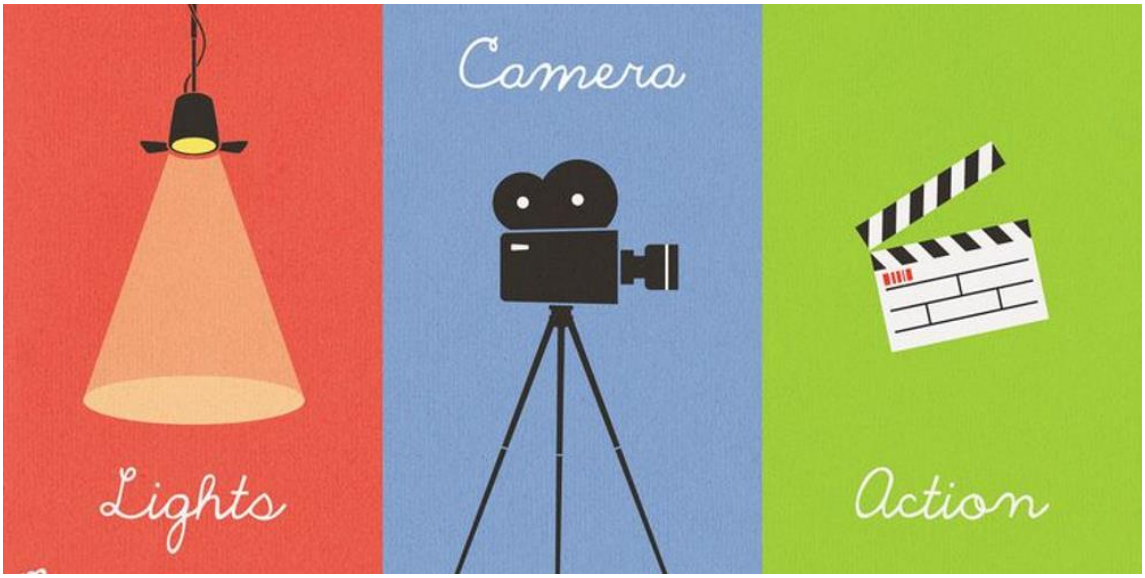
Pilgrim Federation

Key Stage 2

Learning Theme:



Lights, Camera, Action!

Links to Other Learning Themes:
Ancient Greeks
Diversity
The Americas
Romans
Victorians
Inventors & Inventions
World War II

KEY STAGE 2

By the end of this piece of learning about **'Lights, Camera, Action'** pupils should be able to answer the following questions, which covers a range of essential aspects of the 'Lights,

Camera, Action' theme, from the roles involved and the equipment used to the artistic choices and the differences between mediums. They also encourage both factual recall and practical application:

1. **What are the main jobs of the people who make a film or play?** (This introduces the collaborative nature of production, highlighting roles like director, actors, camera operator, and costume designer.)

2. **What are some of the key pieces of equipment used in filming or staging a play?** (Focuses on the practical elements, such as cameras, lights, microphones, sets, and props, helping them understand the technology involved.)

3. **What are the differences between a film and a live theatre performance?** (Encourages comparative thinking about the mediums, considering aspects like editing, audience interaction, and the immediacy of live performance.)

4. **Why are lighting and sound important in creating a mood or telling a story on screen or stage?** (Develops an understanding of the artistic and technical elements that enhance storytelling and evoke emotions.)

5. **What are some different genres of film or types of plays?** (Introduces the idea of categorization and helps them recognise different styles of storytelling, like comedy, drama, action, or musicals.)

6. **How can we plan and create our own simple performance or short film?** (This is a more practical question that encourages application of their learning, focusing on the basic stages of planning, rehearsing/filming, and presenting.)

   Other questions to consider to illuminate the 'Lights, Camera, Action' theme for Key Stage Two pupils: These additional questions delve deeper into the art and craft of performance and filmmaking, encouraging pupils to think more critically about what they see on screen or stage.

What does 'acting' mean, and what are some of the ways actors show different emotions? (Focuses on the craft of performance, exploring how actors use facial expressions, body language, and voice to portray characters.)
What is a 'script,' and why is it important for a film or play? (Introduces the foundational text of a performance and its role in guiding the actors and crew.)
What are some of the different shots used in filmmaking, and how do they affect what the audience sees and feels? (Explores basic camera techniques like close-ups, long shots, and panning, and their impact on storytelling.)
Why is 'editing' an important part of making a film? (Highlights the post-production process and how selecting and arranging footage shapes the final product.)
What are 'costumes' and 'props,' and how do they help to tell the story and create a sense of time and place? (Focuses on the visual elements that contribute to character development and setting.)

How can we be a good audience member when watching a film or play? (Encourages understanding and respect for the performers and the shared viewing experience, covering aspects like listening, not talking, and showing appreciation.)

Vocabulary

The learning theme **'Lights, Camera, Action!'** 🎬 for Key Stage 2 pupils focuses primarily on **Media Literacy**, **Film Studies**, **Drama**, and **Technology** (Photography/Video).

Here is the key vocabulary needed, organised by theme:

📽️ Film and Media Production

This covers the technical aspects of creating videos and films.

Category	Key Vocabulary	Definition/Context
Equipment	**Camera**, **Microphone**, **Tripod**, **Clapperboard** (or **Slate**), **Boom pole**, **Lighting Rig**	Tools used to capture sound, image, and set up a scene.
Visuals	**Shot**, **Scene**, **Sequence**, **Frame**, **Take**, **Storyboard**	Ways of breaking down a film. A **shot** is one continuous run of the camera.
Crew	**Director**, **Producer**, **Cameraman/Camera Operator**, **Editor**, **Gaffer** (lighting technician)	The people responsible for making the film.
Editing	**Cut**, **Transition** (Fade, Dissolve), **Sound Effects** (**SFX**), **Visual Effects** (**VFX**), **Montage**	How different shots are joined together to create the final film.

📸 Camera Shots and Angles

This focuses on the visual language of film and photography.

Type	Key Vocabulary	Purpose/Context
Distance	**Extreme Long Shot** (XLS), **Long Shot** (LS), **Medium Shot** (MS), **Close-Up** (CU), **Extreme Close-Up** (XCU)	Used to show location, action, or emotion/detail. A **CU** shows just the face.
Angle	**Eye-Level Shot**, **High Angle Shot** (makes subject look small/weak), **Low Angle Shot** (makes subject look powerful/tall)	Used to convey power, vulnerability, or neutral perspective.
Movement	**Pan** (camera moves horizontally), **Tilt** (camera moves vertically), **Zoom** (lens changes focal length)	Ways the camera moves during a shot.

🎭 Drama and Acting

This covers the performance aspect and non-technical elements.

Category	Key Vocabulary	Definition/Context
Performance	**Character**, **Role**, **Dialogue**, **Monologue**, **Improvisation**, **Rehearsal**	Elements of acting and preparation.
Setting	**Setting**, **Location**, **Props**, **Costume**, **Make-up**, **Set**	The environment and objects used in the scene.
Technique	**Facial Expression**, **Body Language**, **Projection** (speaking loudly and clearly), **Motivation**	How actors communicate their character's feelings and intent.

Narrative and Storytelling

This covers the structure and purpose of the film or drama.

Narrative: The story being told.
Plot: The sequence of events in the story.
Genre: The type of film or drama (e.g., comedy, action, horror, documentary).
Theme: The central idea or message of the story (e.g., friendship, bravery).
Protagonist: The main character (hero).
Antagonist: The character who opposes the protagonist (villain).
Script: The written text of the film, including dialogue and stage directions.

Light Sources and Observation

Category	Key Vocabulary	Definition/Context
Sources	**Light Source**, **Natural Light**, **Artificial Light**, **Luminous**	Anything that emits (gives off) its own light (e.g., the **Sun**, a lamp, a flame).
Observation	**Darkness**, **Illuminated**, **Reflected Light**	**Darkness** is the absence of light. An object is **illuminated** when light shines on it. We see most objects because they reflect light into our eyes.
Energy	**Ray**	A **ray** is a line representing the path that light travels.

How Light Travels

This covers the fundamental rules of light movement.

Straight Lines: The disciplinary knowledge is that light travels in **straight lines**. This is the fundamental concept that explains shadows, reflection, and periscopes.
Speed of Light: Light travels incredibly **fast** (faster than sound).
Beam: A collection of parallel light rays.

Shadows

This covers the interaction of light and opaque objects.

Opaque: A material that **does not let any light pass through** (e.g., wood, metal). This is the key material needed to form a clear shadow.
Shadow: A dark shape or area produced by an opaque object blocking the path of light.
Size and Position: The size and position of a shadow depend on the **position of the light source** and the **distance** between the object and the light source.
Transparent: A material that lets **all light rays pass through** (e.g., clear glass). These objects do not form shadows.
Translucent: A material that lets **some light rays pass through**, but scatters them, so the light is blurred (e.g., frosted glass, tracing paper). These objects form weak or blurry shadows.

Reflection

This covers how light bounces off surfaces.
Reflection: The process of light **bouncing off** a surface (like a mirror or still water).
Reflector: An object that reflects light very well (e.g., reflective strips on a jacket).
Mirror: A surface that reflects light clearly to produce an image.
Angle of Incidence: The angle at which the light ray hits the surface.
Angle of Reflection: The angle at which the light ray bounces off the surface. The disciplinary rule is that the **angle of incidence equals the angle of reflection**.

Refraction (Introductory)

This is sometimes introduced at KS2 level, focusing on the visual effect.
Refraction: The process where light **changes direction** (bends) as it passes from one transparent substance (like air) into another (like water or glass).
Lenses: Curved pieces of glass or plastic that refract light to make objects look bigger or smaller.

Art & Design

The **disciplinary knowledge** for **Art & Design** in the context of the learning theme **'Lights, Camera, Action!'** 🎬 focuses on understanding the visual elements and design choices made in film and theatrical production. It centres on the roles of the **Production Designer** and **Costume Designer**, and how they use artistic elements to support a story.

🎭 1. Composition and Visual Language (The Director's Eye)

This focuses on how visual elements are arranged and interpreted within the frame (or scene).

Framing and Viewpoint: Understanding that the **camera shot** (e.g., close-up, long shot) is an artistic choice that manipulates the viewer's focus and emotional response.
Art & Design Context: Analysing how a **low-angle shot** visually conveys power or a **high-angle shot** conveys vulnerability, linking this to concepts like **perspective** and **dominance**.

Composition: Understanding how to arrange elements within a picture (**mise-en-scène**—everything in the frame) using rules like the **Rule of Thirds** to create visual interest and direct the viewer's eye.

Light and Shadow: Understanding how controlled **lighting** (the 'Lights' part of the theme) is used to create **mood, atmosphere, and form**.
Art & Design Context: Investigating techniques like **silhouettes** or high-contrast lighting to suggest drama or mystery.

🎨 2. Colour and Mood (The Production Designer)

This focuses on the deliberate use of colour to communicate themes and character traits.

Colour Palette: Understanding that a film or play uses a restricted **colour palette** to create a unified aesthetic and mood (e.g., bright, saturated colours for comedy; muted, cool colours for drama).
Art & Design Context: Analysing how **warm colours** (reds, yellows) create tension or excitement, while **cool colours** (blues, greens) suggest calmness or sadness.

Symbolism of Colour: Recognising that certain colours hold symbolic meaning that can define a character or a setting (e.g., green often symbolises nature or envy; black/red often symbolises villainy or danger).

Set and Environment Design: Learning how artists design **sets and backdrops** to establish the **time period, location, and social context** of the story, using line, shape, and colour purposefully.

🎭 3. Character and Costume Design

This focuses on the artistic choices made in portraying characters visually.

Costume as Communication: Understanding that **costume** is an artistic tool used to reveal a character's **personality, social status, and historical period** instantly, without dialogue.
Art & Design Context: Analysing how the **texture, material, and colour** of a costume contrast with others in the scene to highlight a character's importance or isolation.
Visual Storytelling: Learning that the design of **props, make-up, and hair** are extensions of the character, requiring the same level of artistic planning as a painting or sculpture.
Model Making and Scale: Understanding how **set models** and **miniatures** are used in the planning phase to visualise the 3D space and how to accurately work with **scale and proportion** to represent a full set.

These are specific, measurable, achievable, relevant, and time-bound (SMART) learning objectives for Key Stage 2 pupils in **Art & Design**, using the 'Lights, Camera, Action!' learning theme to explore visual communication in film and drama.

These objectives are structured around the disciplinary knowledge of composition, colour theory, and design roles.

🎨 1. Composition and Visual Storytelling

Objective Focus	Pupil will be able to...
Framing and Viewpoint	**Plan and sketch** a **storyboard** for a short sequence, deliberately using different camera shots (**Close-Up, Long Shot, High Angle**) to influence the viewer's emotional response or focus.
Arrangement (Mise-en-scène)	**Arrange** props, characters, and background elements within a drawing or photographed scene to demonstrate an understanding of **composition** (e.g., placing the main subject according to the **Rule of Thirds**).
Light and Shadow	**Experiment** with media (e.g., charcoal, paint, digital) to create an image that uses **high-contrast lighting** to deliberately create shadows, communicating a mood of mystery or drama.

🎬 2. Colour and Mood Design (Set/Production)

Objective Focus	Pupil will be able to...
Colour Palette	**Design a colour palette** for a specific film **genre** (e.g., muted colours for a historical drama; bright, saturated colours for a comedy) and **justify** their choices based on the **mood** they want to create.
Set Design	**Design and create a 3D model** of a set or location for a scene, ensuring the set design establishes the **time period and social context** of the narrative.
Symbolism of Colour	**Use colour symbolically** within a set or background design to hint at a character's **personality or fate** (e.g., red for danger, blue for sadness).

🎭 3. Character and Costume Design

Objective Focus	Pupil will be able to...
Costume as Communication	**Design a costume** for a main character, ensuring the choices of **colour, texture, and accessories** instantly communicate the character's **personality and social status** to the audience.

