

Section 1.0 – Do it yourself

This section provides of six core lessons that can be replicated or modified to enable students to make a short documentary film on the themes of travel and transport.

These lessons draw out relevant themes in both Media Studies, as well as directly relating to the contexts of travel and transport, and can be re-ordered or expanded depending on the specific circumstance.

1.1 Sample lesson overview

Lesson	Activities	Aims
1. Introduction to the project and to the documentary genre	<ul style="list-style-type: none">• Introduction to project• Introduction to documentary genre• Watch clips• Activities to discuss visual language	<ul style="list-style-type: none">• Think about different film genres• Begin conceptualising topic• Understand documentary film as a way of communicating social experience• Discuss how technical choices affect the viewer• Get comfortable using camera
2. Discussing travel and transport and designing stories	<ul style="list-style-type: none">• Travel ice-breaker• Travel brainstorm• Journeys exercise• Storyboarding favourite/ everyday journeys• Begin storyboarding film ideas	<ul style="list-style-type: none">• Bring local experiences of journeys into the classroom• Explore relevant transport issues• Tie experiences of transport to film by thinking about how stories can be developed• Work as groups to decide on ideas
3. Selecting the story and pre-production	<ul style="list-style-type: none">• Film each other giving a 'pitch'• Watch the pitch as a class and pick final story (or combine more than one)• Think about what other planning elements will need to be included in filming	<ul style="list-style-type: none">• Develop speaking and listening skills• Learn to communicate ideas in writing and speaking• Begin to feel comfortable with equipment• Work in groups and as a class to select idea• Think about the possibilities and limitations of each idea from a practical and a conceptual standpoint
4. Begin shooting	<ul style="list-style-type: none">• Create timetable for shooting and make sure this works with locations and equipment• Create list of interviews that will be needed• Begin shooting	<ul style="list-style-type: none">• Think about how best to illustrate the topic through locations and interviews• Assign different roles within the team• Use speaking/listening skills with community members in interviews

1.1 Sample lesson overview (continued)

Lesson	Activities	Aims
5. Further shooting	<ul style="list-style-type: none">• Film in different locations according to the subject matter and pre-assigned timetable• Discuss experiences of shooting	<ul style="list-style-type: none">• Work as a team to accomplish goal• Keep to a schedule
6. Post-production	<ul style="list-style-type: none">• Pre-edit/choose footage• Introduction to editing• Editing footage	<ul style="list-style-type: none">• Learn basic editing principles• Discuss how editing relates to in-camera story-telling• Think about how best to tell the story they have selected
Screening	<ul style="list-style-type: none">• Public screening and question and answer session on the film	<ul style="list-style-type: none">• Share experience with others• Provide an opportunity to invite family members to a special event• Enhance speaking/listening skills and comfort with public presentations

1.2 Recommendations before beginning

- Make certain that you have enough time in lessons for all the elements of the project, from discussion to post production. If you are conducting the project as an external educator (ie as an school travel advisor (STA) confirm all times and dates with the school in advance
- Have the Senior Management Team (SMT) of your school approve the project, including all content and hold a public screening, before beginning
- If you are not the regular classroom teacher, make sure that a regular teacher or other authority figure is with you during the project, particularly during filming
- Find out what exposure the students have previously had to filmmaking and specific software in advance
- Test the technical equipment. Do you have sufficient cameras and computers? If you are lacking computers, for example, then a smaller group of students can take specific responsibility for the editing
- While this project is aimed at giving young people their say, do not be afraid to guide the discussion – some of the ideas will be stretching the topic or will be technologically impossible
- Consider working with a City Learning Centre (CLC) or other outside educational charity (for example the Cineclub organisation). CLC's are designed to support in-school work and often have available space, equipment and educational specialists who can help with filmmaking. Visit www.standards.dfes.gov.uk/sie/eic/clc/ to find the CLC nearest you

1.3 Lesson one: Introduction to the project and to the documentary genre

Time needed

1.5 hours

Equipment needed

TV/DVD player, DVD of two different documentaries (one more 'standard' and one more experimental), camcorder, leads to hook camera up to the television, paper and pens, hand-outs, white board/flip-chart and dry-erase markers

Objectives

- Introduce the transport/filmmaking project to students
- Explore the definition of a documentary
- Discuss why documentary film-makers chose this format to communicate social experience
- Discuss how technical choices and editing affect the viewer
- Gain comfort in working with the camera
- Get students thinking about documentary choices in relationship to the stories they will begin to develop the following session

Key words and concepts

Documentary, non-fiction film, interview, edit, camera angles/shots, audience

Introduction (five minutes)

Explain briefly about the project. For example:

'Today we are going to begin the process of making a documentary film about travel and transport. To do this, we will learn about what makes a good documentary film, and then next time, discuss our own ideas about travel and transport. We will have to work as a team to create a short film that expresses our own ideas and experiences, but that will be interesting to an outside audience.'

