


<h1 style="text-align: center;">Psycho Analysis</h1>	<p style="text-align: center;">Year 9 Diploma 2</p>	<p style="text-align: center;">Module Number X</p>	 <h2 style="text-align: center;">English, Media & Drama</h2>
<p>AIMS:</p> <ul style="list-style-type: none"> For students to develop their work with film, in a more analytic and rigorous way than in Year 8 To secure students' skills with key pieces of software 			
<p>ENGLISH & MEDIA OBJECTIVES</p> <ul style="list-style-type: none"> For students to enjoy discussing and exploring a popular and influential genre, which offers a range of important pleasures to this age group, focusing on one hugely influential film. For students to analyse moving images at a high level. For students to develop their understanding of genre, audience and pleasure, as central concepts in the study of text, focusing on directorial intention. For students to make a clear connection between their reading of text with their understanding of social and cultural issues – especially re 'fear' For students to talk and write analytically and reflectively. The emphasis is not on technology as a production tool, but as a process tool, and a means to analysis. Students learn to use Windows Moviemaker to explore and analyse film, rather than to edit creatively. They also learn to use it in conjunction with PowerPoint as a presentational tool. 	<p>ICT OBJECTIVES</p> <ul style="list-style-type: none"> For all students to produce a multi-modal PowerPoint presentation, combining text, images and moving images, and appropriate graphics. For all students to learn to use Movie Maker to analyse, rather than to produce, film, and to create material for a presentation <hr/> <p>TECHNICAL SKILLS</p> <p><i>Movie Maker</i></p> <ul style="list-style-type: none"> Scanning and exploring the film Assembling and trimming clips Exporting moving and still images, for incorporation into the presentation <p><i>PowerPoint</i></p> <ul style="list-style-type: none"> Formatting slides, text, graphics and images, including arranging still and moving images, annotating and adding text, animating, adding sound files, and controlling slides while talking. Inserting movie, image and sound files 	<p>ICT ISSUES AND PROCESSES</p> <ul style="list-style-type: none"> Appropriateness and effectiveness of document design The skills of interacting effectively with a <i>PowerPoint</i> presentation in front of an audience Using two pieces of software in parallel with each other – to deconstruct and to construct. Reflecting on the affordances of editing software for exploring, rather than for making, moving image texts 	<p>COGNITIVE OBJECTIVES</p> <ul style="list-style-type: none"> To develop skills of analysis, especially in talk To develop students' ability to synthesise understandings from different areas – psychology, culture, film. Student engage in close negotiation and cooperative working The course involves metacognitive reflection on presentation skills and on the <i>processes</i> of analysis

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<p>ENGLISH & MEDIA PROGRESSION</p> <ul style="list-style-type: none"> This course should build on work with moving image texts in Year 8, and reference should be made back to this - especially sequencing and storyboarding work, editing practice, and in-camera editing. The course should develop and extend students' understanding of moving image grammar and the multi-modality of film. For example, they should be discussing more subtleties in editing decisions, and investigating directorial style and character. The difficult nature of some of the texts should require maturity of response and discussion. Students will learn and use some new terminology (such as mise-en-scene, diegetic and non-diegetic sound, low and high-key lighting, and so on.) The course is a focus for developing S&L skills important for Year 10 	<p>ICT PROGRESSION</p> <ul style="list-style-type: none"> The course should build on existing skills with both pieces of software, making clear reference to skills already learned. Students should be encouraged to reflect on the affordances of software in new ways. 	<p>COGNITIVE PROGRESSION</p> <ul style="list-style-type: none"> The course builds on work on analysis in Year 8 There should be more explicit reference to how different discourses inform each other (see above) The course introduces challenging textual ideas, such as multi-modality.
<p>SUBJECT VOCABULARY: ENGLISH & MEDIA</p> <p>Types of camera shot</p> <p>Film & editing terms</p> <p>Genre theory terms (iconography, themes etc)</p> <p><i>psychological</i></p> <p><i>physiological</i></p> <p><i>viewpoint</i></p> <p><i>pleasures</i></p> <p><i>diegetic / non-diegetic sound</i></p> <p><i>juxtaposition</i></p> <p><i>multimodal</i></p>	<p>ASSOCIATED SUBJECT VOCABULARY: ICT</p> <p>PowerPoint terms</p> <p>Movie Maker terms</p> <p><i>import</i></p> <p><i>export</i></p> <p><i>insert</i></p> <p><i>appropriateness</i></p>	<p>ASSOCIATED LEARNING VOCABULARY</p> <p><i>analyse</i></p> <p><i>explain</i></p> <p><i>multi-modal</i></p> <p><i>cross-reference</i></p> <p><i>psychological</i></p> <p><i>cultural</i></p> <p><i>deconstruct</i></p> <p><i>convey</i></p>

