


<h1 style="text-align: center;">Filming acting</h1>	<p style="text-align: center;">Year 9 Diploma 2</p>	<p style="text-align: center;">Module Number --</p>	 <p style="text-align: center;">English & Media</p>
<p>AIMS:</p> <ul style="list-style-type: none"> For students to learn about the way narrative action is filmed For students to learn to film and edit narrative, using a single camera and post-production editing For students to learn about the dynamic nature of film acting through analysis and practical experience 			
<p>SUBJECT OBJECTIVES</p> <ul style="list-style-type: none"> To introduce students to the analysis of acting for film and television For students to understand differing ways of creating a role for fictional film or television To teach students about some systems of actor training which inform film actors, and for them to experiment with these methods For students to experiment with the ways in which camerawork can frame, promote, and enhance meanings produced by actors For students to learn some principles of continuity editing of narrative To allow students to plan, develop and complete an independent film project, informed by their prior learning in the course For students to be given the opportunity to reflect upon their own acting and direction, and to allow students the opportunity to edit their work 	<p>ICT OBJECTIVES</p> <ul style="list-style-type: none"> For students to develop their video camera and editing skills For some students to create a commentary for their film, explaining their choices <hr/> <p>TECHNICAL SKILLS</p> <ul style="list-style-type: none"> Basic camera skills, using a tripod Basic video editing skills, using Adobe <i>Premiere</i> 	<p>PROCESSES & ISSUES SKILLS</p> <ul style="list-style-type: none"> Safety and equipment care The disciplines and challenges of group work with cameras 	<p>COGNITIVE OBJECTIVES</p> <ul style="list-style-type: none"> To develop generic skills of analysis, explanation and evaluation To develop social and group working skills, and organizational techniques To accelerate developing higher-level understandings of narrative, including notions of viewpoint
<p>SUBJECT PROGRESSION</p> <ul style="list-style-type: none"> This course should develop the work on acting for film in the Year 8 Hospital Dramas course 	<p>ICT PROGRESSION</p> <ul style="list-style-type: none"> This course seeks to develop the work on video editing in the Year 8 <i>Romeo & Juliet</i> course, whilst complementing student learning in the Year 9 <i>Psycho</i> course, re <i>Movie Maker</i> It prepares students for more sophisticated editing work in Year 10 (making trailers; Media Production...) 		<p>COGNITIVE PROGRESSION</p> <ul style="list-style-type: none"> The camera activity is part of an ongoing development of these skills across all practical tasks.

Year 9, Diploma 2 – Filming acting

SUBJECT VOCABULARY		ASSOCIATED SUBJECT VOCABULARY: ICT		ASSOCIATED LEARNING VOCABULARY	
narrative continuity viewpoint	continuity editing post-production revise software editing terminology	analyse explain evaluate reflect			
TOPICS / THEMES / KEY QUESTIONS TO BE COVERED (Including reference to National Curriculum Programmes of Study)	ASSESSED OUTCOMES	EXAMPLES OF FORMATIVE ASSESSMENT ACTIVITIES	DIFFERENTIATION STRATEGIES (including deployment of TA)	E-LEARNING	
<ul style="list-style-type: none"> Analysis of language Understanding the craft behind texts Understanding key concepts in media Understanding narrative 	<ul style="list-style-type: none"> A package of 'analysis notes', including their responses to Brando's performances A script for their own short film, including commentary on choices made A finished film (with recorded 'director's' commentary where appropriate), with a <i>drama level/ awarded</i> There are opportunities to assess Individual and group talk (e.g. from the discussion of <i>The Hours</i>) 	<ul style="list-style-type: none"> Self and peer assessment of planning work Discussion of targets for filming and editing session, based on the whole class models Reviewing first attempts, and 'redrafting' 	<ul style="list-style-type: none"> 	Homeworks as detailed	
LEARNING STYLES (including rationale for seating plans):	SPEAKING AND LISTENING FOCUS (to be addressed on assignment cover sheet):			ELEMENT OF CHOICE:	
<ul style="list-style-type: none"> Group work mixed with whole-class teaching and individual writing Independent group work for filming 	<ul style="list-style-type: none"> There are opportunities to assess students within their working groups 			<ul style="list-style-type: none"> Independent organising of filming in groups 	
MEDIA LITERACY & ICT	CITIZENSHIP			X-CURRICULAR / EXTERNAL LINKS	
<ul style="list-style-type: none"> Integral 				<ul style="list-style-type: none"> Drama: this course explicitly integrates Drama practices and understandings with media practices and understandings 	

