

STORY BUILDER

INTO
FILM

SECONDARY: KEY STAGE 3

NAME:

CLASS:

 Department for
Communities
www.communities-ni.gov.uk

 NORTHERN IRELAND
screen

HEY, YOU! YES, YOU!

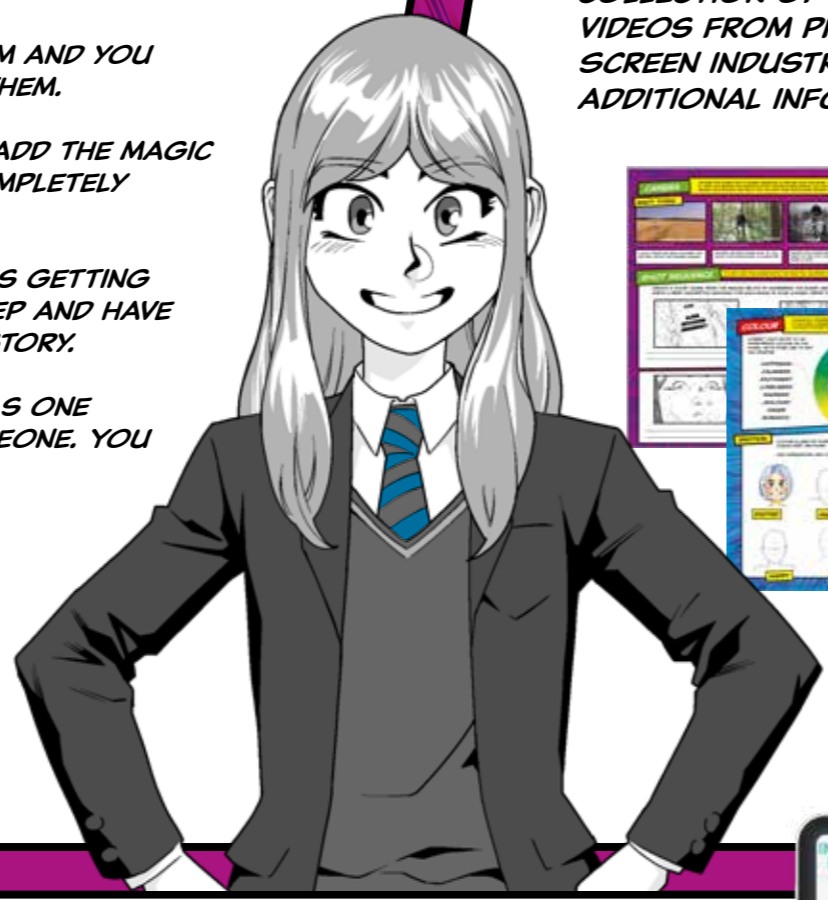
EVERYONE HAS GREAT IDEAS FOR A FILM AND YOU LOOK LIKE SOMEONE WITH LOADS OF THEM.

LET'S TAKE JUST ONE OF YOUR IDEAS, ADD THE MAGIC OF FILM AND TRANSFORM IT INTO A COMPLETELY UNIQUE STORY.

EVERYONE KNOWS THE HARDEST PART IS GETTING STARTED, SO LET'S TAKE IT STEP-BY-STEP AND HAVE FUN WITH FILM WHILE WE BUILD YOUR STORY.

REMEMBER, EVERY GREAT FILM BEGAN AS ONE IDEA IN SOMEONE'S HEAD. YOU'RE SOMEONE. YOU HAVE IDEAS.

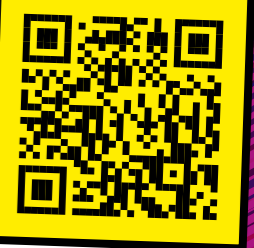
WHAT ARE YOU WAITING FOR?!



THROUGHOUT THIS PACK, YOU WILL FIND A COLLECTION OF QR CODES THAT LINK TO SHORT VIDEOS FROM PROFESSIONALS WORKING IN THE SCREEN INDUSTRY. EACH CODE WILL GIVE YOU ADDITIONAL INFORMATION AND TIPS.



INTRODUCTION VIDEO



Matthew Sharpe



Stewart Murdock



Chloe Dalzell

TEACHERS' BIT

THE MOVING IMAGE CAPTURES THE IMAGINATIONS OF YOUNG PEOPLE, REGARDLESS OF THEIR BACKGROUNDS, AND BRINGS THEM TOGETHER ON A JOURNEY TO FAR-OFF PLACES. SOMETIMES THEY VISIT OTHER WORLDS, ENGAGE WITH STORIES THEY CAN IDENTIFY WITH, OR EXPERIENCE LIVES UNLIKE THEIR OWN.

WHICHEVER IT IS, THEY HAVE AN INNATE UNDERSTANDING OF THE VISUAL LANGUAGE OF FILM. THEY CAN ENGAGE WITH ITS CORE ELEMENTS, EASILY DISTINGUISHING HORROR FROM COMEDY, HEROES FROM VILLAINS, AND EVERYTHING IN BETWEEN. LET'S HARNESS THIS UNDERSTANDING AND ENGAGEMENT AND GIVE IT EDUCATIONAL PURPOSE WITH OUR STORY BUILDER RESOURCE.

STORY BUILDER GUIDES LEARNERS THROUGH THE PROCESS OF CREATING A NARRATIVE USING THEIR UNDERSTANDING OF THE BASIC BUILDING BLOCKS OF FILM (STORY, CHARACTER, SETTING ETC), APPLYING IT TO CREATE THE FOUNDATIONS FOR CREATIVE AND WELL-STRUCTURED STORIES.

EACH FUN AND ACCESSIBLE ELEMENT OF THE RESOURCE CAN BE USED AS STAND-ALONE LEARNING ACTIVITIES OR COMBINED FOR LEARNERS TO PLAN FOR AND CREATE A FINAL PIECE. WHETHER IT IS A WRITTEN STORY OR A FILM, IT WILL BE COMPOSED OF THEIR OWN IDEAS AND CREATED WITH CONFIDENCE USING THEIR FILM LITERACY UNDERSTANDING.



CHECK OUT THE FULL RANGE OF FILMS, EDUCATIONAL RESOURCES AND TRAINING WE HAVE AVAILABLE ONLINE.

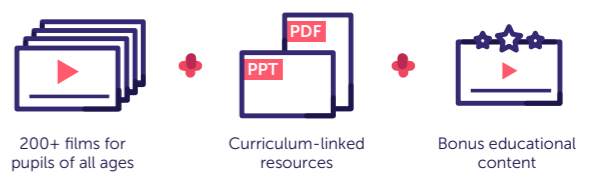
WWW.INTOFILM.ORG

* Screenings of Filmbankmedia's films for an entertainment or extra-curricular purpose require a Public Video Screening Licence (PVSL) from Filmbankmedia. State-funded schools in England have their PSVL fees covered. Extended schools in Northern Ireland can claim one of a limited number of PSVLs, paid for by NI Screen.

For more details, contact intofilmni@intofilm.org



The UK's first free* streaming platform dedicated to film and designed for all school settings



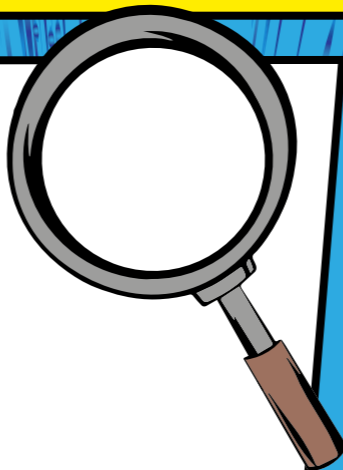
INTOFILM.ORG/PLUS

GENRE

GENRE IS THE TYPE OF STORY BEING TOLD, WHETHER IT'S A HORROR, A MUSICAL, A COMEDY OR ANY OTHER OF THE MANY STORY TYPES. THE GENRE IS USUALLY DECIDED BY THE FILM'S PRODUCER AND DIRECTOR. WE CAN IDENTIFY A FILM'S GENRE FROM ITS MUSIC AND SOUNDS, ITS CHARACTERS AND THEIR COSTUMES, THE SETTINGS AND PROPS, AND MUCH MORE.

GENRE CHARACTERISTICS

ODD ONE OUT

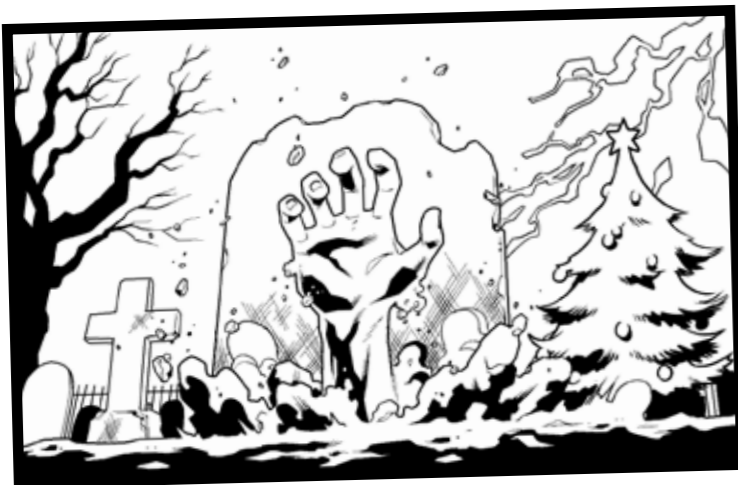


EXAMINE THE FIVE EXAMPLES OF STORY GENRE BELOW TO SEE THE SORT OF THINGS THAT WOULD EXIST IN THAT TYPE OF FILM. LOOK EVEN CLOSER TO SPOT THE ONE OUT OF PLACE OBJECT IN EACH IMAGE.

WE'VE COMPLETED THE FIRST ONE TO GET YOU STARTED.



GENRE: COMEDY (SLAPSTICK)
THE DINOSAUR IS IN THE WRONG FILM.



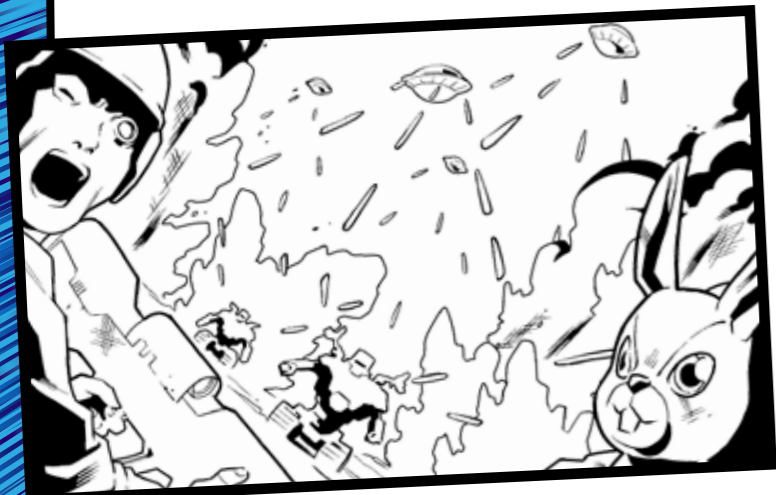
GENRE: HORROR
.....IS IN THE WRONG FILM.