Scale and Proportion	**Create a scaled drawing or model** of a prop or set piece, demonstrating an accurate understanding of **proportion** relative to a character or the overall set.
Evaluation and Critique	**Analyse and critique** a costume or set design from an existing film, using appropriate Art vocabulary to explain whether the design **successfully communicates** the story's themes.

Art & Design teaching ideas to get those imaginations and artistic skills in motion:

Character & Costume Design:
Design a Character's Costume: Pupils can choose a character from a familiar story or invent their own and design a costume for them. They should consider the character's personality, the setting, and the time period. This can involve sketching, using different materials (fabric scraps, paper, collage), and explaining their design choices.

Mask Making for a Play: Children can create masks for different characters in a play (real or imagined). This could involve using card, paint, feathers, and other decorative elements to convey emotions and roles.
Puppet Design: Design and create puppets (finger puppets, sock puppets, shadow puppets) for a mini-performance. This involves considering materials, construction, and how the puppet's appearance reflects its character.

Set & Backdrop Design:
Design a Theatre Stage Set: Working individually or in groups, pupils can design a set for a specific scene from a play or film. This could involve drawing plans, creating a 3D model using cardboard boxes and other recycled materials, and considering perspective and scale.

Create a Film Backdrop: Pupils can paint or create a collage backdrop for a particular scene in a film. This could focus on creating a specific atmosphere or location.

Storyboard Art: Design and draw a series of panels to represent key scenes from a short film or play. This focuses on visual storytelling, composition, and conveying action and emotion through images.

Lighting & Special Effects Inspired Art:
Light and Shadow Art: Explore how light and shadow can create dramatic effects. Pupils could create shadow puppets and a screen, or experiment with shining light through different coloured materials to create interesting patterns and moods.
"Explosion" Art: Inspired by special effects, pupils could create abstract art representing explosions or other dynamic visual effects using paint splattering, collage with bright colours and textured materials.

Prop Design & Creation:
Design and Make a Key Prop: Pupils can choose an important prop from a story (e.g., a magic wand, a treasure map, a futuristic gadget) and design and create their own version using various materials.

"Ancient Artefacts" for a Historical Film: Create "aged" props like scrolls, coins, or pottery using techniques like staining paper, adding texture, and using clay.

Film Poster Design:
Design a Movie Poster: Pupils can create a visually engaging poster for a real or imagined film. This involves considering typography, imagery, colour schemes, and how to attract an audience.

Animation Exploration:
Simple Animation Strips: Create a series of drawings showing a simple movement or action, like a character walking or an object falling. This introduces the basic principles of animation.

Tips for Implementation:
Connect to learning: Encourage pupils to incorporate details they've learned about different roles, settings, and genres into their artwork.
Use a variety of materials: Encourage experimentation with paint, collage, clay, recycled materials, and digital tools if available.
Focus on the process: Emphasise creativity, experimentation, and the development of ideas, not just the final product.
Provide opportunities for sharing and critique: Allow pupils to present their work and discuss their design choices.
Link to DT skills: Some projects can naturally integrate Design and Technology skills, such as constructing sets or puppets.
These ideas aim to spark creativity and provide a hands-on way for Key Stage 2 pupils to engage with the 'Lights, Camera, Action!' theme through Art & Design. Have fun bringing their visions to life!

Other Ideas & Resources:

Look at film set artists, architects and designers.

Explore the work of artists:
Andy Warhol through his iconic images of Marilyn Munroe.
(photo manipulation)
Jackson Pollock
Jacob Lawrence
Jean-Michel Basquiat
Georgia O'Keeffe
Edward Hopper
Mark Rothko

Explore the artwork for film release posters. Link to English with writing captions and persuasive writing (why you should or shouldn't watch a film, as well as film reviews).
https://filmartgallery.com/collections/childrens-movies-movie-posters
https://www.musicgateway.com/blog/filmmaking/movie-poster

To improve their mastery of art and design techniques, including drawing, painting and sculpture with a range of materials.

Create Oscar statuettes using wire frames and Modroc.

Create Java shadow puppets

Stop animation

Filming
Photography

Computing

The **disciplinary knowledge** for **Computing** in the context of the learning theme **'Lights, Camera, Action!'** focuses on understanding the computational principles behind media creation, data representation, and digital safety/literacy. It centres on using technology purposefully to create, edit, and present digital content.

1. Data Representation and Algorithms

This focuses on how computers handle the media elements involved in film and photography.

Binary and Pixels: Understanding that images and video are stored as **digital data**—a sequence of 0s and 1s (**binary**). Knowing that digital images are made up of tiny coloured squares called **pixels**.
Computing Context: Understanding that the more pixels an image has (higher **resolution**), the clearer the picture will be, which is a key concept in camera quality.

Algorithms in Editing: Understanding that **editing software** uses **algorithms** (a set of precise instructions) to perform tasks like applying a filter, cutting a clip, or compressing a file.
Compression: Understanding why digital video and image files often need to be **compressed** (made smaller) to save storage space and transfer faster, and that this process might lead to a slight **loss of quality**.

2. Digital Content Creation and Editing

This focuses on the practical application of software to produce a media product.

Sequencing and Timelines: Understanding the non-linear process of video editing, where clips, audio, and images are arranged and manipulated on a **timeline** to create a final product.
Computing Context: Learning to use the **digital tools** within editing software (e.g., cutting, splitting, transitions, layering tracks) to control the flow and pacing of the narrative.
Input and Output: Understanding the distinction between **input devices** (e.g., camera, microphone) used to gather the media, and **output devices** (e.g., screen, projector, speaker) used to display the final result.
Layers and Tracks: Understanding how different types of media (video, music, voiceover, sound effects) are organised onto separate **tracks or layers** in the editing software, allowing them to be controlled independently.

3. Digital Literacy, Safety, and Ownership

This focuses on the responsible use of digital media and the law surrounding content.

E-Safety and Online Sharing: Understanding the importance of **privacy settings** and gaining **permission** before sharing self-created media online, especially when it involves images of other people.
Copyright and Licensing: Understanding the concept of **copyright**—that the music, images, and video clips created by others are owned by them. Knowing that permission or a **licence** is required to use someone else's work, and that certain resources are **royalty-free** or open source.
Computing Context: Learning to **attribute** (credit) correctly any music or images sourced from the internet.

Data Integrity and Storage: Understanding the importance of **saving work regularly** and using appropriate **file formats** (e.g., JPEG for images, MP4 for video) to ensure the file can be viewed and stored correctly.

These are specific, measurable, achievable, relevant, and time-bound (SMART) learning objectives for Key Stage 2 pupils in **Computing** 💻, using the 'Lights, Camera, Action!' learning theme to explore digital media creation and computational principles.

These objectives are structured around the disciplinary knowledge of data, creation, and digital literacy.

💻 1. Digital Content Creation and Editing

Objective Focus	Pupil will be able to...
Sequencing	**Use a digital timeline** in editing software to accurately **sequence** video clips, still images, and audio tracks to create a coherent narrative.
Editing Tools	**Apply and justify** the use of basic editing tools (e.g., **cut, trim, split**) to control the **pacing and flow** of a sequence.
Input/output	**Capture and import** media (e.g., video, sound, still images) from a range of **input devices** and successfully prepare the final video for **output** in a suitable file format (e.g., MP4).
Layers and Effects	**Apply digital transitions** (e.g., fade-in, fade-out) and simple **visual or sound effects** to enhance the mood or atmosphere of a scene.

💾 2. Data and Computational Thinking

Objective Focus	Pupil will be able to...
Data Representation	**Explain** that a digital image or video is made up of **pixels** (binary data) and that the number of pixels determines the **resolution** and quality of the image.
Algorithms	**Identify** instances where an **algorithm** (set of instructions) is being used by the editing software (e.g., when a filter is applied or a file is compressed).
File Management	**Explain the necessity of compression** for video files, and successfully **save and store** their work using an appropriate and reliable file format.

🌐 3. Digital Literacy and Ownership

Objective Focus	Pupil will be able to...
E-Safety and Privacy	**Explain and demonstrate** the need to gain **permission** from others before filming or sharing media, and identify the risks of sharing personal information in a video online.
Copyright	**Identify and correctly use** royalty-free or open-source music and images for their project, and **explain the concept of copyright** in relation to using others' work.
Attribution	**Attribute (credit)** all external sources (music, images, sound effects) accurately within the film's **credits sequence**.

Computing teaching ideas:

Digital Storyboarding: Pupils can use drawing or presentation software (like Google Slides or PowerPoint) to create digital storyboards for a short film or play scene they've devised. This involves planning shots, character positions, and key actions visually, reinforcing their understanding of narrative structure and visual communication. They can incorporate text descriptions alongside their images.

Stop-Motion Animation: Using free software or apps (like Stop Motion Studio), pupils can create their own short animated films. This involves planning a simple narrative, building characters and sets from craft materials, and capturing a sequence of still images, moving the objects slightly between each shot. This teaches sequencing, timing, and the basics of animation.

Digital Sound Effects and Music: Pupils can explore free audio editing software (like Audacity - with teacher guidance) or online sound libraries to find or create sound effects and simple musical loops to enhance a scene from a film or play. This introduces the concept of audio design and how sound contributes to atmosphere and storytelling.

Interactive Character Profiles: Using presentation software or simple coding platforms like Scratch, pupils can create interactive profiles for characters in a film or play. They can include text, images, and even simple animations or sound effects triggered by user interaction (e.g., clicking on a character reveals their backstory or a key quote). This combines digital literacy with character development.

Creating a Digital Movie Trailer: Pupils can use video editing software (many simple options are available on tablets or online) to create a short trailer for a fictional film or play they've imagined. This involves selecting key scenes or moments, adding text overlays, and incorporating music to create excitement and intrigue.

Coding a Simple "Stage Lighting" Program: Using block-based coding environments like Scratch, pupils can design a program that simulates stage lighting. They could create different coloured lights that turn on and off in sequences, perhaps linked to keyboard presses or on-screen buttons. This introduces basic programming concepts like variables, loops, and conditional statements in a visually engaging context.

Other Ideas & Resources:

Select, use and combine a variety of software (including internet services) on a range of digital devices to design and create a range of programs, systems and content that accomplish given goals, including collecting, analysing, evaluating and presenting data and information.

Research, create and present biographies for film stars.

Stop animation to create short films

Record Bollywood style performances

Look at basic graphic design – link to creating a movie poster and/or recreating pop art.

Design & Technology

The **disciplinary knowledge** for **Design & Technology (D&T)** in the context of the theme **'Lights, Camera, Action!'** 🎬 focuses on applying the **design process** (design, make, evaluate) to create functional products related to film, theatre, and media production. It centres on understanding structures, mechanisms, and systems used in professional settings.

💡 1. Structures and Stability

This focuses on the skills needed to design and construct stable objects used in a production environment.

Design for Purpose: Understanding that structures must be designed to meet a specific **function** within the performance context (e.g., a prop must be lightweight and durable; a set piece must be stable and easy to dismantle).
Structural Principles: Learning the principles of **structural integrity** and how to use materials, reinforcement (e.g., cross-bracing, triangulation), and strong **joining techniques** to ensure stability.
D&T Context: Applying knowledge of **load-bearing structures** to design and build a model camera tripod, a stage flat, or a functional piece of scenery.

Aesthetics and Finish: Understanding the importance of an appropriate **surface finish** to ensure the prop or set piece looks realistic and professional under stage lights.

⚙️ 2. Mechanisms and Mechanical Systems

This focuses on designing products that involve movement or control.

Simple Mechanisms: Understanding how to use and incorporate **simple mechanisms** (e.g., levers, linkages, pivots, wheels, and axles) to create movement or control within a design.
D&T Context: Designing a moving prop, a puppet, or a simple **camera dolly/slider** that uses wheels and axles to achieve a smooth, controlled movement.

Control and Automation (Simple): Exploring how **simple electrical circuits** and switches can be integrated to create lighting or sound effects (**Lights** part of the theme).
D&T Context: Designing and constructing a model set piece that incorporates a basic series or parallel circuit to turn a light on or off, requiring knowledge of **conductors and insulators**.

📐 3. Materials and Scale

This focuses on selecting appropriate materials and working accurately.

Material Selection: Understanding that materials are chosen based on their **working properties** (e.g., stiffness for structural support, flexibility for costume, reflectivity for lighting).
D&T Context: Justifying the choice of cardboard for a lightweight prop versus wood for a heavy-duty tripod base.

Measuring and Scale: Developing the skill of accurately measuring, marking out, and cutting materials. Understanding and applying **scale and proportion** to translate a set design from a sketch into a full-sized product or model.
D&T Context: Calculating the scale needed to build a miniature set model that accurately reflects the dimensions of the full stage.

4. Evaluation and Iteration

This focuses on testing and refining the designed product.

Testing against Criteria: Understanding that a prototype must be systematically **tested** against the original design criteria (e.g., is the tripod model stable? Does the wheel mechanism roll smoothly?).
Refinement and Adaptation: Learning that design is an **iterative process**. Evaluating the weaknesses of the prototype and making clear, actionable suggestions for **refinement and improvement** in a second iteration.
D&T Context: Identifying a weak joint in a prop and explaining which **joining technique** should be used instead to increase strength.

These are specific, measurable, achievable, relevant, and time-bound (SMART) learning objectives for Key Stage 2 pupils in **Design & Technology (D&T)** , using the 'Lights, Camera, Action!' theme to practise core design, making, and evaluation skills.

These objectives are structured around the disciplinary knowledge of structures, mechanisms, and materials.

1. Structures and Stability (Set and Equipment Design)

Objective Focus	Pupil will be able to...
Design for Purpose	**Design and justify** the construction of a simple, functional piece of production equipment (e.g., a **model camera tripod** or a stable backdrop) based on clear **design criteria** (e.g., must be stable, must be portable).
Structural Integrity	**Select and use** appropriate materials and effective **joining techniques** (e.g., tabs, cross-bracing) to ensure their 3D set piece or prop is **stable and structurally rigid**.
Scale and Proportion	**Measure and mark out** materials accurately and construct a **scaled model** of a film set, ensuring the model accurately represents the size and proportion of the intended full-size stage or location.