Year 9, Diploma 2 – Filming acting

<p>WORK RELATED LEARNING</p> <ul style="list-style-type: none"> • Camera operation • Group organizational skills 	<p>SMSC</p> <ul style="list-style-type: none"> • Social and organizational skills are a focus of the practical parts of the course • Topics for the films may well be SMSC-related, such as bullying, conflict or family tensions... 	<p>RISK ASSESSMENT</p> <ul style="list-style-type: none"> • The groups should be carefully constructed to avoid unhelpful combinations when filming, and to ensure a 'sensible' element in each group • Strict ground rules must be established for working with the cameras, for equipment and personal safety • Deploy TAs carefully • If groups are working unsupervised, they must have clear expectations and deadlines. • Set very clear guidelines for acceptable 'accidents'; in the films: no real climbing; no real falling; etc
<p>EVALUATION OF THIS SCHEME OF WORK</p> <ul style="list-style-type: none"> • By JDu, CMo 		

Year 9, Diploma 2 – Filming acting

UNIT & number of lessons	LEARNING OUTCOMES	KEY VOCABULARY	LESSON ACTIVITIES & EXTENDED LEARNING & notes on learning styles	FORMATIVE ASSESSMENT	CROSS-CURRICULAR ELEMENTS	RESOURCES
<p>Investigating Acting on Film (1 lesson)</p> <p>AGENDA SHARED WITH STUDENTS</p> <p>This part of the course asks students to consider their perceptions of film acting, and to gain some more understanding of the ways in which actors build a role.</p> <p>DIFFERENTIATION: ELEMENTS OF CHOICE</p> <p>Targeted questioning</p> <p>Different expectations in level of response to texts</p> <p>CONTEXT (NC GCSE)</p> <p>Understanding codes and conventions of media texts</p>	<p>BASIC understand at a simple level that there are differences between acting for stage, TV and film</p> <p>CORE understand some ideas about how a famous screen actor worked to create roles, working with film-acting conventions</p> <p>EXTENSION be able to articulate this understanding with reference to examples</p> <p>FURTHER EXTENSION Be able to articulate some more sophisticated ideas about the relationship between actor and character</p>	<p>SUBJECT</p> <p>empathy character characterisation voice</p> <p>LEARNING</p> <p>investigate interpret analyse differentiate consolidate</p>	<p>LESSON ACTIVITIES</p> <ul style="list-style-type: none"> Introduce the key idea of this course: 'acting' is an often-neglected aspect of film in the study of media, so we will be looking at how it works, and – importantly – how to film it! Give out the worksheets asking students to think about differences between TV and film acting. This sheet asks students to discuss the differences in the expectations of audiences. These include: the differing lengths of rehearsal; the different modes of character development (i.e. one long development in film, often longer yet more disrupted developments in TV genres such as soap). On the board write up 'What makes a character?' Students discuss this in groups and then feed back. Once responses have been collated on the board, we can ask students how they might categorise these responses. For example, students often split their ideas into the physical and the emotional. From this point it is valuable to ask students how they see these categories interacting. How does the emotional affect the physical for example? Asking students to contribute an example from film where emotions have affected physicality quickly illustrates the inner process of acting, which will be studied at greater length during the course. Using these categories/their own on the grid provided, view the different sequences of Marlon Brando in action on the <i>PowerPoint</i> slide. (First introduce him, and explain why we are using examples from his work!) Gather initial student responses, beginning with the empathetic: how does the character seem? Do you like this character? Then, re-view the clips, thinking about the categories on the grid. Gather further student responses, discussing how our initial thoughts on the characters were built up. Students will comment on the difference in physical actions, voice, 	<p>Targeted questioning</p> <p>Reflection on quality of responses</p>	<p>LINKS WITH OTHER SUBJECTS</p> <p>Drama</p> <p>EXTERNAL LINKS</p> <p>MEDIA LITERACY / ICT</p> <p>SMSC</p> <p>CITIZENSHIP</p> <p>WORK-RELATED LEARNING</p>	<p>TV / film acting worksheet</p> <p>Brando clips, in <i>PowerPoint</i></p> <p>Texts about Brando</p> <p>Grids</p> <p>RISK ASSESSMENT</p>

