Lights, Camera, FILM Literacy!
Lesson Plan #7

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Topics:

Journal Writing
Three Stages of Film Production
Storyboards
Filming
Editing
Critiquing

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Outcomes:
Students will follow organizational procedures.
Students will see and hear applicable vocabulary.
Students will discuss the three stages of film production.
Students will use storyboards in pre-production.
Students will film their shots.
Students will edit their films.
Students will critique other groups' films.

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Materials:
Writing journals
Camcorder
Tripod
Computers with Editing Software
LCD projector
Chart paper
Post-its
Individual student pocket folders

HANDOUTS: Camera Shots
             Storyboard shells
             Create a Silent Conflict Film (in student folders)

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New Vocabulary: storyboard, sequence, shots, pre-production, in production, post-production, editing, splicing

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Sequence of Events:

I. <u>Journal Activity (15)</u>

Prompt:

**What are some challenges in creating
a silent conflict scene?**

II. <u>Three Stages of Production (15)</u>

1. Review the 3 stages of film production:

PRE-PRODUCTION what you do prior to filming

IN PRODUCTION filming on the set

POST-PRODUCTION what you do after filming to assemble and
complete the production.

2. Make sure students understand they are now in pre-production
for their silent conflict films (*Totally silent... no music, no sound at all*). The
following activity will help them in pre-production...

III. <u>Camera Shots, Storyboards, and Filming (45)</u>

1. Hand out the packet of camera shots. Ask students to circle
the ones that were used by D.W. Griffith.

   HANDOUT: Camera Shots

2. Explain that close-ups were not used at this point in time, nor
were movement shots. The camera stayed in one spot on a
tripod. The shots they should have circled:
TWO – SHOT   MEDIUM SHOT   LONG SHOT

3. Explain that in pre-production, the **STORYBOARD** *(a sequence of
pictures showing each separate **SHOT**)* is created, so that everyone
associated with the film knows the exact plan for filming.

4. Direct students to create storyboards for their films using
ONLY the three shots listed above. They should discuss
different ideas as a group to come up with one master
storyboard that uses simplistic drawings, even stick figures.
HANDOUTS: Storyboard shells

5. After groups' storyboards are approved, students film their scenes and group-created intertitles.

IV. <u>Post-Production (60)</u>

1. Tell students that early filmmakers edited their films by cutting and pasting two ends of film sections together. This is called **SPLICING**.

   Show students the one and a half minutes of *CHAPLIN – HOW TO MAKE MOVIES PART 1* "The Lab" (5:31 – 6:57), where film is being developed and sorted before it is spliced on the editing machines with empty reels.

   http://www.youtube.com/watch?v=alMlkcDg5CU

   Ask students if they recognize the Chaplin name or his face (Chaplin's in almost every scene.) and tell them that Chaplin is the next filmmaker about whom they will be learning.

2. Tell students that since they are not using celluloid film in their cameras, they will not be splicing but rather will use computer editing software (No computers in Chaplin's time!), which is tremendously faster to use. Direct students to edit their films, adding the visual "old-age" black and white special effect to make it appear as an old silent film.

V. <u>Viewing and Critiquing: (40)</u>

1. Set ground rules for the critique:
   Use respectful tone and language. No put downs.
   Be constructive.
   Be honest and open.
   Foster an understanding of diversity and style.
   (A hundred people could take the same assignment and interpret it a hundred different ways!)
   This is an opportunity to share, discuss, ask questions, and become better filmmakers together as a class!

2. Each group shows their film and afterward the class:
   a) **Discusses what works.** *Everyone will be learning filmmaking techniques from each other via these critique sessions and they will want to add more and more skills to their own filmmaking "toolbox."*
   b) **Discusses what could be improved and how.** *Allow time for these suggestions. Make sure each group understands that they may use any or none of these suggestions in future work. The final decisions fall with each filmmaking team.*

VI. Reflection: (15)

1. Direct students to the hanging chart paper labeled:

   How did the storyboard help your group work together in a more efficient way ?

2. Hand out Post-its on which students write and post.

3. Review the comments on the Post-Its with the class, so students have a sense of what was learned that day. Make sure to clear up any misconceptions.