

# Little Big Shots 2010

## Melbourne's International Film Festival for Kids

Teachers Kit



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## INTRODUCTION TO ACMI

From the wonders of more than a century of cinema, to television, computer games and the screen-based art of the future, ACMI is the place to find out everything about the moving image.

ACMI encourages general audiences and special interest groups through an exciting range of exhibitions, screenings, education, production, events and other activities that develop and expand their appreciation of screen culture.

Visitors to ACMI are encouraged to *develop an appreciation for the art and the craft behind moving image* in its many forms by developing their ability to *think beyond the screen*.

ACMI is situated in the heart of Melbourne at Federation Square, opposite Flinders Street Station. Housed in a purpose built multi-screen environment, ACMI is a stimulating and exciting environment for learners of all ages.

Website > [www.acmi.net.au](http://www.acmi.net.au)  
 opening hours  
 Monday to Friday 10am-6pm  
 Saturday, Sunday & Public Holidays 10am-6pm  
 (Closed Christmas Day)

Cinemas and ACMI Lounge are open later for screenings.

## ACMI SCREEN EDUCATION PROGRAMS

Our helpful Education Events Coordinator will be happy to discuss programs with you, arrange your booking and ensure your ACMI visit is both educational and enjoyable. Please inform us if your booking involves catering for anyone with special needs.

To book an excursion, discuss costs or for further information please:

telephone > 03 8663 2441 or  
 email > [screeneducation@acmi.net.au](mailto:screeneducation@acmi.net.au)  
 Visit > [www.acmi.net.au/learn](http://www.acmi.net.au/learn)

## MORE DETAILS ABOUT SCREEN EDUCATION PROGRAMS

Supervision of students remains the responsibility of teachers. Please discuss your needs for additional teachers or parents to assist you with supervision when you make your booking.

## LITTLE BIG SHOTS TEACHER KIT

Developed by ACMI Screen Education

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## PLANNING YOUR VISIT

### Street Address

Australian Centre for the Moving Image  
Federation Square, Melbourne, Australia

## HOURS OF OPERATION

Open daily 10am to 6pm

ACMI Cinemas open later for scheduled film sessions - check the calendar for times

ACMI Lounge: Mon to Fri, 8.30am to late, Sat & Sun, 10am to late

ACMI Store: Daily, 10am to 6pm

(Closed Christmas Day)

## PARKING

Public car parking is available at Federation Square and in Flinders Lane. The Federation Square car park is accessible via the main entrance on Russell Street, or via the service road on Batman Avenue.

Federation Square Car Park

Telephone: (03) 9655 1995

## TAXIS

A taxi rank is located across the road from Federation Square outside Flinders Street station.

## PUBLIC TRANSPORT

You can catch buses, trams or trains to Federation Square. Timetable information is available from Metlink by calling 131 638 or on their website at <http://www.metlinkmelbourne.com.au/>

Tram numbers 48, 70, 75 and the City Circle tram stop on Flinders Street outside Federation Square. Tram numbers 1, 3, 5, 6, 8, 16, 22, 64, 67, 72 stop outside Flinders Street Station.

## ACCESS

The main entrance to the Australian Centre for the Moving Image Ground Floor is from Federation Square with wheelchair access via the schools entrance on ground level.

Visually impaired warning markers are located on the floor before each step to provide a clear signal of a change of level.

There are a number of disabled access points within the Australian Centre for the Moving Image building:

Disabled access to the Cinema entry level is via Lift No 4. Cinema patrons can take the lift to the Second Floor Cinema lobby. Cinema 1 has an internal disabled lift, which takes patrons to the back row of the auditorium where two reserved wheelchair spaces are available. Cinema 2 has four wheelchair spaces at the rear.

Cinema 1 and Cinema 2 are fitted with Ampetronic Induction Loops to assist the hearing aid user. Hearing aids should be set to 'T' to patch into the signal.

Disabled access to the Gallery 1 is via Lift No 1, located at the north-west corner of the foyer on the Ground Floor. The lift takes visitors to the Gallery 1 located in the Lower Ground Floor.

Disabled toilet facilities are located at the east end of the Screen Gallery.  
 Disabled access to the Ground Floor is via the Flinders Street entrance.  
 Disabled access to the First Floor is via Lift No 4.

Toilets

Toilets are located on the First floor.

## MAPS

### Galleries Level

#### Downstairs from Entry Level



**ENTRY LEVEL**  
**ENTER FROM FEDERATION SQUARE**



**CINEMAS LEVEL  
UPSTAIRS FROM ENTRY LEVEL**



**LITTLE BIG SHOTS**

Little Big Shots is a film festival for kids, by kids, about kids. Little Big Shots aims to be an inspiring and fun-filled festival of the best in Australian and international children's features, shorts, animations, documentaries and, amazingly, child-produced films for children aged 2 to 18 years.

**LITTLE BIG SHOTS TEACHER KIT**

This kit is an ACMI Screen Education Teacher Kit designed for teachers of primary and lower secondary students.

The kit aims to assist teachers to explore themes and issues arising from films featured in Little Big Shots in 2010. It is also designed to support a screen education program that will encourage students to develop an appreciation for the art and the craft behind moving image in its many forms, by developing their ability to think beyond the screen.

**RATIONALE—THINKING BEYOND THE SCREEN**

Viewing movies can be great fun! It can also be an enjoyable way to learn about our world and the people who live in it.

Whether you are viewing a film for entertainment or as a learning experience, thinking and talking about it can help everyone to understand more about the film's story and its messages. People all over the world tell stories in many different ways using oral, written and visual language. Stories can reflect particular views and values and are a powerful way to document ideas and events.

Activities in this kit are designed to assist students to develop understandings about the ways in which film stories can help us make sense of the world and our place in it. Students can be encouraged to share their experiences of story and to extend and refine their understandings by comparing films, analysing narrative structure and exploring the making of meanings using animation and live-action. Discussions and learning activities encourage students to have fun as they find out more about how and why different films are made; and become more aware of thinking behind the choices and decisions made by filmmakers.

As students discuss and respond to Little Big Shots films they will be considering real world issues and sharing personal responses. This can help students to express their own ideas, thoughts and feelings more clearly and effectively.



## PART 1: LEARNING AND TEACHING GOALS

DISCUSSION



### Victorian Essential Learning Standards

ACMI programs support the implementation of the *Victorian Essential Learning Standards* (VELS) drawing together the three strands and supporting student growth across the domains indicated in the table below. Discussion questions and activities in this kit have been organised into key sections to reflect the integrated learning approach central to the Standards, in particular the need for student-centred activities that weave the three strands into school teaching and learning programs. Teachers are encouraged to select aspects appropriate to the needs and interests of their students.

VELS Strand	VELS Domains
Physical, personal and social learning	Interpersonal Development Personal Learning Health and Physical Education
Interdisciplinary learning	Communication Thinking Processes Information and Communications Technology (ICT)
Discipline based learning	English The Arts The Humanities Languages Other Than English (LOTE)

### AIMS

The aims of this teacher kit are to assist teachers to:

- Actively engage their students in worthwhile viewing experiences
- Connect viewing experiences with the everyday lives of their students
- Develop students' understanding of the structure of narrative
- Extend student understanding about how filmmakers communicate with audiences
- Encourage student appreciation for the art and craft involved in creating film
- Introduce students to some features of screen texts
- Broaden student understanding of the world in which they live
- Promote student discussion and reflection about important personal and social issues
- Develop higher order cognitive skills of reasoning, processing, inquiry and critical reflection.

### KEY CONCEPTS

Questions and activities can be used to develop a range of screen literacy concepts including narrative, setting, character, orientation, complication, resolution, audience, framing, shots, and camera angles.

Little Big Shots films and accompanying learning experiences can also inspire discussion of world cultures, language, cultural diversity, needs and wants, education, rights and responsibilities, family, caring, friendship, relationships, understanding, tolerance, love, generosity, honesty, conflict management, emotional intelligence, human values and death, and social action.

## UNDERSTANDINGS

Participation in activities and discussion related to Little Big Shots films offers opportunities to develop understandings that include:

- Filmmakers use a variety of techniques to represent ideas about the world.
- Film stories from around the world have many common features or elements, but there are also important cultural differences.
- Children can create engaging and worthwhile film stories.
- Similar character types occur in many different films.
- Films are constructed for particular purposes and to appeal to certain groups.
- Films are constructed to represent reality.
- Films have certain characteristics that help the viewer construct meaning.

## SKILLS AND PROCESSES

Students reflect on and discuss strategies used to make meaning from films utilising skills and processes such as:

- Thinking and investigation – intellectual skills of reasoning, processing and inquiry, questioning, listening, reading, viewing, critical thinking, researching, seeking solutions, describing, analysing, considering cause and effect, seeking relationships, interpreting and evaluating data, constructing hypotheses, drawing conclusions, making informed judgments and decisions, critical reflection.
- Creativity and communication – seeking innovative alternatives and use of imagination to generate possibilities and make connections; use of various communication forms (eg spoken, written, graphical, statistical, visual, dramatic, electronic) involving both critical and creative thinking to gather, represent and present information for different purposes and audiences; undertaking a range of visual, audio and print media production activities to communicate ideas, feelings and experiences through making, creating, exploring, selecting, experimenting, presenting and performing; manipulation of ideas and organisation of media elements such as words, sounds and images, characters and sequences of events to create stories and present information.
- Participation – confidence, self-direction, autonomy, ability to work flexibly both individually and in teams to complete tasks for example:
  - Brainstorming ideas
  - Working with partners and in small groups to share ideas
  - Collaborating in order to achieve an outcome.

## VALUES AND ATTITUDES

Students will be encouraged to:

- Appreciate that favourite films of other people may differ from their own, as may the meanings they construct
- Appreciate the value of tolerance, compassion and fairness (justice) between people
- Be sensitive to embedded religious and cultural beliefs within film stories and other narratives
- Respect the courage and determination required by some people as they overcome or face challenges or adversity.