UNIT & number of lessons	LEARNING OUTCOMES	KEY VOCABULARY	LESSON ACTIVITIES & EXTENDED LEARNING & notes on learning styles	FORMATIVE ASSESSMENT	CROSS-CURRICULAR ELEMENTS	RESOURCES
			<p>attitude etc.</p> <ul style="list-style-type: none"> This is an excellent introduction to how we as viewers construct opinions on characters based on what we see and hear. As Brando acts as a 'common denominator' the differences become more marked for the students. Also, they chart the similarities, to try and gain an understanding of any elements that run through his acting as a whole. In many ways this is a more complex task: aside from the amazing differences in characterisation, is there any thing that is particular to his acting style? This will necessarily lead to closer analysis. NB. This activity seeks to give students the opportunity to refine their ideas from the viewing stage. It will also bring up the very important fact that film acting is not simple; Brando contradicts himself on many occasions. This is also an exercise aimed at improving students' ability to read for information, and to argue in discussion. <p>EXTENDED LEARNING (including homework, extensions and use of VLE)</p> <ul style="list-style-type: none"> Suggested homework: in order to consolidate the learning up to this point students write a brief 'liner note' for a DVD collection of Marlon Brando's work. In it they should refer to the performances they have studied, and to the reading they have done. This piece should introduce the actor's work, and include the 'expert' opinion of the writer. Extension: give out copies of three texts to do with Marlon Brando's preparation for film roles. There is one interview, one autobiographical piece, and a section from <i>The Godfather</i> Book. Students read through these in groups, comparing what they say about how Brando builds a role. The aim is to come 			

Year 9, Diploma 2 – Filming acting

UNIT & number of lessons	LEARNING OUTCOMES	KEY VOCABULARY	LESSON ACTIVITIES & EXTENDED LEARNING & notes on learning styles	FORMATIVE ASSESSMENT	CROSS-CURRICULAR ELEMENTS	RESOURCES
			<p>up with five bullet points which best sum up his approach/ methods. Each group's five bullet points go forward for inclusion on a class brainstorm. However, others are able to question this inclusion, and groups must cite evidence from the text in arguing for it.</p> <p>SUGGESTED ALTERNATIVE APPROACHES</p>			

UNIT & number of lessons	LEARNING OUTCOMES	KEY VOCABULARY	LESSON ACTIVITIES & EXTENDED LEARNING & notes on learning styles	FORMATIVE ASSESSMENT	CROSS-CURRICULAR ELEMENTS	RESOURCES
<p>Preparing a Role (2 lessons)</p> <p>AGENDA SHARED WITH STUDENTS</p> <p>These activities seek to give students a knowledge and understanding of theories of preparing and acting a role, within which they can base their own practice</p>	<p>BASIC understand that the filming of subtle details in close-up can communicate character or emotion</p> <p>CORE understand at a simple level the idea of 'given circumstances', and of sense memory</p> <p>EXTENSION gain a sense of how two theorist-practitioners have influenced thinking about acting</p> <p>FURTHER EXTENSION be able to articulate views on the validity of these 'systems'</p> <p>DIFFERENTIATION; ELEMENTS OF CHOICE</p> <p>Pairs might choose particular situations to work with.</p> <p>Some will have the confidence to show to the rest of the class.</p> <p>CONTEXT (NC, GCSE)</p> <p>Understanding the craft behind acting in film.</p> <p>Understanding codes and conventions of film.</p>	<p>SUBJECT</p> <p>'system'</p> <p>'method'</p> <p>role</p> <p>cliché</p> <p>given circumstance</p> <p>sense-memory</p> <p>close-up</p> <p>situation</p> <p>realism</p> <p>LEARNING</p> <p>improvise</p> <p>invent</p> <p>observe</p> <p>notice</p> <p>comment</p> <p>evaluate</p> <p>reflect</p> <p>understand</p> <p>respond</p>	<p>LESSON ACTIVITIES</p> <p>Preparing a Role</p> <ul style="list-style-type: none"> Read sheet on Stanislavski and his 'system'. Discuss the following with the class: why do we want actors who are believable? Do we think we need to work at 'getting into a role', or do we think that some of the best actors are skilled impersonators, who aren't feeling much? Explain that Stanislavski's system is a theory of physical actions, where the actor believes that <i>"I can do nothing creatively until I know what happens in the play, what the situations are, what demands they make... that by finding out what happens and deciding what I would do physically in any given situation, and believing in the truth of my actions, I release my creative energies and my natural emotional responses organically, without forcing, without falling into familiar acting clichés. I go through the conscious to the subconscious."</i> In pairs, students take turns to do some of the following exercises – no one must miss out any of the tiniest actions, it must be just as it is in real life. One 'acts', the other 'observes'. It might be helpful to model this process first, either as teacher, or with a volunteer. <ul style="list-style-type: none"> Write a letter Peel potatoes Wash the dishes Shave/put on your make-up Pack a suitcase Play a musical instrument Observing partners should point out what the other partner did very realistically, and what they missed out. Ask students to consider how the same actions can be affected by different given circumstances. For example, 	<p>Targeted questioning</p> <p>Reflection on quality of examples & responses-</p> <p>Setting targets for next examples or attempts</p>	<p>LINKS WITH OTHER SUBJECTS</p> <p>Drama</p> <p>EXTERNAL LINKS</p> <p>MEDIA LITERACY / ICT</p> <p>SMSC</p> <p>CITIZENSHIP</p> <p>WORK-RELATED LEARNING</p>	<p>Camera, or webcam, attached to projector</p> <p>Cards featuring some of the key ideas from Stanislavski's system</p> <p>Sheet on Stanislavski</p> <p>Sheet on Lee Strasberg</p> <p>Sheet: <i>The Five Senses</i></p> <p>IWB flipcharts</p> <p>RISK ASSESSMENT</p>