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<p>TOPICS / THEMES / KEY QUESTIONS TO BE COVERED (Including reference to National Curriculum Programmes of Study)</p> <ul style="list-style-type: none"> • Reading for meaning • Film grammar • Giving a presentation 	<p>ASSESSED OUTCOMES</p> <ul style="list-style-type: none"> • Redrafted homeworks, including an analysis of two camera shots in juxtaposition • A formal presentation, using PowerPoint 	<p>EXAMPLES OF FORMATIVE ASSESSMENT ACTIVITIES</p> <ul style="list-style-type: none"> • The first pair to present are stopped partway through, and analysed; they then start again. • Each pair's presentation is reviewed by the class 	<p>DIFFERENTIATION STRATEGIES (including deployment of TA)</p> <ul style="list-style-type: none"> • The main assessed part of the course is pair work, and the choosing of pairs is very important. Different pairs choose different parts of the film to work on. 	<p>E-LEARNING</p> <ul style="list-style-type: none"> • This is detailed below • Students will be expected to use the VLE to find relevant resources
<p>LEARNING STYLES (including rationale for seating plans):</p> <ul style="list-style-type: none"> • Whole class discussions of clips and issues • Extensive written homeworks • A variety of group activities, in mixed gender/ability groups • Extended pair work, with ICT, to prepare presentation 	<p>SPEAKING AND LISTENING FOCUS (to be addressed on assignment cover sheet):</p> <ul style="list-style-type: none"> • Presentation, using PowerPoint 			<p>ELEMENT OF CHOICE:</p> <ul style="list-style-type: none"> • Students choose which part of the film they will present on • They also choose which images to write about for their assignment
<p>MEDIA LITERACY & ICT</p> <ul style="list-style-type: none"> • See above 	<p>CITIZENSHIP</p> <ul style="list-style-type: none"> • There is explicit discussion of censorship and film certification 			<p>X-CURRICULAR / EXTERNAL LINKS</p> <ul style="list-style-type: none"> • Science – the physiology of fear; evolution of instinctive responses
<p>WORK RELATED LEARNING</p> <ul style="list-style-type: none"> • ICT 	<p>SMSC</p> <ul style="list-style-type: none"> • A major focus of the discussion in the early parts of the course is about the social, cultural and psychological importance of fear 			<p>RISK ASSESSMENT</p> <ul style="list-style-type: none"> • At the beginning of the course, it is essential to discuss with students the potential 'hazards' of the genre! Make sure that issues of certification and age are discussed. Explain that will be studying some clips from 15 and 18 films, but as clips and in the context of discussing the genre. • Reassure students that they will not have to watch anything they don't want to, and that they can talk to you privately if they have doubts. • Make sure that you have viewed all clips in advance, and issue warnings of content accordingly. See policy on sensitive texts in English Department Handbook.
<p>EVALUATION OF THIS SCHEME OF WORK To be reviewed by teacher(s) of course in 2005-06, in consultation with JD</p>				