## PART 2: BEFORE YOUR EXCURSION TO LITTLE BIG SHOTS

DISCUSSION



### LITTLE BIG WHAT?!

Read publicity material about Little Big Shots. Discuss why students think this festival has been planned. Stimulate discussion and thinking by asking students:

- What do you expect from a children's film festival?
- What might be the purpose of a children's film festival?
- Why do you think people might want to organise a children's film festival?
- What type of films would you expect organisers to screen at a children's film festival?
- Discuss how students could find out more about Little Big Shots E.g. newspapers and magazine articles, television news and current affairs segments and the Little Big Shots website: <http://www.littlebigshots.com.au/>
- The website provides details of current and past Little Big Shots programs.
- Create a class graffiti board. Encourage students to add knowledge they gain about Little Big Shots.

Allow pairs of students to access the Little Big Shots website in order to respond to the following on worksheet 1.

- What venues are used this year for Little Big Shots in your state or territory?
- Who is the target audience?
- Who are the festival sponsors?
- List the titles of three films that will be screened
- Record where each of these films was made and the language used in each film
- Have the films screened at other children's film festivals? Which festivals?
- Which films did children make?
- Which film would you like to view and why?

Provide groups of four students with a world map. Ask them to locate countries listed in the previous activity. Allocate each group one country to investigate. Encourage students to be thoughtful about how they will find information. Challenge students to report ten interesting things, such as:

- Languages spoken and some key words or phrases
- Flag
- Capital city
- Population numbers
- Currency
- Name of the country's leader
- Climate
- Foods grown and eaten
- Important celebrations
- Religions
- Visual arts, music, dance, theatre and other art forms
- Other well-known films produced in the country.

Provide opportunities for each group to share what they have discovered with the class.

**WHAT DO YOU THINK?**

Festival organisers considered many children's films before selecting the films to include in Little Big Shots. As a class discuss how organisers might decide which films to include in a children's festival program.

Have students list ten criteria that would help them to select films for a children's film festival. Use these criteria to develop a class rating scale that students can use to help them to review and critique Little Big Shots films.

Encourage further investigation of children's film festival websites.

## PART 3: AFTER YOUR EXCURSION TO LITTLE BIG SHOTS

DISCUSSION



### NOW, WHAT DO YOU THINK?

Discuss Little Big Shots films students enjoyed most. Explore what made them enjoyable. Have students complete and discuss worksheet 2 then ask what the films made them think about. Had they thought about these sorts of things before? When? Did the films change their thinking? If so, how?

You might also discuss:

- Who are the main characters?
- What types of characters are in the films? Did you like them? Why or why not?
- Did you care what happened to them? Why or why not?
- Why do you think some films have characters in them that you don't like?
- Do the films remind you of anything from your own life?
- How do the children or characters in the films solve their problems?
- What can children do in real life if they have problems that are difficult to solve?
- Are there things about some of the children and their lives in the films that surprised you?
- Are these films like the films you usually watch on TV or at the cinema?
- Do you think any of the films were made just for fun or viewer enjoyment?
- Is it possible to enjoy films that make you think about important issues?
- What are some possible benefits of viewing films? What are some likely disadvantages?

### HOW DID YOU FEEL?

Provide students with paint, textas or other media to create a personal response to a film they viewed.

Share responses and encourage students to explain why they responded in the way they did. Encourage discussion about how the films made them feel. Why did they feel this way?

### HOW DO FILMMAKERS INSPIRE THOUGHTS AND FEELINGS?

Some Little Big Shots films use live-action to tell stories, while others use animation. As a class list the films you viewed under these two headings. Do some films fit more than one category? Explain your responses.

Select one or two Little Big Shots films and discuss techniques used by the filmmakers to create and communicate meaning. Ask questions such as those that follow.

- Did you expect the film to be live action or animation? Was the choice a good one? Why or why not? Had the other choice (or a combination of live action and animation) been made could this have enhanced the film? How?
- How did the soundtrack help to tell the story? What sounds were most effective in the films? Why were they effective? Were particular instruments used? How were they used?
- What images were most effective in the films? Why were they effective?
- How is colour used to help tell the story?
- What camera shots, angles and movements do filmmakers use? How are their choices effective in helping to tell the story?
- Did the pacing or editing of the film contribute to the story? If so, how?
- How would you describe the film's atmosphere? How did filmmakers create this atmosphere?

- Did the filmmakers try to evoke particular feelings in viewers? If so, how?
- What do you know about the filmmakers and their reasons for making the film? Have they made other films?
- What do you think this film story is all about? Why do you think this?
- If you could meet the filmmakers what would you want to find out?

### WHAT DID YOU LEARN?

As a class brainstorm and record words or phrases that sum up what students learned from the film/s. Ask students to also suggest key values reflected in the films, for example, perseverance, compassion, consideration, courage, generosity, co-operation, friendliness, determination, honesty, enthusiasm, tolerance, fairness, kindness, forgiveness. Have students work in groups to find out the meaning one of the key values and then to find a way to share that meaning with the class using art, dance, drama or another means of communicating ideas. Explain that each person in the group must be involved in some way when sharing the meaning with the class.

### EXPLORING NARRATIVE STRUCTURE

Ask students to explain what they think is meant by the word 'story'. Record and display ideas. Discuss and list ways students think print and film stories are similar and different.

During the next few days have students work with a partner to discuss one or two films they have viewed recently. Encourage them to complete worksheet 3 or 4 and to respond to the following questions.

- What is the title of the film?
- Where and when does the film take place?
- Who is the main character?
- What problem/s does the main character have? How does the main character solve the problem?
- What is the story about?
- What happens in the end? How was the problem resolved?
- What genre or type of film is it e.g. action-adventure, mystery, science fiction?
- Do you think it is a true story? Why? Why not?

As a class identify patterns in the films viewed. Encourage students to make statements, for example,

- Most of the films start by telling us about the main character and where this character lived.
- The main character usually has a problem that needs to be solved.
- By the end of the film the main character has changed in some way.
- Many of the stories turn full circle using similar images and at the beginning and the end of the films.
- Stories are often based on traditional tales.
- In most films problems are resolved and there is a happy ending.

Introduce students to simple story structure and related terminology. For younger students teachers might use formal labels such as *orientation* along with simpler terms such as *beginning of the story*. Select one or two films viewed by students and encourage them to

identify the orientation, complication and resolution of each film story. Record and display this information. Worksheets 5 and 6 may assist with this activity.

Discuss different ways that Little Big Shots films ended. Select several films and consider how many had happy endings. In what ways are the endings of these films like real life? How are they different? Did characters in the films deserve a happy ending? Explain why or why not? Explore ideas for alternative endings for some of the films.

## STORYBOARDS

Storyboards are important for planning the shots for each scene based on the script. They are used for both animation and live action productions.

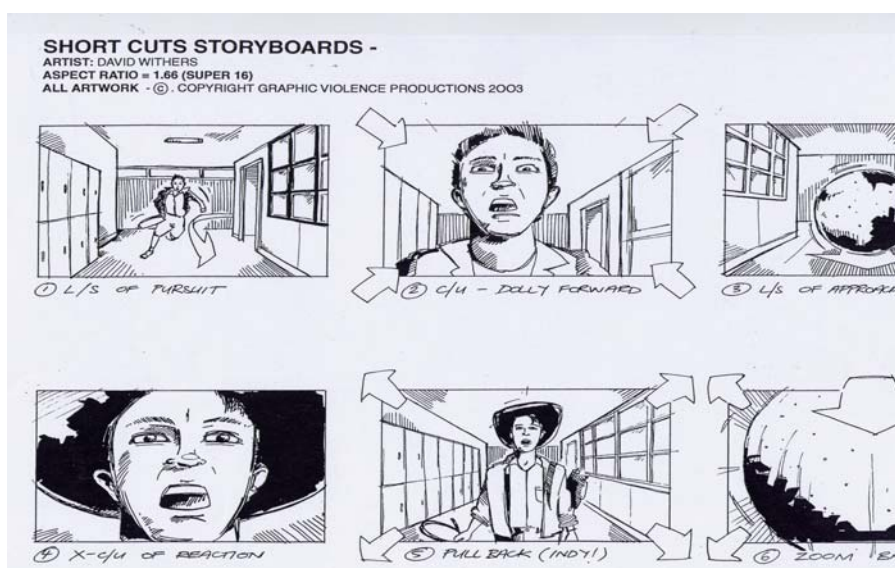
A storyboard uses rough drawings like a comic book to show what you are planning to shoot in each shot. This is where you plan the composition and framing of the shots for your production.

The storyboard also has the character's dialogue and any action is written beneath each shot.

In a storyboard, each sketch must fill the frame in exactly the same way the shot will fill the frame on the screen. Each character and prop is drawn to show the size that it will be in the finished film.

To plan a storyboard you need to think about the following.

- What do you need to show? (What can the audience assume without needing to see?)
- What shots do you want to use? Where is a long shot/close-up etc required?
- What camera angles are appropriate?
- Where will the actors be? Which direction do they come on and off or move around in the shot?
- Where will the camera be placed?
- What sort of light do you want?



## CAMERA SHOTS, ANGLES AND MOVEMENT

Filmmakers use a variety of shots to tell their story visually. Below are the most common shot types and camera movement descriptions used in storyboards.

Common shot types include the following:

- WIDE SHOTS – show the whole person or the whole feature object as part of the landscape. This is often the opening shot since it establishes the location and often the time and mood of the action
- MID SHOTS – show the actors from the waist up
- CLOSE-UPS – show the actor's face or a significant object and allow the audience to judge the characters' reaction to the action
- EXTREME CLOSE-UP shots – used for dramatic emphasis
- A POINT OF VIEW (POV) shot – the camera shares a character's point of view, and appears to be looking through their eyes.

Common camera angles include the following:

- HIGH ANGLE – the camera is positioned on an angle above the action looking down
- LOW ANGLE – the camera is positioned on an angle from below the action looking up
- EYE LEVEL – the camera is at the same height as the action.

Common camera movements include the following:

- ZOOM – the shot zooms in to show a detail or it zooms out to show more of the scene
- PAN – the camera moves from one side of the action to another following the action or showing the audience more of the scene
- TILT – the camera tilts up or down.

## STORYBOARDING KEY EVENTS

Plot key events from a Little Big Shots film. Use a large storyboard to show key shots from the beginning of the film.