'First of all, we will talk about what kinds of things documentary filmmakers need to consider when making a film, and how each of their choices will affect their audience in a different way. Beginning in the next session we will brainstorm our ideas about travel and transport in order to choose the story we want to make our film about. After that, we will get down to the actual filmmaking part of the project, planning, shooting and then editing our film.'

Discussion – whole group (10 minutes)

Make a list of comments on the board

- Who has seen a documentary?
- What was it about?
- What did you like about it?
- What do you think all documentaries have in common? (ie they are true, they have interviews, they aren't fiction etc)
- How would you describe a documentary to a younger student?
- Come up with a class definition of a documentary and keep it on the board

Break into groups (three to four) for clip (five minutes)

Hand out viewing chart (see sample in Section 5.0) to students and ask each group to look for a different element:

- Look at use of locations/interviews
- Use of music
- Use of visuals (colour, camera angles, composition)
- Editing (was it fast or slow? jumpy? were there fades/wipes?)

Watch clip of the more 'standard' documentary (10-15 minutes)

Discussion (10 minutes)

Each group has one representative feed back to the class on their particular topic. What did each of the above elements add to the film? What do you think they told you about the perspective of the filmmaker?

- Then ask questions to the whole class:
 - What is the main topic of the documentary?
 - What questions did the filmmakers ask?
 - What answers did they find?
 - What point of view do they promote?
 - Why do you think they chose to make this film?
 - Where would this film likely be shown? Who is it aimed at?

1.3 Lesson one: Introduction to the project and to the documentary genre (continued)

Watch clip of the more experimental documentary (five minutes)

In groups again, have them all look for all four elements from the previous exercise

- Sound
- Visuals
- Editing
- Interviews/locations
- Any unusual elements?
- Keep a running comment on your page of elements that the director has used

Discussion (10 minutes)

- Ask questions to groups/whole class:
 - Do you think this film was a documentary? Why or why not?
 - What elements did this film have that the first one lacked?
 - Did you like it more or less?
 - Ask the same questions as above – regarding audience/technique etc
 - What was your favourite/least favourite part? Why?
- What was the main feeling/information/idea that was expressed in this part
- What kinds of images/sounds were used to express them?

Fill in the blanks – camera angles (five minutes)

- Pass out hand-out with pictures of different kinds of shots but no names, a list of the kinds of shots to the side (see Section 5.0)
- In pairs, have them connect each shot to the appropriate name at the side of the page
- Feedback as a class to make sure everyone has the correct answers

Hands-on camera angles (15 minutes)

(NB: This section may be omitted if there is limited time. Alternatively, refer to www.youtube.com/t/studio_article_12 for further information on the use of camera angles)

- Hook a camera up to the television monitor or white/board at the front of the classroom
- Ask for a volunteer pair to come to the front of the classroom. With one student as the cameraperson and the other as the subject, ask them to show the class an example of a wide shot
- Have the class discuss why you would use such a shot:
 - What information does it give you?
 - Why would this be necessary in a film?
 - How does it make you feel about the subject?
 - Have you seen shots like this before (ie a mid-shot is a classic newsreader shot)

- Have the subject become the cameraperson and get another volunteer to demonstrate a mid-shot, close-up, extreme close-up, high-angle, low-angle, etc
 - With each of these, ask the students to discuss why each of these different shots would be used
 - Ask them to describe how each shot, particularly high/low angles, in terms of how it makes you feel about the subject (ie they seem small/powerless, they look important)

Conclusion and introduction to session two (five minutes)

- Re-list some of the categories of things that documentaries contain
- Think about what stories a filmmaker might want to tell
- Re-summarise the idea of this project: to create short documentaries about travel and transport
- Discuss how to brainstorm ideas for the next week – be conscious of how you're looking at things around you when you're on your bike or the bus etc
- Assign homework – keep a log of your daily journey to school. Write down three things you see, you smell and you hear. At the end of the journey spend two minutes writing down problems you've encountered or aspects of the journey that you have really enjoyed