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UNIT & number of lessons	LEARNING OUTCOMES	KEY VOCABULARY	LESSON ACTIVITIES & EXTENDED LEARNING & notes on learning styles	FORMATIVE ASSESSMENT	CROSS-CURRICULAR ELEMENTS	RESOURCES
<p>Introducing the genre (3 lessons)</p> <p>AGENDA SHARED WITH STUDENTS</p> <p>The need to explore the territory, before looking at Psycho</p>	<p>BASIC understand the essential difference between 'gothic' and 'slasher' horror genres</p> <p>CORE be able to articulate these differences, using key terms such as iconography</p> <p>EXTENSION be able to make subtle comments on the appeal of each genre</p> <p>FURTHER EXTENSION explore genre further, considering the concepts of 'recognition', 'expectation', etc</p> <p>DIFFERENTIATION; ELEMENTS OF CHOICE</p> <p>By outcome, and by targeted questioning</p> <p>Least able students should be given their own writing frame for the writing task, created using one of the generic 'Toolkit' sheets.</p> <p>CONTEXT (NC, GCSE)</p> <p>Make explicit: reference back to hospital drama course in Year 8, and work on genre</p>	<p>SUBJECT</p> <p>genre certification fear horror Gothic 'slasher' iconography narrative themes</p> <p>LEARNING</p> <p>discuss identify</p>	<p>LESSON ACTIVITIES</p> <p><i>Introduction</i></p> <ul style="list-style-type: none"> Explain that will be studying a number of clips, and then will focus on one of the most influential films ever - <i>Psycho</i>. What can they find out about it before then? In groups, students fill in the introductory worksheet and discuss the statements about horror. Pool some ideas, and discuss as a class. This can be quick, or can be extended to take a whole lesson or more, if the class are particularly responsive. Make sure that issues of certification and age are discussed. Explain that will be studying some clips from 15 and 18 films, but as clips and in the context of discussing the genre. Reassure students that the will not have to watch anything they don't want to, and that they can talk to you privately if they have doubts. (Make sure that you have viewed all clips in advance, and issue warnings of content accordingly.) <i>See policy on sensitive texts in English Department Handbook Investigating genre</i> Watch the two 'genre' clips: 'Gothic' (<i>Bride of Frankenstein</i>) and 'slasher' (<i>Halloween</i>) - later they will look for elements of each in <i>Psycho</i>. After each clip, students fill in the 'genre' grid, noting typical iconography, settings, characters, narratives and themes. Pool ideas, and discuss issues arising. What is the appeal of each kind – what pleasures do/did they offer? Emphasise the iconic stature of each film, and each director Use the big plastic 'Psycho' knife as a prop, for 'slasher' iconography. Look up 'Scream', 'Slasher' etc on Google image search, and spot iconography 	<p>By probing questions in discussion</p> <p>By marking of homework</p>	<p>LINKS WITH OTHER SUBJECTS</p> <p>EXTERNAL LINKS</p> <p>MEDIA LITERACY / ICT</p> <p>SMSC</p> <p>There is necessarily discussion and personal reflection on the role of fear and horror in students' social and cultural lives</p> <p>CITIZENSHIP</p> <p>WORK-RELATED LEARNING</p>	<p>Introduction worksheet, with statements</p> <p>Genre grid</p> <p>Clips, on network</p> <p>Homework sheet</p> <p>RISK ASSESSMENT:</p> <p>At the beginning of the course, it is essential to discuss with students the potential 'hazards' of the genre! Make sure that issues of certification and</p>

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			<p>EXTENDED LEARNING (including homework, extensions and use of VLE)</p> <ul style="list-style-type: none"> • Homework: Write about these horror sub-genres, using the worksheet and the completed grid. • Encourage students to find out more about the horror genre • Hand out the 'Extension homework' sheet, about genre theory <p>SUGGESTED ALTERNATIVE APPROACHES</p> <ul style="list-style-type: none"> • This is a section which can be flexible in timing and emphasis, according to the way discussion goes. • A typical diversion is to discuss favourite horror films, and frightening times watching them. <p>Students will ask about favourite films!</p>			<p>age are discussed. Explain that will be studying some clips from 15 and 18 films, but as clips and in the context of discussing the genre.</p> <p>Reassure students that they will not have to watch anything they don't want to, and that they can talk to you privately if they have doubts.</p> <p>Make sure that you have viewed all clips in advance, and issue warnings of content accordingly. See policy on sensitive texts in English Department Handbook.</p>