Ask students to think about what happened next and jointly construct the complication. Use the *think aloud* technique to introduce the terms close-up, medium shot and long shot. Encourage students to use these when giving you instructions about what to draw and write. Emphasise the clear representation of each shot type, (eg close-up, medium shot, long shot) through *simple*, rather than elaborate sketches.

Have pairs of students use a storyboard (**worksheet 9 or 10**) to create a new ending for one of the films. Share and display storyboards with the jointly constructed storyboard.

### WHAT MAKES A FILM STORY MEMORABLE?

List the film from Little Big Shots that each student *remembers* best. Have each student explain why it was memorable. What is liked or disliked about each film? What scene is remembered best? How is it important to the film's message?

Have students complete worksheet 7 and share information about films they *enjoyed* best. Encourage questions such as:

- Why did you like this film?
- What was your favourite character?
- What part of the film did you enjoy the most?

Allow groups to share information gathered. Record information about favourite films, characters and events and encourage students to make statements such as:

- The film we liked most was . . .
- Our favourite characters were . . .
- We liked parts of the film that were scary, funny, sad . . .
- We enjoyed the way the music helped to create suspense . . .

Explain what the Academy Awards are and why, when and where they are presented. Use information gathered and discussed to present your own awards. Have students suggest categories such as:

- Most popular film
- Most heroic character
- Saddest story
- Cleverest character
- Most realistic film
- Most engaging film
- Funniest situation or character.
- Most important message.

Have pairs of students design an award certificate. Depending on age, abilities and interests, provide materials such as coloured card, feathers, glue, stars and other stick on motifs. Alternatively students might use computer software. Conduct a ceremony where each pair announces, explains and displays the award they designed.

### WRITING A PRESS RELEASE

Have each student imagine he or she is a publicist responsible for writing a press release for a Little Big Shots film. The press release might include:

- Who made this film? Why do you think they made this film?
- What is this film about?
- What is the message of the film?
- How do the filmmakers communicate the message?
- Who do you think is the intended audience of the film?
- What are some memorable moments in the film?
- What type of film is it? What genre? What style is it – live-action or animation?
- What awards did class members give this film and why were they given?

Have students read their press releases to the class and explain why they chose to write about this film.

## PART 4: EXPLORING LITTLE BIG SHOTS THEMES AND ISSUES

DISCUSSION



Little Big Shots films provide extensive opportunities for students to consider major conceptual ideas such as The World and Me; Breaking the Mould; Relationships and Feelings; Hope and Imagination.

Activities and discussions for each of these themes have been organised in sub-themes and issues.

While there is some sequence to the discussion questions and activities provided, teachers can select those activities that best relate to the themes and topics in their classroom.

Key themes or issues and sub-themes explored in this kit

### THEME A: THE WORLD AND ME

Package 3 & 5

- Milestones, talents and interests
- Celebrations, traditions, tolerance and acceptance
- Making the world a better place

### THEME B: BREAKING THE MOULD

Package 4

- The place I live
- Individuality and diversity
- Dealing with challenges and expectations
- Needs, wants, desires and ambition

### THEME C: RELATIONSHIPS AND FEELINGS

Package 8

- Families, conflict and friendship
- Bullying, vengeance, forgiveness and resolution
- Sadness, death and memories

### THEME D: HOPE AND IMAGINATION

Package 6 & 7

- Fun and games
- My hero!
- Imagination, hopes, dreams
- Fantasy and reality

## THEME A: THE WORLD AND ME

### PACKAGES 3 & 5

Going to the movies can be great fun! It can also be an enjoyable way to learn about the world and the ways different people relate to it. Little Big Shots films encourage us to think about children's lives around the world – talents and interests, friendships and lifestyle, traditions, celebrations and dreams.

#### VELS LINK

The ACMI Screen Education Teacher Kit encourages teachers and students to explore the idea of The World and Me as part of the *creating and making* dimension of VELS (Arts Domain). *Creating and making* focuses on ideas, skills, techniques, processes, performances and presentations including engagement in concepts that emerge from stimuli provided by Little Big Shots films. Students may explore ideas and feelings by interpreting, creating and presenting work that stems from reflection on the films and their relation to students' own experiences.

#### MILESTONES, TALENTS AND INTERESTS

- Create a class timeline showing milestones that people can achieve from birth through adulthood, for example smiling, sitting up, walking, losing first tooth, riding a bike, learning to swim, gaining a driving licence, leaving home, buying a car or home. Note on the timeline how various milestones are achieved, for example physical maturation, learning from parents, teachers, friends or others, emotional maturity or having money.
- Consider which milestones require help or support from others and which ones can be achieved independently. Are all people able to achieve the same milestones? Why or why not?
- Ask each student to list things he or she does during spare time, favourite foods, music, books and films. Have pairs of students compare lists.
- Trace a silhouette for each student on large sheets of paper or take class photos and ask each student to use it to record words or phrases that sum up their milestones, unique qualities, talents, leisure activities and other special qualities.
- If you were interviewed about your life, what would be one special thing you would like to talk about? Write a script for a TV current affairs segment or a show similar to *This is Your Life*. Remember to include your special thing. Role-play or film your program in small groups.

#### CELEBRATIONS, TRADITIONS, TOLERANCE AND ACCEPTANCE

- Find out how many people celebrate birthdays and name days in your class and graph the results. Discuss traditions related to celebrations amongst the families of students in your class. Are parties held to celebrate? If so, how often are parties held? Some families have special celebrations when a person reaches the age of 18 or 21. Find out if there are other ages or events of significance amongst students in the class? Who do they invite to these celebrations? Why are these people invited? Discuss reasons why people celebrate these events.
- List examples from Little Big Shots films of family, religious or cultural celebrations from around the world.

- Categorise celebrations to show those that are connected with religion or beliefs? What are other reasons for celebrating? Create a data chart recording ideas on the board, for example;

Celebration	Who Celebrates?	How?	Why?	When & Where?

- Discuss how celebration can help families to maintain ways of life or important traditions. Why is this important?
- Discuss as a class; why are some people unwilling to find out about and understand celebrations and ways of life that are different from their own? How does this lead to problems in Australia and throughout the world?
- Investigate signs and symbols relating to religious or cultural beliefs and those that relate to peace. Create a large display of signs with a short explanation of each symbol's significance or meaning.
- Have students work in small groups to design a symbol that might encourage people to be tolerant and accepting of one another. Include symbols and their explanations to add to the newsletter.
- Ask students to create their own lyrics or melody for a song that encourages peace, tolerance or acceptance. Film a music video clip to accompany each song and reflect the message visually.

### MAKING OUR WORLD A BETTER PLACE

- Investigate the work of organisations such as UNICEF, Red Cross and the Salvation Army. What is the role of these groups? List other groups that help people with difficulties in their lives? How do these organisations provide help?
- Investigate why people volunteer. Invite volunteers from local organisations such as an opportunity shop, life saving club, Rotary or Lions. Have the guest explain their work and why they choose to do it. Encourage children to plan questions before the guests arrive.
- Film interviews with local volunteers and create a digital story about *making the world a better place* using digital stories online as a springboard for ideas.  
[http://www.acmi.net.au/digital\\_storytelling.aspx](http://www.acmi.net.au/digital_storytelling.aspx)
- Find out if your school is involved in social service activities. Identify things you can do to support existing projects to make a difference to the lives of other people.
- Discuss how we can all make a difference in today's world through our actions at home, at school, or in our local or wider community? As a class, list as many ideas as possible, whether crazy or practical, to help make the world a better place. Encourage diverse responses, for example, speak kindly to one another, help with household tasks, donate unwanted toys or clothing to organisations to distribute to those in need, walk instead of driving, recycle.
- Discuss the slogan, *Think globally, act locally*. Ask five or six people what they think it means. What do you think?
- Assist individual students to write an article for the school newsletter, or write a letter to the editor of a newspaper or to an Australian or world leader, explaining an idea he or she thinks will help to make the world a better place.
- Work with a friend to storyboard a 30 second TV advertisement encouraging people to 'Think globally, act locally.'

## THEME B: BREAKING THE MOULD

### PACKAGE 4

Many Little Big Shots films encourage us as viewers to think about children's lives and the ways in which they are unique. Some films also explore problems or challenges faced by various characters. These may be personal challenges related to friends, fitting in, overcoming feelings of negativity and attitudes or perceptions of others, living in a remote environment, and defying expectations by 'breaking the mould.'

### VELS LINK

The ACMI Screen Education Teacher kit encourages teachers and students to focus on film context, interpreting and responding, criticism and aesthetics for students Level 3 and above. The *Exploring and responding* dimension of VELS involves students analysing and developing understanding about their own and other people's work as well as evaluating meaning, ideas and/or content in finished products when engaging with material within the Arts.

### THE PLACE I LIVE

- Display a world map. Mark the locations evident in Little Big Shots films.
- Some of the Little Big Shots films help you to compare and contrast your life with the lives of other people in different countries. Create a class chart like the one below on which students can show what they have learned about another country.

	Australia	Germany
Climate		
Geographical Features		
Vegetation		
Language Spoken		
Lifestyles		
Traditions or Celebrations		

- Compare perceptions about Australia with ideas about other places represented in Little Big Shots. How is each different place or country unique?
- Are there places from the films students would like to visit? Ask students to give reasons for their responses.
- As a class, create a collage that represents 'Australia'. Discuss items included in the collage and explore reasons for choices. How do students feel about living in Australia?
- Have each student create a concept map to show things that best represent a personal place that is special. What makes it unique to them?
- Assist each student to create a slideshow showcasing his or her 'special place'. Encourage students to collect artefacts, photos, other images or drawings that relate to their place. Have each student select 10 key words, phrases objects and images that tell a personal story of 'my special place'. Assist each student to use the sequence to write and polish a short narrative script.

- Record scripts as voiceovers for a slideshow. Add music or sound effects and share digital stories with one another. (younger students, or those without access to software, could instead create a storyboard, using worksheets provided with narrative script written below each frame.)