2. Mechanisms and Mechanical Systems

Objective Focus	Pupil will be able to...
Mechanisms	**Design and create** a functional mechanism (e.g., a simple **wheel and axle system** for a camera dolly, or a **lever/linkage** for a moving prop) that allows for smooth, controlled movement.
Basic Electrics (Lights)	**Construct a simple series circuit** to safely incorporate a light source into a model set piece or prop, demonstrating an understanding of how a switch controls the flow of electricity.
Material Properties	Investigate and justify the selection of materials for a mechanism based on their working properties (e.g., choosing rigid material for an axle, or smooth material for a track).

🔬 3. Evaluation and Iteration

Objective Focus	Pupil will be able to...
Testing against Criteria	**Systematically test** their finished D&T product (e.g., testing the stability of the tripod model or the smooth movement of the dolly) against the **initial design criteria**.
Refinement	**Evaluate** the weaknesses in their prototype's structure or mechanism and clearly **suggest and draw a plan** for **refining and improving** the design for better strength or function.
Aesthetic Finish	**Apply appropriate surface finishing techniques** (e.g., painting, covering, texture) to ensure the prop or set model achieves a **realistic and professional aesthetic** that suits the narrative's needs.

DT teaching ideas, categorised by potential focus areas:

Set Design & Construction:
Building Miniature Theatre Stages: Pupils can design and build small-scale stages using cardboard, wood scraps, and other materials. They can then create interchangeable backdrops and simple scenery for different scenes or plays. This develops construction skills, planning, and understanding of perspective.

Creating Pop-Up Book Sets: Exploring how to create three-dimensional scenes within a book format. This involves understanding mechanisms, layering, and spatial awareness to represent different settings.
Designing and Making Shadow Puppet Theatres: Pupils can construct a simple frame and screen for shadow puppetry and then design and create their own shadow puppets from card. This combines construction with storytelling and understanding of light and shadow.

Prop Design & Making:
Crafting Costume Accessories: Designing and making simple costume elements like masks, hats, belts, or jewellery using various materials and techniques (e.g., felt, card, fabric scraps, weaving). This focuses on aesthetics, functionality, and material properties.

Building Simple Mechanical Props: Exploring basic mechanisms (levers, pulleys, linkages) to create moving props, such as a door that opens, a waving flag, or a turning wheel for a film set. This introduces basic engineering principles.

Designing and Making "Special Effects" Props: Pupils can experiment with materials and techniques to create simple special effects props, like fake blood capsules, smoke effects (using safe alternatives like dry ice demonstrations by the teacher), or wind machines (cardboard fans). This sparks creativity and problem-solving.

Lighting & Sound Design (with safe and simple approaches):

Creating Simple Light Boxes and Filters: Pupils can build basic light boxes and experiment with coloured cellophane or acetate to create different lighting effects. This introduces the concept of colour and its impact on mood.

Designing and Making Sound Effect Instruments: Exploring how to create different sounds using everyday objects (e.g., shaking rice in a container for rain, hitting different materials for footsteps). This develops understanding of sound and its role in storytelling.

Filmmaking & Animation (focusing on the "design" aspect of the process):
Designing Storyboards: Pupils can learn about the importance of storyboarding and design their own visual plans for a short film or scene, considering camera angles and shot composition. This develops visual communication and planning skills.

Creating Simple Stop-Motion Animation Sets and Characters: Designing and building the backgrounds and characters for a stop-motion animation using materials like clay, Lego, or paper cut-outs. This focuses on design aesthetics and the constraints of the animation process.

Interactive Design:
Designing an Interactive "Behind the Scenes" Display: Pupils can create a display that incorporates moving parts, flaps to lift, and different textures to show the various roles and equipment involved in film or theatre production. This encourages communication and engagement.

Building a "Clapperboard" with Moving Parts: Designing and constructing a functional clapperboard, understanding its purpose and how the hinged arm works. This combines construction with understanding a key piece of filmmaking equipment.

Key Considerations for Implementation:
Safety First: Ensure all activities are safe and appropriate for the age group, especially when using tools or experimenting with light and sound. Adult supervision is crucial.
Clear Briefs and Constraints: Provide pupils with clear design briefs, including any specific requirements or limitations (e.g., materials, size).
Emphasis on the Design Process: Encourage pupils to follow the design process: research, design, make, evaluate.
Integration with Other Subjects: Link the D&T activities to their learning in literacy, art, drama, and science.
Focus on Functionality and Aesthetics: Encourage pupils to consider both how their product will work and how it will look.
Opportunities for Evaluation: Provide time for pupils to evaluate their own work and the work of others.
These ideas offer a range of hands-on and engaging Design & Technology projects that will bring the 'Lights, Camera, Action!' theme to life for Key Stage 2 pupils. Have fun with it!

Other Ideas & Resources:
Generate, develop, model and communicate their ideas through discussion, annotated sketches, cross-sectional and exploded diagrams, prototypes, pattern pieces and computer-aided design.

Make pinhole cameras, thaumatrope, phenakistoscope and flick books.

Investigate and analyse a range of existing products.

Design and sew superhero capes for dolls for stop animation films.

Electronics
https://teachers.thenational.academy/units/electronics-simple-circuits-and-switches-2540

https://teachers.thenational.academy/units/control-6661

Geography

The **disciplinary knowledge** for **Geography** in the context of the learning theme **'Lights, Camera, Action!'** 🎬 focuses on understanding **how location, environment, and physical features influence film and media production**, and **how geographers use visual media (film, photography, and maps) to study the world.**

It links the technical process of filmmaking to geographical interpretation.

🌍 **1. Location and Physical Geography in Film**
This focuses on how the natural environment dictates film production and influences the story.

Location Analysis: Understanding how **physical geography** (e.g., mountains, deserts, coastlines) dictates where a film can be shot and how this impacts the visual narrative.
Geography Context: Analysing how a specific **climate** (e.g., snow, jungle, arid desert) creates **challenges and constraints** for a film crew (e.g., dealing with extreme heat or rain).

Geographical Authenticity: Developing the critical skill to assess whether a film's setting is **geographically accurate** or whether one location is being used to **represent** another (e.g., using a UK quarry to represent a foreign planet).
Physical Features as Narrative Tools: Recognising that **key physical features** (e.g., a huge waterfall, a dangerous cave, a remote island) often act as central plot points or obstacles in an adventure film's narrative.

🗺️ **2. Mapping and Spatial Awareness**
This focuses on applying geographical skills to the planning and execution of a production.

Mapping for Production: Understanding how **geographical tools** like **maps, satellite images, and GIS (Geographical Information Systems)** are used by film producers to **scout locations**, plan **routes for travel**, and assess accessibility for equipment.
Geography Context: Using a map's **scale** to calculate distances a character travels, or using **contour lines** to understand the terrain of a potential set.

Spatial Vocabulary: Using geographical vocabulary (e.g., **longitude, latitude, altitude, terrain, compass points**) accurately to describe a scene's setting or a character's journey within a film script.

Creating Fictional Maps: Applying the conventions of map-making (e.g., using **keys, scales, and symbols**) to create a **fictional map** that is geographically coherent for a fantasy film's world.

🏘 3. Human Geography and Interpretation

This focuses on how human features and cultural landscapes are portrayed and interpreted in media.

Depicting Human Features: Understanding how **human geography** (e.g., city architecture, slums, transportation networks, land use) is visually represented in film to establish the **socio-economic context** of a story.
Geography Context: Analysing how film sets and costumes depict the population density, job types, and development level of a specific area.

Film as a Source of Information: Developing the critical skill of a geographer to view film and media as a **source of information**, but recognising that it is often **biased, dramatized, or misleading** about the place it depicts.
Geography Context: Critically evaluating a travel documentary or film to separate factual geographical information from artistic licence or stereotypes.

Impact of Media on Place: Understanding the **economic and social impact** that filming can have on a real location (e.g., how the popularity of a film can lead to a boom in **tourism** at the filming location).

These are specific, measurable, achievable, relevant, and time-bound (SMART) learning objectives for Key Stage 2 pupils in **Geography** 🌎, using the 'Lights, Camera, Action!' theme to explore the geographical context and influence of media production.

These objectives are structured around the disciplinary knowledge of location, mapping, and critical interpretation.

🌎 1. Location and Physical Geography

Objective Focus	Pupil will be able to...
Location Analysis	**Identify and describe** how the **physical geography** (e.g., mountains, water bodies, climate) of a real location **limits or enables** a film crew's ability to shoot a specific scene.
Setting and Climate	**Explain** how the use of **weather and climate** in a film or drama (e.g., snow, rain, intense heat) is used to create **mood or tension** and reflect the **geographical setting**.
Authenticity	**Assess and evaluate** whether a location chosen for a film or play is **geographically authentic** or if it is being used to **represent** a contrasting location (e.g., UK for Hollywood).
Features as Obstacles	**Identify and explain** how major **physical features** (e.g., a challenging canyon, a remote coastline) are often used as **obstacles** or key plot points in a narrative.

2. Mapping and Spatial Awareness

Objective Focus	Pupil will be able to...
Mapping for Production	**Use maps, satellite images, or simple sketch maps** to **plan a viable route** for a character's journey or to select an accessible **scouting location** for a film crew.
Scale and Distance	**Use map scales** to calculate the **approximate real-world distance** a character travels in a scene and relate that to the visual time taken in the film.
Fictional Mapping	**Apply the conventions of cartography** (e.g., using a key, symbols, and a scale) to create a **geographically coherent fictional map** for the setting of their own story or play.
Directional Vocabulary	**Use accurate geographical vocabulary** (e.g., north, south-east, terrain, altitude) to describe a scene's setting or a character's movement within a scene.

3. Human Geography and Interpretation

Objective Focus	Pupil will be able to...
Interpreting Media	**Critically evaluate** a film or documentary segment, separating the **factual geographical information** about a place from the dramatized elements or artistic bias.
Depicting Human Features	**Analyse** how the representation of **human geography** (e.g., architecture, transport, land use) in a film helps establish the **socio-economic context** or time period of the story.
Media Impact	**Investigate and explain** the **economic impact** of a major film production on a real location, particularly in relation to the resulting **tourism** boost or infrastructure change.

Geography teaching ideas:

Famous Film Locations Around the World: Pupils can research iconic movie locations (e.g., the Scottish Highlands in *Harry Potter*, the beaches of Thailand in *The Beach*, New York City in countless films). They can then locate these places on a map, identify their geographical features, and discuss why that location might have been chosen for the film (landscape, landmarks, atmosphere).

Mapping a Film Set: Imagine a fictional film or play set (e.g., a pirate ship, a haunted house, a futuristic city). Pupils can design and draw a map of this set, labelling different areas and considering the spatial relationships between them. This encourages spatial reasoning and understanding of scale.

The Geography of Storytelling: Explore how different geographical settings influence the types of stories that are told. For example, how does the desert landscape of Australia shape the narrative of *Mad Max* compared

to a film set in a bustling European city? This encourages understanding of human-environment interaction and cultural landscapes.

Lights Around the World: Investigate how different cultures and environments use light, both natural and artificial, for different purposes (e.g., city lights at night, the Northern Lights, traditional festivals of light). This connects to human geography and the impact of light on human activities.

The Journey of Film Production: Track the journey of a film production, from initial location scouting to filming and distribution. Pupils can map the different places involved and consider the geographical factors that influence these decisions (e.g., availability of studios, suitable landscapes, target audience).

Creating a Location Fact File: Pupils can choose a real or fictional location used in a film or play and create a fact file detailing its geographical features (climate, landforms, vegetation), its cultural significance (if any), and why it was chosen as a setting.

Designing a Sustainable Film Set Location: Pupils can consider the environmental impact of filming on location. They could design a film set in a specific geographical area (real or imagined) and think about how to minimize its environmental footprint. This could involve considering renewable energy sources, waste management, and respecting local ecosystems. This links to environmental geography and sustainable development.

Mapping the Origins of Props and Costumes: For a specific film or play, pupils could research where the materials for key props and costumes might have originated (e.g., cotton from Egypt, wood from a local forest, metal from a specific mining region). This connects to economic geography and global trade.

The Geography of Soundscapes: Explore how different geographical environments have unique soundscapes (e.g., the sounds of a rainforest, a busy city, a quiet countryside). Pupils could then consider how sound designers for films or plays use these real-world soundscapes or create artificial ones to establish location and atmosphere. This links to sensory geography and environmental awareness.

Creating a "Behind the Scenes" Location Guide: Pupils can choose a film or play set in a real location and create a guide for visitors, highlighting the geographical features that are visible in the production and perhaps some that are nearby but not shown. This encourages observational skills and the ability to connect what they see on screen with the real world.

Exploring Extreme Filming Locations: Research films that have been shot in extreme environments (e.g., high mountains, deep oceans, deserts). Pupils can then investigate the geographical challenges of filming in these locations and the adaptations needed by the crew and equipment. This links to physical geography and human adaptation.

"If This Film Was Set Here..." Project: Choose a well-known film and challenge pupils to reimagine its setting in a different geographical location (perhaps even their local area of Blakeney!). They would need to consider how the change in landscape, climate, and culture would affect the story, characters, and visual elements. This encourages creative thinking and the application of geographical understanding.

Other Ideas & Resources:
Use maps, atlases, globes and digital/ computer mapping to locate countries and describe features studied

Bollywood Vs Hollywood,

Look at cultural diversity

INDIA – study physical & geographical features.

Compare and contrast to UK.

History

The **disciplinary knowledge** for **History** in the context of the learning theme **'Lights, Camera, Action!'** 🎬 focuses on understanding the **evolution of film and theatre**, how historical context shapes dramatic and cinematic output, and how media acts as a historical source.