1.4 Lesson two: Discussing travel and transport and designing stories

Time needed

1.5 hours

Equipment needed

Flip chart or white board, butcher paper and pens for each group, photographs of people travelling by different transport modes, storyboard sheets (see Section 5.0)

Objectives

- Identify different modes of travel and reasons for travelling
- Reflect on personal experiences of travel and understand the individuality and shared experience of every journey
- Understand the links between health, social and environmental issues and travel choices
- Begin to develop group stories for the film

Key concepts

Travel, journey, transport (modes, methods), school journeys, travel plans, sustainable transport, environment, physical and mental health, observation, storyboards

Introduction (five minutes)

- Have class re-cap what they have done in the previous lesson
- Describe what you will do in today's session, for example:

'Today we continue with our filmmaking project on travel and transport. Last time we talked about documentaries and watched some examples. Today we're going to talk more about the topics of travel and transport and think about what they mean to us, and then start practising developing stories. At the end of the day today we should have some ideas and during the next session, we're going to decide as a class which one we want to pursue (or a combination of more than one).'

Travel ice breaker (10 minutes)

- Place a chair in the middle of the room – it represents the school. Decide as a group which direction is the front of the school, the nearest main roads/bus stop etc
- Have each student position themselves around the room in relationship to where they live (ie those furthest from the chair live the furthest) – it may work best to have one student do this individually first and have the rest follow suit
- Once they are in position, have them go around the class and describe one thing that they saw/felt/smelled/tasted on the way to school this morning
- Re-cap exercise, this was to get you all thinking about a journey that you make everyday and also to think about the experiences that you have even on the most normal of journeys

Defining travel (15 minutes)

- Split class into groups of four or five
- Ask groups to brainstorm about the word 'Travel' and to draw on a sheet of paper all of the associations that they have with this word
- After five minutes, bring them back together as a class and discuss their ideas while recording on the board/flipchart
- Pose the following questions:
 - Is travel just a way of getting from A to B?
 - Is there a difference between 'travel', 'travelling', 'journey', and 'transport'? can they inter-relate?
 - Is a journey always about physical movement?
 - How do you feel when you travel? (ie excited, nervous, confident, anxious etc)

How many journeys (five minutes)

- Either project or pass out copies of a group of people on a bus
- Say there are 50 people on this bus, how many journeys are occurring? For example, one journey – that of the bus from A to B. But there are multiple physical journeys of however many people are travelling; even more journeys as people go to different places in their mind, daydreams, get off at different stops etc
- Have the students discuss the different definitions of a journey and how this can both be shared and individual at the same time

1.4 Lesson two: Discussing travel and transport and designing stories (continued)

Favourite/everyday journeys and storyboards (20 minutes)

- Hand out storyboard sheets. Explain that storyboards are what directors use to describe their film, what will happen and what it will look like. Each of the boxes corresponds to a shot, and underneath you should write what type of shot it is (ie close-up, high-angle) and also any audio you would hear (sound of alarm clock beeping etc)
- Ask the students to work in pairs. One person should think of an everyday journey that they make and the other should think of a favourite journey (ie to the shops, on holiday, to visit family/friends etc)
- Spend two minutes imagining the journey and writing about it on a sheet of paper
- Now spend 10 minutes writing a storyboard of the journey as if you were making a film of it. Think about:
 - Where does it begin and end (what is in the first and last boxes)?
 - What do you see on the journey?
 - What is/are the main feature(s) of the journey?
 - How do you express both the internal and external parts of the journey (ie would you include voice-over or dialogue?)
 - How do you feel when you reach the destination?
 - What methods of transport are you using, if applicable?

- After 10 minutes have passed, ask the pairs to exchange papers. Have the partner ask about the journey, as if they were a director asking questions to the writer. Have them clarify any points that are missing from the story
- Have two students feed back their partners' stories back to the class, giving a synopsis of the 'film' including:
 - Who
 - How (modes of transport)
 - Other people involved
 - Location(s)

Take a five minute break before beginning the final exercise

Developing stories (25 minutes)

- Explain to the students that what they have just done is come up with the basis for several documentary films. From their experience of storyboarding they are now going to develop stories in groups that will form the basis of the documentary film that they will begin making next session
- Break into groups of four or five. Assign each group with a mode of transport (ie bus, tube/train, bike, walking or another mode they may suggest)
- Ask them to spend 15 minutes brainstorming a story idea for a documentary that includes their mode of transportation