### INDIVIDUALITY AND DIVERSITY

- List several Little Big Shots films then discuss the ways in which the lives and feelings of people in the films are similar to and different from your own. You might consider and compare where you live; clothing; food; family relationships; games; leisure activities; transport, employment, plans for the future.
- Create definitions for the labels primary student, secondary student, toddler, kids, child, youth, adolescent, adult, senior and other words that describe people. Discuss why labels are used to describe people. Are labels always useful? Why or why not?
- Ask students to imagine an alien has landed on Earth. In small groups have students find a way to explain to the alien that although many different labels are used for people of all ages, humans around the world are the same. Encourage creativity and variation in response to this challenge. Share and discuss responses.
- As a class list five items that explain what makes each person a human. Create a definition for the word 'human'.
- Provide a second alien challenge. The alien is now confused and thinks all humans are the same. Review your explanations and definitions to explore what makes each human unique.
- Give students magnifying glasses, inkpads and paper and ask them to write several sentences describing their fingerprints. Have them compare fingerprint patterns: arch, loop and whorl. Clarify the unique quality of individual fingerprints.
- Discuss qualities that make each human unique. Have each students create a concept map to show how he or she is a unique person. Display concept maps and encourage appropriate and sensitive discussion.

### DEALING WITH CHALLENGES

- Identify problems or challenges faced by characters in Little Big Shots films, for example negative attitudes and conflict, being understood by others, listening to advice. Talk about how each one is solved, dealt with or overcome.
- How do the challenges posed relate to breaking the mould of what is 'normal' or expected within the world of that character? How does this make the character feel? How would you feel in the same situation?
- Think of a problem or challenge you have faced. Did you try to overcome it? If so, how? If not, how might you have used the advice 'if at first you don't succeed try, try again' to help you?
- Create a class letterbox where students can post a note describing a problem they are having. Each day read one or two problems and as a class come up with innovative solutions. Encourage students to select the best solutions, to try them out and then report their level of success to the class.
- Trace shoe outlines and have students create a trail around the classroom or school expressing feelings and thoughts that have been discussed.
- What other challenges do young people face today? How are they similar to or different from those seen in the Little Big Shots films and the problems or challenges you have

faced? How can young people deal with the challenges they face? Who can help them if the challenges get too complicated?

- Talk about some of the characters in the films that reflect key values similar to your school values such as compassion, courage, generosity, friendliness, determination, resilience, honesty, tolerance, consideration, fairness and kindness.
- Work in groups to plan and film interviews for a short documentary about students in your class coping with or overcoming a challenge. You will need to think about all the same steps required to plan and shoot a film and the jobs each person will be required to do. Consider also how you will shoot your credits and who will be acknowledged.

### NEEDS, WANTS, DESIRES AND AMBITION

Little Big Shots films provide insight into various characters' needs and wants, how they are different and how wants, desires and ambition can sometimes provide a challenge to expectations.

- In groups of 3 or 4 have students discuss and list the things all children need in order to grow up healthy and happy. Share ideas, record and display.
- Type and copy lists and ask each group to sort items into categories. Encourage students to think about the concepts of needs and wants.
- If school was on the 'needs' list ask students their opinions about the right to an education. List advantages and disadvantages of going to school? Create a class timetable showing activities and classes engaged in at school on each day of the week.
- In pairs have students create a cartoon showing a usual school day. Encourage students to find something humorous to include in their cartoon that highlights the value of going to school.
- Create a class 'needs versus wants' list.
- As a class discuss and record responses to the following questions:
  - What is the difference between needs and wants?
  - Are human needs and wants the same throughout our lives?
  - Do all people have the same needs and wants?
  - How do our wants sometimes get in the way of our human values?
- Which Little Big Shots films focus on providing a message about needs, wants, desires and ambition? If so, what were they and are these important messages? Explain your response.
- Ask students to write down their greatest ambition and think about the ambitions of others in the class. Then ask students to share: how are individual ambitions the same or different to what classmates would predict? Do they support or challenge the expectations of others? Are the expectations of others important to you? Why or why not?
- How would students go about achieving their goals? Are they easily obtainable or something to work towards? Is it important to have goals? Why or why not?

### CHILDREN'S DAY

The United Nations Universal Children's Day is a day to promote friendship and understanding among children of the world. Its aim is to focus attention on the needs and issues of children and their families. UNICEF has been charged with the development of this concept worldwide.

- Find out what the letters UNICEF stand for and then investigate the work of UNICEF.
- What is the date for Universal Children's day this year?

In Australia, Universal Children's Day is celebrated on Wednesday October 27 in the week that surrounds it is Children's Week in each State and Territory. In other countries Universal Children's Day is held in November.

- Email [screeneducation@acmi.net.au](mailto:screeneducation@acmi.net.au) to find out about free Children's Week events for schools.
- Find out what other celebrations have been planned for Children's Week this year.
- Plan school celebrations that could promote friendship and understanding among children of the world.

## THEME C: RELATIONSHIPS AND FEELINGS

### PACKAGES 6 & 8

Many Little Big Shots films explore relationships between people. Some show love and caring between families and friends; while some explore conflict, loneliness, envy, monotony and its effects. Little Big Shots films can enable discussions about significant issues and concepts including family, friendship, trust, sympathy, loss, sadness, communication, exclusion and acceptance.

#### VELS LINK

The ACMI Screen Education Teacher Kit encourages teachers and students to further develop the Physical, Personal and Social Learning strand of VELS by exploring the interpersonal development domain; learning to build positive social relationships, working and learning in teams and managing and resolving conflicts when reflecting on the stimuli presented as part of the Little Big Shots film festival.

#### FAMILIES, COMMUNICATION, CONFLICT AND FRIENDSHIP

- As a class, discuss what makes a group of people a family. Create family tree diagrams that show the people who make up different families in Little Big Shots films. If appropriate, compare these with students' own family trees.
- Discuss the different ways people can form families. Be sure to validate family types within the class. Source picture storybooks that explore family relationships and roles within families to read and share together.
- List things family members do with one another; and for one another in the films and in students' own families.
- Create a class definition for 'family'. Compare students' ideas with a dictionary meaning.
- Hold a staring competition between pairs of students. Talk about what makes it easy or difficult for students to keep staring for long periods of time. Discuss why it is usually considered rude to stare at other people? What messages does staring communicate to another person?
- Encourage students to have fun making faces with a partner and guessing the feelings being expressed.
- List different ways family members or friends communicate with one another in Little Big Shots films. Do they communicate?
- Demonstrate to the class how to create a socio-gram that shows examples of how family members communicate in one of the Little Big Shots films.
- In pairs, have students create a communicate socio-gram for one of the films. Share these and discuss whether communication strategies were positive or negative. Discuss what we can do to ensure we have positive interactions with other people. How can we ensure our communications with others are effective?
- Ask students to list diverse ways we can communicate with other people, for example writing a letter, making a phone call, SMS, chat, sending a fax or email, using body language, sign language and facial expressions.
- 
- With sensitivity, and as appropriate, discuss conflict that occurred between characters in some of the Little Big Shots films. Consider reasons for the conflict, how it was

communicated or exhibited, effects upon others and alternative ways problems, feelings or emotions could be displayed, handles or resolved.

- Have students create personal trust circles by drawing five concentric circles and writing the name of the person they trust most in the centre. Continue by writing the name of the next most trusted person in the next circle and so on.
- As a class, brainstorm qualities that make someone a good friend, for example friendliness, consideration, fairness, kindness, generosity. List some of the ways you can show friendship, for example; hug, kiss, help, share, listen, be tolerant, write cards or letters.
- Watch the Youtube video 'Free Hugs' in class – what message is the clip trying to convey? [http://www.youtube.com/watch?v=vr3x\\_RRjdd4](http://www.youtube.com/watch?v=vr3x_RRjdd4)
- Have individuals create paper chains on which they list words or phrases that capture friendship qualities that are most important to them. Display chains and discuss variations between words and phrases.
- As a class, discuss the value of tolerance and acceptance in relating to other people. Ask students to give examples from Little Big Shots films where these qualities were present or absent in relationships.
- Have students create an acrostic poem on a PowerPoint slide using the word friend or friendship. Encourage them to decorate the slide with symbols or images they think represent friendship. Print all of the slides and place each page in an envelope. Have each student select a friendship envelope and read the poem aloud to the class. Display poems in the classroom. Collate the PowerPoint slides into a presentation and play it for short periods during the next few days.
- As a class talk about things that make it difficult to be friends with other people, for example, when the person is not good at sharing or listening, if the person lives some distance away. If parents do not want us to be friends, if we do not understand the person's beliefs, customs and traditions, if family circumstances are different.
- Rather than causing embarrassment for students by discussing personal situations refer to situations from Little Big Shots films to help discuss friendship problems and possible resolutions. Encourage students to speak privately with you or someone from their personal trust circle (see earlier) about any issues of concern.
- Assist students to write short autobiographies about their school lives. Encourage them to explore things that make them happy, friendships, difficulties they have in relating to other children, problem solving strategies used in the playground, their hopes and their dreams. (Younger students might draw sequenced pictures using a storyboard with a sentence to accompany each drawing).
- Work with two other students to create a picture book for a younger child with a message about friendship.
- Write a script for a soapie scene or episode that explores family relationships or friendships.
- Have students work in pairs to create a snakes and ladders board game that explore the 'ups' and 'downs' of either friendship or family life. Play the game then swap with other students and play again.

## BULLYING, VENGEANCE, FORGIVENESS AND RESOLUTION

Bullying or vengeful acts can occur at school, at extra-curricular activities, between neighbours and even within families. Bullying can take many forms including name-calling, making rude comments or gestures, talking about people behind their back, excluding people from activities, pulling faces or giving nasty looks, spreading rumours or stories, teasing, hurting others through physical acts such as hitting, smacking or pushing. Harassment of any type is bullying.

During activities, impress upon students that specific examples of bullying will not be discussed. However it will be helpful to highlight the availability of teachers or other adults to discuss bullying privately.