It is about knowing *how* historians use and interpret media to understand the past, and *how* technology drives historical change in the arts.

📺 1. Change and Continuity in Media Technology

This focuses on tracking the technological innovations that transformed entertainment.

Technological Sequence: Understanding the **chronology** of key technological changes in media and how one innovation led to the next.
History Context: Tracing the sequence from the **pre-cinematic toys** (like the **Zoetrope** or **Magic Lantern**) to early film (the **Lumière brothers** and the first moving images), the introduction of **sound** (the 'Talkies'), and eventually to **colour** and digital film.

Impact of Change: Analysing the **significance and consequences** of major technological shifts.
History Context: Explaining how the arrival of **sound** dramatically changed the acting style and production process, making silent film techniques obsolete.

Continuity of Narrative: Identifying how the **core methods of storytelling** (e.g., character, conflict, resolution) have remained **continuous** even as the technology used to tell those stories has changed radically.

🎭 2. Interpreting Media as Historical Evidence

This focuses on using film and drama to understand the past while critically acknowledging its limitations.

Film as a Source: Recognising that historical films, documentaries, and even newsreels act as **primary or secondary sources** of evidence about the time they were made.
History Context: Using clips from films made during a specific era (e.g., World War II or the 1950s) to understand the fashion, language, and social attitudes of that period.

Bias and Interpretation: Understanding that dramatic or cinematic works are **not objective reality**. They reflect the **bias, viewpoints, and social values** of the time the film was *produced*, not necessarily the time the film is *set*.
History Context: Critically evaluating a historical film to identify where the director has taken **artistic licence** or changed facts for dramatic effect.

Audience Response: Investigating how audiences in the past reacted to new forms of entertainment (e.g., the novelty and shock factor of the first moving pictures or the cultural phenomenon of early Hollywood stars).

📜 3. Contextualising Drama and Theatre

This focuses on the historical origins and social function of performance.

Ancient Origins: Understanding that drama and performance have **ancient historical roots** (e.g., Ancient Greek theatre) and have always served a **social or religious function**.
Social Context: Recognising that the themes and content of plays and films often reflect the **major social or political issues** of their time.
History Context: Discussing how theatre and film have been used throughout history as tools for **propaganda, protest, or education**.

The Theatre Space: Understanding how the **physical space** of performance (e.g., Greek amphitheatre, Elizabethan stage, modern cinema) has **evolved** over time to suit new technologies and performance styles.

These are specific, measurable, achievable, relevant, and time-bound (SMART) learning objectives for Key Stage 2 pupils in **History** 🎬, using the 'Lights, Camera, Action!' learning theme to explore the historical development of film and performance.

These objectives are structured around the disciplinary knowledge of chronology, change, and the critical use of media as a historical source.

🎞️ 1. Change and Continuity in Media History

Objective Focus	Pupil will be able to...
Chronology	**Place** key technological milestones (e.g., Magic Lantern, Silent Film, Talkies, Colour Film, Digital Film) onto a **timeline** and explain the order of their development.
Impact of Technology	**Explain the significance** of a major technological change (e.g., the introduction of **sound**) and discuss how it fundamentally changed the way actors performed and directors filmed.
Continuity	**Identify and describe** how the **core elements of storytelling** (e.g., character conflict, plot structure) have **remained consistent** from early theatre to modern film.
Origins	**Describe** the historical context and purpose of **early cinematic devices** (e.g., the Zoetrope) and explain how they led to the development of the moving image.

🎭 2. Interpreting Media as a Historical Source

Objective Focus	Pupil will be able to...
Bias and Perspective	**Watch and critically evaluate** a historical film or newsreel, identifying where the director has used **artistic licence** or where the media reflects the **social bias** of the time it was made.
Source Analysis	**Use film footage or images** from a specific historical period (e.g., the 1940s) to **infer** information about the clothing, transport, and everyday life of people from that time.
Audience Response	**Research and explain** how audiences in the past reacted to a new historical form of entertainment (e.g., the public's reaction to the first moving pictures or the novelty of colour film).
Purpose	**Explain and provide examples** of how film or drama has been used throughout history as a tool for **propaganda, protest, or social commentary**.

📜 3. Contextualising Drama and Theatre

Objective Focus	Pupil will be able to...
Ancient Roots	**Research and describe** the historical origins of theatre (e.g., Ancient Greece) and explain the social or religious **function** of performance in early civilisations.
Theatrical Evolution	**Compare and contrast** the physical layout and performance space of an **historical theatre** (e.g., an Elizabethan stage) with a modern cinema or performance space.
Social Reflection	**Identify and discuss** how the **themes and content** of a play or film are often a **direct reflection** of the social or political issues that were important when it was written.

Explore the historical connections within the 'Lights, Camera, Action!' theme for Key Stage 2 pupils:

The History of Early Cinema: Pupils can investigate the inventions and key figures that led to the development of early moving pictures (e.g., the Lumière brothers, Thomas Edison). They can create timelines, research early film devices, and understand how entertainment evolved. Perhaps they could even try to recreate a simple early animation device like a thaumatrope.

The Evolution of Film Genres: Explore how different film genres (like Westerns, musicals, or science fiction) have changed over time. Pupils can look at early examples of a genre and compare them to more modern films, noting changes in technology, storytelling, and social context. This encourages understanding of historical progression and cultural shifts.

The History of Theatre and Playhouses: Investigate the history of theatre from ancient times to the present day. Pupils can learn about different types of theatres (e.g., the Globe Theatre, Victorian music halls), famous

playwrights (like Shakespeare), and how theatrical performances have evolved. Considering the local history, perhaps they could research any historical performance spaces or traditions in Norfolk.

Costumes Through the Ages on Stage and Screen: Pupils can research how costumes have been used in theatre and film to reflect different historical periods, social status, and character. They could focus on a particular historical era and design costumes for a play or film set in that time, explaining their choices based on historical accuracy.

The Impact of Historical Events on Film and Theatre: Explore how major historical events (e.g., World Wars, the Industrial Revolution, social movements) have been depicted in films and plays. Pupils can analyse how these productions reflect the attitudes, challenges, and changes of the time.

Local History and Film/Theatre: Investigate if the local area has any historical connections to film or theatre. Were any early films shot locally? Were there significant local theatres or performance traditions? This encourages local historical research and connects the theme to their own community. They might be surprised by what they discover! (We know that there have been films made in the local area, many include the use of historically important homes such as Blickling Hall).

Y5/Y6 The Role of Propaganda in Film History: Investigate how films have been used throughout history for propaganda purposes, particularly during wartime. Pupils can analyse examples of historical propaganda films (age-appropriately, of course) and discuss their intended message and impact. This encourages critical thinking about media and its historical influence.

The History of Animation: Explore the fascinating journey of animation from early hand-drawn techniques to modern CGI. Pupils can learn about key milestones, inventors, and different animation styles throughout history. Perhaps they could even try creating a simple flipbook animation.

Y5/Y6 Censorship in Film and Theatre History: Investigate instances of censorship in the history of film and theatre. Pupils can research why certain topics or depictions were considered controversial at different times and the impact of censorship on artistic expression and societal views. This encourages discussions about freedom of speech and changing social norms.

The Evolution of Special Effects: Explore the history of special effects in film, from early practical effects and illusions to the sophisticated computer-generated imagery of today. Pupils can research how filmmakers created believable fantasy worlds and action sequences in the past without modern technology.
Local Oral History Project: Memories of Local Cinemas or Theatres: If there were any former cinemas or theatres in Blakeney or nearby villages, pupils could try to interview older members of the community about their experiences of going to the pictures or seeing live performances in the past. This connects the theme to local heritage and develops interviewing skills.

"A Day in the Life" of Someone Working in Early Film or Theatre: Pupils can research a specific role in the early film or theatre industry (e.g., a silent film actor, a stagehand in a Victorian theatre, a camera operator in the early 20th century) and write a diary entry or recount from that person's perspective, incorporating historical details about their work and the technology of the time.

Other Ideas & Resources:

Cinematography is the illusion of movement by the recording and subsequent rapid projection of many still photographic pictures on a screen. Originally a product of 19th-century scientific endeavour, cinema has become a medium of mass entertainment and communication, and today it is a multi-billion-pound industry.

The history of cinematography began in the late 1880s, when people began combining multiple consecutive photos to create the illusion of a motion picture. The earliest surviving motion picture is the "Roundhay Garden Scene," which was created in 1888 and is just 2.11 seconds long.
The first animated cartoon was produced in 1906.

Credits began to appear at the beginning of motion pictures in 1911. The Bell and Howell 2709 mover camera invented in 1915 allowed directors to take close-ups without having to physically move the camera.

By the late 1920s, most of the movies produced were sound films.

https://www.scienceandmediamuseum.org.uk/objects-and-stories/very-short-history-of-cinema

Modern Foreign Languages

The **disciplinary knowledge** for **MFL** in the context of the learning theme **'Lights, Camera, Action!'** focuses on using the target language (e.g., French, Spanish) as a tool to engage with and describe the media world. The core knowledge centres on **communication, linguistic structure, and intercultural comparison** through the lens of film and drama.

1. Oracy and Communication Skills

This focuses on using the MFL effectively for expressive and practical purposes related to the theme.

Dialogue and Role-Play: Understanding that language is used to create **character and narrative** in a script.
MFL Context: Practising **intonation and expression** to convey emotion (e.g., fear, excitement) in the target language dialogue, understanding how **tone and stress** affect meaning.

Giving and Following Instructions: Developing the ability to give and follow **imperative** instructions common in a production environment.
MFL Context: Using MFL phrases to give directions (e.g., "Silence!", "Action!", "Cut!") or basic commands (e.g., "Stand up," "Walk slowly") to actors.

Active Listening: Developing the ability to extract specific details and the main message from spoken instructions or a simple MFL scene description.

2. Literacy and Structural Knowledge

This focuses on applying grammatical rules and understanding text forms related to film and theatre.

Genre-Specific Vocabulary: Employing strategies to acquire and retain vocabulary related to film and performance.
MFL Context: Learning and using MFL words for **equipment** (camera, light), **roles** (actor, director), **emotions**, and **descriptions** (loud, quiet, fast, slow).

Grammar for Description: Understanding and correctly applying basic grammatical concepts for describing scenes and characters.
MFL Context: Using **adjectives** and ensuring they **agree** correctly with nouns (e.g., *la caméra* ***verte***, *le costume* ***rouge***) when describing props or costumes.
Using **simple verbs** (e.g., *to be*, *to have*, *to do*) in the present or simple past tense to describe a character or recount a scene.

Understanding Text Types: Recognising the structure and purpose of a script.
MFL Context: Reading a simple MFL script and distinguishing between **dialogue** and **stage directions** (e.g., describing where an actor should move).

🌍 3. Intercultural Awareness and Comparison

This focuses on the relationship between language, media, and culture globally.

Global Media Reach: Understanding that the target language (e.g., French or Spanish) is used in film industries all over the world, not just in its country of origin (e.g., French cinema in West Africa, Spanish cinema in Latin America).
Cultural Content: Analysing simple film/TV clips in the target language to gain insights into **cultural norms, customs, or geographical settings** of the country where the media was produced.
Comparative Terminology: Comparing how technical terms or common expressions related to media (like "close-up" or "fade") are expressed in the MFL versus in English.
MFL Context: Recognising that some terms (like "Action!") are often **universal** in filmmaking, while others are translated.

These are specific, measurable, achievable, relevant, and time-bound (SMART) learning objectives for Key Stage 2 pupils in **Modern Foreign Languages (MFL)** 🎬, using the 'Lights, Camera, Action!' theme to practise core linguistic skills and explore cultural media.
These objectives are structured around the disciplinary knowledge of communication, linguistic structure, and intercultural comparison.

🗣️ 1. Oracy (Speaking and Listening)

Objective Focus	Pupil will be able to...
Giving Instructions	**Use and follow simple imperative phrases** in the target MFL to give basic commands used on a film set (e.g., "Action!", "Cut!", "Look left," "Speak louder").
Expressing Emotion	**Practise and use** appropriate **intonation and facial expressions** in the target MFL to clearly convey a range of emotions (e.g., fear, excitement, surprise) in a short piece of dialogue.
Comprehension	**Listen and extract** specific details (e.g., location, costume colour, mood) from a short, simple **scene description** read aloud in the target MFL.
Role-Play	**Participate confidently** in a short, scripted **role-play** or scene using the MFL dialogue, maintaining a clear speaking voice (**projection**).

✍️ 2. Literacy (Reading and Writing)

Objective Focus	Pupil will be able to...
Vocabulary Acquisition	**Write and spell** accurately a range of MFL vocabulary related to the theme (e.g., **camera, actor, light, stage, music**) in context.
Grammar for Description	**Use adjectives** to describe characters or props, ensuring the adjectives **agree** correctly with the gender and number of the noun in the target MFL (e.g., *le costume* ***rouge***, *la table* ***verte***).
Script Structure	**Identify and distinguish** between **dialogue** and **stage directions** in a simple MFL script, and use correct formatting when writing their own short scene.
Sentence Creation	**Write** three to five simple, clear sentences in the MFL to create a short **review** of a film or play, using opinion phrases (e.g., *J'aime*, *No me gusta*).

3. Intercultural and Linguistic Awareness

Objective Focus	Pupil will be able to...
Cultural Comparison	**Analyse** a short film or TV clip in the target MFL and **identify** one way the media reflects the **customs or geography** of the country where the media was produced.
Global Media	**Explain** how films are released in other countries (e.g., **subtitles** vs. **dubbing**) and discuss which method they would prefer when watching a foreign-language film.
Comparative Terminology	**Identify** one technical film term that is **universal** (e.g., "Action!") and one term that is **translated** into the target MFL, and explain why.

Modern Foreign Language teaching ideas:

Vocabulary of Film and Theatre: Introduce and practice key vocabulary related to film and theatre in your chosen language (e.g., French: *le film, l'acteur, la scène, le costume*; Spanish: *la película, el actor, la escena, el vestuario*). Activities could include flashcards, matching games, labelling diagrams of a film set or theatre, and simple sentence building.