- It may be based on one of their everyday/ favourite story ideas or use a piece of one of them for inspiration. The only requirement is that it sticks to their definition of what a documentary is (review this from Lesson one) and that they bear in mind that they have to make it in limited time and close by the school (ie you couldn't make a documentary about visiting someone's grandmother in Ghana)
- After 15 minutes, have them begin to storyboard their idea as a group, remind them that it does not need to be beautiful (stick figures are fine!) but that they should try to have as much of the story represented as possible before the end of the session

Assign homework (five minutes)

Referring to the handout in the appendix, have them fill out the details for their story idea. Each group should:

- Finish the storyboard of their idea
- List the locations that would be needed to tell their story (ie tube station, school hallway, bus stop, bed etc)
- As them to think about:
 - Who would be the audience for your film?
 - What question are you asking through your film? What kinds of answers do you think you will find?
 - Who would you need to interview?
 - What other materials do you think you would need (ie music)?

1.5 Lesson three: Selecting the story and pre-production

Time needed

1.5 hours

Equipment needed

TV player or interactive whiteboard, camcorder, blank tape, headphones, microphone, leads to hook camera up to the television, paper and pens, white board/flip-chart and dry-erase markers

Objectives

- Learning about a 'pitch'
- Learn to present ideas to the class
- Refine ideas considering audiences and documentary considerations
- Settle on final idea for documentary
- Consider the practical elements of filmmaking, learn how to put all of the various pieces in place to begin filming

Key concepts

Pitch, treatment, camera movements

Re-cap (five minutes)

- Have the students discuss what they have done in the previous two lessons. What was the definition of documentary that we created as a class? What did we discuss about travel? Have one person describe the filmmaking project and what you've done so far.

Defining a 'pitch' (five minutes)

A 'pitch' is a concise version of your story idea. Normally a screenwriter will present a pitch to a producer or a studio executive who has the power to give them money to further develop the treatment and eventually the screenplay.

For this class, the pitch should be no more than two to four minutes long. It should give the basic who/when/where/why of the story idea, told in an exciting way.

Revisit storyboards (15 minutes)

- In the groups from the previous week, have them discuss the homework that they have done in the meantime. By the end of the 15 minutes, each group should be able to list each item in detail on the homework/planning sheet

Filming the pitches (10 minutes)

- As each group discusses, begin circulating with the camera as they finish up
- In each group, have one to two students give the pitch, one student can film, one can ask questions, one can do the sound. Each group should film their pitch, referring to their storyboard

Watching the pitches and discussion (20 minutes)

- As a class, watch each of the pitches one by one. The group giving the pitch should come to the front of the classroom with their storyboard. The class can ask questions and get clarification, bear in mind the following questions:
 - Who will be the audience for your film?
 - What question are you asking through your film? What kinds of answers do you think you will find?
 - Who would you need to interview?
 - What locations will you need to use?
 - What other materials do you think you would need (ie music)?

Voting and refining the story (15 minutes)

- Have the class vote on which story idea they would like to pursue for their documentary (this can be done by secret ballot if it is contentious)
- If there are two stories that are similar or could be combined, ask the students to think about how these might be merged
- Have the students summarise their story with reference to the above questions

1.5 Lesson three: Selecting the story and pre-production (continued)

- As a class, write a list of:
 - Locations needed
 - Interviewees needed (and if anyone has suggestions for finding them)
 - Who you might need to ask for permission (ie if you're filming on the tube or a bus you need to get permission, if you're filming in the school you need to ask the head teacher etc)
- Discuss how much time you think you'll need for filming and when you would need to do it (ie if they want to show students coming to school in the morning you'll need to film in the morning or in the afternoon and pretend it's the morning!)

Depending on how much equipment you have (including access to computers for editing in the next session and how many other adult helpers you have to supervise if needed) you can either make one film as a class, or make several films in groups. If you work in smaller groups, ensure that there is proper supervision and if you are working as a whole class or in two groups, ensure that there are other activities to keep the students busy if they are not all directly involved in shooting at a particular time. Bear this in mind when coming up with the final story ideas.

Assign homework (10 minutes)

- Break the students up into groups and have them research different aspects of the film:
 - One group should research locations and what permissions (if any) are needed to film
 - One group should think about interviews and who they can approach
 - One group should write a summary of the film (a 'treatment') that you can use to get permissions
 - One group should make a shooting timetable for the filming day
 - One group **MUST** write interview questions for the subjects

Leave sufficient time in between lessons three and four to seek any permissions that might be needed for shooting and to plan a final timetable for shooting. It will save you time during sessions four and five if this can be completed prior to getting started.