- Use print and electronic dictionaries to source definitions of the word vengeance. Discuss the meanings uncovered. Consider which Little Big Shots films provide examples of characters engaging in acts of vengeance.
- List examples from Little Big Shots films where characters exhibit or demonstrate angry feelings. Beside each example record each character's response to the angry feelings.
- Consider whether responses were appropriate. Ask students: did the response remove or resolve the problem? Did it change or affect people's feelings? Did it have a positive outcome for all people involved? Why or why not?
- Should problems be solved through acts of vengeance? Is vengeance good or bad?
- As a class compare and contrast positive and negative management strategies.
- Discuss the idea that sometimes words and phrases can be hurtful, for example, "You look weird". Then debate: should limits be placed upon the types of things people can say to one another? Why or why not?
- Ask students to suggest words or phrases that are hurtful (within reason). Write them on scraps of paper then 'recycle' them by making your own fancy notepaper. Encourage students to find out how to make their own notepaper. Encourage them to look up 'paper making' on the Internet. A good place to start is: <http://www.infostuff.com/kids/paper.htm>
- Write the word 'bullying' on the board. Discuss its meaning. Encourage students to give general examples of bullying, without naming other students or discussing particular incidents.
- Encourage students to categorise examples of bullying according whether it is 'verbal' (hurtful words), 'physical' (actions that hurt others), or 'emotional' (behaviours that hurt in other ways eg excluding or threatening). Consider broad examples; those seen in films, on TV, in sport, SMS messages, notes or emails passed around, being blocked in chat spaces (cyber bullying) or in workplaces.
- As a class discuss the effects of bullying upon both those who are bullied and those who are the bullies. Consider also the roles of other people who are bystanders or who witness incidents of bullying.
- In small groups have students list reasons why people don't always seek help when bullying occurs? Share responses and discuss ways bullying can escalate if it is allowed to continue unchecked. Encourage students to think about how this is harmful to all involved, the bully, the bullied person and to any bystanders.
- Discuss reasons why bullying may occur. Emphasise that it is never acceptable to bully others.

- Develop a class action plan that will help students to be ‘bully proof’. Begin by brainstorming suggestions, for example; tell a teacher, parent or other trusted adult, ignore the bully, develop assertive responses that negate the impact of the bully’s words or actions (see list below). Be sensitive to student difficulties with suggestions involving telling or ‘dobbing’. Steer discussions toward the idea that asking adult help in dealing with a difficult situation is different from dobbing or telling as an act of vengeance aiming to cause trouble. The aim is to solve the problems for all involved.

## **BE BULLY PROOF:**

### **Put on a brave face**

- Appearing to be brave (not by being physical) will often be enough to stop a bully.

### **Ignore the bully**

- Ignoring the bully and his or her behaviour, and walking away, preferably to a safe place with other people will often put an end to bullying behaviour.

### **Be assertive**

- Name the behaviour and ask for it to stop for example; “It seems like you want to bully me by calling me names. Please don’t do that any more.”

### **Enlist support**

- Tell a friend or an adult who can help you to use some bully proofing strategies. Ask for the adult to help the bully to stop the bullying behaviours.

### **Be a good friend**

- Help other kids who are being bullied by making sure they are not left alone with a bully. Ask them to help you out too.

### **Don’t be a bully**

- Fighting, hitting or responding to bullies gives a bully satisfaction that he or she has affected you. Do not give this satisfaction. Use the other bully proofing strategies and ask an adult for help.

## **FEELING: SADNESS, LOSS AND GRIEF, DEATH AND DYING, MEMORIES**

Some Little Big Shots films explore feelings of sadness, grief, and bewilderment related to change, a foreign environment and death or dying. Sometimes the cause of sadness or grief cannot be reversed but often strategies can be found to help cope with such feelings or situations. Strategies may include sharing feelings, talking with friends or taking some form of personal or social action.

- Many people think that films about sadness or death are unsuitable for children. What do you think? Discuss as a class. Be sensitive to any children experiencing difficult circumstances or a recent bereavement.
- Encourage students to talk about times when they have felt sad or unhappy. Ask how they found ways to cope with the situation? Discuss how different people in our lives can help us when things are not going so well. Encourage students to talk about people they

can talk to when feeling unhappy, who can help you to solve the problem or to cope with difficult feelings? Refer again to trust circles.

- As a class consider the advantages and disadvantages of having an imaginary friend or a pet to help you cope with difficult times. What do these strategies offer – perhaps a way of unloading thoughts and feelings? Talk to students about the need for trusted people to help cope with difficult times.
- Have each child trace around their hand and then write the name of a person they can trust to help them when they are feeling sad or unhappy on each finger and thumb. Aim to empower each student by identifying people to whom they can turn so they do not need to deal with difficult issues on their own.
- As a class discuss the power of memories. Consider how memories can help us to cope when someone or something we love or care about may no longer be part of our everyday lives. List some of the different ways people can remember the life of someone they can no longer see through death or even if they have moved away.
- Read *Sadako and the Thousand Cranes* by Elizabeth Coerr. Discuss how Sadako's classmates managed their feelings? What are some other things you could do in a situation like this to manage your feelings? What feelings did you experience while reading or listening to the story? How did you handle your feelings? Why do people cry? What sorts of things make people cry? Why do people cry in response to different things? How does crying help people to manage a variety of situations?
- Discuss the type of relationship Sadako shared with her classmates? Why do you think they continued making paper cranes after she died?
- Teach students to make paper cranes using paper on which they have written some feelings experienced while viewing Little Big Shots films. Alternatively students could record special or important memories. Share and display the cranes in the classroom.

## THEME D: HOPE AND IMAGINATION

### PACKAGE 7

Little Big Shots films often suggest that hope and imagination can help us to find fun and happiness in life. Despite the challenges that characters face, they are able to take joy in the little things and seek comfort in new goals and aspirations demonstrating the power of hope and imagination.

### VELS LINK

The Thinking Processes domain encompasses a range of cognitive, affective and metacognitive knowledge, skills and behaviours essential for effective functioning in society both within and beyond school. Exploring media arts allows students to examine cultural, social and conceptual meanings when 'reading', evaluating and reflecting on the multiplicity of interpretative frames presented through film.

### FUN AND GAMES

- List Little Big Shots films students think were made purely for fun. Who might enjoy these films? What makes them enjoyable? Why do you think they were made? Why might they have been included in Little Big Shots?
- Create another list of Little Big Shots films that show people having fun. How do people in the films have fun? Ask students to tell about times when they have had the same fun experiences. Discuss why it is important for people of all ages to have fun. Do all people have fun in the same ways?
- Take students outside and ask them to each collect four things from the natural environment (without damaging trees or plants) such as stones, bark, twigs and leaves. Ask them to form a group of four students and to show one another the items they have collected. Challenge each group to make up a game that can be played with some of the items they have collected. Have each group share their games with the class.
- Have students work in groups to list all the different ways people can have fun. Challenge them to find ways to categorise their lists, for example, childhood fun, adult fun, fun for anyone, free fun, fun that costs money, active fun, passive fun, fun that can be work, fun that can be a hobby, safe fun, fun that is risky, fun that required equipment or a special venue, fun that can be enjoyed anywhere.
- Ask students to use Venn diagrams or other graphic organisers to represent 'ways people can have fun'.
- Have students survey senior family members or neighbours to identify games played when they were children. What else did they do to have fun? Discuss similarities and differences between childhood games and leisure activities across generations.
- Graph favourite leisure activities eg tennis, cards, electronic games, swimming, reading, watching movies, skipping board games. Discuss reasons why some activities are more popular than others.
- Play 'fun and games' charades. Students take turns to act out a fun activity for others to guess.

- Discuss why people need to play games and have leisure activities. Ask students to explain what they enjoy about the games they play. Discuss how students would feel if they were unable to play games. Consider reasons why some people are unable to play games, such as disabilities, bullying and exclusion. List ways students could help to ensure all children at school can be included in recreational activities or games.
- Have student list materials and equipment needed for a 'fun afternoon' for kids and teachers at school. Assist students to plan, run and video the afternoon ensuring there are no safety or wellbeing issues, and that all students are included.
- Share the video the next day and discuss the benefits for all who participated in the 'fun afternoon'. Discuss the activities people enjoyed. Do all people enjoy the same things? Why or why not? Consider reasons why it is important for people to have fun. Consider whether people throughout the world have fun in the same ways? Are all people able to have fun? How are wellbeing and fun connected?

### Useful Website

National Geographic Interactive on-line games. Provides samples to help students to design their own.

<http://www.wilderdom.com/games/MulticulturalExperientialActivities.html>

### YOU ARE MY HERO!

- Have students work in small groups to identify characters from Little Big Shots films they consider to be heroes. Do other characters in the films also perceive your character as a hero? How do perceptions change over the course of the film? Share and discuss as a class.
- Create a cartoon or stop-motion animation introducing a stereotypical superhero. Give the superhero a name and a superpower. How do Little Big Shots films challenge this idea of what a hero should be? Who do students consider to be the greatest heroes and why?
- Create a data chart to show characters or people from Little Big Shots films whose hope or imagination makes a difference to:
  - Their own lives
  - The lives of their family
  - The lives of their friends and others
- In small groups have students discuss whether people who attempt to make a difference to others' lives can be considered heroes? Why or why not?
- Discuss what students think makes someone a hero. You might relate discussions to films and events reported in TV news or current affairs programs. List and display words and phrases students believe define hero.
- As a class consider the idea of everyday heroes; people in our lives who care for us and who ensure our wellbeing. Encourage student to share how the everyday heroes in their lives make them feel.
- Use a dictionary to establish the meaning of the word hero. Do you agree with the definition? Why or why not?
- Make a star shaped hero badge for a real person in your life who you consider to be an everyday hero. On each spike of the star write a characteristic that makes them your hero.

- Use a storyboard to draw your everyday hero doing various things. Use what you know about shot types and camera angles to present your hero effectively. Use another storyboard to create a short story about your everyday hero.
- Design and build characters and a setting for an animation about your hero. If you have access to a camera, create a storyboard and experiment with one of the animation techniques you have viewed in the Little Big Shots program.