GENRE: ROMANCE
.....IS IN THE WRONG FILM.



GENRE: FANTASY
.....IS IN THE WRONG FILM.



GENRE: SCIENCE FICTION
.....IS IN THE WRONG FILM.

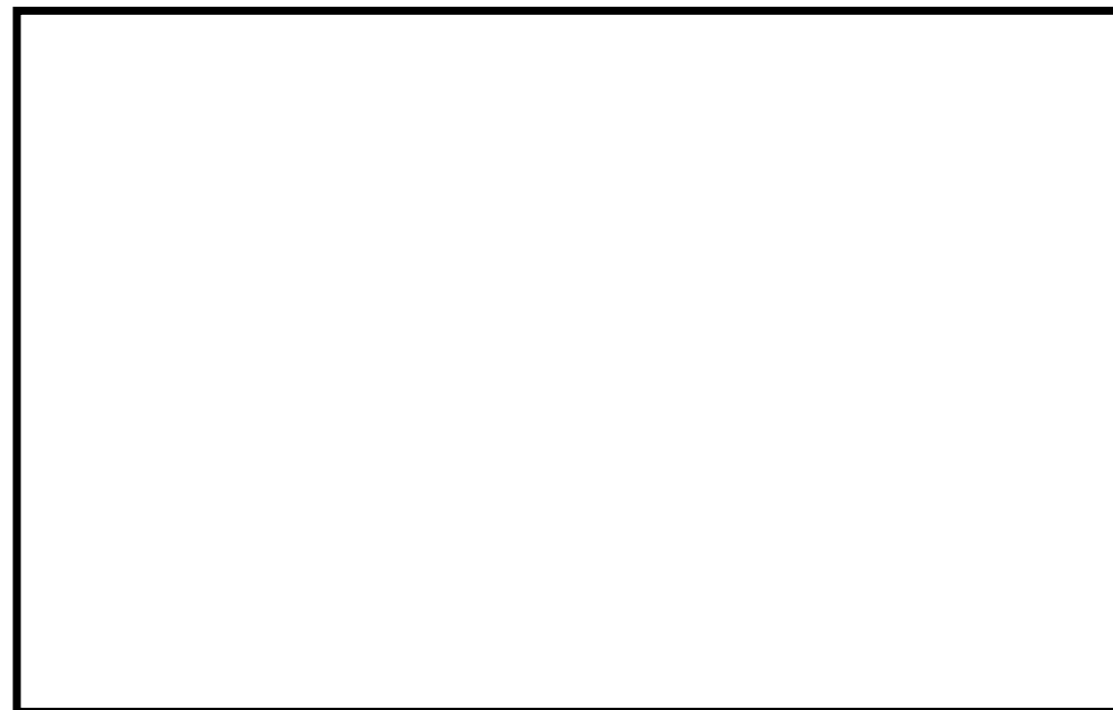
GENRES HAVE VISUAL AND AUDIO CLUES THAT HELP YOU TO RECOGNISE THE TYPE OF FILM THEY ARE.

FOR EXAMPLE, WESTERNS OFTEN TAKE PLACE IN SMALL DUSTY TOWNS WITH A SALOON. MANY HAVE A HARMONICA OR GUITAR SOUNDTRACK

THINK OF A CHILDREN'S FAIRY TALE FILM. LIST THREE VISUAL CHARACTERISTICS YOU WOULD EXPECT TO SEE IN A SCENE FROM IT.

- 1.....
- 2.....
- 3.....

NOW DRAW THAT SCENE IN THE BOX BELOW.



NOW THAT YOU'VE PICTURED IT, LIST TWO THINGS YOU MIGHT HEAR IN A SCENE LIKE THIS, USING A DESCRIPTIVE WORD FOR EACH.

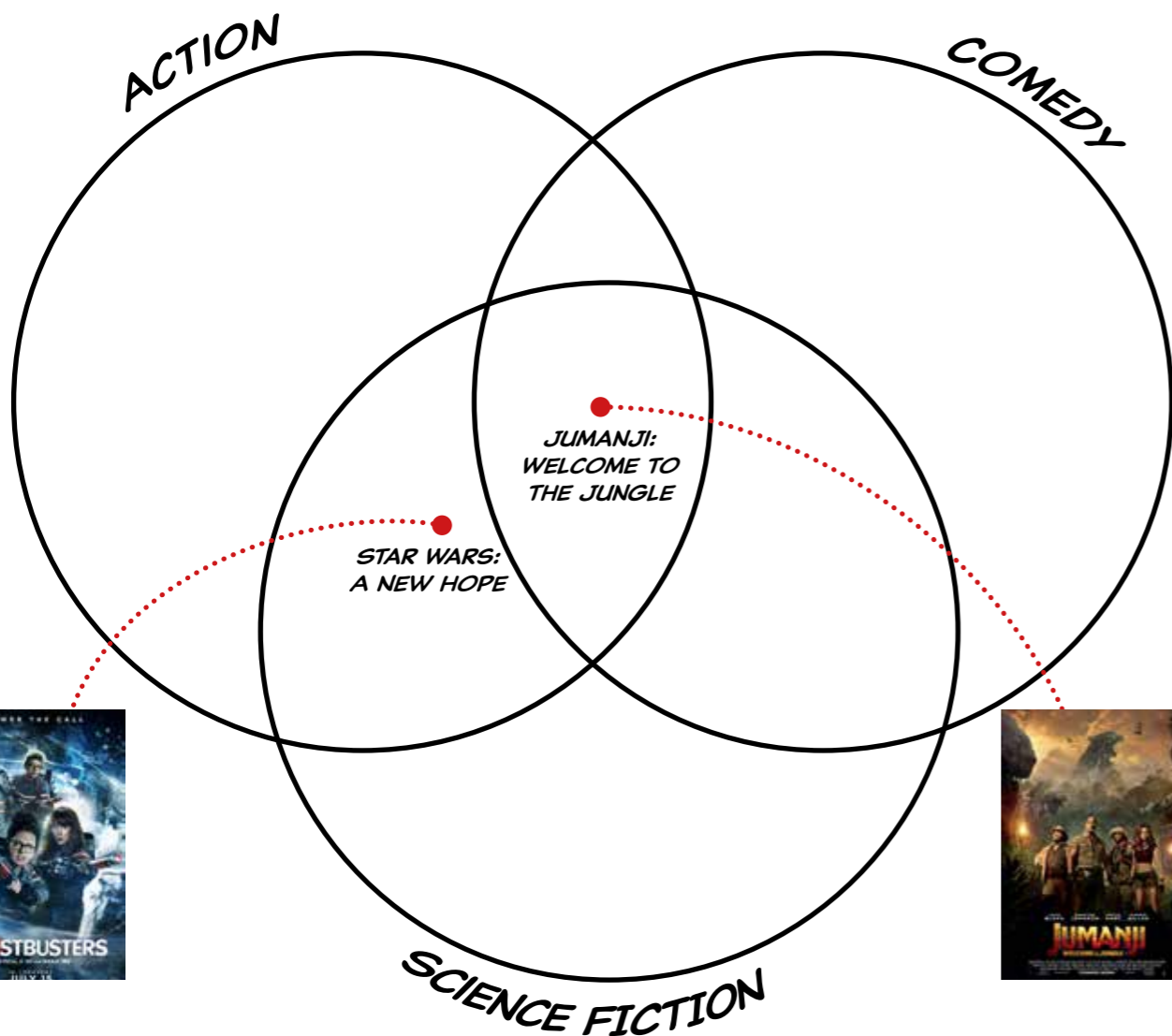
EG A BABBLING BROOK

- 1.....
- 2.....

GENRE

DID YOU KNOW THAT FILMS CAN BE MORE THAN ONE GENRE? STAR WARS: A NEW HOPE IS BOTH AN ACTION AND A SCIENCE FICTION FILM. JUMANJI: WELCOME TO THE JUNGLE IS AN ACTION/COMEDY/SCIENCE FICTION FILM.

TAKE THE FIVE FILMS BELOW AND PLACE THEM WHERE YOU THINK THEY BELONG IN THE VENN DIAGRAM.



HOME ALONE

CAPTAIN MARVEL

JURASSIC WORLD: DOMINION

THE MITCHELLS VS. THE MACHINES

ATTACK THE BLOCK

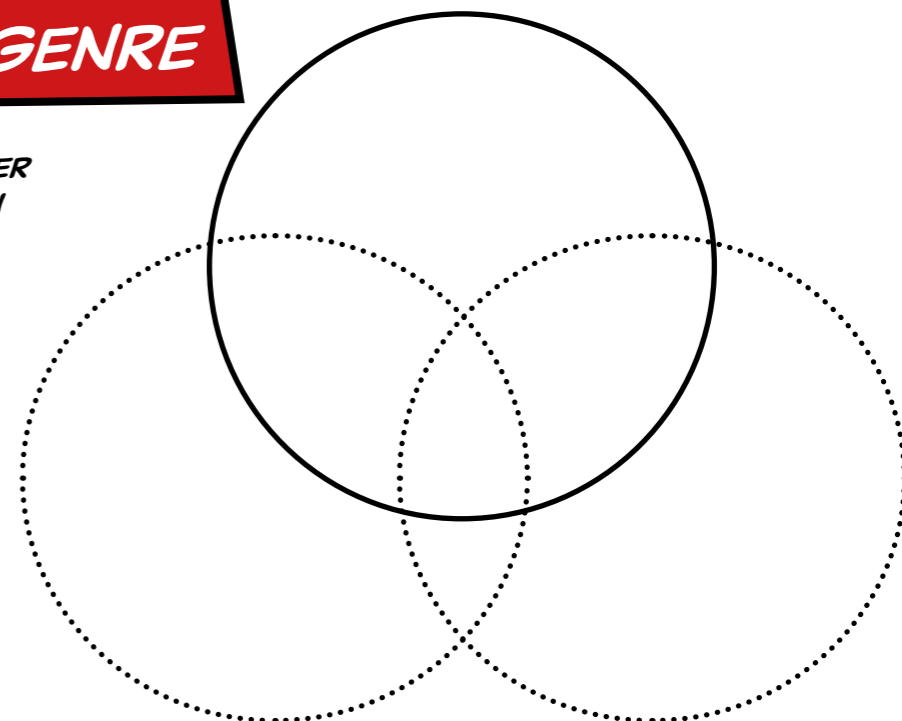
MY STORY'S GENRE

	MY FAVOURITE FILMS	THINGS I LIKE ABOUT THE FILM	WHAT GENRE IS THE FILM?
1			
2			
3			

NOW THAT YOU KNOW WHAT GENRES YOU LIKE, USE THIS INFORMATION TO HELP YOU DECIDE WHAT KIND OF STORY YOU WANT TO CREATE.