1.6 Lessons four and five: Shooting

Lessons four and five can be run separately or in one continuous afternoon. Ideally you should have at least three to four hours of filming to make a five minute film, as much of that time will be moving from one location to another, setting up, re-doing shots etc.

Time needed

3-4 hours

Equipment needed

Camcorder, extra battery, blank tapes, tripod, external microphone and boom/boom pole if available, clip or multi-directional microphones if not

Objectives

- Work as a team to complete task
- Think creatively about how to represent ideas about travel
- Keep to a schedule and within an assigned task
- Learn about different roles on a film set
- Learn appropriate ways of interviewing people
- Consider what constitutes an 'expert' opinion
- Think about how contents of shots and interviews relate to the topic they have chosen

Key concepts

Interviews, shots, on-set roles

Introduction and recap (20 minutes)

- Review what you have done in the previous sections. Post definitions of a documentary and the synopsis of the film the students have created on the wall so that they can refer to them directly. Whenever suggestions are made, make sure that they relate back to the film topic
- Have each student explain what they have done for their homework and ensure that everyone has the same expectations for the day

Explain and assign roles (10 minutes)

There are several key roles on a film set that will be incorporated in this production (talent, director, producer, cameraperson, soundperson, script supervisor). Explain these to the class.

1. Talent

This is who will be in front of the camera. They may be conducting interviews, doing re-creations of events or being interviewed themselves.

2. Director

They are the core person responsible for organising the set, referring to the storyboard, bearing in mind the objectives of the film, deciding when to start and stop shooting. Here is a sample of what the director will say to the other members of the crew when they are about to begin.

- Is the camera ready? (cameraperson answers Yes or No)
- Is the sound ready? (soundperson answers Yes or No)
- Is the talent ready? (talent answers Yes or No)
- Quiet on the set!
- Roll camera (cameraperson starts recording)
- 3,2,1, action! (talent begins)

3. Producer

The producer is the person in touch with everything external to the set itself, helps to get permissions, is in charge of crowd control, looks after people when they arrive, serves as the 'outside' face of the film.

4. Cameraperson

The cameraperson sets up the camera and shoots the scene, follows the directions from the director as far as when to shoot.

5. Soundperson

The soundperson sets up the microphone and monitors the sound using headphones. If the sound is inaudible, or there is interference (ie a plane flying overhead, a noisy lunchroom) the soundperson tells the director who will yell, 'cut!'

1.6 Lessons four and five: Shooting (continued)

6. Script supervisor

The script supervisor refers to the storyboard, treatment or script to make sure that things are staying on target. The script supervisor also helps keep people rotating in and out of different roles and is responsible for making sure that the film is staying true to the questions the students have defined and not getting too far off the topic!

While the roles of talent, cameraperson, soundperson and script supervisor should rotate frequently, it may be useful to have one to two students stay in the roles of director and producer throughout the shoot.

Filming (three hours)

As each group/class will come up with a different story, it is difficult to provide specific activities for the filming period. However, the following basic principles apply to all shoots:

- Have some time in the classroom within a controlled environment to get used to the equipment. Perhaps have the students warm up interviewing each other about the specific topic before they interview others outside their own class
- Remind the students to change roles and share responsibility

- If the group is large and you have two cameras, one group can be responsible for interviews while the other gets B-roll footage (ie different shots to contextualise the interview)
- Always think about how shots can show the viewer the point, instead of tell. If you get a great quote in an interview, think about what kind of shot you could get to reinforce the point, perhaps using it as a voice-over
- Remember to take breaks in the shooting to re-focus the energy if needed
- Make sure students label their tapes with their group name and the order and give them to you for safe keeping when they finish (they shouldn't get through more than one or two tapes)

Recap and assign homework (15 minutes)

- At the end of the filming day, gather the group back together to discuss the filming
- Write the following comments on the board 'What I liked the most about the shoot was...' and 'what I found most challenging about the shoot was...'
- Ask each student to complete one of the two statements until everyone has had a chance to comment
- Ask them to elaborate their comments in writing in between the two sessions

1.7 Lesson six: Post-production

Time needed
1.5-3 hours

Equipment needed

Camcorder with firewire cable to hook up to laptop or computer, Computer with editing software (ie iMovie, Adobe Premiere/Elements, Windows Moviemaker, Final Cut, Avid), external microphone, TV/interactive whiteboard or projector to hook computer up to