Year 9, Diploma 2 – Filming acting

UNIT & number of lessons	LEARNING OUTCOMES	KEY VOCABULARY	LESSON ACTIVITIES & EXTENDED LEARNING & notes on learning styles	FORMATIVE ASSESSMENT	CROSS-CURRICULAR ELEMENTS	RESOURCES
			<p>cleaning a room will be different if one is doing it to please one's mother, or because one is leaving the house for the final time.</p> <ul style="list-style-type: none"> • Ask students to quickly think up different given circumstances that would affect the following physical actions: <ul style="list-style-type: none"> ○ Preparing a meal ○ Burning papers ○ Reading the newspaper ○ Packing a suitcase • Improve some of these, say two different versions of packing a suitcase, in two very different circumstances, and perform to the rest of the class. Discuss the differences. All this links to Stanislavski's idea of 'THE MAGIC IF': what you would do if you were in that situation? • With a camera attached to the projector, screen a volunteer carrying out one of the above, but in close-up – on the face, for example. Then repeat, but showing only a hand, or a foot, or the back. How are emotions revealed in tiny, subtle movements? Discuss how these details might be so important in film, as opposed to in the theatre. • Pairs can try this exercise themselves, with one acting and the other using their hands to form 'film frames', with which to experiment, or using a simple frame made out of paper. (Fold in half, cut out a square from the fold side, then unfold!) • Give out cards featuring some of the key ideas from Stanislavski's system. Students read these in groups, and then sequence them in the order they think an actor would work through these. Justify the ordering of these to the class. • Give out sheet on Lee Strasberg. Read through this with students, highlighting Strasberg's shift in focus to SENSE MEMORY. 			

UNIT & number of lessons	LEARNING OUTCOMES	KEY VOCABULARY	LESSON ACTIVITIES & EXTENDED LEARNING & notes on learning styles	FORMATIVE ASSESSMENT	CROSS-CURRICULAR ELEMENTS	RESOURCES
			<ul style="list-style-type: none"> Hand out the sheet, <i>The Five Senses</i>. With the students' eyes closed, read out each thing and give students about ten seconds to imagine each. They should tick it off the list if they can fully picture it. If they can't fully picture it then they should move on (as in the Method). When you get to the familiar journey, ask them to write down their ideas into an account once they have finished thinking. Discuss the ease/difficulty of stretching one's imagination in this way. Is it important for an actor? Look through the list of studio exercises beginning 'an enjoyable party'. Each person should choose one of these and tell their memory to their partner. Choose one or two to tell to the class. If possible, ask one of these people to improvise a similar situation with you or a classmate, using the emotions they have just 'recovered'. Ask the participants if it made any difference to what they did. At this stage, display the following statement on the IWB, regarding <i>Marathon Man</i> with Dustin Hoffmann: <i>'Dustin Hoffmann often took method acting to incredible extremes. In order to appear more tired for a scene in Marathon Man, he stayed awake... for several days. Laurence Olivier (Hofmann's co-star in the film) later offered him a word of advice: "You should try acting, my boy," he said. "It's much easier."</i> Either discuss as a group, or respond individually in writing to the statement. After an initial exploration of The System/The Method what do the students think about it? Is acting a disciplined, almost scientific process or is it more to do with impersonation or 'talent'? <p>EXTENDED LEARNING (including homework, extensions and use of VLE)</p> <ul style="list-style-type: none"> Investigate these two figures in more detail, as a research task. 			