HERE ARE SOME OTHER GENRES TO HELP YOU GET STARTED.

- THRILLER
- FILM NOIR
- DRAMA
- ROMANCE
- CRIME
- WAR
- DISASTER
- MYSTERY
- WESTERN
- MUSICAL
- FANTASY



I AM GOING TO CREATE ASTORY.
I WANT IT TO HAVE THESE GENRE CHARACTERISTICS

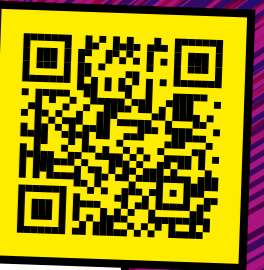
.....
.....

ASK YOUR TEACHER TO CHECK OUT THE 100S OF OTHER FILMS ON INTO FILM+

CHARACTERS

CHARACTERS ARE IMPORTANT IN STORYTELLING. THEY GIVE THE AUDIENCE PEOPLE TO LOVE OR HATE, AS WELL AS TO IDENTIFY WITH AND INVEST IN. A GOOD CHARACTER KEEPS YOUR AUDIENCE HOOKED UNTIL THE END. THEY ARE CREATED BY WRITERS AND BROUGHT TO LIFE BY ACTORS. LET'S SEE WHAT MAKES A GREAT CHARACTER.

CHARACTER VIDEO



DESIGN YOUR MAIN CHARACTER HERE

MY HERO

BACKSTORY

THINKING ABOUT A CHARACTER'S HISTORY WILL HELP YOU TO BUILD WHO THEY ARE TODAY. CREATE A BRIEF BACKSTORY FOR YOUR HERO CHARACTER.

MOTIVATION

WHAT DOES YOUR CHARACTER WANT? TO SAVE THE WORLD? MAYBE WIN THE HEART OF A SPECIAL SOMEONE? PERHAPS TO DEFEAT THEIR ENEMY?

EXTRAS

WILL YOUR HERO HAVE GADGETS, SUPER POWERS, EXTRA ABILITIES OR SKILLS?

CHALLENGES

WHAT PHYSICAL OR EMOTIONAL CHALLENGES WILL YOUR CHARACTER FACE ON THEIR JOURNEY TO GET WHAT THEY WANT?

HERO'S NAME:

THINK ABOUT YOUR FAVOURITE CHARACTERS FROM STORIES, FILMS OR GAMES AND LIST TWO BELOW.

1: CHARACTER:

FILM/STORY:

2: CHARACTER:

FILM/STORY:

CHOOSE ONE OF THE CHARACTERS ABOVE AND IDENTIFY AT LEAST TWO THINGS YOU LIKE ABOUT THEM. (PERHAPS IT'S THEIR PERSONALITY, COSTUME, VOICE, ACTIONS OR SOMETHING ELSE.) GIVE A SHORT DESCRIPTION ABOUT WHY YOU LIKE THESE ASPECTS OF THEIR CHARACTER.

EG. I ADMIRE HERMIONE GRANGER. SHE USES HER KNOWLEDGE TO SAVE THE DAY THROUGHOUT THE HARRY POTTER FILMS AND STANDS UP FOR OTHERS WHO CAN'T STAND UP FOR THEMSELVES.

1

2

CHARACTER RELATIONSHIPS

IT'S TIME TO CONSIDER YOUR VILLAIN (BADDIE) AND POPULATE YOUR STORY WITH SOME MORE CHARACTERS.

DESIGN YOUR MAIN BADDIE CHARACTER HERE

MY VILLAIN

FUN FACT!

THANOS WAS RIGHT! THE VILLAIN IS THE HERO OF THEIR OWN STORY. WHAT DO YOU THINK HE MEANT BY THIS?

RELATIONSHIPS

THERE ARE MANY DIFFERENT TYPES OF RELATIONSHIPS - LIKE HERO AND VILLAIN ETC.

CREATE A THIRD CHARACTER FOR YOUR STORY. PERHAPS THEY HAVE AN INTERESTING RELATIONSHIP WITH YOUR HERO OR VILLAIN. HERE ARE JUST SOME IDEAS BELOW.

- LOVE INTEREST SIDE KICK
- NEMESIS FAMILY MEMBER
- UNLIKELY PAIRING PET

YOU CAN ALWAYS USE EXTRA PAPER TO CREATE MORE CHARACTERS FOR YOUR STORY

NAME:

MOTIVATION:

BACKSTORY:

RELATIONSHIP TO HERO:

WHAT'S THE CONFLICT?



Roald Dahl's Matilda the Musical © SONY

IN THE MOST INTERESTING STORIES, CHARACTERS FACE PROBLEMS THEY HAVE TO OVERCOME. THESE OFTEN COME FROM CONFLICT WITH OTHER CHARACTERS. THINK OF MATILDA WORMWOOD AND MISS TRUNCHBULL OR KING T'CHALLA AND KILLMONGER!

WHAT IS THE SOURCE OF THE CONFLICT BETWEEN YOUR HERO AND YOUR VILLAIN?

HERE ARE A FEW POSSIBLE REASONS FOR CONFLICT

- POLITICS OR WORLD CONTROL
- FAMILY DYNAMICS
- JEALOUSY OR REVENGE
- TECHNOLOGY VS ENVIRONMENT
- CRIME VS JUSTICE

NAME:

MOTIVATION:

BACKSTORY:

RELATIONSHIP TO HERO:

SETTING

ALL STORIES NEED TO TAKE PLACE SOMEWHERE. PERHAPS IT'S ON EARTH, IN SPACE, A FANTASY REALM OR INSIDE A SCHOOL BAG. SETTINGS ARE DECIDED OR CREATED FOR THE STORY BY THE WRITER. WHEN IT COMES TO FILMING, THEY ARE SOURCED BY A LOCATIONS MANAGER OR CREATED FROM SCRATCH BY AN ART DIRECTOR.

LOOK AT THE MAP TO SEE WHERE SOME OF OUR FAVOURITE FILMS WERE SET. ADD THREE OF YOUR FAVOURITE FILMS TO THE MAP, LINKING THEM TO THEIR SETTINGS.

WONDER WOMAN
LOCATION: BELGIUM

PERSEPOLIS
LOCATION: IRAN

MULAN
LOCATION: CHINA

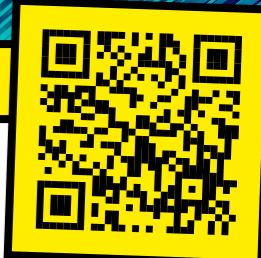
COCO
LOCATION: MEXICO

SUPA MODO
LOCATION: KENYA

HUNT FOR THE WILDERPEOPLE
LOCATION: NEW ZEALAND

PERHAPS YOUR STORY DOESN'T TAKE PLACE ON EARTH. YOU CAN CREATE ANY WORLDS YOU LIKE.

SETTING VIDEO



PICK ONE OF YOUR FAVOURITE FILMS FROM THE MAP. WITHIN THE GEOGRAPHICAL LOCATION THAT IT WAS SET IN, THERE WILL HAVE BEEN MORE SPECIFIC SETTINGS. PERHAPS A SCHOOL, A SPACE STATION OR A HAUNTED HOUSE. LIST TWO BELOW

FILM:.....

SETTING:

FILM:.....

SETTING:

WHERE WILL YOUR STORY TAKE PLACE? THIS WORLD OR ANOTHER WORLD?

DOES THE SETTING CHANGE?

LIST YOUR STORY SETTINGS HERE

TIMELINE

CHOOSE SOME FILMS YOU LIKE AND ADD THEM TO THEIR CORRECT PLACE ON THE TIMELINE.

THINK ABOUT HOW THE TIME PERIOD OF YOUR STORY WILL AFFECT YOUR SETTING'S PROPS, VEHICLES, TECHNOLOGY ETC. WHEN WILL YOUR STORY BE SET?