Describing Characters: Pupils can learn vocabulary to describe characters (e.g., happy, sad, big, small - *heureux, triste, grand, petit / feliz, triste, grande, pequeño*) and practice using these adjectives to describe famous film or theatre characters. They could even create simple character profiles in the target language.

Giving Simple Instructions on Set: Introduce basic imperative verbs related to directing (e.g., "Action!", "Cut!", "Look here!", "Speak louder!" - *Action! Coupez! Regarde ici! Parlez plus fort! / ¡Acción! ¡Corten! ¡Mira aquí! ¡Habla más alto!*). Pupils can practice giving and following these instructions in role-play scenarios.
Talking About Favourite Films/Plays: Teach pupils how to express their likes and dislikes and talk about their favourite films or plays (e.g., "I like...", "I don't like...", "My favourite film is..." - *J'aime..., Je n'aime pas..., Mon*

film préféré est... / Me gusta..., No me gusta..., Mi película favorita es...). They can then share their preferences with classmates in simple sentences.

Role-Playing Simple Scenes: Pupils can work in pairs or small groups to learn and perform very short, simple scenes in the target language. These could be based on familiar stories or everyday situations adapted for a mini-play. This encourages speaking and builds confidence.

Creating a Short, Animated Film with Voiceovers: If technology allows, pupils could create a short, animated film (even a simple stop-motion animation) and then record simple voiceovers in the target language, describing the action or characters. This combines creativity with language learning in a fun and engaging way.

Other Ideas & Resources:

Learn some basic Hindi, Guajarati, and Bengali.

Music

See also Charanga Schemes of work

The disciplinary knowledge for **Music** in the context of the learning theme **'Lights, Camera, Action!'** 🎬 focuses on understanding the **function of music** in film and drama, **how musical elements are manipulated** to support a narrative, and the skills needed to create music for a visual medium.

It is about knowing *how* musicians compose for specific emotional and dramatic effects.

🎶 1. The Function of Film Music (Appraising)

This focuses on analysing how music is used to enhance the audience's experience and advance the story.

Mood and Atmosphere: Understanding that music is the primary tool used to establish the **emotional atmosphere** or **mood** of a scene (e.g., fast tempo and minor key for tension; slow tempo and major key for romance).
Diegetic vs. Non-Diegetic Sound: Distinguishing between:
Diegetic Sound: Sound that the characters **can hear** (e.g., a radio playing in the scene, dialogue).
Non-Diegetic Sound: Sound that only the **audience can hear** (e.g., the orchestral background score or theme music).
Music Context: Recognising when a sound is part of the story world versus when it is designed purely to manipulate the audience's feelings.

Thematic Identity (Leitmotif): Understanding the concept of a **Leitmotif**—a short, recurring musical phrase (or theme) that is associated with a specific **character, idea, or place**.
Music Context: Analysing how a theme tune changes (e.g., becoming faster or slower, changing instrumentation) to reflect a character's changing fate.

📝 2. Composing for Effect

This focuses on applying musical elements purposefully to a visual sequence.

Tempo and Rhythm: Understanding how to manipulate the **speed (tempo)** and **rhythmic complexity** of music to match the pace of the visual action on screen.
Music Context: Composing music where the **rhythm and accents** align precisely with the actions or "hits" in a fight scene or chase sequence (**Mickey Mousing**).

Dynamics and Instrumentation: Knowing how to use **volume (dynamics)** to build **tension** (e.g., gradually getting louder, crescendo) and selecting specific **instrumentation** to represent characters or environments.
Music Context: Using brass instruments for power, high strings for fragility, or specific percussion for danger/mystery.

Structure and Timing: Understanding the need for music to be **precise in its timing**—starting and stopping exactly when a scene or emotion begins or ends. This requires composing in **sections** that directly relate to the on-screen action.

🎧 3. Performing and Sound Design

This focuses on the practical skills of recording and layering sound.

Sound Effects (SFX): Understanding the artistic role of **sound effects** (e.g., doors slamming, footsteps, explosions) in enhancing realism and impact, and distinguishing them from music.
Layering and Texture: Understanding how musicians and composers create **texture** by layering different instrumental parts, musical themes, and sound effects together to create a rich, full sound.
Recording and Synchronization: Understanding the process of **synchronizing** music and sound effects precisely to the video track in the final editing stage.

Here are specific, measurable, achievable, relevant, and time-bound (SMART) learning objectives for Key Stage 2 pupils in **Music**, using the 'Lights, Camera, Action!' theme to practise core musical skills and explore cultural media.

These objectives are structured around the disciplinary knowledge of composing, performing, and appraising music for film and drama.

1. Appraising and Understanding Film Music

Objective Focus	Pupil will be able to...
Mood and Atmosphere	**Listen to and analyse** film music, identifying and describing how changes in **tempo, dynamics, and pitch** are used to create a specific mood or atmosphere (e.g., tension, excitement, sadness).
Thematic Identity	**Identify and explain** the purpose of a **Leitmotif** (a recurring theme) and describe how a theme might be changed musically (e.g., made slower or played on a different instrument) to reflect a character's journey.
Sound Function	**Distinguish between and give examples** of **diegetic sound** (sound the characters hear, like dialogue) and **non-diegetic sound** (sound only the audience hears, like the background score).
Instrumentation	**Listen and justify** why a composer chose specific **instrumentation** (e.g., brass, strings, percussion) to represent a certain character, setting, or emotion.

2. Composing for Visual Effect

Objective Focus	Pupil will be able to...
Timing and Synchronization	**Compose a short piece of music** that is precisely **timed and synchronized** to a short, pre-recorded visual sequence, ensuring the music starts and stops accurately.
Dynamics and Tension	**Manipulate dynamics** (volume) purposefully within a composition to **build tension** (e.g., using a **crescendo** or gradual increase in volume) during a dramatic moment on screen.

Rhythm and Pace	**Match the tempo and rhythmic accents** of their composition to the **pace and actions** of the visual sequence (e.g., using faster notes for a chase, or slower rhythms for a waiting scene).
Notation (Graphic)	**Use standard or graphic notation** to record musical ideas for their composition, enabling another pupil to successfully perform the music for their scene.

🎧 **3. Performing and Sound Design**

Objective Focus	Pupil will be able to...
Texture and Layering	**Perform** two or more simple instrumental parts simultaneously to demonstrate an understanding of **musical texture** and how **layered sound** enhances a scene.
Sound Effects	**Create and perform** a series of effective **sound effects (SFX)** using voice, body percussion, or instruments, and judge whether they successfully enhance the realism of a scene.
Control and Expression	**Perform** their composed music with sufficient **control and expression** (e.g., accurate dynamics, clear articulation) to effectively communicate the intended mood for the scene.

Some music teaching for Key Stage 2:

Exploring Film Soundtracks: Listen to iconic film scores (e.g., *Star Wars*, *Harry Potter*, *The Lion King*) and discuss how the music makes you feel and how it enhances the mood of different scenes. Pupils can identify instruments and musical elements that contribute to suspense, excitement, sadness, or joy. Perhaps they could even try to match different musical excerpts to imagined scenes.

Creating Sound Effects for a Scene: Choose a short scene from a film or play (or even a scenario they imagine) and have pupils create sound effects using their voices, body percussion, and classroom instruments. This encourages creativity and understanding of how sound contributes to storytelling. They could even record and edit their soundscapes.

The History of Music in Theatre: Explore how music has been used in theatre throughout history, from ancient Greek choruses to modern musicals. Pupils can learn about different types of musical theatre and the role of songs in advancing the plot and revealing character. Maybe they could research any local musical theatre traditions in Norfolk.

Composing a Theme Tune: Challenge pupils to compose a short theme tune for an imaginary film or TV show. They can experiment with different instruments, rhythms, and melodies to create a tune that reflects the genre and mood of their imagined production. This encourages basic composition skills.

Music and Emotion in Film: Focus on how specific musical elements (tempo, pitch, dynamics, instrumentation) can evoke different emotions in film. Pupils can analyse short video clips with and without

music to understand its impact. They could then try to compose short musical pieces to express specific emotions.

Creating Foley Sounds: Introduce the concept of Foley art – the creation of everyday sound effects for films in post-production. Pupils can try to recreate sounds like footsteps, rustling leaves, or opening doors using various materials. This is a fun, hands-on way to understand sound design.

Other Ideas & Resources:
Improvise and compose music for a range of purposes using the inter-related dimensions of music.
(Indian folk music and bhangra)
India Musical Instruments:
Sitar – is one of the most popular musical instruments of North India. Saron- has a small wooden body covered with skin and a fingerboard that is covered with steel.
Sarangi - is one of the most popular and oldest bowed musical instruments in India
Sarod – has a small wooden body covered with a skin and a fingerboard that is covered with steel.

Other instruments include:
Flute
Shehnai
Tabla
Pakhawai
Harmonium

PE

The **disciplinary knowledge** for **Physical Education (PE)** in the context of the learning theme **'Lights, Camera, Action!'** 🎬 focuses on understanding how movement is used for **communication and expression**, the **technical skills** needed for performance, and the application of **safe practice** in dramatic movement.

This knowledge is derived from the performing arts side of the PE curriculum, focusing on dance and expressive movement.

🎭 **1. Expressive Movement and Communication**
This focuses on using the body as a primary tool for storytelling and character portrayal.

Non-Verbal Communication: Understanding that movement, posture, and gesture are powerful tools for communicating **emotions, personality, and intentions** to an audience without speaking.
PE Context: Applying different **dynamics** (e.g., strong, soft, fast, slow) to movement to create a character's physical presence (e.g., a sneaky character versus a powerful leader).

Action and Reaction: Developing the ability to create believable **reactions** to a stimulus (e.g., dodging an attack, reacting to fear or surprise) through movement that looks convincing on stage or camera.

Rhythm and Timing: Understanding how to match movement to external cues, such as the **beat of music** or the **pace of dialogue**, ensuring the movement is synchronized and purposeful.

🤸 2. Technical Skills and Choreography

This focuses on the development of physical competence and the structure of movement sequences.

Choreography and Sequence: Learning the principles of **sequencing and continuity** in movement. Understanding that movements must be planned, rehearsed, and repeatable to maintain consistency for the "camera" (or audience).
PE Context: Creating and performing a short, clear **movement sequence** (like a dance routine or staged fight) that flows logically from one action to the next.

Spatial Awareness: Developing awareness of where one's body is in relation to other actors, props, and the **performance area** (the "frame").
PE Context: Practising how to **enter and exit** a scene smoothly and ensuring that all movement is **clear and visible** to the audience or camera.

Control and Precision: Developing the physical **control and precision** necessary to execute movements clearly and safely, especially in staged action sequences like falls or struggles.

🛡️ 3. Safe Practice and Staging

This focuses on the health and safety aspects of performance and movement.

Staging and Blocking: Understanding the concept of **blocking**—the precise planning of where and how actors will move during a scene. This is necessary for both safety and for the camera operator to get the desired **shot**.
Staged Combat Safety: Learning the basic rules for **safe staged fighting** or physical drama (e.g., creating the illusion of contact without actually touching, control, and clear communication with a partner).
Warm-up and Fitness: Understanding the necessity of a proper **warm-up** and **cool-down** to prepare the body for expressive and demanding movements, recognizing the physical fitness required of dancers and stunt performers.

These are specific, measurable, achievable, relevant, and time-bound (SMART) learning objectives for Key Stage 2 pupils in **Physical Education (PE)** 🎬, using the 'Lights, Camera, Action!' learning theme to explore expressive movement, technical skills, and safety in performance.

These objectives are structured around the disciplinary knowledge of expressive movement, technical choreography, and safe staging.

🎭 1. Expressive Movement and Communication

Objective Focus	Pupil will be able to...
Non-Verbal Communication	**Use appropriate body language, posture, and facial expressions** to clearly communicate a specific **emotion or character trait** (e.g., nervousness, villainy, bravery) to the audience without speaking.

Action and Reaction	**Create and perform** a **believable physical reaction** to an imagined stimulus (e.g., a shock, a sudden noise, a stumble), ensuring the movement is controlled and expressive.
Dynamics	**Apply different dynamics** (levels of force, speed, and energy) to their movements to distinguish between **different characters or moods** (e.g., slow, soft movement for sadness; sharp, fast movement for anger).
Timing	**Match their movement accurately** to an **external cue** (e.g., a change in music tempo, a verbal line of dialogue, or a sound effect) to maintain synchronization with the scene.

2. Technical Skills and Choreography

Objective Focus	Pupil will be able to...
Choreography and Sequence	**Plan, rehearse, and perform** a short, logical **movement sequence** (e.g., a staged chase or physical scene) ensuring **continuity** so that the sequence is repeatable and consistent.
Spatial Awareness	**Demonstrate spatial awareness** by successfully and safely navigating the **performance area** while maintaining awareness of other actors, props, and the imaginary "camera frame."
Control and Precision	**Execute movements** (e.g., jumps, turns, changes of level) with **control and precision** to ensure clarity and safety, particularly during physical sequences.
Blocking	**Discuss and apply** the concept of **blocking** by moving to a specific, planned spot on the stage or set in response to a direction, ensuring they are visible to the audience/camera.

3. Safe Practice and Staging

Objective Focus	Pupil will be able to...
Safe Staging	**Demonstrate safe practice** when performing **staged combat** or physical struggle by ensuring there is **no actual contact** and that all movements are controlled, rehearsed, and believable.
Warm-up	**Perform a structured warm-up** routine specifically designed to prepare the body for the **expressive and physical demands** of the performance, explaining why it is necessary.

Evaluation	**Evaluate** the **effectiveness** of their own or a peer's movement sequence, providing **constructive feedback** on how the movement could be improved for greater safety or emotional impact.