### IMAGINATION, HOPES, DREAMS, ILLUSIONS, FANTASY AND REALITY

- As a class, list clues that tell viewers whether a film is based on reality, is imaginary or is based on fantasy or a mixture of both. Classify Little Big Shots films using a Venn diagram according to those that students think are based in reality; those that take the viewer on a journey of fantasy led by the filmmaker's imagination, and those that combine fantasy and reality.
- Consider the value of engaging in activities that allow you to be creative and to use your imagination such as drawing, painting, making models and pottery. Work with the art teacher to allow students opportunities to be creative using a variety of varied media. Hold an art show that celebrates the diversity and individuality evident.
- Discuss reasons why filmmakers might make films that are pure fantasy? Where might they get ideas? Consider way that reality, dreams, hopes, imagination and fantasy can be connected?
- How are the colours, shadows and reflections used in Little Big Shots films to communicate with viewers? Are colours, shadows and reflections equally important in reality based and imaginary or fantasy films? Have students explain their ideas.
- Discuss whether any of the Little Big Shots films remind students of their own dreams or hopes. Ask students to retell some of their dreams or hopes.
- List ways that filmmakers can blur imagination and reality. How can people use imagination to create goals and hopes?
- Some people or characters in Little Big Shots films have questions running through their minds. Who am I? What will I be like when I am old? Where did we come from? What happens when we die? List questions students have about their lives and the world in which they live and ways they might find answers.
- Ask each student to create some rough storyboard frames that combine animation, fantasy and imagination to tell a short, funny story about a dream they have had when they were asleep or a hope they have for the future. Have student share storyboards in small groups and respond to one another's ideas.

## PART 5: ACTION: YOUR TURN TO CREATE AND COMMUNICATE

DISCUSSION



### WRITING FILM REVIEWS

Everyone has an opinion on a film – we'd love to hear yours.

Write a review of one of the films screening at Little Big Shots and the best ten scribes will win a spot on next year's Little Big Shots children's jury, plus a season's pass to the 2010 festival and have their winning work published on the Little Big Shots Website.

Kids under 18 attending Little Big Shots in Melbourne can submit their film reviews complete with name, age and contact details by Monday July 5 to:

[info@littlebigshots.com.au](mailto:info@littlebigshots.com.au) or to

Little Big Shots Film Reviewing Competition  
PO Box 4308  
Richmond East, 3121

Read some excellent examples of film reviews by children on the following website:

<http://www.littlebigshots.com.au/modules/news3/article.php?id=11>

Use the tips on worksheet 8 or email [screeneducation@acmi.net.au](mailto:screeneducation@acmi.net.au) for a step-by-step plan to help you write a film review.

### WHAT'S YOUR PITCH?

Your task is to come up with a corker of an idea for a film and to present the idea verbally to your class. Convince your class this is the best idea they have heard for a new film in ages.

- What is your aim or goal? What is your film trying to say?
- Will your film have a message? Try to sum this up in a couple of sentences.
- What makes your idea so special or good?
- Think carefully about your audience.
- How long will your film be?
- What type of film will it be?
- Where will it screen – in classrooms, cinemas, homes?
- Who will be the main characters? What are the key events in the film?
- What is its working title?

Use the storyboard worksheet (**worksheet 9** or **worksheet 10**) to plan your own film with an important message. Encourage students to create a film about one of the important values they listed earlier.

Ask students to think hard about how the visual images and soundtrack can convey ideas, without needing dialogue, a narrator or subtitles.

### SCREEN IT! CHILDREN'S FILMMAKING AND GAMES COMPETITION

Australia's moving image competition for primary school students and secondary school students. Students are asked to create a short film – animation, live action or computer game.

Creating simple animations, live action productions and games are a fun, engaging, and highly educational learning projects to undertake with students. Moving image making projects allows students to develop many and varied skills and understandings and may involve students in:

- Developing an original idea and researching information
- Writing a storyline and a script
- Creating a basic storyboard
- Planning a production
- Designing and creating animation characters and sets
- Casting actors, selecting locations and dressing sets
- Learning practical production skills including camera, sound recording, acting and directing
- Developing team work, time management and planning skills
- Learning post production skills including editing, sound effects, music, titles and credits.
- Testing compiled games and analysing the responses of different people

Screen It! is a fun way of engaging students with the moving image whilst they learn about the creative and technical processes that lie behind their favourite forms of entertainment – cartoons, films and computer games.

A panel of industry experts judge each work according to criteria such as creative merit, technical difficulty, ability to address the theme and stylistic elements.

### **FIND OUT WHAT THE SCREEN IT! COMPETITION IS ALL ABOUT.**

Who were the winners from 2008 - 2009?

What types of films did they make and how did they make them?

Visit the ACMI website to watch the winning films and animations, and play the winning games <http://www.acmi.net.au/screenit>

### CREATING A FILM STORY

Once students have decided on the type of moving image piece and the genre, it is time to start working on the story.

Have the students work in groups to write a brief one-paragraph overview of a story they would like to make into a film.

### IS IT A NARRATIVE?

Break it up into the main components – orientation, complication and resolution.

- Who are the main characters? Who?
- What is the setting? Where, when?
- What is the problem/ situation/event? What?
- How is it solved? How?

### OR IS IT A DOCUMENTARY/TV NEWS REPORT?

Use the following questions as a guide:

- Orientation: what is the topic? Who is it about? Why?
- What are the events? What happens? What information are we presenting? What is interesting about this? What is the “news”?

Have each group present their plan to the class for constructive feedback. Remind students to keep the story simple and short. Support any teams having difficulty in achieving this.

**Note: Extensive support is provided for teachers in the ACMI Screen It! Teacher Kit**

## PART 6: FILMMAKING

DISCUSSION



Filmmaking is the process of making a [film](#). It is all about telling a story or creating meaning. There are many ways to tell a story using film. Films are made all over the world across a variety of live-action and animated genres using different technologies. They are produced for all sorts of reasons by all sorts of people, from large profit-oriented studios to primary age kids. Little Big Shots highlights films that have been made for kids, by kids and about kids. The nature of the film determines the size and type of crew required during filmmaking.

### LIVE-ACTION

This involves actors – real people playing roles and is shot live on set or location.

What do you think may have been some of the challenges in making the live-action Little Big Shots films?

Find out the meaning of the word cinematography. Encourage students to explain how carefully planned cinematography in one of the Little Big Shots films helps to create and communicate strong messages.

Discuss the careful composition of shots in one of the live action films from Little Big Shots. How does the film make clever use of the camera through selection of shot types, camera angles or camera movement to effectively tell its story?

Have students work in small groups to select one of the Little Big Shots films and consider how the use of colour helps to create and communicate messages? What feelings do you experience as you watch the film? Give examples from the film to show what you mean. Consider:

- What colours do you remember from the film?
- Did the filmmakers emphasise some colours more than others? Why might they have done this?
- Do the colours change at different times during the film? If so, why do you think they changed?
- How do different colours evoke particular feelings or emotions as viewers watch the film?
- Think also about what the film tells you about the place or setting in the story. Consider the light, other aspects of weather or climate, the landscape, the vegetation and the colours.

As a class discuss what else, apart from the cinematography and the use of colour, contributes to the creation of mood and atmosphere in Little Big Shots films? Encourage students to give examples to explain their ideas.

### ANIMATION

Making an animated film takes a great deal of time and patience. Making a great animation requires talent.

Animation is the process of bringing something to life, of making still pictures appear to move. Capturing individual pictures and projecting them at the rate of 25 pictures, or

frames, per second create this illusion of movement. Our vision is slow and our brains hold onto an image for just a fraction of a second after the image has gone. In this way, when the eye sees a series of pictures screened in quick succession the images will appear to move – our eyes have in effect been tricked into thinking they have seen movement. This is called Persistence of Vision.

Many [Hollywood adventure films](#) and animated features use [computer generated imagery](#) (CGI), created by dozens of [3D modellers](#), [animators](#), [rotoscopers](#) and composers.

Discuss the careful composition of shots in one of the animated films from Little Big Shots. How does the film make clever use of the camera through selection of shot types, camera angles or camera movement to effectively tell its story?

Some films use colour very cleverly, contrasting stormy grey scenes with bright, cheerful colours. Why do the colours change? How do colours help to communicate ideas to the audience? How do animators use lines, shadows and reflections to communicate with audiences?

Some animated films are so clever; you forget the characters do not have feelings. Give an example of a film where the filmmakers are successful in creating sympathy for an animated character, that audiences suspend disbelief. The film *Pinata* is an online example that is worth discussing. Visit: [www.atomfilms.com/film/pinata.jsp](http://www.atomfilms.com/film/pinata.jsp)

Compare and contrast the animated films featured in Little Big Shots in relation to the stories, the techniques used and the messages they communicate.

There are many different types of animation, for example:

- Drawn or Cel Animation – is created by drawing a series of images, each one slightly different from the one before. Animated films are made up of thousands of drawings, which are projected onto a screen at 24 pictures per second. The animation character is drawn on clear plastic and placed over the top of a background for filming. For the character to animate, a new drawing is required for each move, gradually building movement up over a sequence of drawings.
- Stop Motion or Model Animation – involves the filming of puppets or any form of 3 dimensional models. The models can be made from plasticine, clay or wire or anything that can be bent into another shape. Like the drawings in drawn animation, the 3D models are positioned and filmed, then their position is changed slightly and filmed again. The shots are sequenced to give the impression of movement.
- Cut Out Animation – involves cut-out shapes being moved about or replaced with other cut-outs. Flat objects like buttons, matchsticks and string can also be used in this form of animation. Cut-outs can also be laid on top of drawings.
- Computer Animation or Computer Generated Imagery (CGI) – involves three dimensional models on a computer. These models are created from images which have either been scanned into the computer or made within the computer.

## THINKING ABOUT ANIMATION

As a class select an animated film from the Little Big Shots program. Compare it with another animated film. In what ways is it similar or different? How might you describe the style? How do you think it was created?

Watch animated films and work out the animation techniques they use, for example, *Fantasia*, *Charlotte's Web*, *James and the Giant Peach*, *Toy Story*, *Jane and the Dragon*, *Angela Anaconda*.

What does animation allow a filmmaker to do that live action (a film with live actors and real sets) does not? Discuss differences between live action and animation and record a simple definition of each film type. Discuss and list the advantages and disadvantages of each in conveying the action and ideas in a story.

Why do you think some filmmakers decide to tell their stories using animation rather than live action? How does animation enable a story to be told in ways that could not have been achieved using live action?

Ask students to name a film that combines live-action and animation. Discuss why the filmmakers may have decided to combine the two forms. Consider the effectiveness of this choice.