Year 9, Diploma 2 – Filming acting

UNIT & number of lessons	LEARNING OUTCOMES	KEY VOCABULARY	LESSON ACTIVITIES & EXTENDED LEARNING & notes on learning styles	FORMATIVE ASSESSMENT	CROSS- CURRICULAR ELEMENTS	RESOURCES
			SUGGESTED ALTERNATIVE APPROACHES			

Year 9, Diploma 2 – Filming acting

UNIT & number of lessons	LEARNING OUTCOMES	KEY VOCABULARY	LESSON ACTIVITIES & EXTENDED LEARNING & notes on learning styles	FORMATIVE ASSESSMENT	CROSS-CURRICULAR ELEMENTS	RESOURCES
<p>Framing acting on film (1 lesson)</p> <p>AGENDA SHARED WITH STUDENTS</p> <p>These activities seek to build an understanding of the way in which direction, and editing also contribute to our views of characters in film.</p>	<p>BASIC understand that framing of shots directs the audience's attention to particular aspects of character or action</p> <p>CORE understand some ways in which the framing of shots can determine how an audience interprets or engages with an action</p> <p>EXTENSION grasp the idea of objective and subjective filming, and be able to articulate this understanding</p> <p>FURTHER EXTENSION relate these understandings to other instances in film</p> <p>DIFFERENTIATION; ELEMENTS OF CHOICE By targeted questioning By selection of volunteers</p> <p>CONTEXT (NC GCSE) Understanding film codes and conventions</p>	<p>SUBJECT <i>Camera terms (angles, distances, movements, etc)</i> viewer direction subjective objective improvisation</p> <p>LEARNING interrogate reflect understand analyse experiment</p>	<p>LESSON ACTIVITIES</p> <ul style="list-style-type: none"> Introduce the idea of camera movement and editing being an excellent way of adding to a viewer's idea of character – the director frames our perception of a character by guiding our eye – in a very different way from the theatre. View the opening of <i>The Hours</i>, up until the end of the section where the focus shifts between the three women. Gather first ideas about the characters in groups – what are they like? What do they feel? Re-view three small segments, each focussing on one of the actors. The task is to try and pick out something from the filming which reinforces the initial views of the characters they've already come up with. Revise the idea of close-up and how this links to intimacy, and also how the long shot establishes the character within the environment. Teach the idea of 'subjective' and 'objective' using the sheet provided. Re-view the sequence looking for subjective and objective moments which are put together. How are these edited together in a way that doesn't jar? What does the viewer get from this mixture of shots – what feelings does it evoke? Ask students to look closely for examples of editing which build contrasts and comparisons between the three women in the sequence. For example, the way in which each is preparing flowers. This is an excellent (if highly individual) example of how direction can not only guide our viewing of characters, but also our comparison of them. Plug a digital video camera into the projector, so that the screen clones the viewfinder of the camera. Ask pupils to improvise a tense situation at their desks. In order to increase the tension they should not show any anger in their voices, only through minor physical 	<p>Targeted questioning Reflection on quality of responses</p>	<p>LINKS WITH OTHER SUBJECTS Drama</p> <p>EXTERNAL LINKS</p> <p>MEDIA LITERACY / ICT</p> <p>SMSC</p> <p>CITIZENSHIP</p> <p>WORK-RELATED LEARNING</p>	<p>Sheet about 'subjective' and 'objective'. The Hours on DVD. (Digitised clips on network) DV camera and tripod</p> <p>RISK ASSESSMENT</p>