Other PE ideas:

"Freeze Frame" Statues: The teacher calls out a scene or emotion (e.g., "Surprise!", "A tense moment!", "A superhero landing!"). Pupils move around and then freeze in a dynamic pose that represents that moment. This encourages expressive movement and understanding of dramatic moments.

"Camera Angles" Movement: Explore how different camera angles can change perspective. Pupils can move low to the ground for a "worm's-eye view," stand tall for a "high-angle shot," or move alongside a partner for a "tracking shot." This develops spatial awareness and connects movement to visual storytelling.

"Action Scene" Choreography: Working in small groups, pupils can choreograph a short "action scene" involving different movements like running, jumping, rolling, and dodging. They can think about the sequence of movements and how they build tension.

"Red Carpet" Confidence Course: Set up a simple obstacle course that pupils have to navigate with poise and confidence, imagining they are walking the red carpet at a premiere. This can incorporate balancing, stepping carefully, and striking a pose at the end.

"Sound Effects" Body Percussion: Explore how different body percussion sounds (clapping, stomping, clicking) can create sound effects for a scene. Pupils can work together to create a sequence of sounds to accompany a simple action or story. This links movement and sound.

"Genre Movement": The teacher calls out a film or play genre (e.g., "Sci-Fi!", "Comedy!", "Horror!"). Pupils move in a way that they think represents that genre (e.g., robotic movements for sci-fi, exaggerated silly walks for comedy, slow and spooky movements for horror). This encourages creative interpretation and physical expression.

Other Ideas & Resources:
Compare their performances with previous ones and demonstrate improvement to achieve their personal best.
(perform Bollywood dances)

Science
The **disciplinary knowledge** for **Science** in the context of the learning theme **'Lights, Camera, Action!'** 🎬 focuses on the **physical processes** that make film and photography possible, specifically the science of **light, sound, and forces**. It requires pupils to understand how scientists investigate these phenomena and apply that knowledge to media production. 💡 **1. Physics of Light** This focuses on how light is controlled and used, which is critical for photography and film.

Light Sources and Travel: Understanding that light travels in **straight lines** (the basis for cameras and shadows). Knowing the difference between objects that are **luminous** (give off light, like a bulb or sun) and those that are only **illuminated** (reflect light).
Reflection: Understanding the **Law of Reflection**—that light rays bounce off smooth surfaces (like mirrors or reflective screens) at the same angle they hit them (**angle of incidence equals angle of reflection**).
Science Context: Applying this to control **lighting** on a set using reflectors and bounce boards to soften shadows and illuminate actors.

Shadows and Opacity: Understanding that **shadows** are formed when an **opaque** object blocks the path of light, and how the **distance** and **position** of the light source determines the size and shape of the shadow.
Science Context: Applying this knowledge to create dramatic shadows or silhouettes on a stage or film set.

Colour: Understanding that white light is composed of the full spectrum of colours, and that we see the colour of an object because it **reflects** that specific wavelength and **absorbs** the rest.

2. Physics of Sound
This focuses on how sound is produced, travels, and recorded for film.

Vibration and Waves: Understanding that sound is produced by **vibrations** and travels as a **wave** through a medium (e.g., air, water).
Pitch and Volume: Knowing how to change the **pitch** (how high or low a sound is, related to **frequency**) and the **volume** (how loud or quiet a sound is, related to **amplitude**).
Science Context: Applying this to sound design—understanding that a deeper, louder sound can be used to create a more threatening or dramatic atmosphere.
Recording (Transduction): Understanding that a **microphone** is a **transducer**—a device that converts sound energy (vibrations) into electrical energy (signals) so it can be recorded and stored digitally.

3. Forces and Motion
This focuses on the forces involved in camera work and prop movement.

Forces and Stability: Understanding the forces of **gravity** and **friction**, and how they apply to the stability of camera equipment.
Science Context: Applying knowledge of **stability** and **centre of gravity** to ensure a **tripod** or lighting rig does not fall over while filming.

Friction and Movement: Understanding how **friction** can be reduced (e.g., using wheels on a camera dolly or slider) or increased (e.g., using grips or padding) to control movement and stability during a shot.

Simple Machines (Optional): If applicable, understanding how simple machines like **levers** (e.g., a lever for tilting a camera) or **pulleys** (e.g., for moving scenery) are used in production.

4. Scientific Enquiry and Working Scientifically
This focuses on applying investigative skills to the theme.

Fair Testing: Designing and conducting a **fair test** to investigate a science question related to the theme (e.g., "Which material reflects light best?").

Observation and Recording: Making **careful observations** of light and sound phenomena and **recording data** (e.g., measurements of shadow length, pitch changes) accurately.
Conclusion: Drawing conclusions based on the evidence collected and using scientific terminology correctly.

These are specific, measurable, achievable, relevant, and time-bound (SMART) learning objectives for Key Stage 2 pupils in **Science** 🎬, using the 'Lights, Camera, Action!' theme to practise core scientific skills and explore the physical processes behind media production.
These objectives are structured around the disciplinary knowledge of light, sound, forces, and scientific enquiry.

💡 1. Physics of Light and Optics

Objective Focus	Pupil will be able to...
Shadows and Opacity	**Investigate and explain** how the **position and distance** of a light source affects the **size and shape** of a shadow, applying this to the creation of dramatic silhouettes on a set.
Reflection	**Design and conduct a fair test** to compare how effectively different materials **reflect light**, and justify the use of specific reflective materials (e.g., foil, white card) for set lighting.
Colour	**Explain** why objects on a set appear to be a certain colour, understanding that materials **reflect** that colour and **absorb** the others from the white light source.
Straight Lines	**Demonstrate** that light travels in **straight lines** by building a working model of a **simple periscope** using two mirrors, and explaining how it allows the camera to see around corners.

🔊 2. Physics of Sound and Recording

Objective Focus	Pupil will be able to...
Sound Production	**Explain** that sound is produced by **vibrations** and **investigate** how changing the size or tension of an object affects the **pitch** of the sound produced for a sound effect.
Microphones	**Explain** the scientific function of a **microphone** as a **transducer**, describing how it converts sound energy (vibrations) into electrical energy (signals) for recording.
Pitch and Volume	**Manipulate pitch and volume** (dynamics) in sound design to create a specific **dramatic effect** (e.g., using a high, quiet sound for fear or a low, loud sound for a threatening presence).

⚙️ 3. Forces and Scientific Enquiry

Objective Focus	Pupil will be able to...
Stability (Forces)	**Apply knowledge of stability and centre of gravity** to design and test a structure (e.g., a **model camera tripod** or lighting stand) that remains stable under different simulated conditions.
Friction	**Investigate** how to **reduce friction** on a smooth surface (e.g., by using wheels or rollers) to ensure a camera dolly or prop can move smoothly across the set.
Fair Testing	**Design and conduct a fair test** to investigate a science question related to the theme (e.g., "Does the colour of a backdrop affect the camera's light reading?"), controlling all necessary **variables**.
Recording and Conclusion	**Record and interpret** data from a scientific investigation and **draw a clear conclusion**, using correct scientific terminology to explain the results.

Science teaching ideas:

The Science of Light and Shadows: Explore how light travels, how shadows are formed, and how the position of a light source affects the size and shape of shadows. Pupils could experiment with torches and objects to create different shadow puppets and understand the scientific principles behind stage lighting. Perhaps they could even relate this to the changing shadows they see outdoors in Blakeney throughout the day.

LIGHT YR3/4
Recognise that they need light in order to see things and that dark is the absence of light.
Notice that light is reflected from surfaces.
Recognise that light from the sun can be dangerous and that there are ways to protect their eyes.
Recognise that shadows are formed when the light from a light source is blocked by a solid object.
Find patterns in the way the size of shadows change.

LIGHT YR5/6
Recognise that light appears to travel in straight lines.
Use the idea that light travels in straight lines to explain that objects are seen because they give out or reflect light into the eye.
Explain that we see things because light travels from light sources to our eyes or from light sources to objects and then to our eyes.
Use the idea that light travels in straight lines to explain why shadows have the same shape as the objects that cast them.

Investigating Shadows:
Shadow Puppets: Use torches and various objects to create shadow puppets. Investigate how the distance between the light source, the object, and the screen affects the size and clarity of the shadow. Link this to the position of the sun and how shadows change throughout the day in Blakeney, Hindringham, Kelling, Walsingham.

Measuring Shadows: Go outside on a sunny day and measure the length of shadows cast by the same object at different times. Record the data and discuss the patterns observed. This links to the Earth's rotation and the apparent movement of the sun.

Opaque, Translucent, and Transparent Materials: Test different materials (e.g., cardboard, tracing paper, clear plastic) to see if they block all, some, or no light, and how this affects the shadows they cast.

Exploring How Light Travels:
Light Travels in Straight Lines: Use cardboard with holes in it to demonstrate that light travels in straight lines. If the holes are aligned, light will pass through; if not, it won't.

Laser Maze: (With strict safety supervision!) Set up a simple maze using mirrors and a low-power laser pointer to show how light can be reflected and redirected. Emphasise the importance of never shining a laser in anyone's eyes.

"Seeing" Around Corners: Discuss why we can't see around corners directly and introduce the concept of reflection to explain how mirrors allow us to see things that are not in a direct line of sight.

Understanding Reflection:
Mirror, Mirror: Investigate how mirrors reflect light. Explore the angle of incidence and the angle of reflection (qualitatively). Use mirrors to try and hit a target with a reflected beam of light.
Periscopes: Build simple periscopes using cardboard tubes and mirrors to understand how light can be reflected twice to see over or around obstacles.

Shiny Surfaces: Test different surfaces (e.g., foil, dull metal, white paper) to see how well they reflect light.

Discovering Refraction:
Bending Light in Water: Place a straw or pencil in a glass of water and observe how it appears to bend at the water's surface. Explain that this is due to refraction – the bending of light as it passes from one medium (air) to another (water).

Making a Rainbow: Use a prism (if available) or a glass of water and sunlight to create a rainbow. Explain that white light is made up of different colours, and refraction separates them.

Magnifying Glasses: Explore how magnifying glasses use curved lenses to refract light and make objects appear larger.

Applying Knowledge:
Designing Stage Lighting: Discuss how different colours and angles of light can be used in a play to create different moods and highlight certain characters or actions (linking back to 'Lights, Camera, Action!').
Building a Pinhole Camera: Construct a simple pinhole camera to understand how light can create an image. This demonstrates that light travels in straight lines and how a simple lens can focus light.
Have fun illuminating the world of light with your Key Stage 2 pupils!

The Science of Illusions and Special Effects: Delve into the science behind creating visual illusions on stage and screen. This could involve exploring principles of reflection, refraction, and perspective to understand

how tricks like Pepper's ghost or forced perspective work. They could even try to create their own simple illusions.

The Science of Energy in Lighting: Explore the different sources of energy used for lighting in productions, from traditional incandescent bulbs to more energy-efficient LEDs. Pupils can discuss the advantages and disadvantages of each and consider the importance of sustainable energy use in theatre and film.

The Science of Sound: Investigate how sound is made, travels, and is detected. Pupils can experiment with different instruments or objects to create sounds and explore how vibrations travel through the air. They could also learn about how microphones work and how sound effects are created and manipulated for films and plays.

SOUND

Identify how sounds are made, associating some of them with something vibrating.
Recognise that vibrations from sounds travel through a medium to the ear.
Find patterns between the pitch of a sound and features of the object that produced it.
Find patterns between the volume of a sound and the strength of the vibrations that produced it.
Recognise that sounds get fainter as the distance from the sound source increases.

Making Sounds:

Exploring Vibrations: Start by demonstrating that sound is made by vibrations. Have pupils touch their throats while humming, bang a drum gently and feel the surface, or pluck a stretched elastic band. Discuss what they feel.

Different Instruments, Different Vibrations: Explore various musical instruments (or everyday objects that make sounds like rulers twanged on a desk, hitting spoons on pots). Discuss how the vibrations differ and relate this to the pitch and loudness of the sound.

Creating Simple Instruments: Challenge pupils to make their own musical instruments using recycled materials (e.g., shakers with rice, stringed instruments with elastic bands and boxes, drums with containers and fabric). This reinforces the link between vibrations and sound.

How Sound Travels:

Sound Needs a Medium: Demonstrate that sound travels through a medium. Try ringing a bell inside a sealed plastic bag (they'll hear it). Then, if possible, discuss the idea of a vacuum and how sound wouldn't travel without particles to vibrate.

Sound Through Different Materials: Experiment with sound travelling through different materials. Have one pupil tap lightly on a desk while another listens with their ear against the desk. Compare this to listening through the air. Try this with other materials like wood, metal, and fabric. Discuss which materials transmit sound best.

The "String Telephone": Make simple string telephones with paper cups and string. Discuss how the vibrations travel along the string from one cup to the other. Experiment with different lengths and tightness of the string.

Loud and Quiet Sounds:

Amplitude and Volume: Introduce the concept of amplitude (the size of the vibration) and how it relates to the loudness of the sound. Demonstrate this by hitting a drum gently and then harder, or by plucking an elastic band with different amounts of force.

Measuring Sound (Informally): Use simple ways to compare sound levels, like ranking sounds from quietest to loudest or using descriptive words. You could even use a simple sound level meter app if available (with adult supervision).

High and Low Sounds (Pitch):
Frequency and Pitch: Introduce the concept of frequency (how fast the vibrations are) and how it relates to the pitch of the sound. Demonstrate this with instruments that can play different pitches (e.g., a glockenspiel, a keyboard, different sized bottles filled with varying levels of water).
Making Different Pitches: Pupils experiment with changing the pitch of sounds they make (e.g., tightening or loosening a stretched elastic band, blowing across the top of bottles with different amounts of water).

Exploring Animal Sounds: Discuss the different pitches of sounds made by animals found in Blakeney or elsewhere, linking it to their size or communication needs.

Hearing Sounds:
The Ear (Simplified): Introduce a simplified model of the human ear and explain how sound waves travel into our ears and are processed. Focus on the eardrum vibrating.

Protecting Our Ears: Discuss the importance of protecting our ears from very loud sounds and how this can damage our hearing.