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<p>Fear in film (3 - 4 lessons)</p> <p>AGENDA SHARED WITH STUDENTS</p> <p>How do directors create fear in film, and why does it work?</p>	<p>BASIC consider the nature of fear, and recognise some techniques for creating it in film</p> <p>CORE recognise the psychological complexity of fear and its place in film; be able to articulate specific techniques for creating it in film; add to vocabulary for describing and explaining film grammar</p> <p>EXTENSION be able to make more subtle distinctions between types of fear, and appreciate and explain techniques in film at a higher level</p> <p>FURTHER EXTENSION investigate the psychology of fear, and examples of how it works in film, at a high level</p> <p>DIFFERENTIATION: ELEMENTS OF CHOICE</p> <p>Targeted questioning Pair and group work Least able students should be given their own writing frame for the writing task, created using one of the generic 'Toolkit' sheets.</p> <p>CONTEXT (NC GCSE) Understanding the craft</p>	<p>SUBJECT</p> <p>Types of camera shot Film & editing terms directing; direction pleasure audience paradox psychology physiology viewpoint pleasures diegetic / non-diegetic sound mise-en-scene</p> <p>LEARNING</p> <p>explore analyse respond recognise evaluate</p>	<p>LESSON ACTIVITIES</p> <p>It is usually good to weave the discussion of fear (below) with the watching and discussion of the clips (below)</p> <p><i>Discussing FEAR.</i></p> <ul style="list-style-type: none"> Brainstorm 'FEAR': Collect lots of other words that mean something similar or connected - nervousness, shock, fright, chill, horror, terror, etc. ... Look up 'fear' on an online thesaurus. Emphasise the importance in the course of precision and being specific. How is each different? Which are more appealing? Which are associated with horror films? Which are associated with 'thrillers'? Brainstorm things that humans are afraid of (dark, unknown, invasion, 'madness', difference, sharp things, wild animals, helplessness, other people, ourselves, the supernatural, etc) This will be important for reference later. What is the function of fear in our lives? Explain that will be returning to this a lot, and will be thinking about the 'physiology' of fear, too - what happens to our bodies when we are frightened. Why will this be important when analysing horror films? Why should we actually want to experience fear? Hand out the 'fear' reading sheet, and read the first extract with the class. Homework (if time): write about a time when you have been frightened, in as much detail as possible: how did it feel? <p><i>Fear: in film</i></p> <p>This next section will look at how a director is able to produce certain emotions in an audience, manipulating expectation and creating a shock response. It will focus on a variety of films, then narrow down to look at Hitchcock's approach.</p> <ul style="list-style-type: none"> Show film clips, and fill in worksheet. Ask each group to look at a different element of the clip - mise en 	<p>Probing questioning Marking of homeworks</p>	<p>LINKS WITH OTHER SUBJECTS Biology: physiology of fear</p> <p>EXTERNAL LINKS</p> <p>MEDIA LITERACY / ICT</p> <p>SMSC Focus on the psychological and social functions of fear</p> <p>CITIZENSHIP</p> <p>WORK-RELATED LEARNING</p>	<p>Clips, on network Sheet of extracts about fear Grid, for notes when watching Homework sheet 'Writing horror' worksheet</p> <p>RISK ASSESSMENT: There are some slightly disturbing moments in these clips! The clip from The Gift is especially horrid. It is essential to issue a warning, and to monitor / manage the atmosphere</p>

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	behind the text		<p>scene (everything they see in the shot apart from the actor), lighting, sound, and camera work. Feed back to rest of class.</p> <ul style="list-style-type: none"> • The first clip - Rear Window - is important for raising issues about how the audience is positioned, and how important this is. The James Stewart character is an audience - powerless to act, only to watch; the window he is looking through is the flat screen of the cinema, etc. How does this help an understanding of how fear is operating in cinema - it is vicarious, and related to a position of powerlessness. Look at how this is traced through the other clips. • This clip-watching can take for ever, so later clips should be discussed in less detail, picking out particular shots. • Beware: there are some slightly disturbing moments in these clips! The clip from <i>The Gift</i> is especially horrid. • Homework: write about how directors create fear, using the worksheet <p>EXTENDED LEARNING (including additional homework, extensions and use of VLE)</p> <ul style="list-style-type: none"> • Read the other extracts on the reading sheet. • Write about a time when you have been frightened, in as much detail as possible: how did it feel? • Write about how directors create fear, using the worksheet • Write a short chunk of narrative, using filmic techniques <p>SUGGESTED ALTERNATIVE APPROACHES</p> <ul style="list-style-type: none"> • The timing of this section varies, according to how discussion goes • If there is time, students can storyboard their own horror sequence, and write a short commentary on it. 			carefully

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<p>Reading about horror; test practice (2 lessons)</p> <p>AGENDA SHARED WITH STUDENTS</p> <p>This is essential preparation for the KS3 tests, as well as helping with understanding the topic of fear</p>	<p>BASIC be better able to tackle short answer questions on non-fiction texts</p> <p>CORE further develop some specific skills of analysis; establish some key features of texts</p> <p>EXTENSION be able to write thoughtfully about authorial voice</p> <p>FURTHER EXTENSION be able to write about implicit opinion in apparently neutral reporting</p> <p>DIFFERENTIATION; ELEMENTS OF CHOICE</p> <p>By outcome</p> <p>Least able students should be given their own writing frame for the writing task, created using one of the generic 'Toolkit' sheets.</p> <p>CONTEXT (NC, GCSE)</p> <p>Text</p>	<p>SUBJECT</p> <p>Words</p> <p>LEARNING</p> <p>Words</p>	<p>LESSON ACTIVITIES</p> <ul style="list-style-type: none"> • Explain that going to look at two different 'kinds' of writing. Use the flipchart, which has pages for all stages of the lesson. • Who has seen the Alien films? Is it a horror film, or a Science Fiction film? (How do genres overlap?) • Read the 'complaints' report. Establish the function of the ITC, the BAC, the 'watershed'. What is the importance of these? • Read the 'Alien gives me...' review. How do you know that this review is written for people who know a little about film? Find examples of specialist or 'inclusive/exclusive' terms. What do the following film terms mean? "iconic", director's cut", "production design", "re-release", "footage", "spliced", "reinstatement", "frame" "final act" These are on the flipchart. • In groups, list three differences between the writing in the two pieces • In discussion, elicit or introduce the following ideas, and annotate the flipchart. <ul style="list-style-type: none"> o 'fact' and 'opinion': All find three examples of opinion, and three examples of fact. Find examples of reported opinion and authorial opinion. Is there an sense of criticism of Channel 4 in the report, or it completely neutral? (Tricky one!) o 'voice': is there any sense of a voice behind the report? Or is this an 'invisible author'? What sense is there of a voice behind the review? Is this a 'visible author'? How formal or informal is each text? o 'emotive language': find examples. Are there any in the report? o 'descriptive language' & 'superlatives': find examples in the review. What is their effect? Underline examples of imaginative, descriptive language in the review o 'metaphor': find examples of metaphors in the review: 	<p>Text</p>	<p>LINKS WITH OTHER SUBJECTS</p> <p>EXTERNAL LINKS</p> <p>MEDIA LITERACY / ICT</p> <p>SMSC</p> <p>CITIZENSHIP</p> <p>Learning about censorship, and the institutions behind the regulation of material on TV</p> <p>WORK-RELATED LEARNING</p>	<p>Flipchart</p> <p>Texts sheet</p> <p>Assignment sheet</p> <p>RISK ASSESSMENT:</p>