20,000 BC

1849

1917

1969

2020

2805

Croods
© 20TH CENTURY FOX

The Personal History of David Copperfield
© LIONSGATE

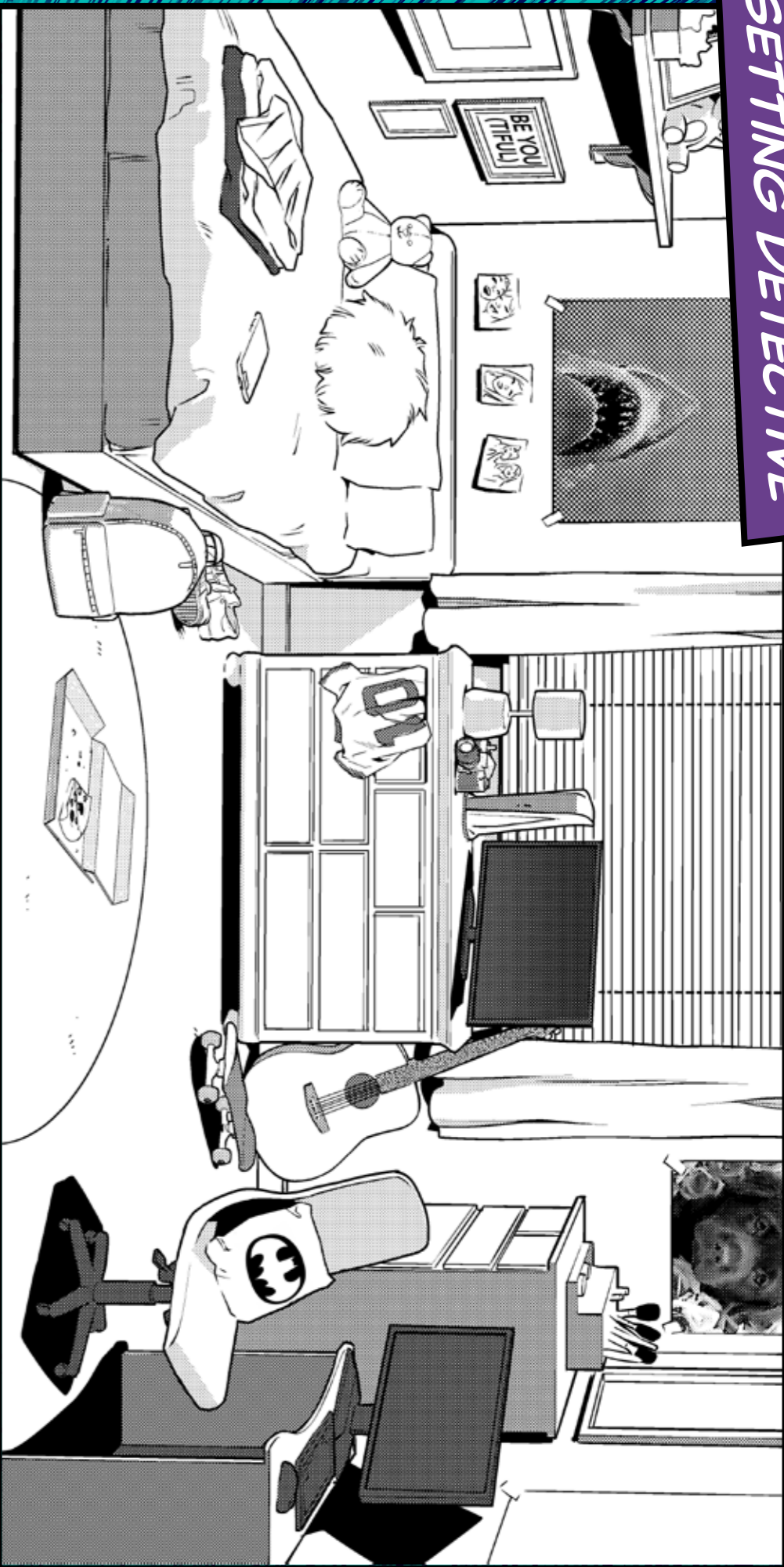
Suffragette
© FOCUS FEATURES

Hidden Figures
© 20TH CENTURY FOX

Spider-Man: Into the Spider-Verse
© SONY PICTURES

WALL-E
© DISNEY

SETTING DETECTIVE



A FILMMAKER CAN TELL US A LOT ABOUT A CHARACTER AND THEIR STORY WITH JUST THE SETTING. THIS IS CALLED SHOW, DON'T TELL.

WHAT CAN YOU TELL FROM THE IMAGE ABOVE? TRY TO IDENTIFY:

- THE CHARACTER'S AGE
- THEIR INTERESTS
- WHERE IN THE WORLD IT MIGHT BE
- THE TIME PERIOD
- THE STORY'S MOOD

AGE:

INTERESTS:

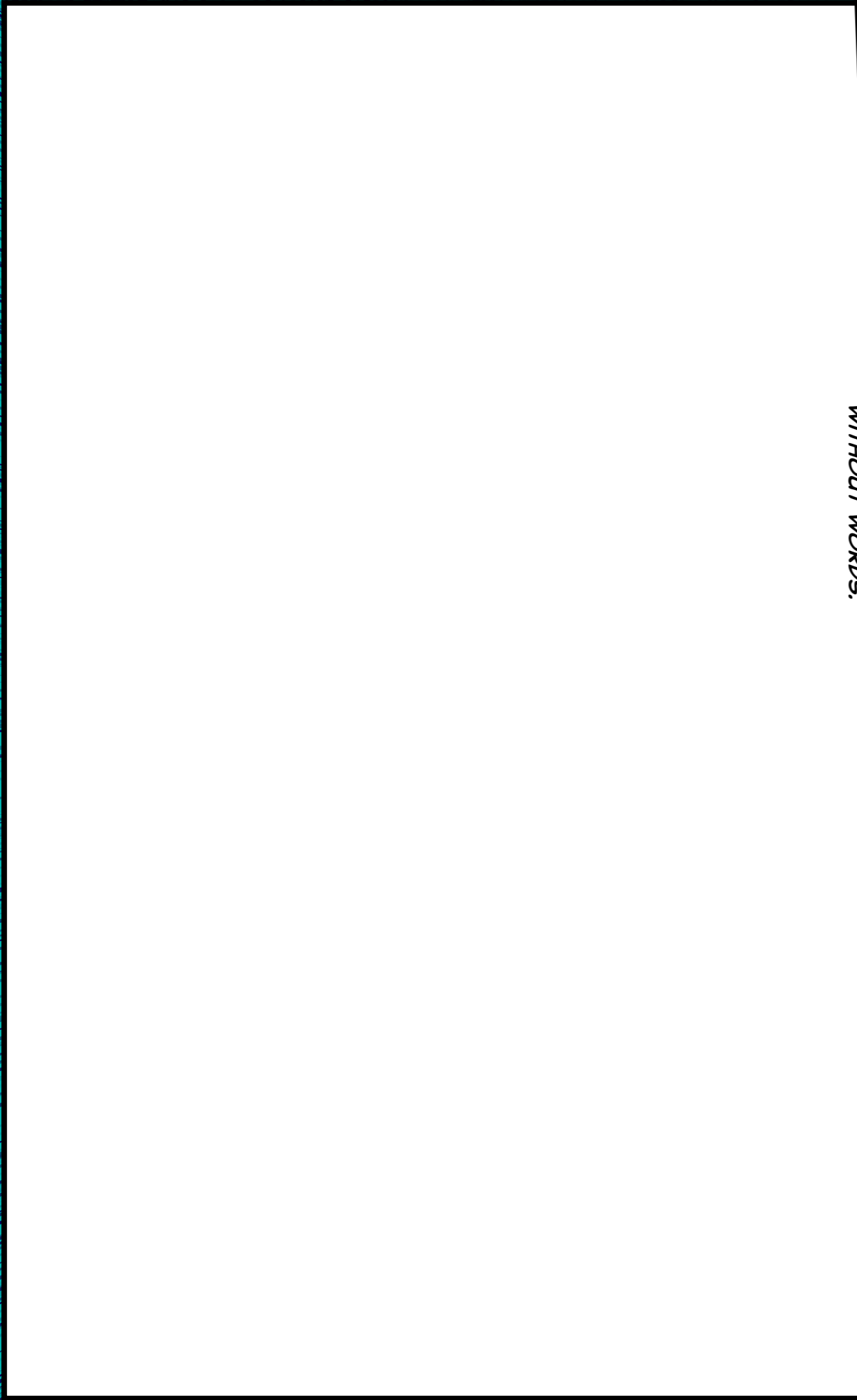
SETTING:

TIME PERIOD:

STORY MOOD:

SHOW, DON'T TELL

DRAW A SETTING FROM YOUR STORY TO TELL THE AUDIENCE ABOUT A CHARACTER WITHOUT WORDS.



TRY TO INCLUDE FIVE CLUES IN YOUR PICTURE ABOUT YOUR CHARACTER. THINK AGE, INTERESTS, TIME PERIOD ETC. TEST YOUR FRIENDS AND SEE WHAT THEY CAN GUESS FROM THE DETAILS YOU HAVE ADDED.

STORY

YOUR STORY NEEDS TO HAVE EXCITING HIGHS AND LOWS TO KEEP YOUR AUDIENCE'S ATTENTION. THIS IS CALLED THE STORY'S PLOT AND IT GOES FROM THE BEGINNING TO THE END. A WRITER CREATES A WHOLE STORY BUT A DIRECTOR CAN PICK OUT THE MOST EXCITING PARTS OF IT TO BE IN THE FILM

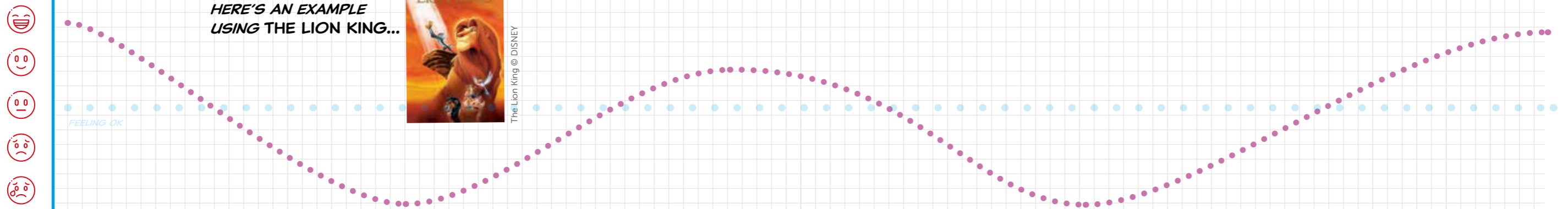
THE AXIS OF EMOTION

THINK OF THE PLOT OF YOUR STORY AS AN EMOTIONAL ROLLERCOASTER. LOOK AT THE LION KING EXAMPLE BELOW. THE FILM STARTS AND ENDS ON HAPPY NOTES BUT THERE ARE SOME DRAMATIC UPS AND DOWNS IN BETWEEN.

HERE'S AN EXAMPLE USING THE LION KING...



The Lion King © DISNEY



1 STORY BEGINS WITH A HAPPY YOUNG SIMBA WITH HIS FAMILY.

2 MUFASA DIES.

3 SIMBA MAKES FRIENDS IN THE JUNGLE.

4 SIMBA RETURNS TO PRIDE ROCK.

5 SCAR IS DEFEATED AND PEACE IS RESTORED!

FIVE KEY PLOT POINTS

WHAT WILL BE THE FIRST THING THAT HAPPENS IN YOUR STORY?

1

PLAN THREE MAJOR EVENTS TO HAPPEN IN YOUR STORY, INCLUDING A PROBLEM THAT THE CHARACTER FACES AND HOW IT IS RESOLVED.