			<p>behaviour:</p> <ul style="list-style-type: none"> • Pick a pair to focus on. Angle the camera at them from a distance and ask them to do their piece. Other students watch the action on the big screen. As the pair perform their piece once more, ask a volunteer to take charge of the video camera, and to experiment with different camera positions. They might focus the camera in close-up on particular bits of action which they think convey the characters' real feelings, eg: a tapping foot. Refer back to the work in the last lesson, on close-ups. • How might this situation be edited together, mixing close-ups and long shots? 		
			<p>EXTENDED LEARNING (including homework, extensions and use of VLE)</p> <p>SUGGESTED ALTERNATIVE APPROACHES</p>		

Year 9, Diploma 2 – Filming acting

UNIT & number of lessons	LEARNING OUTCOMES	KEY VOCABULARY	LESSON ACTIVITIES & EXTENDED LEARNING & notes on learning styles	FORMATIVE ASSESSMENT	CROSS-CURRICULAR ELEMENTS	RESOURCES
<p>Introducing single-camera filming & continuity editing (2 lessons)</p> <p>AGENDA SHARED WITH STUDENTS</p> <p>Soon, students will be making their own very short films: first, they need to understand how they will be editing their films, using what is called 'continuity editing'.</p>	<p>BASIC understand how groups will be using repeated takes, with one camera, to film a short piece of action</p> <p>CORE understand, at a simple level, what 'continuity editing' is, and what 'single-camera filming' is</p> <p>EXTENSION understand how different edits can present alternative narratives, of the same event – for example, to present different narrative viewpoints</p> <p>FURTHER EXTENSION be able to articulate these understandings clearly to other students</p> <p>DIFFERENTIATION: ELEMENTS OF CHOICE</p> <p>By targeted questioning</p> <p>By selection of volunteers</p> <p>CONTEXT (NC GCSE)</p> <p>Understanding the codes and conventions of film.</p> <p>Developing media production skills.</p>	<p>SUBJECT</p> <p>continuity editing single-camera shooting multiple takes illusion of continuous action camera set-up narrative viewpoint</p> <p>LEARNING</p> <p>experiment identify discuss understand</p>	<p>LESSON ACTIVITIES</p> <ul style="list-style-type: none"> In the '24' <i>PowerPoint</i> presentation watch the 'mistake' clip. Can students spot the continuity error? (The girl's head appears to change angle between two shots.) Explain the basic idea of single-camera shooting, in which action is repeated and filmed more than once from different angles ('multiple takes') then edited together to create the illusion of continuous action. What particular demands does this approach place on the actors? Stress that when the students do this, they will have to restrict their scenes in ways that make them accurately repeatable. Show the longer scene from '24'. Can students count the number of angles? Use the following slides to show how different 'set-ups' have been used to film the scene. Show the example of the boys plotting to steal a phone, and being overheard. This is about as long as their scenes will be. Show how it has been filmed repeatedly, from different angles, and how these takes have been edited together to make different versions. How does each version emphasise a different narrative viewpoint? Explain that you are going to set up a whole-class demonstration of the filming which each group will do in groups. Ask two volunteers to improvise a simple scene, such as a friend coming to apologise to another friend for betraying them in some way. (It might be worth, at this point, introducing the theme which they will be creating scenes within.) Rehearse the scene a couple of time, working on some fine details in the acting; refer back to work in the previous lessons. 	<p>Targeted questioning Reflection on quality of acting</p>	<p>LINKS WITH OTHER SUBJECTS</p> <p>EXTERNAL LINKS</p> <p>MEDIA LITERACY / ICT</p> <p>SMSC</p> <p>The theme chosen for the students' films may well be to do with typical SMSC topics, such as bullying, friendship, family tensions, and so on</p> <p>CITIZENSHIP</p>	<p>'24' <i>PowerPoint</i> presentation Phone-stealing example DV camera attached to the projector Tripod 'Phono' extension lead, for connecting the camera to the board.</p> <p>RISK ASSESSMENT</p> <p>One student should be in charge of the phono-extension lead!</p>