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			<p>there are lots. Even words and phrases that are very familiar, like "stunning" or "stands out", are examples of metaphor...</p> <ul style="list-style-type: none"> o 'sentence structure': look at lengths and complexity of sentences in each text. What does this reflect? • Under controlled conditions, students write about the two texts, using the worksheet. <p>EXTENDED LEARNING (including homework, extensions and use of VLE)</p> <ul style="list-style-type: none"> • Homework, write a review of a favourite film, copying some of the techniques in the review here. <p>SUGGESTED ALTERNATIVE APPROACHES</p>			

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<p>Writing fear (1 lesson)</p> <p>AGENDA SHARED WITH STUDENTS</p> <p>How do the techniques used by film makers relate to techniques used by writers?</p> <p>How can we develop some useful tricks for original writing</p>	<p>BASIC understand that the way fear is generated in film might be similar to in writing; practice writing imaginatively</p> <p>CORE understand some specific ways in which writing can be 'filmic'; develop some useful writing techniques</p> <p>EXTENSION sense some qualitative differences between verbal and visual techniques; develop some new writing skills</p> <p>FURTHER EXTENSION be able to articulate some subtle differences between filmic and verbal expression</p> <p>DIFFERENTIATION; ELEMENTS OF CHOICE By outcome</p> <p>CONTEXT (NC, GCSE) Writing to describe; narrative writing Understanding craft KS3 tests</p>	<p>SUBJECT Audience privilege As above</p> <p>LEARNING Transfer Analogous</p>	<p>LESSON ACTIVITIES</p> <ul style="list-style-type: none"> Use the worksheet to identify filmic techniques in writing. Start together, then work in pairs; plenary Make up sentences that use techniques similar to the ones discussed. Read some out, and discuss <p>EXTENDED LEARNING (including homework, extensions and use of VLE)</p> <ul style="list-style-type: none"> Homework: write a short chunk of narrative, using filmic techniques (as on worksheet). This can be started in the lesson, with beginnings read out and appraised. <p>SUGGESTED ALTERNATIVE APPROACHES</p>	<p>Read out examples in progress and comment</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>Worksheet</p> <p>RISK ASSESSMENT:</p>

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<p>Introducing Hitchcock (3 lessons)</p> <p>AGENDA SHARED WITH STUDENTS <i>Before watching Psycho, these are some clips from other Hitchcock films. What sort of director was he? How does he build suspense and fear?</i></p>	<p><i>BASIC text</i> <i>CORE text</i> EXTENSION text FURTHER EXTENSION text</p> <p>DIFFERENTIATION; ELEMENTS OF CHOICE <i>Text</i></p> <p>CONTEXT (NC, GCSE) <i>Text</i></p>	<p>SUBJECT <i>Words</i></p> <p>LEARNING <i>Words</i></p>	<p>LESSON ACTIVITIES</p> <ul style="list-style-type: none"> <i>To be developed: to involve reading about Hitchcock and watching and discussing clips</i> <i>Text</i> <p>EXTENDED LEARNING <i>(including homework, extensions and use of VLE)</i></p> <ul style="list-style-type: none"> <i>Homework:</i> <i>Text</i> <p>SUGGESTED ALTERNATIVE APPROACHES</p>	<p><i>Text</i></p>	<p>LINKS WITH OTHER SUBJECTS</p> <hr/> <p>EXTERNAL LINKS</p> <hr/> <p>MEDIA LITERACY / ICT</p> <hr/> <p>SMSC</p> <hr/> <p>CITIZENSHIP</p> <hr/> <p>WORK-RELATED LEARNING</p>	<p><i>Text</i></p> <p>RISK ASSESSMENT:</p>