2

3

4



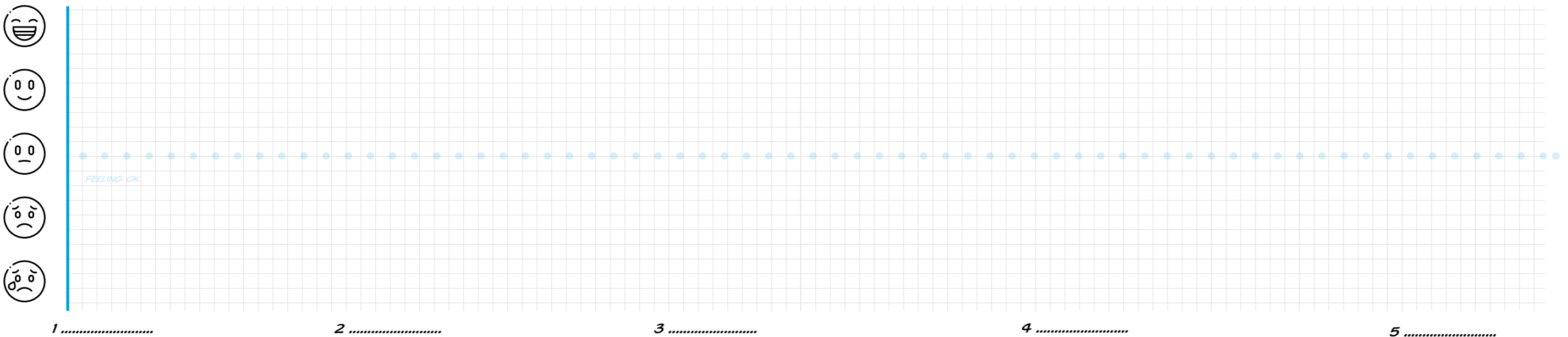
HOW WILL YOUR STORY END?

5

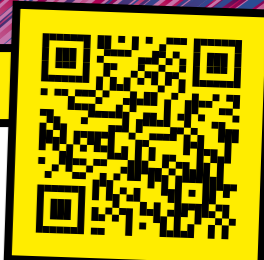
ARE YOU SETTING YOUR FILM UP FOR A SEQUEL?

THE PLOT

SUMMARISE YOUR STORY'S FIVE KEY PLOT POINTS ALONG THE BOTTOM OF THE GRAPH. ABOVE EACH ONE, PLOT WHERE IT REGISTERS ON THE EMOTION AXIS. ONCE YOU ARE DONE, CONNECT THE DOTS TO SEE YOUR STORY'S EMOTIONAL ROLLERCOASTER.



A SCRIPT IS MORE THAN JUST THE DIALOGUE BETWEEN THE ACTORS. IT ALSO PROVIDES THE CAST AND CREW WITH INFORMATION ON THE SETTING, THE TIME OF DAY, AND DETAILS OF THE ACTION. IT HELPS THEM CREATE THE SCENE ON SET. IT IS THE JOB OF A SCREENWRITER TO TAKE A WRITER'S STORY AND ADAPT IT INTO A SCRIPT FOR A FILM.



LOOK AT THIS SAMPLE SCRIPT. THERE ARE MULTIPLE SECTIONS PROVIDING DIFFERENT TYPES OF INFORMATION BUT IT STILL READS LIKE A STORY.

SCENE HEADING:

EXT. CITY ROOFTOP - NIGHT

A rain-soaked city rooftop lit with neon blue/pink street signs. In the background, we see various city buildings on fire. Wet pipes and air ducts glow brightly from the reflected street signs. The logo of MacGuffin Enterprises is the biggest of all.

DIALOGUE:

TD9 "Almost there Boss, the beacon should be straight ahead."

ACTION:

The green grid Laser of TD9 fixes on a futuristic metal case. A handwritten note is lifted by a hand. **"Perhaps this is more your style. Regards, G."** TD9 hovers just over our hero's right shoulder, the drone's familiar green eye scans the case. As the case is opened Unnamed Hero is illuminated by a bright orange glow, she smiles broadly.

DIALOGUE:

UNNAMED HERO: "Well, it's about time."

ACTION:

Cuts to: Emerging from the shadows, the hero, wearing her new black/purple suit is briefly illuminated by a searchlight from the street below. She adjusts her armoured gloves.

DIALOGUE:

UNNAMED HERO: "So' TD are you ready for a night on the town?"

TD9: "Affirmative Boss."

UNNAMED HERO: "Time to go to work."

ACTION:

The hero steps backwards from the roof ledge, she falls out of shot before expanding her suit wings and reappearing. The pair fly across the burning city skyline.

MUSIC CUE:

Music Cue: 'Fire' By Beth Ditto (0:59)

FOCUS ON ONE SCENE FROM YOUR STORY AND WRITE IT IN THE SCRIPT FORMAT BELOW.

SCENE HEADING: SETTING INFORMATION - INT. (FOR INTERIOR SCENES) OR EXT. (FOR EXTERIOR SCENES), AND DAY OR NIGHT.

ACTION: DESCRIPTION OF WHAT CAN BE SEEN AND HEARD IN THE SCENE.

DIALOGUE: WHAT THE CHARACTERS AND NARRATORS SAY ON SCREEN. THE CHARACTER'S NAME SHOULD APPEAR BESIDE THEIR LINES EACH TIME THEY SPEAK.

ACTION:

DIALOGUE:

ACTION:

MUSIC CUE: THE NAME AND ARTIST OF YOUR CHOSEN SONG FOR THE SCENE.

COLOUR

COLOUR IS A POWERFUL TOOL USED BY STORYTELLERS AND FILMMAKERS TO EXPRESS MOOD AND EMOTION. IT CAN HAVE A DRAMATIC IMPACT ON YOUR STORY, FILM OR GAME AND IMPACT HOW YOUR AUDIENCE FEELS. COLOUR IS PLANNED BY AN ART DIRECTOR AND ENHANCED IN POST-PRODUCTION BY A COLOUR GRADER.

CONNECT EACH MOOD TO AN APPROPRIATE COLOUR ON THE WHEEL. WE'VE DONE ONE TO GET YOU STARTED.

- HAPPINESS
- CALMNESS
- EXCITEMENT
- LONELINESS
- SADNESS
- JEALOUSY
- ANGER
- ROMANCE



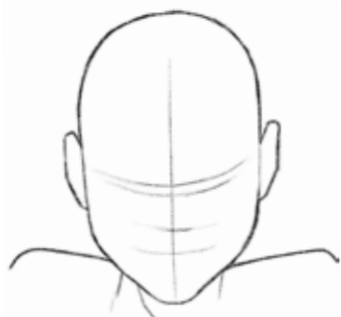
EMOTION

COLOUR IS USED BY FILMMAKERS AND STORYTELLERS TO EXPRESS CHARACTERS' EMOTIONS.

ADD EXPRESSIONS AND COLOURS TO THE FACES FOR EACH EMOTION.



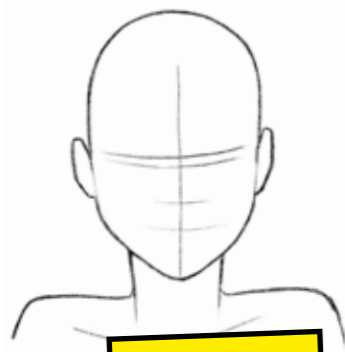
EXCITED



ANGRY



JEALOUS



HAPPY



SAD



HOPEFUL

EXAMINE THE COLOURS IN THESE POSTERS. WHAT DO THEY TELL US ABOUT THE FILMS? WRITE THREE ADJECTIVES TO DESCRIBE EACH FILM BASED ON THE COLOURS. (IT DOESN'T MATTER IF YOU HAVEN'T SEEN THE FILMS.)



My Neighbour Totoro © DISNEY

- 1 CUTE
- 2 BRIGHT
- 3 PLAYFUL



Cruella © DISNEY/LAURIE SPARHAM

- 1
- 2
- 3



Star Wars: The Last Jedi © LUCASFILM / DISNEY

- 1
- 2
- 3



Coraline © FOCUS FEATURES

- 1
- 2
- 3



Wolfwalkers © CARTOON SALOON/APPLE

- 1
- 2
- 3



Everything Everywhere All at Once © A24

- 1
- 2
- 3

COLOUR FILTERS

TAKE A PHOTO OF YOURSELF OR A POSSIBLE SETTING FOR YOUR STORY.

USE DIFFERENT EXPRESSIONS AND APPLY SOME FILTERS IN THE CAMERA APP TO SEE HOW COLOUR CHANGES THE MOOD OF THE IMAGE.



COLOUR

THE IMAGES IN THE FIRST ROW HAVE BEEN COLOURED WITH CONTRASTING NEONS AND DARK COLOURS TO LOOK LIKE A FUTURISTIC SCIENCE FICTION FILM. COLOUR THE IDENTICAL ILLUSTRATIONS IN ROW TWO TO LOOK LIKE A HORROR FILM, AND ROW THREE TO LOOK LIKE A KID'S FILM.

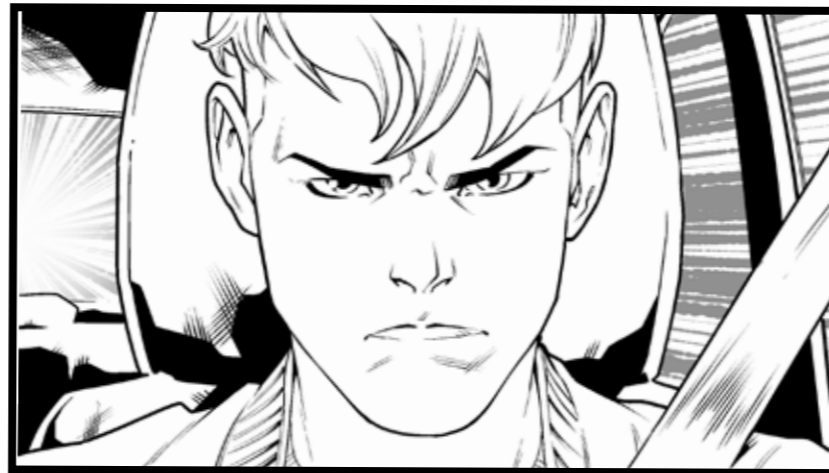
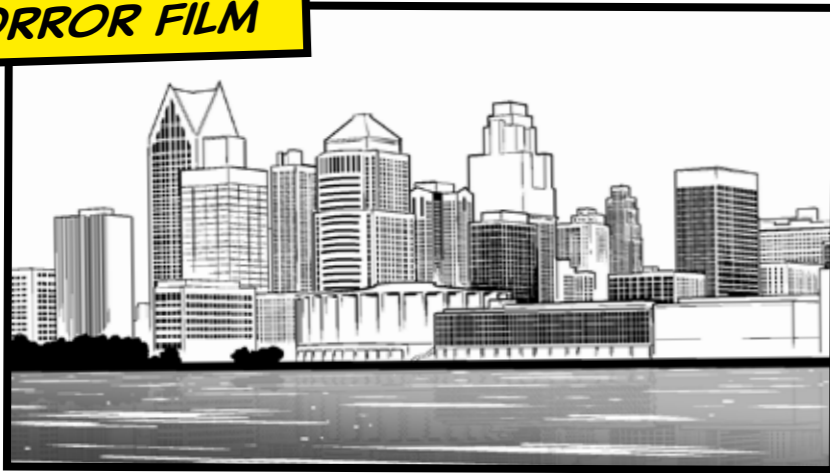
COLOUR VIDEO