Sound in Our Environment (Connecting to the local area):
Sound Scavenger Hunt: Take pupils on a "sound scavenger hunt" around the school or a quiet part of Blakeney/Hindringham/Kelling/Walsingham. Encourage them to listen carefully and identify different sounds they hear (natural sounds like birdsong or the wind, human-made sounds like traffic or people talking). Discuss the different sources and characteristics of these sounds.

Mapping Sounds: Pupils could create a simple map of an area (e.g., the school playground) and mark where they hear different types of sounds.

The Science of Acoustics in Performance Spaces: Explore how the shape and materials of a theatre or film studio affect the way sound travels and is heard. Pupils can investigate concepts like echoes and reverberation and discuss how acoustic design is important for clear sound quality. Perhaps they could even investigate the acoustics of different spaces in their school or local area.

The Science of Vision and Persistence of Vision: Explore how our eyes and brains perceive moving images. Pupils can learn about persistence of vision by creating simple animations like flipbooks or zoetropes, understanding why a series of still images appear to move. This directly relates to the fundamental principle behind film.

The Science of Frame Rate and Motion Perception: Building on persistence of vision, pupils can investigate different frame rates used in film and animation and how they affect the perceived smoothness of motion. They could experiment with drawing simple animations at different frame rates to observe the effect.

The Science of Colour: Investigate how white light is made up of different colours and how filters can be used to change the colour of light on stage or screen. Pupils can experiment with prisms or coloured cellophane to see the spectrum of light and understand how colour can create different moods and effects in productions.

The Science of Chromatography in Costume Design: Investigate how different dyes and pigments are used to create the colours in costumes. Pupils could experiment with paper chromatography to separate the different colours in felt-tip pens, linking to the science of mixtures and solutions.

The Science of Materials in Set Design and Costumes: Explore the properties of different materials used in creating sets and costumes. For example, why are some fabrics better for flowing costumes? Why are certain materials stronger for building stage structures? Pupils can investigate the properties of materials like wood, fabric, and plastics and their suitability for different purposes in production.

The Science of Levers and Simple Machines in Theatre Mechanisms: Investigate how simple machines like levers, pulleys, and wheels might be used in theatre to move scenery or create special effects. Pupils can build simple models to understand how these machines work and their applications in stagecraft.

The Science of Recording and Playback: Investigate how sound and images are recorded and played back. Pupils can learn about the basic principles behind microphones, cameras (both traditional film and digital), and speakers. They could explore how analogue signals are converted to digital and vice versa.

English

Texts that can be used to support the teaching of 'Lights, Camera, Action!' but should not be limited to these.

Fiction:
The Iron Giant by Ted Hughes
Mary Poppins by P.L. Travers & Lauren Child Chapter book
Peter Pan by J.M Barrie chapter book
Black Hole Cinema Club by Christopher Edge
Matilda by Roald Dahl Chapter book
Millions: The not so great train robbery by Frank Cottrell-Boyce & Steven Lenton Chapter book
Hari and His Electric Feet by Alexander McCall Smith & Sam Usher chapter book
Tamarind and the Star of Ishta by Jasbinder Bilan Chapter book
Tiger Boy by Mitali Perkins & Jamie Hogan Chapter book
The Acrobats of Agra by Robin Scott-Elliot Chapter book
The Time Traveller and the Tiger by Tania Unsworth Chapter book
Tiger Skin Rug by Joan Haig Chapter book

Non-Fiction:
Children's Book of Cinema: Explore the Magical, Behind-the-scenes World of the Movies by Corinna Downing
Audrey Hepburn by Maria Isabel Sanchez Vegara & Amaia Arrazola
Bruce Lee by Maria Isabel Sanchez Vegara & Miguel Bustos

Mary Blair's Unique Flair: The Girl Who Became One of the Disney Legends
By Amy Novesky
Hedy Lamarr's Double Life: Hollywood Legend and Brilliant Inventor Volume 4 by Laurie Wallmark and Katy Wu
Who Was Charlie Chaplin? By Patricia Brennan Demuth, Who Hq, et al.
Who Was Alfred Hitchcock? By Who Hq, Meg Belviso, et al.
Lights! Camera! Alice!: The Thrilling True Adventures of the First Woman Filmmaker by Mara Rockliff & Simona Ciraolo

The **disciplinary knowledge** for **English** in the context of the learning theme **'Lights, Camera, Action!'** 🎬 focuses on understanding **how language works, how texts are constructed to achieve specific purposes, and how to communicate effectively** in various modes (reading, writing, and speaking).

It is about knowing *how* an author writes, *how* a reader comprehends, and *how* a speaker engages an audience.

📖 **1. Reading Comprehension and Analysis**
This focuses on understanding how different types of texts are structured and interpreted.

Text Structure and Purpose: Understanding that texts are structured differently depending on their purpose (e.g., a **script** has unique structural features like character names in capitals and stage directions in brackets; a review uses persuasive language).
English Context: Analysing the use of **headings, character lists, and scene breaks** in a screenplay and explaining how these features guide the reader and performer.

Vocabulary and Figurative Language: Identifying and explaining the impact of an author's choice of words and **literary devices** used to set a scene or describe a character.
English Context: Analysing the use of **metaphors or similes** in a descriptive passage to establish the **mood** or **atmosphere** of a film setting (e.g., "The city was a lonely, echoing canyon").

Inference and Interpretation: Developing the skill of reading 'between the lines' to understand **character motivation**, implied meaning, and subtext.
English Context: Inferring a character's **feelings or hidden intentions** based on their dialogue and the **stage directions** provided by the scriptwriter.

✍️ **2. Writing Composition and Grammar**
This focuses on knowing how to structure and edit written work for different audiences and purposes.

Genre and Audience: Understanding that writing must be adapted based on the form and the intended reader.
English Context: Writing a **formal film review** (persuasive/critical genre) versus writing an **imaginative script** (narrative/dialogue genre) or a **factual biography** of a director.

Cohesion and Structure: Knowing how to use organisational devices (e.g., paragraphs, cohesive links, topic sentences) to ensure text flows logically.
English Context: Structuring a **persuasive review** with a clear introduction, paragraphs dedicated to different aspects (acting, directing, music), and a strong concluding recommendation.

Grammatical Precision: Understanding and correctly using features of grammar (e.g., tense, punctuation, sentence types) to achieve clarity and impact.
English Context: Using the **present tense** accurately for stage directions in a script (e.g., "She *walks* away") and using **commas and dashes** effectively to control pace in descriptive prose.

🗣️ 3. Oracy (Speaking and Listening)

This focuses on understanding how to speak effectively and listen actively in formal and informal settings.

Register and Tone: Understanding how to adjust language and **tone** depending on the context and character.
English Context: Practising a **formal tone** when presenting a film pitch, compared to adopting a **character's voice and register** during a dramatic performance.

Clarity and Structure: Using clear **articulation**, appropriate **pace**, and logical structure to ensure the message is successfully conveyed.
English Context: Structuring an **oral pitch** for a film with a strong hook, a clear synopsis, and a summary of key selling points.

Active Listening and Discussion: Developing skills to listen critically, ask relevant questions, and respond constructively to the viewpoints of others.
English Context: Engaging in a **critical discussion** about a film's message or effectiveness, actively listening to different interpretations and building on the ideas of others.

These are specific, measurable, achievable, relevant, and time-bound (SMART) learning objectives for Key Stage 2 pupils in **English: Reading, Writing, and Oracy** 🎬, using the 'Lights, Camera, Action!' theme to practise core linguistic skills.

These objectives are structured around the disciplinary knowledge of how language is used, understood, and created in media contexts.

📖 1. Reading Comprehension and Analysis

Objective Focus	Pupil will be able to...
Script Structure	**Identify and explain** the purpose of the structural features of a script (e.g., character names in capitals, **stage directions** in brackets, scene headings) and how they guide the reader/performer.
Inference and Subtext	**Infer** a character's **feelings, motivation, or subtext** in a scene based on their dialogue and the accompanying stage directions.
Figurative Language	**Identify and explain the impact** of an author's use of **similes, metaphors, or personification** in descriptive prose used to establish the **mood or setting** of a film.
Vocabulary	**Read and understand** the meaning of new or technical vocabulary related to film and theatre (e.g., *protagonist, setting, sequence, dialogue*).

✍ 2. Writing Composition and Grammar

Objective Focus	Pupil will be able to...
Genre Adaptation	**Write** effectively for two contrasting purposes: composing an **imaginative script** and a **formal, persuasive film review**, adapting tone and structure for each.
Script Format	**Compose a short scene script** using correct conventions, ensuring **dialogue** is separated clearly from **stage directions** (written in the **present tense**).
Cohesion and Structure	**Structure a persuasive review** with a clear introduction, sequenced paragraphs discussing different aspects of the film, and a strong, concluding recommendation.
Sentence Structure	**Use a range of punctuation and sentence structures** (e.g., complex sentences using subordinate clauses) to create dramatic effect or control the pace in descriptive writing about a scene.

🗣 3. Oracy (Speaking and Listening)

Objective Focus	Pupil will be able to...
Structured Presentation	**Deliver a structured oral pitch** for a film or play, ensuring a clear **introduction (hook), synopsis, and conclusion**, and using appropriate **pace and clarity**.
Character Voice	**Perform a scripted scene** using clear **articulation** and adjusting their **tone, volume, and register** to suit the specific character and emotional context.
Active Listening	**Listen actively** and **ask relevant, clarifying questions** during a classmate's presentation or pitch, demonstrating critical engagement with the content.
Discussion and Critique	**Engage in a critical discussion** about a film's message or effectiveness, using appropriate vocabulary and **responding constructively** to the opinions of peers.

English teaching ideas:

Writing:
Scriptwriting: Pupils can write their own short play or film script, focusing on character development, dialogue, and stage/camera directions. They could adapt a familiar story or create something entirely original, perhaps even set in Blakeney, Hindringham, Kelling or Walsingham!

Character Profiles: Encourage pupils to create detailed character profiles for actors in a play or film. They can explore their character's motivations, backstory, personality traits, and how these might be conveyed through dialogue and actions.

Setting Descriptions: Pupils can write vivid descriptions of different film or theatre settings, focusing on sensory details to immerse the reader. They could describe a grand theatre, a bustling film set, or even a specific location in Blakeney transformed for a production.

Reviews: After watching a short film clip or reading a play extract, pupils can write a film or theatre review, expressing their opinions and providing reasons for their views on aspects like acting, plot, and visual effects.
Narrative Writing (Behind the Scenes): Pupils can write a narrative from the perspective of someone working behind the scenes on a film or play – a costume designer, a lighting technician, a camera operator – focusing on the challenges and excitement of their job.

Persuasive Writing (Pitching a Film/Play Idea): Pupils can write a persuasive pitch to convince a producer to make their film or play idea. They'll need to clearly outline their concept, target audience, and why it would be a success.

Reading:
Reading Play Scripts: Introduce pupils to age-appropriate play scripts, focusing on understanding character relationships through dialogue and stage directions. They can practice reading aloud in different roles, focusing on expression and intonation.

Analysing Film Posters and Trailers: Pupils can critically analyse film posters and trailers, discussing how they use language, imagery, and sound to attract an audience and convey the genre and tone of the film.

Exploring Biographies of Famous Actors or Filmmakers: Read age-appropriate biographies or excerpts about famous actors, directors, or writers, discussing their achievements, challenges, and contributions to the world of film and theatre. Perhaps they could research someone with local connections, if any exist.

Reading Stories Adapted into Films or Plays: Compare the original story with its film or play adaptation, discussing the changes made and their impact on the narrative and characters.
Speaking and Listening:
Hot Seating Characters: Pupils can take on the role of a character from a play or film and answer questions from the class, developing their understanding of the character's motivations and backstory.

Drama Activities and Improvisation: Engage pupils in drama games and improvisation exercises related to film and theatre scenarios, encouraging spontaneous speaking and listening skills.

Presenting Film/Play Pitches: Pupils can present their persuasive film or play pitches to the class, focusing on clear communication and engaging delivery.

Debating Film-Related Topics: Introduce age-appropriate debate topics related to film or theatre, such as "Are special effects more important than a good story?" or "Is it better to watch a film at home or in the cinema?".

Maths
We use White Rose Maths for day-to-day learning, the ideas below are for enhanced provision and application of knowledge and skills.

The disciplinary knowledge for **Mathematics** in the context of the learning theme **'Lights, Camera, Action!'** 🎬 focuses on understanding **how mathematicians use numbers, measure, and analyse data to model and understand the real world**, specifically applying these skills to the technical and logistical challenges of film and theatre production.

It's about knowing *how* to use mathematical tools to plan a set, budget a film, and manage time.

🔢 1. Number and Calculation (Budgeting and Finance)

This focuses on using numbers and operations for practical production planning.

Financial Literacy: Understanding and applying the four operations (+,-,x,÷) to solve problems related to a production **budget**.
Maths Context: Calculating the **total cost** of materials for props and costumes, working out the **unit cost** (cost per item), or dividing the budget equally among different departments.

Time Management: Understanding and calculating **time intervals** and managing a schedule.
Maths Context: Calculating the **length** of a scene (in minutes/seconds), converting between different units of time (hours to minutes), and working out the **schedule** for a day's filming (call time, wrap time).

Percentages and Ratio: Understanding how to represent parts of a whole and use ratios in comparison.
Maths Context: Calculating the **percentage** of the film devoted to action scenes, or using a **ratio** to mix paint colours or calculate ingredients for a catering budget.

📏 2. Measurement and Geometry (Set and Camera)

This focuses on applying units, scale, and geometric rules to the physical space of the set and camera placement.

Scale and Proportion: Understanding the concept of **scale** and its vital role in design.
Maths Context: Using a simple **scale ratio** (e.g., 1:100 or 1 cm : 1 m) to accurately draw a **floor plan** or construct a **model set** from a full-sized design.