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<p>Watching Psycho (4 lessons)</p> <p>AGENDA SHARED WITH STUDENTS</p> <p>How do the ideas discussed play out in the film?</p>	<p>BASIC Watch the film</p> <p>CORE Think in a guided way about how what has been discussed plays out in the film</p> <p>EXTENSION Think in a more independent way about the way the film reflects previous discussions</p> <p>FURTHER EXTENSION Be able to make strong associations between discussed ideas and the film</p> <p>DIFFERENTIATION; ELEMENTS OF CHOICE</p> <p>Independent thinking and observing</p> <p>Opportunities to comment at own level</p> <p>CONTEXT (NC, GCSE)</p> <p>Reading for meaning</p> <p>Making connections with prior learning</p>	<p>SUBJECT</p> <p>director technique style influence suspense tension</p> <p>LEARNING</p> <p>reflect connect identify observe example</p>	<p>LESSON ACTIVITIES</p> <ul style="list-style-type: none"> • Introduce the film, and Hitchcock, providing basic information to place it in context. • It s useful to pre-empt and comments about the slow opening, by commenting on the effect of this at the time: if this is a horror film, where's the horror. As watching, discuss the slow build of tension! • Watch the film, on DVD • At key moments, invite comments on how Hitchcock is building suspense and tension. Relate this to discussions earlier in course. • Show the Titian painting, of the rape of Lucrece. Discuss the symbolism of the knife, and explore how this relates to slasher horror. Raise the issue of censorship: the film was considered shocking, even though there is no bare breast in it; this painting hangs in the Fitzwilliam Museum. <p>EXTENDED LEARNING (including homework, extensions and use of VLE)</p> <ul style="list-style-type: none"> • Homework: if time, write about reactions to film • Work on previous homeworks, if need to. • Encourage watching of other Hitchcock films. <p>SUGGESTED ALTERNATIVE APPROACHES</p>	<p>Targeted questioning</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>DVD</p> <p>Flipchart with <i>Rape of Lucrece</i> on it</p> <p>RISK ASSESSMENT:</p> <p>It is important to make the usual provisos about the more gory scenes.</p>

Year 9, Diploma 2 – Psycho Analysis

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<p>Paired shots (3 lessons)</p> <p>AGENDA SHARED WITH STUDENTS</p> <p>How do camera shots work <i>together</i> to create effects and meanings?</p>	<p>BASIC be able to describe some effects and techniques in still images</p> <p>CORE understand that shots work together in sequence to create meanings; understand that film is 'highly complex and how movement, sound, mise-en-scene and acting contribute to overall meaning</p> <p>EXTENSION grasp the idea of film being a multi-modal text; make subtle and discriminating observations and judgement about effects in film</p> <p>FURTHER EXTENSION research Psycho and Hitchcock further, and appreciate some higher-order ideas about the films</p> <p>DIFFERENTIATION; ELEMENTS OF CHOICE</p> <p>By outcome Targeted questioning By allocation of chosen shots to particular pairs Extension suggestions Least able students should be given their own writing frame for the writing task, created using one of the generic 'Toolkit' sheets.</p>	<p>SUBJECT</p> <p>Types of camera shot Film & editing terms montage grammar juxtaposition multimodal voyeurism</p> <p>LEARNING</p> <ul style="list-style-type: none"> analyse explain justify 	<p>LESSON ACTIVITIES</p> <p><i>Paired shots as stills</i></p> <ul style="list-style-type: none"> Use the PowerPoint presentation ('Paired shots) to introduce the analysis of paired images. Show the pair in which Marion and Norman are talking, and talk through how this might be analysed in terms of the generation of fear. Look at elements of the images on their own, then look specifically at the way the juxtaposition of the images is important. Look at the next image, of Arbogast climbing the stair towards the opening door. Ask for the most interesting (not the most obvious) way in which this pair of images is generating tension/fear. Then how, specifically, does the juxtaposition of the images generate tension/fear. How does the use of light work? Where else in the film is light used to represent threat? How does this work against genre expectations? Give each pair a laminated card with a pair of images on it. Again, they must decide (a) on the most interesting thing to say about fear/tension, and (b) on how the images are working in juxtaposition. It is useful to think in terms of how each juxtaposition works to suggest connection and difference, and what 'meaning' there is in this. The emphasis is on montage – the way meaning is generated by the placing together of shots in sequence. There are also opportunities to discuss the following ideas. <ul style="list-style-type: none"> How does the classic reverse angle here suggest what is about to happen? How do characters' body language reflect primitive instincts? How do subtleties of camera movement have impact? How does a character's gaze direct an audience's attention? 	<p>Probing in discussion Marking of homework as a part of assignment Continual feedback on quality of contributions / discussion</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>PPT 'Paired images', on network Laminated pairs of images Worksheet for writing about the pairs of shots</p> <p>RISK ASSESSMENT:</p>