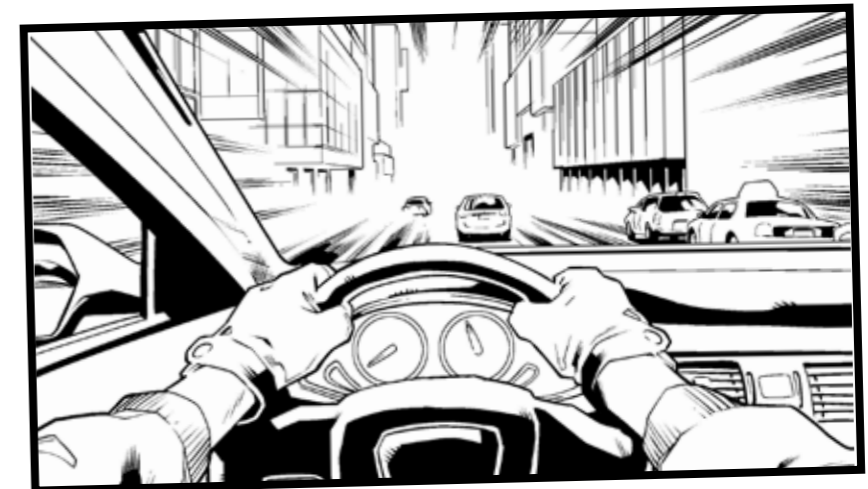
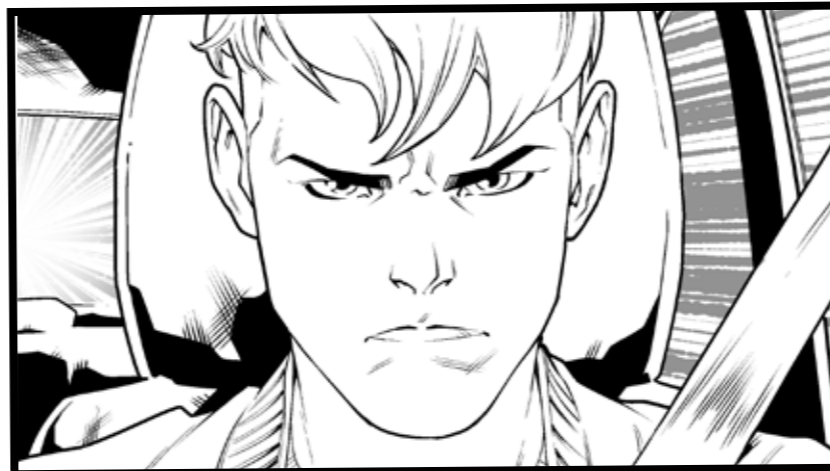
SCIENCE FICTION FILM



HORROR FILM



KID'S FILM



COLOUR PALETTE

THINK OF A SCENE FROM YOUR FILM. CLOSE YOUR EYES AND PICTURE IT.

WHEN YOU OPEN YOUR EYES, DESCRIBE WHAT YOU SAW.

.....
.....
.....
.....

WHEN YOU CLOSED YOUR EYES, WHAT COLOURS DID YOU SEE? ADD THE COLOURS TO THESE BOXES.

□ □ □ □

THIS IS CALLED YOUR COLOUR PALETTE.

SOUND

SOUND IS A VITAL ELEMENT OF EVERY STORY AND FILM. IT HELPS TO ESTABLISH THE WORLD IT IS SET IN, CREATE A MOOD AND EVOKE EMOTION FROM THE AUDIENCE. SOUND IN FILM CAN BE DIALOGUE, MUSIC, EFFECTS OR EVEN SILENCE. A SOUND OPERATOR RECORDS THE SOUNDS DURING FILMING AND LATER, FOLEY ARTISTS CAN CREATE THE SOUNDS THAT WEREN'T CAPTURED.

STOP! DON'T LOOK... LISTEN

WHEREVER YOU ARE, CLOSE YOUR EYES AND THINK ABOUT EVERY SOUND YOU HEAR.

LISTEN FOR BACKGROUND NOISES, LIKE FOOTSTEPS, CARS DRIVING OUTSIDE AND DISTANT CONVERSATIONS.

COMBINED, THESE NOISES CREATE THE AMBIENT (ATMOSPHERIC) SOUND OF YOUR CURRENT SETTING.

LIST ALL THE SOUNDS YOU HEARD.

- 1.....
- 2.....
- 3.....
- 4.....
- 5.....

DRAW A SCENE FROM YOUR STORY AND CIRCLE EVERYTHING THAT CONTRIBUTES TO YOUR AMBIENT (ATMOSPHERIC) SOUNDS.

SOUNDS LIKE?

WHAT SOUNDS WOULD BE HEARD IN AN ACTION SEQUENCE LIKE THIS ONE FROM *SPIDER-MAN: INTO THE SPIDER-VERSE*? YOU DON'T HAVE TO HAVE SEEN THIS FILM. USE THE IMAGE AND YOUR KNOWLEDGE OF OTHER ACTION FILMS TO MAKE A REASONABLE ASSUMPTION.

ON THE LEFT, LIST THE SOUNDS THE CHARACTER WOULD HEAR (DIEGETIC). ON THE RIGHT, LIST THE SOUNDS ONLY THE AUDIENCE CAN HEAR (NON-DIEGETIC).

SOUNDS THE CHARACTERS CAN HEAR (DIEGETIC).

-
-
-
-
-
-



Spider-Man: Into the Spider-Verse © SONY

SOUNDS ONLY THE AUDIENCE CAN HEAR (NON-DIEGETIC).

-
-
-
-
-
-

WRITE A SHORT PARAGRAPH DESCRIBING THIS SCENE WITH SOME MARVEL-LOUS ADJECTIVES FOR THE SOUNDS.

-
-
-

FUN FACT!

CHARACTERS NEVER HEAR THEIR OWN THEME TUNE

SOUNDTRACK

JUST FOR FUN, CHOOSE TWO SONGS THAT WOULD BE PERFECT FOR YOUR FILM.

Track Name:

Artist:

What will this track add to your story?

.....

.....

.....

.....

.....

FACT!

TO USE AN EXISTING SONG IN YOUR FILM, YOU NEED THE ARTIST'S PERMISSION. ADDING A POPULAR SONG TO A FILM CAN COST THOUSANDS OF POUNDS.

Track Name:

Artist:

What will this track add to your story?

.....

.....

.....

.....

.....

SOUND RECORDING

IT'S NOT ALWAYS POSSIBLE TO RECORD ALL OF THE SOUNDS FOR A FILM WHILST SHOOTING IT. MANY SOUNDS, INCLUDING ALL THOSE FOR ANIMATION AND GAMES, GET ADDED LATER.

FOLEY VIDEO



VIKING INVASION!

SCAN THE QR CODE TO VIEW THE SILENT FILM, VIKING INVASION AT KILKEEL FESTIVAL. THINK OF ALL THE SOUNDS THAT WERE NOT CAPTURED.



Viking Invasion at Kilkeel Festival (1963) Digital Film Archive www.digitalfilmarchive.net

WATCH THE FILM AGAIN. WRITE DOWN WHAT YOU WOULD EXPECT TO HEAR FOR THE THREE TYPES OF SOUND BELOW.

AMBIENT (ATMOSPHERIC): EG THE WIND.

.....
.....
.....

DIALOGUE:

.....
.....
.....

SOUND EFFECTS:

.....
.....
.....

FOLEY

FOLEY IS USED IN POST-PRODUCTION TO ADD SOUNDS THAT WEREN'T CAPTURED DURING FILMING.

IT USES EVERY DAY OBJECTS TO CREATE THE SOUNDS, LIKE WALKING ON CORNFLAKES TO MIMIC THE SOUND OF FOOTSTEPS ON SNOW.



HAVE A GO WITH THESE FOLEY TECHNIQUES.

- TWIST AND SNAP SOME CELERY FOR THE SOUND OF BREAKING BONES.
- QUICKLY OPEN AND CLOSE AN UMBRELLA REPEATEDLY FOR THE NOISE OF A BAT'S WINGS.
- SQUEEZE COOKED, COOL PASTA IN YOUR HANDS TO CREATE THE SQUELCH OF A MONSTER'S MOVEMENTS.



HAVE A PLAY AROUND WITH HOUSEHOLD ITEMS. A QUICK SEARCH FOR "FOLEY" ONLINE WILL GIVE YOU LOADS OF GREAT IDEAS.

SOUND EFFECTS

CHOOSE A SCENE FROM YOUR STORY AND LIST THREE SOUND EFFECTS YOU WILL NEED TO CREATE OR RECORD.

SCENE:

1.....

2.....

3.....

OPTIONAL RESEARCH TASK:
HOW DID THEY MAKE THE LIGHTSABER SOUND IN STAR WARS?

THINK OF HOW YOU CAN CREATE THE SOUNDS YOU NEED WITH EVERYDAY OBJECTS. HAVE A GO AND EXPERIMENT!

OBJECT:

OUR SQUEAKY GARDEN GATE

WILL BECOME THE SOUND OF:

A CREAKY OLD DUNGEON DOOR SLOWLY OPENING TO LET THE HERO ENTER.

OBJECT:

WILL BECOME THE SOUND OF:

.....
.....

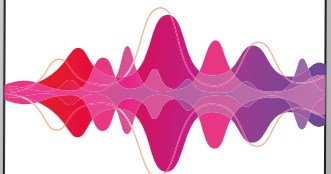
OBJECT:

WILL BECOME THE SOUND OF:

.....
.....

HAVE A GO AT CAPTURING SOME SOUNDS FOR YOUR FILM.

Your phone's microphone perfectly captures sounds that can be dropped into the story.



REMEMBER TO LISTEN OUT FOR EXCITING SOUNDS. YOU CAN RECORD THEM AND START TO BUILD A COLLECTION FOR FUTURE PROJECTS.

CAMERA

THE DIRECTOR WORKS WITH A CAMERA OPERATOR TO RECORD EACH FILM SCENE. THEY ARE ALWAYS INVENTING NEW WAYS TO TRICK AN AUDIENCE FOR CINEMATIC EFFECT. BEFORE FILMING BEGINS, YOU CAN PLAN TO DO THE SAME. MOVE THE CAMERA AROUND YOUR SUBJECT AND SEE IF YOU CAN MAKE YOUR SHOTS MORE EXCITING. HERE ARE SOME TOP TIPS!