## GIVING ANIMATION THE 'FLICK'

Simple animations can be created using paper and pencils. A flip-book can help students to understand basic animation. A flip-book can be created using the edges of pages in an exercise book, a small note pad, post-it notes or pieces of card stapled together. To begin, create a series of sequenced drawings showing some movement such as a train going through a tunnel or a ball bouncing across a page. You could check out a commercially available flipbook such as the one sold at the ACMI Shop. The film *String, Sticks and Co* is a great film to encourage creative flip books.

- Provide students with a small pad of paper and pencils or fine tip marking pens. Explain how to create sequenced drawings of a person or object on each page, but with each page showing one aspect of the character or object in a slightly different position. To make the pad easier to flip, bevel the pages opposite the stapled end, by folding over the pages width wise and cutting 0.5cm off the pages. The top pages should be shorter than the bottom pages.
  - Staple the pages of the flip-book and holding one edge, simply flick them with your thumb and see the pictures move! Have students share their animations.
  - Experiment with the flip-book idea and your imagination to create some simple and exciting animations.
- Make a simple object from plasticine, such as a worm. Use a digital camera to take a photo of your worm. Move the worm along a little bit, then take another photo, move it along again and take another photo. Continue until you have about 25 photos. This is the number of images you would need to make one second of animated film using a video camera (24 frames with celluloid film). Imagine how long a feature film would take you! If you print out the photos as thumbnails on light card and staple them together you could make a flip-book.

## PART 7: WORKSHEETS

DISCUSSION



## WORKSHEET 1

NAME: .....

DATE: .....


What is the name of the Melbourne International Film festival for Kids?		
List the venues used for Little Big Shots in your state or territory.		
Who is the target audience for Little Big Shots?		
Who are the festival sponsors?		
Write the titles of three films that will be screened at Little Big Shots.	Where was each film made?	What language is used in each film?
Which films have screened at other children's film festivals?	Which festivals?	
Which films did children make?		
Which film would you like to view and why?		

**WORKSHEET 2**


**NAME:** .....

**DATE:** .....

Select one of the Little Big Shots films and write its title: .....  
What did the film make you think about?

 A stick figure stands with its right hand on its hip and its left hand pointing upwards. Above its head is a glowing yellow lightbulb with three short lines radiating from it, symbolizing an idea or inspiration.	
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How did the film make you feel?

 Two stick figures are shown in a dynamic, dancing pose. The figure in the foreground is leaning back with arms raised, while the second figure is behind it, also in a similar pose. There are several small hearts and stars scattered around them, indicating a joyful or energetic feeling.	
---	--

How did the filmmakers make you feel this way?

 A stick figure stands with its hand on its chin, looking thoughtful. Above its head is a circular thought bubble containing a detailed illustration of a professional video camera on a tripod, set against a purple background with yellow stars.	
--	--

**WORKSHEET 3****NAME:** .....**DATE:** .....

Title of the film	
Where does the film take place?	
When does the story take place?	
Who is the main character?	
What problem/s does the main character have?	
How does the main character solve the problem?	
What happens in the end?	
What genre (or type) of film is it? e.g. mystery, action-adventure, science-fiction.	
Is it a true story?	

**WORKSHEET 4**

**NAME:** .....

**DATE:** .....

Draw or write

Orientation

What happened at the start of the film?

Complication

What is one of the problems the main character had in the film?

Resolution

How did the film end?

Draw or describe your favourite part of the film on the back of this sheet.

**WORKSHEET 5****NAME:** .....**DATE:** .....**NARRATIVE STRUCTURE**

Most stories, whether print or film, are a complete unit with a beginning (orientation), middle (complication) and an end (resolution).

A narrative usually begins by telling the reader or audience when and where things are taking place, and creates an expectation about something that has or will take place. This beginning is called the orientation.

The story then moves through a series of events, one of which causes some change or disruption to the world that has been introduced. Usually this disruption involves a problem, a conflict or an issue to be resolved. This change is known as the complication.

The remainder of the story usually sets about resolving the problem. A good story only includes details relevant to the expectations set up in the beginning of the story. The story ends when the events are restored to some sort of order.

It is the quality of the story, which maintains our interest when reading or viewing a film story. Stories may be presented in many ways but they generally have a structure similar to the following:

**ORIENTATION (BEGINNING)**

Introduces when and where the story takes place and often introduces the main character or characters.

**COMPLICATION (MIDDLE)**

Something happens, usually a problem that has to be solved in some way.  
The story continues as the hero or heroine tries to resolve the problem.  
There can be more than one complication in a story.

**RESOLUTION (END)**

The problem is solved and the story ends. (A moral, message or lesson may be evident.)

Read the information above to help you to identify elements of narrative structure from one of the Little Big Shots films. Complete worksheet 6 to record your responses

**WORKSHEET 6**

**NAME:** .....

**DATE:** .....

Main character	Other characters	Setting
Draw or write about a problem the main character experiences.		
Draw or write how the problem is resolved.		

**WORKSHEET 7 MY FAVOURITE FILM**

**NAME:** ..... **DATE:** .....

**WRITE OR DRAW**

The film I liked best	The best part of the film
The film made me think about...	A new ending could be

**WORKSHEET 8**

NAME: .....

DATE: .....

**FIVE TIPS TO A TOP NOTCH FILM REVIEW****MARCELLA BIDINOST**

## 1. Lights, action, camera ... and a long line of credits

Plenty of people and decisions influence the film you eventually see on screen. Script, sound, storyline, directors, actors, lighting, sets, editing – all the people in that long line of credits at the end of a film play a role. Pick out some of the elements of the film you respond to most and explain why they do or don't work.

## 2. Don't give away the plot

This is a key rule of reviewing. Feel free to explain a little about the plot but don't reveal any of the surprises or major twists. Even if Sam does fall in love with Mary at the end.

## 3. Hook us in!

Starting your review with "This film is about ..." doesn't exactly scream "Read me!" Make your reader sit up and pay attention to what you're about to say. Write creatively and sharply and ask yourself, is this good enough for the rest of the world to read? Can you imagine your review published on *The Age* website? Hook us in and keep us there!

## 4. How good were the stars?

Think about the performances of the lead actors. Did they do a good job? Were they believable? Did they "get under the skin" of their role or did you feel like you were always watching "the actor"? Did you like the characters and did you care about what happened to them in the film? Tell us!

## 5. How did the film make you feel?

Filmmakers want audiences to respond to their film. Pay attention to how you're feeling while you're watching a film. Are you happy, sad, bored, excited, inspired? Maybe your responses change at different points of the film. What's making you feel that way? And what's your overall feeling by the time it's all over?

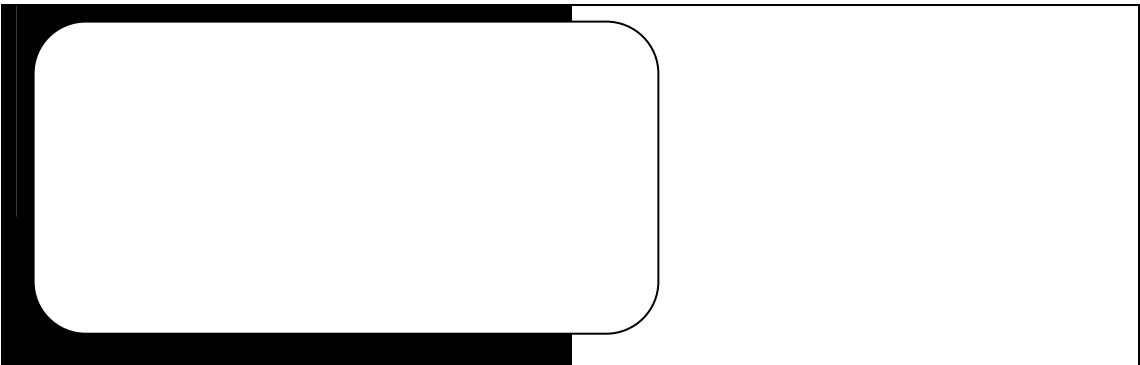
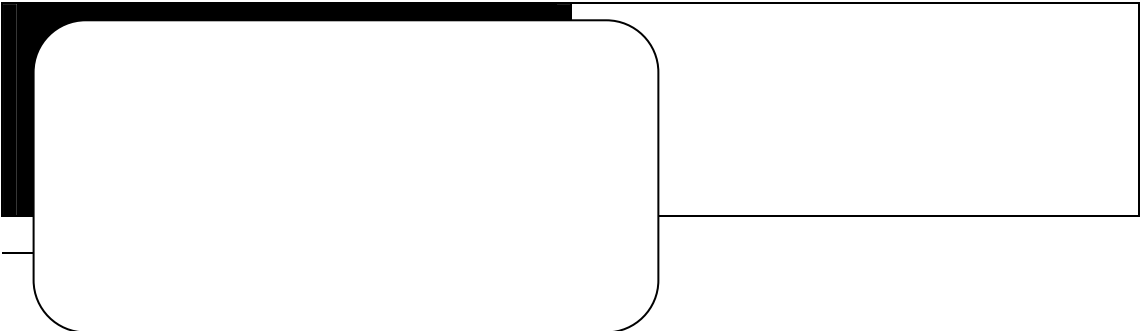
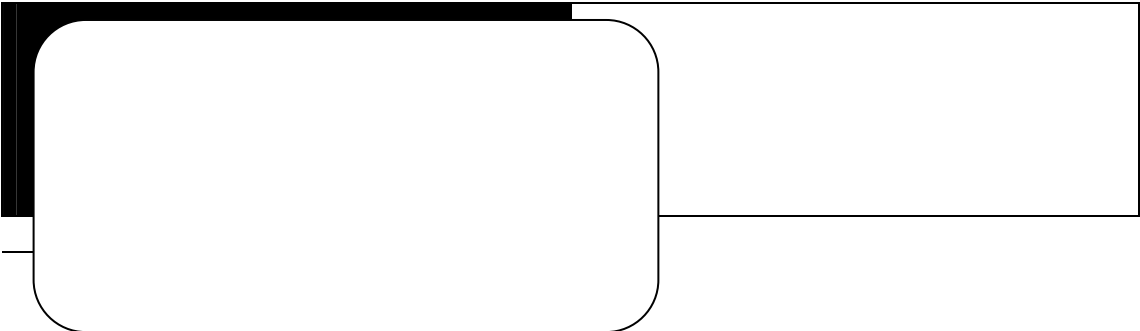
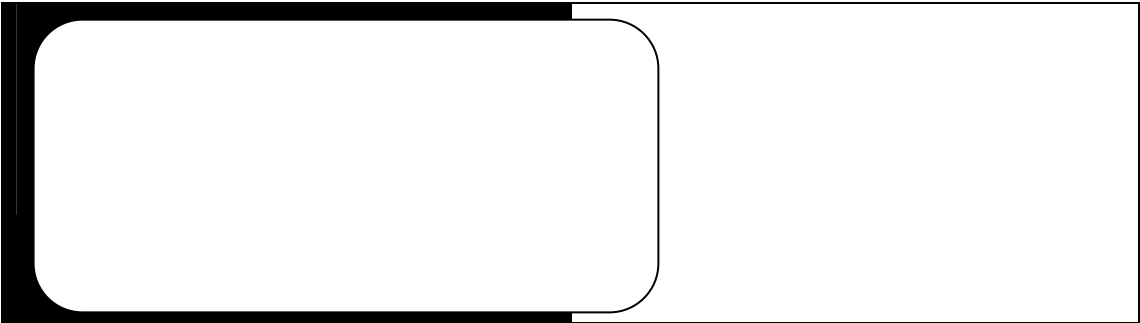
**WORKSHEET 9 SIMPLE STORYBOARD**