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	<p>CONTEXT (NC, GCSE) This is preparation for the pair work, with PPT.</p>		<ul style="list-style-type: none"> ○ How is stillness important? Subtleties of framing? ○ How does mirroring suggest connection? How does distance suggest involvement and detachment? How do subtle character movements direct the audience's attention? ○ What is the function of the extreme close-up? How does this relate to voyeurism, stripping, peep-shows...? ○ How do inanimate objects and parts of the set assume 'character' when shot in particular ways? ○ How does showing the character's reaction before the POV create tension? How can innocuous objects become threatening? ○ How can one room look so different in two shots? How does mise-en-scene connect with body language? Hand out the A3 sheet with all the pairs on. ● Show each pair on the PowerPoint presentation, and ask pairs to report back quickly. Annotate each one, for students to copy onto their own sheet. This discussion needs to be pushed along briskly, or even broken up, or it can become tedious for the students, however fascinated you are. <p><i>Paired shots as moving images</i></p> <ul style="list-style-type: none"> ● Next, show the moving clips of each pair of shots; these are on the PowerPoint presentation. Discuss, now, the effect of adding movement and sound. In the discussion, introduce the term 'multi-modality' and keep reinforcing the importance of each 'mode' working with every other: image, acting, sound, etc. For example: <ul style="list-style-type: none"> ○ Why do unnaturally loud diegetic sounds suggest heightened tension? (Heightened senses generally?) How does this contrast with the 			

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			<p>character's relaxed body language?</p> <ul style="list-style-type: none"> o Why does the unusual camera movement in relation to the character create fear? o How do rhythms (wipers, music, heart beats...) relate to each other and to tension? o How can a zoom be emotive? <p>EXTENDED LEARNING (including homework, extensions and use of VLE)</p> <ul style="list-style-type: none"> • Homework: students write about at least two of the pairs, using the worksheet. This will later be redrafted as part of the coursework assignment. In preparation for this homework, go through the homework sheet, and work briefly on analytical writing. Model another paragraph on the board, using the observation - comment - genre reference - Hitchcock reference - evaluation model. This should be marked carefully, in preparation for redrafting, as part of the final assignment. • The shots are all on DB, for inclusion in coursework. • The clips are on the network, so that students can access them away from the classroom. <p>SUGGESTED ALTERNATIVE APPROACHES</p> <ul style="list-style-type: none"> • There are statements about the film, which can be used for class discussion, cover work writing, or as homework. 			

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<p>Preparing the presentations (6 lessons)</p> <p>AGENDA SHARED WITH STUDENTS</p> <p>This is the main assessed activity – making a presentation for the rest of the class, which shows all that have understood, but now developed independently.</p>	<p>BASIC rehearse some of the ideas already covered; be able to use Movie Maker and PowerPoint at a simple level;</p> <p>CORE rehearse the ideas already covered, through talk and writing; be able, independently, to use Movie Maker and PowerPoint to a good level of competence; become more confident speaking with PowerPoint, making effective use of talk and PPT together</p> <p>EXTENSION develop original and persuasive ideas and the ability to express them in effective ways, in speech and writing; use the software fluently; become more skilled at using PowerPoint with talk to teach ideas</p> <p>FURTHER EXTENSION make sophisticated allusion to other texts</p> <p>DIFFERENTIATION; ELEMENTS OF CHOICE</p> <p>By pairings By outcome By targeted interventions in pair work</p>	<p>SUBJECT As in previous sections</p> <p>LEARNING Analyse Present Explain Persuade Convince</p>	<p>LESSON ACTIVITIES <i>Making the PowerPoint presentations</i></p> <ul style="list-style-type: none"> Use the demo 'Presentation' PowerPoint presentation to demonstrate the possibilities for analysing a short sequence. Show examples from previous groups – there are suggested examples to use, on the network. Reflect critically on these. Demonstrate how to use <i>Movie Maker</i> to view the film, and extract still frames and clips, and how to insert them into PowerPoint In working pairs, students open <i>Windows Moviemaker</i> on laptops, and choose a short sequence to work with. Students then select frames and clips to import into <i>PowerPoint</i>; to annotate and to make into a presentation on how Hitchcock builds tension and fear. There is a worksheet for each pair, on which they can tick off aspects of moving-image analysis, as they deal with them. Work on the skills needed for assembling and dissecting clips on <i>Movie Maker</i>, and make sure that all students are using these skills. It might be worth starting with a set activity – assembling and exporting a clip, for example. Work on <i>PowerPoint</i> skills and make sure that all students are using these skills. These should include the appropriateness of using its functions, such as animation and sound effects. Discuss the importance of clarity and of explanation. Discuss the idea that this is a text to accompany, not to replace, talk. It is secondary to the spoken word, while working with it. This pair-work will take a number of lessons, and it is important to break it up with interventions, reviews of 	<p>Targeted interventions</p> <p>Showing on the IWB work in progress and discussing how to improve / develop it</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>Demo PPT presentation, on network</p> <p>Examples of previous groups' PPTs</p> <p>Laptops</p> <p>Presentation task sheet</p> <p>Technical help sheets</p> <p>Coursework assignment sheet</p> <p>RISK ASSESSMENT</p>