Objectives

- Learn how editing is used to tell a story
- Make critical choices on what material most enhances the story chosen
- Work as a team using new technology
- Think about what information/position is translated to the viewer
- Consider whether their film completes the objective of the exercise
- Choose the appropriate technology for the task at hand

Key concepts

Editing, non-linear editing, montage, storyline, clips, firewire, import/export

Notes:

- Each school will have a different editing programme available, so this lesson provides overall guidelines for activities for the session only

- If you have broken up into groups for filming or have done different sections in smaller groups, make sure that you have access to one computer per group
- The basic pre-edit can be done as a class in one hour or less, but the more detailed editing and refining needs much longer to complete. You can allow particularly interested students to pursue this in their own time, or get an idea from them during the session about what they want and do the 'clean up' edits with one or two students at another time
- It will save significant time during the lesson if, after session five, you should have imported the tapes from the shoot day onto the computer. This can take a long time – it may happen in real time or longer, depending on the available technology – so be sure to leave sufficient time

Importing clips (five minutes)

- Connect the computer to the projector and have the camera and firewire cable nearby. Show the students how you imported the clips to the computer using the firewire cable
- Explain that firewire is a faster option for importing, although many cameras also come with USB connections that will import the data but more slowly

Define basic editing concepts (15 minutes)

Non-linear editing: Once digital editing was invented, this became much easier to do. The clips are imported to your computer (corresponding to every time the camera stopped and started) and they can be moved around non-chronologically. This means that you can duplicate clips any number of times without losing quality, and you can move them around as much as you want.

Montage: Refers to the act of putting together two shots that appear unrelated in order to make the viewer come to a specific conclusion. For example, a shot of a man and then a shot of a bowl of soup, and then a shot of an empty bowl will imply directly to the audience that the man has eaten the soup.

Timeline: The strip that runs along the bottom of the screen where you place the clips in the order that you would like to play them. This serves as the outline of the film, and can be played through from beginning to end to give a sense of how the film is coming together.

1.7 Lesson six: Post-production (continued)

Splitting/trimming clips: For example when, during an interview, the interviewee makes a few good comments that you want to pull out from the rest. You would therefore split the clip into two sections and then 'trim' around the section that you would like to keep in the film. Different software programmes will reference this differently.

Review clips (40 minutes)

- Have the students, either as a class or in groups, review all of the clips that they have shot
- They should discard clips that they definitely do not want to include in their film
- They can begin to move clips that they do want to include into the timeline

Ordering/trimming clips (30 minutes)

- From the clips that have been selected, the students should begin to put them in order in the timeline, in the same order they would like to have them in the final film (always remember to save work frequently!)
- They can begin trimming the clips to highlight specific sections

Additional edits (if there's time)

Have the students add the following elements:

- Transitions between shots (fades, wipes etc)
- Creating text/subtitles and beginning/ending credits
- Adding narration/voice over (this can be done simply by filming and then using the sound track separately from the visual track)
- Adding music (if the film is to be shown outside of your school, you should use copyright-free music wherever possible, ie if the students have created any original music or if they have friends who have)
- Adding effects (speeding up/slowing down film)

This can be an ideal extra-credit project for a small group of students to pursue in their own time, or can be used as an ICT project.

If there is time, screen the 'rough cut' with the students before holding a public screening and give them a chance to refine editing and make any changes.

1.8 Screening

After the film is finished, it is important that the students have a sense of completion and the chance to share their work with others. If possible, arrange for a screening in the school hall, or even in a local cinema or at the local City Learning Centre. Encourage them to invite their parents and friends.

Have the students prepare an introduction to their film and then stay for a question and answer period at the end of the screening.

Your local School Travel Plan Advisor (STA) can help give advice about the event and can also put the content of the film into a larger context and answer questions about travel and transport in your area.

Section 2.0 – Journey times across the curriculum

In addition to working within Key Stage four Media Studies, the activity of filmmaking centring on travel and transport can be linked to several other subjects. This section provides references to other exam board qualifications that offer modules that could complement or enhance the work included here.

Specific activities, by subject, are listed to the right.

2.1 Specification references

The 'Journey times' project can be linked to the following exam board qualifications, among others.