**NAME:** ..... **DATE:** .....


**WORKSHEET 10 STORYBOARD**

**NAME:** .....

**DATE:** .....



## PART 8: THINKING ABOUT FILMS, A RESOURCE FOR PARENTS AND TEACHERS

DISCUSSION



### SCREEN LITERACY: THINKING BEYOND THE SCREEN

Going to the movies can be great fun! It can also be an enjoyable way to learn about our world and the people who live in it. Whether you are viewing a film for entertainment or as a learning experience, thinking and talking about it with others can help everyone to understand more about the story and its messages and find out more about how films are made. Focused discussions can help us to become more aware of thinking behind the choices and decisions made by filmmakers. In turn this can help us to express our own ideas, thoughts and feelings more clearly and effectively.

### PRE-SCREENING QUESTIONS

- What do you like about going to the cinema? How is it different from viewing television?
- What do you already know about the film or films you are about to view?
- How did you find out the film or films?
- Why do you think this film, or these films, may have been made?
- What can you find out about a film and about filmmaking by reading film credits?
- Questions to think about while viewing films
- What did the film make you think about?
- How did the film make you feel?
- How did the filmmaker make you feel this way? You might think about how the filmmaker used the camera, lighting, types of actors used (live or animated), costumes, props, sound or other interesting aspects of creating a story for you to view on screen.

### POST-SCREENING QUESTIONS

- Did you enjoy the film? Why or why not?
- Did the film remind you of any other films? In what ways?
- What types of characters were in the film?
- Did you like the characters? Why or why not?
- Did you care what happened to the characters? Why or why not?
- Why do you think some films include characters that many people will not like?
- Did the film remind you of anything from your own life?
- How do the children or characters in the film solve their problems?
- What can children or adults do in real life if they have problems that are difficult to solve?
- Are there things about some of the film characters and their lives that surprised you?
- Did the film end in the way you expected? Were you satisfied with the ending? In what other ways could it have concluded?
- Was this film, or these films, like shows or films you usually watch on TV or at the cinema? What are some similarities and differences?

### THINKING MORE ABOUT THE FILM

- Do you think the filmmakers selected appropriate setting/s for the film/s? Why do you think these choices were made?
- Were particular colours featured in set design, costuming or props? How can this help to create mood or atmosphere? How does the 'look' of the film contribute to the story or to the message of the film?

- How was the camera used to tell the story? Were particular shots, camera angles or camera movements used to create memorable scenes? Why do these scenes stay in your mind?
- How does the editing of the film contribute to the story or message of the film? Have shots been sequenced
- Effectively? Do transitions between shots enhance the story?
- How does the soundtrack (music, sound effects, silence) contribute to the film's story or message?
- How did the filmmaker make you feel this way? Think about how the filmmaker used the camera, lighting, types of actors used (live or animated), costumes, props, sound or other interesting aspects of creating a story for you to view on screen.
- If you were the filmmaker:
  - What scene would you definitely keep in the film? Why?
  - What scene would you change? Why?
  - Would you have made changes to the casting or to the look of animated characters? Why?
  - What other changes would you consider? Why?

## PART 9: LITTLE BIG SHOTS SYNOPSES

DISCUSSION



### PACKAGE 3: MY WORLD AND ME

#### **Animal Book: UK (Animation)**

A girl and her big sister live in an immense and crumbling industrial world of cogs and metal machines. But while her sister naps, the young girl finds a magic book, grabs hold of a helium balloon and escapes to a beautiful world.

#### **I Think I Might Be: USA (Animation)**

What do you want to be when you grow up? This short film explores the answers of a group of children through animated flights of fancy.

#### **The Brunswick Browns: Australia (Live-action)**

Six-year-old Ollie is a typical Brunswick boy and this film – his first – is about his three pet chickens, known as The Brunswick Browns.

#### **Lost and Found: UK (Animation)**

One day, a little boy finds a penguin on his doorstep and decides to help it find its way home. A magical tale of an unlikely friendship based on the award-winning book by Oliver Jeffers.

### PACKAGE 5: MY WORLD AND ME

#### **Aeroplane Dreaming: Australia (Live-action)**

When Joshua and his mum leave the city for a remote community Joshua leaves behind everything he knows, including his beloved aeroplanes. But for Joshua, this new beginning will bring an unexpected friendship.

#### **Packing: Iran (Live-action)**

A young Iranian girl and boy are faced with a serious watermelon packing situation after shopping at the market.

#### **Angel Afoot: Germany (Animation)**

Waltraut, the angel, can't figure out why her wings keep shrinking. One day, they become so small that she falls from the sky, and learns that she'll need to think less about herself, and more about others, if she wants to get home.

#### **Storage Compartments: Canada (Animation)**

Discover what's being treasured in the storage compartments of one girl's heart. Through beauty and humour, the small but important contents are revealed.

### PACKAGE 4: BREAKING THE MOULD

#### **Q & A: USA (Animation)**

In February 2006, 12-year-old Joshua Littman and his mother, Sarah, recorded an interview at StoryCorps. Joshua was diagnosed with Asperger's Syndrome, a form of autism, when he was 5 years old. His mother describes it as being "born without social genes". While most StoryCorps participants use a list of suggested questions, Joshua wrote his own, and they were truly one-of-kind.

**Breaking the Mould (Animation)**

In this one-minute cycle-of-life film from NYICFF regular Rebecca Manley, an intrepid young apple decides to go out and see the world, until he finally discovers a home where he belongs.

**Dedh Footiya: India (Animation)**

In this clever animation, see how one vertically challenged boy manages to still stand tall, despite his short comings.

**Wee Dreaming: Australia (Live-action)**

When seven-year-old Kosmo defied his mother and wagered he wouldn't need to pee on their long drive, no-one could have foreseen the extraordinary consequences of his stubbornness. Not one for the faint-of-bladder!

**PACKAGE 6: RELATIONSHIPS AND FEELINGS****MERCY: RUSSIA (ANIMATION)**

When one boy finds millions of starfish washed up on the beach, he is determined to try and help them, despite the odds. A modern interpretation of a classic parable.

**TIN CAN HEART: AUSTRALIA (ANIMATION)**

On a deserted, hot planetoid, a lonely robotic puppy tries to befriend an android visitor. His attempts at friendship are rebuffed until he is presented with a life and death choice. When the pup gives up his very own battery, his last hope comes from a within mysterious spherical chamber.

**'BOYS' (PARRIWANTI): AUSTRALIA (LIVE-ACTION)**

A group of Walmatjarri boys show us some of the things they like doing in the remote community of Yakanarra in Western Australia.

**LILLI SEED: NORWAY (LIVE-ACTION)**

Lilliseed has very important parents. They're so important, they have to be away almost all the time. But Lilliseed doesn't mind. Because when they're away, the best thing in the world happens. The best thing in the world - is Grandma.

**PACKAGE 8: RELATIONSHIPS AND FEELINGS****Just Like the Others: Australia/UK (Live-action)**

Calvin lives in a council flat with his mother, grandma and two little brothers. He wants to fit in with the other kids on the estate but he can't afford an iPod. With the help of his family, he finds a way to make his own music.

**Alpha Beta Complex: Canada (Animation)**

The old stodgy typeface standard, Times New Roman, comes head-to-head with some unruly urban graffiti. Will these two typographic foes be able to peacefully co-habit the same apartment complex?

**Bourke Boy: Australia (Live-action)**

A father and his adopted troubled teenage son take a trip to the boy's birthplace of Bourke where they try to find the right words to say to each other before it's too late.

**What's Fu-Fu?: UK (Animation)**

Based on original documentary interviews with 16-year-old Yemmi, this short animation recounts her experiences of being fostered into a white British family and her complex feelings towards both her birth mother and native Africa.

**Employment: Argentina (Animation)**

A man, used to living in a society where using people as objects is part of everyday life, makes his way to work.

**PACKAGE 7: HOPE AND IMAGINATION**

**The King of the Island: Italy (Animation)**

Young Giovannin lives in Genoa, Italy, and dreams of the strong and wonderful father he never knew. When his missing father comes back into his life, how will his expectations match up with the reality?

**Adam Avenger: Canada (Live-action)**

As a way of coping with his parents' separation, ten-year-old Adam escapes into a fantasy world of comic book superheroes. When his imagination is interrupted by a harsh reality, he finds that it's an unlikely hero who comes to his rescue.

**Teleportation: Germany (Live-action)**

It's November 9, 1989, and 10-year-olds Frederike and Fabian are planning to teleport their friend Jonathan to West-Berlin. When their experiment goes haywire, and all the people in their hometown disappear, the kids need to act fast to reverse the experiment and save their neighbours, friends and families.

**My Animated World: Australia (Animation)**

In this hand-drawn animation, eleven-year-old Michelle shares with us her thoughts on fried rice, volleyball and the country where her parents were born: East Timor.