, they are strongly linked, bringing complementary dimensions to thinking and learning.

APPENDIX 4: LINKS TO THE AUSTRALIAN CURRICULUM

CAPABILITIES: CRITICAL AND CREATIVE THINKING

CRITICAL AND CREATIVE THINKING IN THE ARTS

In the Australian Curriculum: The Arts, critical and creative thinking is integral to making and responding to artworks.

In creating artworks, students draw on their curiosity, imagination and thinking skills to pose questions and explore ideas, spaces, materials and technologies.

They consider possibilities and make choices that assist them to take risks and express their ideas, concepts, thoughts and feelings creatively.

They consider and analyse the motivations, intentions and possible influencing factors and biases that may be evident in artworks they make to which they respond.

They offer and receive effective feedback about past and present artworks and performances, and communicate and share their thinking, visualisation and innovations to a variety of audiences.

CRITICAL AND CREATIVE THINKING IN ENGLISH

In English, students use critical and creative thinking through listening to, reading, viewing, creating and presenting texts, interacting with others, and when they recreate and experiment with literature, and discuss the aesthetic or social value of texts.

Through close analysis of text (script and film) and through reading, viewing and listening, students critically analyse the opinions, points of view and unstated assumptions embedded in texts.

In discussion, students develop critical thinking as they share personal responses and express preferences for specific texts, state and justify their points of view and respond to the views of others.

In creating their own written, visual and multimodal texts (scripts and films), students also explore the influence or impact of subjective language, feeling and opinion on the interpretation of text.

Students also use and develop their creative thinking capability when they consider the innovations made by authors, imagine possibilities, plan, explore and create ideas for imaginative texts based on real or imagined events.

APPENDIX 4: LINKS TO THE AUSTRALIAN CURRICULUM

CAPABILITIES: PERSONAL AND SOCIAL CAPABILITY

PERSONAL AND SOCIAL CAPABILITY

Personal and social capability involves students in a range of practices including;
- Recognising and regulating emotions
- Developing empathy for others and understanding relationships, establishing and building positive relationships
- Making responsible decisions
- Working effectively in teams
- Handling challenging situations constructively; and
- Developing leadership skills.

PERSONAL AND SOCIAL CAPABILITY IN THE ARTS

In the Australian Curriculum: The Arts, students identify and assess personal strengths, interests and challenges. As art makers, performers and audience, students develop and apply personal skills and dispositions such as self-discipline, goal setting and working independently, and show initiative, confidence, resilience and adaptability.

They also learn to empathise with the emotions, needs and situations of others, to appreciate diverse perspectives, and to understand and negotiate different types of relationships (film making as collaborative process)

When working with others, students develop and practise social skills that assist them to communicate effectively, work collaboratively, make considered group decisions and show leadership.

PERSONAL AND SOCIAL CAPABILITY IN USE OF TECHNOLOGIES

In the Australian Curriculum: Technologies, students develop personal and social capability as they engage in project management and development in a collaborative workspace.

They direct their own learning, plan and carry out investigations, and become independent learners who can apply design thinking, technologies understanding and skills when making decisions.

Students develop social and employability skills through working cooperatively in teams, sharing resources and processes, making group decisions, resolving conflict and showing leadership.

Designing and innovation involve a degree of risk-taking and as students work with the uncertainty of sharing new ideas, they develop resilience.

APPENDIX 4: LINKS TO THE AUSTRALIAN CURRICULUM

CAPABILITIES: PERSONAL AND SOCIAL CAPABILITY

PERSONAL AND SOCIAL CAPABILITY IN ENGLISH/LITERACY

There are many opportunities for students to develop personal and social capability in the Australian Curriculum: English. Students learn that language is central to personal and social identity through exploring narrative point of view and the way it shapes different interpretations and responses in readers.

Using English to develop communication skills and self-expression assists students' personal and social development as they become effective communicators, able to articulate their own opinions and beliefs and to interact and collaborate with others.

The study of English as a system helps students to understand how language functions as a key component of social interactions across all social situations.

Through close reading and discussion of imaginative and persuasive texts (including film), students experience and evaluate a range of personal and social behaviours and perspectives and develop connections and empathy with characters in different social contexts.

APPENDIX 4: LINKS TO THE AUSTRALIAN CURRICULUM

CAPABILITIES: INTERCULTURAL UNDERSTANDING

Intercultural understanding is an essential part of living with others in the diverse world of the twenty-first century. It assists young people to become responsible local and global citizens, equipped through their education for living and working together in an interconnected world.

Intercultural understanding combines personal, interpersonal and social knowledge and skills.

It involves students learning to value and view critically their own cultural perspectives and practices and those of others through their interactions with people, texts and contexts across the curriculum.

Intercultural understanding encourages students to make connections between their own worlds and the worlds of others, to build on shared interests and commonalities, and to negotiate or mediate difference.

It develops students' abilities to communicate and empathise with others and to analyse intercultural experiences critically. It offers opportunities for them to consider their own beliefs and attitudes in a new light, and so gain insight into themselves and others.

Intercultural understanding stimulates students' interest in the lives of others. It cultivates values and dispositions such as curiosity, care, empathy, reciprocity, respect and responsibility, open-mindedness and critical awareness, and supports new and positive intercultural behaviours.

Though all are significant in learning to live together, three dispositions – expressing empathy, demonstrating respect and taking responsibility – have been identified as critical to the development of Intercultural Understanding in the Australian Curriculum.

REFERENCES

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