CAMERA VIDEO



SHOT TYPES



Youth-made film: A Soft Touch © Into Film

A SHOT FROM FAR AWAY, SHOWING THE SETTING. GOOD FOR OPENING SCENES.



Youth-made film: Dear Tom © Into Film

SHOWS THE BODY FROM HEAD TO TOE. GOOD FOR INTRODUCING A CHARACTER.



Supa Modo © Into Film

SHOWS THE CHARACTER FROM THE WAIST TO THE TOP OF THE HEAD. USED FOR FACIAL EXPRESSIONS IN COMBINATION WITH BODY LANGUAGE



Youth-made film: Dear Mitch © Into Film

SHOWS THE CHARACTERS FROM THE SHOULDERS TO THE TOP OF THE HEAD REVEALING THEIR EMOTIONS.



Youth-made film: The Art of Parkinson's © Into Film

WHEN AN OBJECT OR BODY PART FILLS THE FRAME. USED TO DRAW ATTENTION TO SOMETHING OR BUILD SUSPENSE.

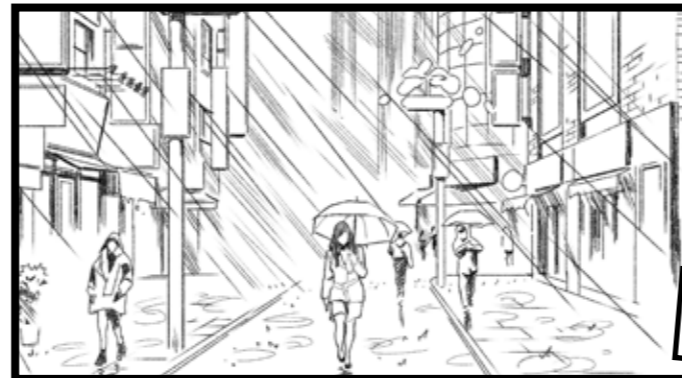
SHOT SEQUENCE

IT'S NOT JUST THE CAMERA SHOTS THAT HELP TELL THE STORY; THE SEQUENCE OF YOUR IMAGES CAN DRAMATICALLY AFFECT HOW YOUR AUDIENCE FOLLOWS THE STORY.

CREATE A SHORT SCENE FROM THE IMAGES BELOW BY NUMBERING THE BOXES AND REARRANGING THESE SHOTS. WRITE A BRIEF DESCRIPTIVE SENTENCE FOR EACH IMAGE IN YOUR CHOSEN ORDER TO CREATE A NARRATIVE. YOU CAN ADD ONE FINAL IMAGE TO CREATE YOUR ENDING.



.....



.....



.....



.....



.....



.....



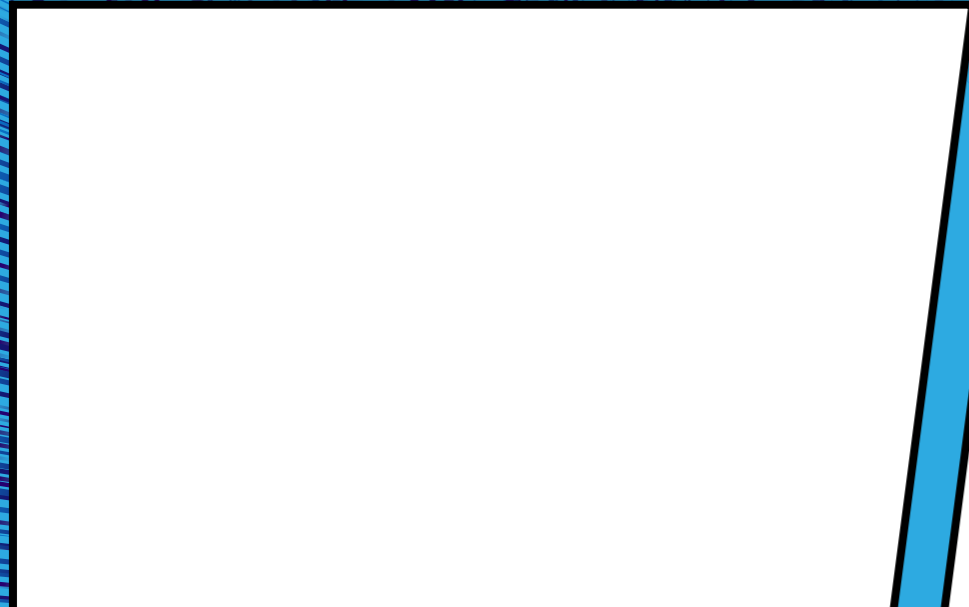
STORYBOARD

A STORYBOARD IS A COLLECTION OF SKETCHES, CREATED BY A STORYBOARD ARTIST TO VISUALLY PLAN HOW TO FILM THE STORY. THE DIRECTOR USES THE STORYBOARD TO GUIDE THEM AS THEY FILM EACH SCENE.

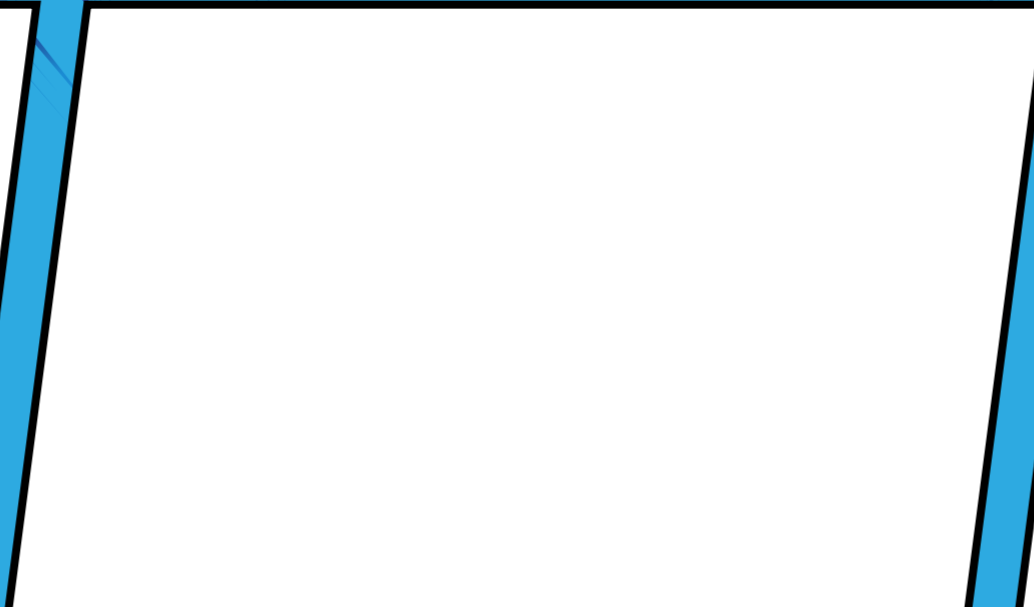
STORYBOARD VIDEO



PICK ONE CRITICAL PART OF YOUR STORY AND DRAW THE SCENE OUT. THINK ABOUT WHICH CAMERA SHOTS WOULD WORK BEST. USE THE LINED BOXES TO WRITE SOME NOTES FOR EACH SHOT.



Two horizontal lines for writing notes.



Two horizontal lines for writing notes.



Two horizontal lines for writing notes.



Two horizontal lines for writing notes.



Two horizontal lines for writing notes.



Two horizontal lines for writing notes.

PRODUCTION

THE BUDGET FOR A FILM IS ARRANGED BY THE FILM'S PRODUCER. FOR BIG BUDGET FILMS, IT CAN BE A BALANCING ACT BETWEEN LOTS OF COMPETING DEMANDS LIKE CAST AND CREW FEES, COSTUMES, EQUIPMENT, LOCATIONS ETC.

WHEN PRODUCING A FILM, YOU MUST DECIDE WHAT'S IMPORTANT AND MAKE DECISIONS ON THE BUDGET.

IMAGINE YOU HAVE BEEN GIVEN £100,000 TO MAKE YOUR FILM.

ARE YOU GOING TO SPEND IT ALL ON AMAZING BUT EXPENSIVE HOLLYWOOD ACTORS? OR SAVE IT FOR INCREDIBLE CGI MONSTERS?

BEFORE YOU GET CARRIED AWAY, DON'T FORGET TO COVER THE BASICS! YOU'LL NEED A CAMERA, SOUND AND LIGHTING CREW, AND SOME CATERING!

FUN FACT!

THE MOST EXPENSIVE FILM MADE TO DATE IS PIRATES OF THE CARIBBEAN: ON STRANGER TIDES, WITH A WHOPPING BUDGET OF \$378.5 MILLION.



Pirates of the Caribbean On Stranger Tides © DISNEY

SHOW ME THE MONEY!

FILMS CAN BE MADE AS CHEAPLY OR AS EXPENSIVELY AS YOU LIKE. WITH SOME HELP FROM FRIENDS YOU CAN MAKE A MOVIE FOR ALMOST NOTHING.

COMPARE THESE TWO EXAMPLE FILM BUDGETS AND THINK ABOUT HOW YOU WOULD SPEND YOUR MONEY IF YOU WERE MAKING YOUR FILM.

Big Budget - Hollywood

RECEIPT

Hollywood actors (per actor x 6)	£500,000
New York City location	£80,000
Catering for cast and crew	£15,000
CGI visual effects	£40,000
Director	£80,000
Well-recognised script (from a franchise like Marvel)	£50,000
International promotion	£25,000
Famous songs on soundtrack	£45,000
Costumes	£30,000

£3,365,000

THANK YOU!



Small Budget - Local

RECEIPT

Lesser known actors	£10,000
Local location	£10,000
Picking up sandwiches daily	£1,000
Props department	£5,000
First time director	£8,000
New Script	£10,000
Local promotion	£5,000
Sound crew	£15,000
Camera crew	£30,000

£94,000

THANK YOU!



PRODUCT PLACEMENT

LOTS OF COMPANIES PAY TO HAVE THEIR LOGO OR PRODUCTS FEATURE IN FILMS.

WHY DO YOU THINK JAMES BOND DRIVES AN ASTON MARTIN, OR THAT MARTY MCFLY WEARS NIKE TRAINERS IN BACK TO THE FUTURE?

WHICH PRODUCTS WOULD YOU BE WILLING TO PLACE IN YOUR FILM FOR AN EXTRA £20,000 FOR YOUR BUDGET?



Back To The Future Part II © UNIVERSAL

THINK CAREFULLY ABOUT THE TYPE OF COMPANIES YOU CAN HAVE IN YOUR FILM, AND DON'T FORGET YOUR AUDIENCE.