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	<p>CONTEXT (NC, GCSE) Independent application of skills and concepts covered in first parts of course</p>		<p>examples underway, and instruction on techniques. A KEY AIM OF THE COURSE IS LEARNING HIGHLY DEVELOPED POWERPOINT SKILLS, AND THESE MUST BE COVERED AND ASSESSED EXPLICITLY</p> <p><i>Coursework</i></p> <ul style="list-style-type: none"> • Students redraft their writing about the paired shots, and also redraft some other homework, using the worksheet.. • This should be worked on for homework, and in some lesson time, during the last few weeks of the course - in parallel with the presentation work. <p>EXTENDED LEARNING (including homework, extensions and use of VLE) Homework: <i>Coursework</i></p> <ul style="list-style-type: none"> • This should be set for students to work on at home, using the worksheet. They have to redraft a selection from their homeworks, and their writing about the paired shots. <p>SUGGESTED ALTERNATIVE APPROACHES</p>			

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<p>Presentations (4 lessons)</p> <p>AGENDA SHARED WITH STUDENTS</p> <p>This is the main assessed outcome; how can the presentations be made as effective as possible?</p>	<p>BASIC develop more confidence in speaking to whole class</p> <p>CORE become more confident speaking with PowerPoint, making effective use of talk and PPT together</p> <p>EXTENSION become more skilled at using PowerPoint with talk to teach ideas</p> <p>FURTHER EXTENSION text</p> <p>DIFFERENTIATION; ELEMENTS OF CHOICE</p> <p>By pairings</p> <p>By outcome</p> <p>By targeted interventions</p> <p>CONTEXT (NC, GCSE)</p> <p>Formal talk, to explain and describe</p> <p>Preparation for GCSE oral assessments: very important!</p>	<p>SUBJECT</p> <p>clarity</p> <p>authoritative</p> <p>projection</p> <p>contact</p> <p>persuasive</p> <p>confidence</p> <p>LEARNING</p> <p>develop</p> <p>review</p> <p>improve</p>	<p>LESSON ACTIVITIES</p> <p><i>Presenting</i></p> <ul style="list-style-type: none"> • Spend some time discussing the qualities of a good presentation. • Select a confident group to go first. Stop them after a few minutes, and analyse the way they are presenting. If possible, use a webcam or a camera to record them, show them to themselves, and get them to comment. Be critical, and insist on high quality – this will be being assessed. • Explicitly teach skills of presenting, including use of voice, body-language, gesture and other paralinguistic features. Stress the importance of communicating directly, and of PERSUADING and CONVINCING the audience of the ideas. • Assess the contributions of individuals, with a level and a comment recorded on a sticker. This can later be attached to the coursework assignment cover sheet. <p>EXTENDED LEARNING</p> <p>(including homework, extensions and use of VLE)</p> <ul style="list-style-type: none"> • The paired shots are on DB, and all students should include these in their assignments • Encourage students to research the film further, on the internet or in libraries • Extension tasks on assignments sheet <p>SUGGESTED ALTERNATIVE APPROACHES</p>	<p>Review of first presentation; explicit teaching of presentation techniques; class feedback on presentations</p>	<p>LINKS WITH OTHER SUBJECTS</p> <p>EXTERNAL LINKS</p> <p>MEDIA LITERACY / ICT</p> <p>SMSC</p> <p>Developing self-confidence, and general communication skills</p> <p>CITIZENSHIP</p> <p>WORK-RELATED LEARNING</p>	<p>RISK ASSESSMENT:</p>