Year 9, Diploma 2 – Filming acting

UNIT & number of lessons	LEARNING OUTCOMES	KEY VOCABULARY	LESSON ACTIVITIES & EXTENDED LEARNING & notes on learning styles	FORMATIVE ASSESSMENT	CROSS-CURRICULAR ELEMENTS	RESOURCES
			<ul style="list-style-type: none"> • Then – with a DV camera attached to the projector – film it several times, from angles discussed with the class (using the board as a common viewfinder.) • Take this opportunity to remind the students about proper use of the camera and tripod. • Make sure that there is a mixture of wide shots and close-ups. • Explain that they will be filming their own scenes in this way, next lesson. They should now split into small groups of about 4, to start to plan their films. <p>EXTENDED LEARNING (including homework, extensions and use of VLE)</p> <ul style="list-style-type: none"> • Groups should get together before the next week, to plan their scenes, which should be no longer than about 20 seconds. They should plan their location, too. • They should bring costumes to the next lesson, and any props that they will need. <p>SUGGESTED ALTERNATIVE APPROACHES</p>			

Year 9, Diploma 2 – Filming acting

UNIT & number of lessons	LEARNING OUTCOMES	KEY VOCABULARY	LESSON ACTIVITIES & EXTENDED LEARNING & notes on learning styles	FORMATIVE ASSESSMENT	CROSS-CURRICULAR ELEMENTS	RESOURCES
<p>Filming and editing (2-3 x double lessons)</p> <p>AGENDA SHARED WITH STUDENTS</p> <p>Students will be developing their skills and understanding in video editing.</p> <p>Editing the footage is testing their understanding of 'continuity' and of how acting is filmed.</p>	<p>BASIC develop some basic skills in editing with Adobe Premiere</p> <p>CORE develop more sophisticated and precise editing skills, with Adobe Premiere; rehearse understanding of continuity editing</p> <p>EXTENSION discover ways in which subtle adjustments can create specific dramatic and emotive effects</p> <p>FURTHER EXTENSION be able to reflect critically and constructively on editing decisions</p> <p>DIFFERENTIATION; ELEMENTS OF CHOICE</p> <p>Role-taking in pairs. By outcome.</p> <p>CONTEXT (NC GCSE)</p> <p>Understanding the conventions and codes of film. Developing media production skills.</p>	<p>SUBJECT</p> <p>continuity editing single-camera shooting multiple takes illusion of continuous action camera set-up narrative viewpoint direct</p> <p>LEARNING</p> <p>experiment identify discuss understand plan practise</p>	<p>SESSION 1</p> <ul style="list-style-type: none"> In groups, practise scenes. One student can be 'director', using a hand-frame to experiment with different angles. As teacher, take the role of censor and executive producer – make suggestions and require changes. Remind students about the use of close-ups and long shots. The emphasis here is on rehearsing what they have learned in prior lessons. Each group should then take a camera, tripod and a tape, and go to their planned location, to film their scene from a number of angles. <p>Before the next session, each group's footage should be uploaded to two laptops, ready for them to edit in pairs. Consult the media technician about this, well in advance of the lesson.</p> <p>SESSION 2</p> <ul style="list-style-type: none"> Make sure that you have access to a set of laptops, with Adobe Premiere, and that the footage is loaded on ready for the students to edit in pairs. Using the footage taken in the demonstration lesson, show how to edit for continuity. The key concept is the illusion of continuity created by careful cutting mid-action, taking care over eye-line, mixing wide shots and close-ups, and paying attention to body positioning. Students work in pairs to edit their footage. Encourage them to add titles, etc. 	<p>Targeted questioning Reflection on quality of acting</p>	<p>LINKS WITH OTHER SUBJECTS</p> <p>EXTERNAL LINKS</p> <p>MEDIA LITERACY / ICT</p> <p>SMSC</p> <p>CITIZENSHIP</p> <p>WORK-RELATED LEARNING</p>	<p>8 x DV cameras 8 x tripods 8 x DV tapes Laptops, with Adobe Premiere. For demonstrating, have the footage from the demo lesson loaded onto the classroom computer.</p> <p>RISK ASSESSMENT</p>

Year 9, Diploma 2 – Filming acting

UNIT & number of lessons	LEARNING OUTCOMES	KEY VOCABULARY	LESSON ACTIVITIES & EXTENDED LEARNING & notes on learning styles	FORMATIVE ASSESSMENT	CROSS-CURRICULAR ELEMENTS	RESOURCES
			<p>EXTENDED LEARNING (including homework, extensions and use of VLE)</p> <ul style="list-style-type: none"> Students could write about their film, describing and explaining their decisions and reflecting on the effectiveness of their work. <p>SUGGESTED ALTERNATIVE APPROACHES</p>			