Exam board	Subject	Module
AQA	Citizenship	Topic 1: School, Work and the Local Community Topic 3: Global Citizenship
AQA	English	En1: Speaking and Listening En3: Writing to analyse, review and comment
AQA	Environmental Science	Theme 1: Sustainable development, renewable resources Theme 5: Waste and Pollution
AQA	Expressive Arts	Moving Images
AQA	Geography	People and the Human Environment
AQA	ICT	Presenting information, Graphics
AQA	Media Studies	Practical Project, Analysis and Interpretation, Audience, Representation
AQA	Sociology	Population and Change
EdExcel	Citizenship	Human Rights (Rights, Roles and Responsibilities), Power Politics and Media, The Global Village (Environmental Issues)
EdExcel	English	Creating an original text
OCR	Citizenship	Citizenship and Participation
OCR	English	Speaking and Listening, Analysis and Interpretation of Non-Fiction and Media Texts

2.1 Specification references (continued)

Exam board	Subject	Module
OCR	Expressive Arts	Expressive Arts in a Community Context
OCR	Geography	Interdependence, Global Citizenship, Sustainable Development
OCR	ICT	Practical Skills and Understanding
OCR	Media Studies	Practical Media Production, Textual Analysis (Moving Image Option)
OCR	Science	Geography and Land-Based Science
OCR	Sociology	Contemporary Social Changes
WJEC	English	Writing to argue, persuade, advise or to analyse, review, comment
WJEC	Geography	The Fragile World: Towards sustainable development of the environment, The Interdependent World – Economic activities, global inequalities and places
WJEC	Media Studies	Textual Analysis, Pre-Production, Production
WJEC	Sociology	The Individual in Society, Participation and Protest

Please also refer to the following Teachernet article for additional ways of incorporating talking about travel into classrooms, across the curriculum:

www.teachernet.gov.uk/teachers/issue29/secondary/resources/Ideasfortheclassroomschooltravel_Secondary/

The following section provides information on how to link the 'Journey times' project to other relevant curriculum subjects.

2.2 Citizenship

1. Active citizenship/campaigning (use media to form/express an opinion)

- a. Ask the students to create a specifically educational or campaigning documentary. When they are selecting their topics, have them answer the question 'What changes would you make to the transport provision in your area?'
 - i. When they have come up with a response (ie more buses, the roads are too dangerous, more cycle lanes etc) ask them to whom they would direct this message
 - ii. Have them use their film to create a campaign around the issue, they can use stills from the film to make posters or leaflets
 - iii. Make sure they tailor their message to their audience: is it for the local council, is it to raise general awareness? Bear this in mind when filming
 - iv. Have them present their film to their target audience after filming. What other supporting documents will they need to make their case?

2. Public roles in transport (the role of the public/voluntary sector)

- a. Have the students interview three public officials who work with transport, both volunteering and as a career (ie the school crossing patrol officer at the primary school, local transport officers at the council, someone who works for the bus company or Transport for London)
 - i. What is this person's role in maintaining the transport system?
 - ii. Why do they think it is important?
 - iii. What are the best parts or most challenging aspects of their job?
 - iv. Why do they think the government should support public transportation?
 - v. Does the government control all aspects of travel or are some parts controlled by private enterprise (ie who owns the buses they take to school every morning)? Is this a good/bad thing?

Section 2.0

Journey times across the curriculum

2.3 English

1. Treatments (writing to argue/persuade/advise)

- a. Set more time aside in the development process to have the students write up their pitches and treatments in the form of summary essays. The treatments must be written as persuasive essays that tell a story with a beginning, middle and end.
 - i. They should describe the basic core of the idea as well as the audience it is aimed at
 - ii. They should also describe what their own personal connection is to the topic, ie why should they in particular make this film?

2. Routemaster journeys (reading non-fiction texts)

- a. Read Travis Elborough's book 'The Bus We Loved: London's Affair with the Routemaster'
 - i. Create a TV-show commenting on the book, with reviews, historical context and interviews
 - ii. Pick one aspect of Elborough's investigation (ie where were the buses manufactured?) and conduct and film a similar investigation of your own

Section 2.0

Journey times across the curriculum

2.4 History

1. Using the archive (transport history)

- a. Incorporate the use of archive material (most local councils will have an archive) about transport into the students' projects. Bring in photographs or footage of the opening of a local train station or a new bus route (look at www.ymdi.org/toolkit/archives/copyright_fair_use.php for information on using copyright material for youth media projects)
 - i. They can explore either:
 - How routes have changed over time and has the population density changed? Why or why not?
 - How has the technology of transport changed and why?
- b. Visit London's Transport Museum or its website at www.ltmuseum.co.uk
 - i. Look at the history of various modes of transport in London and make a film in reaction to one or more artefacts in the museum's collection
 - Students can make living documentaries of the artefacts, ie trace the history of a particular mode of transport looking at all aspects – from how the machines were invented, where they are manufactured and how they have been used in the past and present