I WOULD PLACE A
IN MY STORY FOR £20,000

I WOULDN'T HAVE A
PRODUCT IN MY STORY BECAUSE

.....
.....



BUDGET

NOW THAT YOU KNOW HOW TO CREATE AND SPEND MONEY FOR A FILM, USE THIS BUDGET BREAKDOWN TO ALLOCATE YOUR £100,000 ACROSS THE KEY AREAS.

ITEM	DESCRIPTION	COST	TOTAL
CATERING	PICKING UP SANDWICHES DAILY AND ONLY PROVIDE TEA, COFFEE AND PLAIN BISCUITS	£20	
SCRIPT			
ACTORS			
DIRECTOR			
SPECIAL EFFECTS			
LOCATIONS			
COSTUMES			
PROPS			
MUSIC			
TOTAL			£100,000
PRODUCT PLACEMENT		+20,000	

SELL YOUR STORY

ONCE A FILM IS MADE, IT'S IMPORTANT THAT IT IS PROMOTED SO THAT PEOPLE KNOW THAT IT IS IN THE CINEMA FOR THEM TO GO AND SEE. A WHOLE TEAM OF MARKETING PEOPLE TAKE CARE OF DIFFERENT PARTS OF A FILM'S PROMOTION.

CHECK OUT SOME OF OUR INTO FILM PRESS JUNKET INTERVIEWS ON YOU TUBE



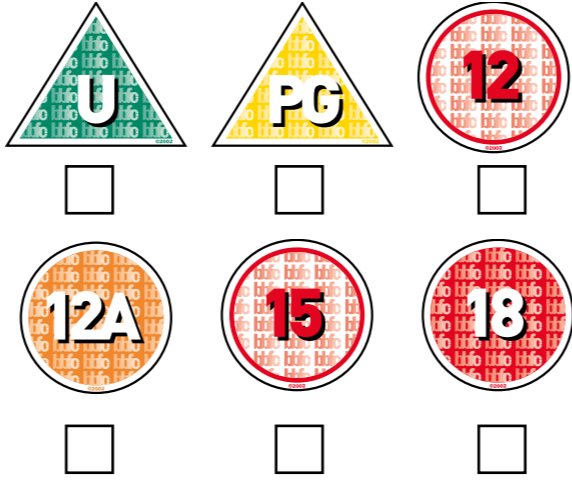
CONSIDER YOUR AUDIENCE

THINK ABOUT WHO YOUR FILM IS FOR. CHILDREN, TEENAGERS, OR ADULTS? PERHAPS IT'S A FAMILY FRIENDLY FILM.

MY AUDIENCE:
.....

WHOEVER THE AUDIENCE IS, IF YOU WANT YOUR FILM TO BE SHOWN IN THE CINEMA, IT NEEDS TO HAVE A BBFC RATING.

WHAT RATING SHOULD YOUR FILM HAVE?



MY FILM WILL BE RATED:

BECAUSE.....
.....
.....

PRESS JUNKET

PRESS JUNKETS ARE PROMOTIONAL EVENTS WHERE REPORTERS FROM DIFFERENT NEWSPAPERS, MAGAZINES AND SHOWS CAN COME ALONG AND INTERVIEW THE DIRECTOR AND CAST OF NEW FILMS.

HERE ARE SOME QUESTIONS THAT ARE ASKED AT JUNKETS. WHY NOT ACT IT OUT AND RECORD IT WITH A FRIEND.

WHAT IS THE STORY ABOUT?

.....
.....
.....

WHY SHOULD ANYONE COME TO SEE IT?

.....
.....
.....

WHO WOULD ENJOY THE STORY?

.....
.....
.....

WHAT MAKES THIS STORY STAND OUT?

.....
.....
.....

WHO DID YOU ENJOY WORKING WITH ON THE STORY?

.....
.....
.....

IF YOU ARE RECORDING YOUR JUNKET, REMEMBER TO PUT YOUR FILM POSTER BEHIND YOU!

(PAGE 20)



TAGLINE

A TAGLINE APPEARS ON A MOVIE POSTER AND HELPS TEASE AN AUDIENCE'S INTEREST BY BUILDING SUSPENSE FOR THE STORY. TAKE A LOOK AT THE POSTER EXAMPLES.

HAVE A GO AT GUESSING WHAT FILM POSTERS THESE TAGLINES ARE FROM.*

'MAY THE ODDS BE EVER IN YOUR FAVOUR.'

.....

'WHO YA GONNA CALL?'

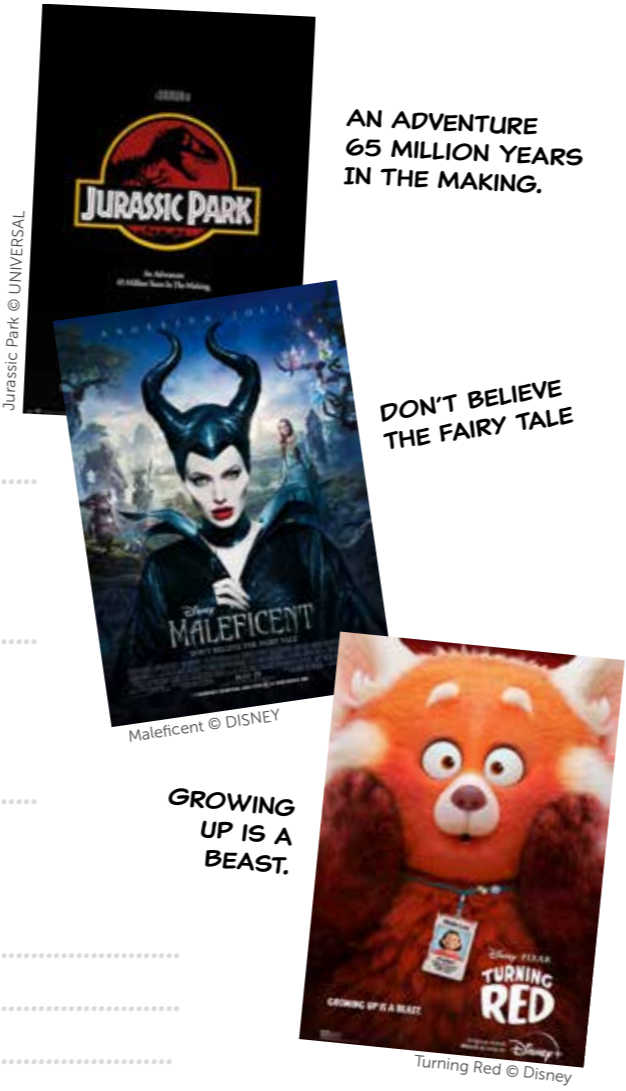
.....

'WE SCARE BECAUSE WE CARE.'

.....

CREATE A TAGLINE FOR YOUR STORY.

.....
.....
.....



* Tagline answers on page 20.

POSTER DESIGN

GO BACK AND LOOK AT PAGES 11 & 12 AGAIN. EXAMINE THE COMPOSITION OF THE POSTERS, THE PLACEMENT OF TITLES, IMAGES AND PRODUCTION CREDITS.



A FILM POSTER IS AN IMPORTANT PROMOTIONAL TOOL. IT CAN BE USED ONLINE, IN MAGAZINES, IN CINEMAS, AND AT PRESS JUNKETS. A GOOD POSTER WILL GET PEOPLE EXCITED TO SEE THE FILM. IT MIGHT DEPICT SOME THRILLING ACTION, HAVE A CLEVER TAGLINE OR USE THE CAST'S STAR POWER TO GAIN ATTENTION.

WHEN DESIGNING YOUR POSTER, DON'T FORGET ABOUT THE COLOUR PALETTE YOU CHOSE FOR YOUR STORY. (PAGE 12).

CREATE A POSTER FOR YOUR FILM, KEEPING YOUR AUDIENCE IN MIND.

CREDITS & CAREERS

IF YOU HAVE EVER WATCHED THE END CREDITS OF A FILM, YOU KNOW THAT IT TAKE LOTS AND LOTS OF TALENTED PEOPLE, IN A WIDE VARIETY OF JOBS TO MAKE IT.

IT'S HARD TO MAKE A FILM ALL BY YOURSELF AND IT'S A LOT LESS FUN.

THINK ABOUT THE PEOPLE YOU KNOW WHO COULD HELP YOU OUT. FRIENDS, FAMILY AND CLASSMATES MAKE GREAT CAST AND CREW MEMBERS. YOU MIGHT KNOW SOME PEOPLE WITH SKILLS THAT THEY COULD BRING TO THE ROLE. WOULD GRANDAD'S JAM SANDWICH SKILLS MAKE HIM A GREAT CATERING MANAGER?

DIRECTOR

.....

ACTORS

.....

SCREEN WRITER

.....

STORYBOARD ARTIST

.....

CAMERA OPERATOR

.....

SOUND OPERATOR.

.....

PRODUCER

.....

VISUAL EFFECTS

.....

FOLEY ARTIST

.....

LOCATIONS

.....

HAIR / MAKE UP

.....

POSTER DESIGN

.....

COLOUR GRADER

.....

WATCH THE END CREDITS FOR FILMS; ARE THERE ANY JOBS YOU HAVEN'T HEARD OF BEFORE? WHY NOT SEE WHAT'S INVOLVED? IS IT A JOB YOU MIGHT LIKE IN THE FUTURE?

WHAT MUSIC WOULD YOU PLAY OVER YOUR CLOSING CREDITS?

Page 18 tagline answers:



The Hunger Games
©LIONSGATE



Ghostbusters
© COLUMBIA



Monsters, Inc. © DISNEY

WHAT NEXT...



IF YOU ARE 14-19 AND INTERESTED IN GAINING SOME WORK EXPERIENCE IN FILM, TV, GAMES, ANIMATION ETC, CHECK OUT OUR SCREENWORKS PROJECT AND MAKE A START TODAY.

WE PROVIDE WORK EXPERIENCE OPPORTUNITIES FOR YOUNG PEOPLE KEEN TO LEARN MORE ABOUT THE CREATIVE SCREEN INDUSTRIES IN NORTHERN IRELAND.

INTOFILM.ORG/SCREENWORKS

GAMES REVIEW



FORM FORTNITE TO FALL GUYS AND MINECRAFT TO MARIO, WHATEVER YOU ARE PLAYING SEND US A REVIEW TO BE IN WITH A CHANCE OF WINNING AMAZING PRIZES - INCLUDING A NINTENDO SWITCH LITE! VISIT WWW.INTOFILM.ORG/GAMES TO FIND OUT MORE.



INTOFILM.ORG/GAMES