Units of Measure: Selecting and accurately using appropriate **metric units** (cm, m, degrees) to measure objects, spaces, and angles.
Maths Context: Measuring the **area** of the stage, calculating the **perimeter** of a prop, or measuring **angles** to correctly place lights or determine a camera's field of view.

Coordinates and Direction: Applying positional skills to the set.
Maths Context: Using **coordinates** (e.g., in the first quadrant) or a simple grid to map out and record **blocking** (where actors stand) on the set floor plan.

Shape Properties: Identifying and using the properties of 2D and 3D shapes.
Maths Context: Analysing the use of **geometric shapes** in set design (e.g., ensuring a platform is structurally sound using triangular reinforcement).

📊 3. Statistics and Data Analysis (Interpreting Information)

This focuses on collecting, representing, and interpreting numerical evidence related to the production.

Data Representation: Understanding that data can be presented in different ways (e.g., tables, bar charts, pie charts) and selecting the most appropriate method.
Maths Context: Using a **pie chart** to display how the film's budget is allocated (e.g., costumes, set, salaries) or using a **bar chart** to compare audience ratings for different genres of film.

Interpretation and Inference: Developing the skill of reading data, finding trends, and drawing conclusions supported by the evidence.
Maths Context: Interpreting a **table of audience figures** to infer the most successful time slot for viewing a performance or finding the **mode** (most common) film genre watched by the class.

Probability: Understanding simple probability to assess risk or likelihood.
Maths Context: Determining the **likelihood** (probability) of a specific actor getting the main role, based on the ratio of applicants.

These are specific, measurable, achievable, relevant, and time-bound (SMART) learning objectives for Key Stage 2 pupils in **Mathematics** x ÷ + -, using the 'Lights, Camera, Action!' learning theme to apply core mathematical skills to real-world production challenges.

These objectives are structured around the disciplinary knowledge of number/calculation, measurement/geometry, and statistics/data analysis.

1. Number and Calculation (Budgeting and Time)

Objective Focus	Pupil will be able to...
Financial Literacy	**Solve two-step problems** involving the four operations to calculate the **total cost** of materials for a specific prop or costume, given unit prices.
Time Management	**Calculate and manage time intervals** to create a simple **filming schedule** (e.g., working out the duration of a scene or the break time needed between shots), converting between hours and minutes.
Percentages and Ratio	**Use simple ratios** (e.g., 1:2) to mix paint or costume dyes, and calculate **simple percentages** (e.g., 25%, 50%) when allocating a production budget.
Data Handling	**Calculate the mean (average)** rating from a set of audience scores for a film or play to evaluate its overall success.

2. Measurement and Geometry (Set Design and Blocking)

Objective Focus	Pupil will be able to...
Scale and Proportion	**Apply a given scale ratio** (e.g., 1:50 or 1 cm : 1 m) to accurately draw a **floor plan** for a set or to construct a **model set**, ensuring the proportions are correct.
Area and Perimeter	**Calculate the area** of a simple set design and the **perimeter** of a large prop to accurately estimate the amount of flooring or covering material required.
Coordinates and Direction	**Use coordinates** (e.g., in the first quadrant) to accurately **map out and record the blocking** (actor positions) on a set floor plan for quick reference during rehearsal.
Angles and Vision	**Measure and estimate angles** (e.g., acute, obtuse, right) to determine the ideal **placement of lights** or the **camera's field of view** on a set.

📊 3. Statistics and Data Analysis (Interpreting Results)

Objective Focus	Pupil will be able to...
Data Representation	**Select and construct** the most appropriate graph (e.g., a **bar chart** or **pie chart**) to display and compare data related to the production (e.g., budget allocation, audience votes for favourite scene).
Interpretation and Inference	**Interpret a data table** of audience viewing figures (ratings) to **infer** which time slot or genre was the most popular, and **justify** their conclusion using the numerical evidence.
Probability	**Use simple fractions** to express the **probability** or likelihood of a specific event occurring in a scripted drama (e.g., the chance of a character finding a clue).

Maths teaching ideas:

Measuring and Scaling Sets: Pupils can work with measurements to design and scale down a model of a film or theatre set. This involves using ratios and proportions to accurately represent the dimensions of walls, furniture, and other set pieces. They could calculate the actual size based on a given scale or vice versa.

Time and Sequencing in Film Editing: Explore the concept of time in film editing. Pupils can work with seconds, minutes, and even frames (if appropriate) to understand the duration of scenes, the pacing of a film, and the order in which shots are arranged. They could calculate the total running time of a short sequence or plan the timing of different shots in their own mini-film.

Budgeting for a Production: Introduce the idea of budgeting by having pupils work with costs for different aspects of a small-scale production (e.g., cost of materials for costumes, props, set; imaginary fees for actors or crew). They can practice addition, subtraction, multiplication, and division to stay within a given budget.

Angles and Lighting: Explore angles in relation to stage and film lighting. Pupils can learn about different angles of light and how they affect the mood and visibility on stage or screen. They could measure angles using protractors and discuss how different angles might be used for different effects.

Data Handling: Favourite Film Genres or Actors: Conduct a class survey to find out pupils' favourite film genres or actors. They can then collect, organise, and present this data using bar charts, pictograms, or pie charts, interpreting the results and drawing conclusions.

Symmetry and Patterns in Costume and Set Design: Explore symmetry and patterns in the design of costumes and sets. Pupils can identify lines of symmetry in costume designs or create repeating patterns for wallpaper or stage backdrops, applying their knowledge of geometric shapes and transformations

Courageous Advocacy

The 'Lights, Camera, Action!' theme offers opportunities for Key Stage 2 pupils to develop their courageous advocacy skills. Here are some ideas that encourage them to speak up for important issues:

Representation on Screen and Stage:
Identifying Stereotypes: Watch short, age-appropriate clips or look at images from various productions. Discuss whether any characters are portrayed unfairly or based on stereotypes related to gender, race, disability, or other characteristics. Encourage pupils to identify why these representations might be harmful and how they could be portrayed more authentically and respectfully.

Advocating for Diverse Casting: Discuss the importance of diverse casting in films and plays so that everyone feels represented. Pupils could write letters to fictional (or real, age-appropriately) casting directors or production companies advocating for more inclusive casting choices.

Creating Inclusive Characters: Challenge pupils to create their own characters for a play or film, ensuring they are diverse, well-rounded, and avoid stereotypes. They can then advocate for the importance of such characters in storytelling.

Fair Working Conditions in the Entertainment Industry:
Researching Child Actors (Historically and Today): Investigate the history of child actors and the regulations (or lack thereof) that protected them. Discuss the importance of fair working hours, safe environments, and access to education for young performers today. Pupils could create posters or presentations advocating for the rights of child performers.

Exploring Behind-the-Scenes Roles: Discuss the various roles behind the camera and on stage. Research if there have been historical or ongoing issues related to fair pay, working hours, or safety for these workers. Pupils could create a campaign highlighting the importance of valuing all contributions in the entertainment industry.

Environmental Responsibility in Film and Theatre:
Sustainable Set Design: Discuss the environmental impact of building and disposing of film and theatre sets. Challenge pupils to design a "green" set using recycled materials or sustainable practices. They could then advocate for more environmentally friendly approaches in productions.

Reducing Waste on Set: Explore other ways the entertainment industry can reduce its environmental footprint (e.g., reducing single-use plastics, using energy-efficient lighting). Pupils could create a "Green Production Pledge" and advocate for its adoption.

Accessibility in Entertainment:
Advocating for Inclusive Viewing Experiences: Discuss the importance of making films and plays accessible to everyone, including people with disabilities (e.g., subtitles for the hearing impaired, audio description for the visually impaired, wheelchair access to venues). Pupils could write letters to local cinemas or theatres advocating for improved accessibility.

Creating Accessible Performances: If pupils are creating their own performance, they can think about how to make it accessible to a wider audience, such as incorporating visual aids or simplified language.

Telling Untold Stories:
Highlighting Marginalised Voices: Discuss how some stories and voices have historically been underrepresented in mainstream media. Challenge pupils to research and tell the stories of individuals or groups whose experiences might not often be seen on screen or stage. They can advocate for the importance of diverse narratives.

Combating Bullying and Discrimination in the Arts:
Creating Anti-Bullying Campaigns: Discuss how bullying or discrimination might occur within the entertainment industry or among young people involved in drama. Pupils could create posters, scripts for short films, or presentations advocating for respectful and inclusive environments in the arts.

Encouraging Courageous Advocacy:
Provide a safe space for discussion: Encourage open and respectful dialogue about these potentially sensitive issues.
Model courageous behaviour: Share examples of individuals who have spoken up for what is right in the entertainment industry or other fields.
Focus on respectful and constructive action: Emphasise that advocacy involves speaking out respectfully and offering solutions.
Connect to local contexts: If there are local theatres or arts organisations in Blakeney, Hindringham, Kelling or Walsingham explore opportunities for pupils to engage with them on these issues (age-appropriately).

Developing Spirituality

The 'Lights, Camera, Action!' theme might not immediately scream 'spirituality,' but with a little creative thinking, we can draw out connections that encourage reflection, awe, and a sense of something beyond the tangible. Here are some ideas:

The Power of Storytelling and Universal Themes: Explore how films and plays often touch upon universal human experiences and emotions like love, loss, courage, justice, and hope. Discuss how these stories can resonate deeply with us and help us connect with our own feelings and the experiences of others. This encourages empathy and understanding of the human condition. You could discuss stories from different cultures and time periods to highlight these universal themes.

Moments of Awe and Wonder in Visuals and Sound: Analyse scenes in films or moments in plays that evoke a sense of awe, wonder, or transcendence. This could be through breath-taking landscapes, powerful musical scores, or moments of profound connection between characters. Discuss how these moments make us feel and why they might be considered 'spiritual' in the sense of inspiring a sense of something larger than ourselves. Think about nature documentaries or films with strong visual storytelling.

Exploring Inner Worlds Through Character Development: Discuss how actors portray the inner thoughts, feelings, and motivations of their characters. Explore how we, as viewers, can connect with these inner worlds and reflect on our own inner lives, our values, and our beliefs. This encourages introspection and self-awareness.

The Collaborative Spirit of Creation: Highlight the teamwork and collaboration involved in making a film or putting on a play. Discuss how different individuals with unique talents come together to create something larger than themselves. This can be linked to the idea of community and the power of collective effort, fostering a sense of interconnectedness. Perhaps you could relate this to collaborative projects the children have undertaken.

The Role of Ritual and Repetition in Performance: Explore how rehearsals and repeated performances can become almost ritualistic for actors and crew. Discuss how this dedication and focus can lead to a deeper understanding of the story and a sense of shared purpose. This can connect to the idea of mindfulness and the spiritual significance of ritual in different cultures.

Reflecting on the Messages and Meanings: Encourage pupils to think critically about the underlying messages and meanings conveyed through films and plays. Discuss how these stories can challenge our perspectives, inspire us to think differently, or offer insights into the human condition or the world around us. This promotes critical thinking and the search for deeper meaning. You could analyse parables or stories with clear moral lessons.

Other
https://www.bfi.org.uk/filmmaking-activities-children-young-people https://www.theschoolrun.com/film-making-and-animation-fun-children https://www.natgeokids.com/uk/primary-resource/plan-film-primary-resource/ Twinkl have a film-making pack. Extra-curricular activity ideas for the Key Stage 2 learning theme **'Lights, Camera, Action!'** 🎬, broken down by focus area. These activities apply the disciplinary knowledge learned in class in a practical, fun way. 📽️ **Film Production Club** These activities focus on the technical and collaborative process of making a film. **The One-Minute Film Challenge:** **Focus:** Scriptwriting, Storyboarding, Editing, and Teamwork. **Activity:** Teams choose a simple theme (e.g., "The Lost Key" or "Unexpected Visitor") and have a short, fixed time (e.g., three weeks) to plan, shoot, and edit a film that is exactly 60 seconds long.

Stop-Motion Animation Workshop:
Focus: Patience, Detail, Sequencing (Computing), and Photography.
Activity: Use simple cameras or tablets and free apps (like iMotion) to create short stop-motion films using clay models, LEGO bricks, or paper cutouts. This is an excellent way to teach **sequencing and frames per second**.

The Sound Booth Challenge:
Focus: Foley Art, Sound Effects (SFX), and Synchronization (Music/Science).
Activity: Show a silent clip of a scene (e.g., someone walking through a forest or eating dinner) and challenge pupils to create and record all the **diegetic sound effects** (footsteps, leaves rustling, chewing noises) using everyday objects.

Drama and Performance Workshops
These activities focus on acting skills, costume, and set creation.

Improvisation Games for the Camera:
Focus: Character, Dialogue, Quick Thinking (Oracy).
Activity: Play simple improv games, but with the added layer of performance for the camera. Focus on **facial expressions** and **body language** (PE) since the camera exaggerates them.

Costume and Prop Design Challenge:
Focus: Art & Design, D&T, Materials.
Activity: Give teams a brief (e.g., "Design a futuristic villain" or "Create a prop that must be strong but look old") and challenge them to use recycled materials to design and construct the items. Focus on **material properties** and **surface finish**.

Shadow Puppet Theatre:
Focus: Light and Shadow (Science), Storytelling, and Movement.
Activity: Create a small theatre using a sheet and a single light source. Pupils design and cut out **opaque** puppets and use the principles of light to create dramatic shadows and tell a story.

Global Film and Media Appreciation
These activities broaden cultural and historical understanding.

Film History Detectives:
Focus: History, Chronology, and Research.
Activity: Research a specific historical period of film (e.g., Silent Era, Early Disney, The Golden Age of Hollywood). Pupils create a presentation or display charting the **technological changes** and the **social context** of the films produced.

Foreign Film Dubbing/Subtitling:
Focus: MFL, Literacy, and Translation.
Activity: Show a short, simple animated clip in the target MFL (French or Spanish). Challenge the pupils to either translate and create **subtitles** or write and perform an English **dubbing** script, paying attention to **synchronization**.