2. Oral histories (social history)

- a. Have the students interview someone of an older generation about their experiences of transport
 - i. What kinds of transport options were available to them?
 - ii. Which did they use?
 - iii. Did they remember when new forms of transport were introduced?
 - iv. Have students contextualise the answers from the older people with primary and secondary source material; ie newspaper articles from the time, photographs or historical commentary in textbooks and academic sources
 - v. Why did the changes recorded by the older people take place?
- b. Use these comments, photographs and clips from the interview within the documentary film

Section 2.0

Journey times across the curriculum

2.5 PSHE

1. Faking it (healthy communities)

- a. Create a 'faking it' challenge-style programme with your students. Have two students who normally get dropped off at school ride their bikes or walk for one month and vice versa
- b. What differences do they notice in their mental and physical fitness after this time?
- c. Have them create video diaries during their way to and from school on whatever their mode of transport, commenting on the experience

Section 2.0

Journey times across the curriculum

2.6 Environmental science/geography

1. Surveying/street mapping (population and resources)

- a. Pupils can use the camera and interviews to create a transport survey of their local area
- b. Take one street and interview local residents and shop-keepers about the use of the street, what types of transport are used here and what could be changed?
- c. Have them investigate further the impact of these transport choices in terms of the social and environmental life of the area

2. Reducing traffic (energy demand and the environment)

- a. Students can make a documentary about car use at their school. Interview parents and guardians in cars as well as the students in the school who both do and do not use the cars
- b. What are the impacts on the surrounding area of car use?
- c. What is the impact on the environment?
- d. Have the final section of the film offer advice to car users in the area based on their findings and present it in a public forum to school parents

Section 2.0

Journey times across the curriculum

2.7 Sociology

1. London bus drivers (population and change)

- a. The students will make a sociological documentary about the changing character of bus drivers in London. Have them read about the emigration of young men from the Caribbean to London to drive buses
 - i. Why would London have needed these young men?
 - ii. What other changes were occurring in Britain at the time?
 - iii. Has the ethnic make up of London bus drivers changed?
 - iv. How do you think the circumstance of bus driving in London is a response to the rest of what is going on in society?

Section 2.0

Journey times across the curriculum

2.8 Art and design/expressive arts

1. Bicycle design (understanding art and design)

- a. Have the students design their perfect bicycle. What elements would it include? Have them make their film about different types of bicycles on the road, how do they represent different forms of design?
- b. Have the documentary examine different forms of designs that have been used in bicycle engineering, but look at it from a fine-art point of view. Which are the most innovative? The most functional? Have the designers been influenced by contemporary art or design movements?

2. Video art (developing skills, composing and expressing)

- a. Instead of a documentary, have the students create a non-fiction piece of video art on the themes of travel and transport for their project.
 - i. Look at examples of video artists and discuss why they chose that format, what do movement, lighting, music etc have to say about travel and transport?
 - ii. Have the students create five minute video art pieces and think creatively about where these could be exhibited
 - iii. Pay special attention to sound and music when creating the piece and thinking about its display

Section 2.0

Journey times across the curriculum

2.9 ICT

1. Editing (multimedia)

- a. Emphasise the editing portion of the project.
Have each of the students individually cut together their own one-minute introduction to the film, this must include: titles, special effects, two different kinds of transitions and at least six shots cut together in a coherent sequence

2. Creating marketing (graphics software)

- a. Have students create a poster advertising the film using stills from the film and graphics programmes to complete it

3. Comparing software packages (evaluating software)

- a. Have the students try out editing with two different software packages, one more simple and one more advanced (ie iMovie versus Final Cut or Adobe Premiere versus Avid) what are the advantages and disadvantages to each of the software packages? Have them write a customer review of each of the software packages

Section 2.0

Journey times across the curriculum

Section 3.0 – Journey times for students with special educational needs (SEN)

As described in Section 2.0, Journey times can be adapted to enhance many elements of the National Curriculum. This topic has flexibility not only in adapting for different subjects, but also for working with many different types of learners.

In the original Journey times pilot, for example, one of the schools that took part was composed mainly of students with Profound and Multiple Learning Difficulties (PMLD). Their film, Travel Training, is included on the accompanying DVD and, as in all of the films, the students themselves did all of the filming. The pilot project demonstrated that film is potentially an extremely effective way of working with students with SEN, particularly with regard to travel and transport.

This section provides some basic guidelines and suggestions for conducting the Journey times project with a group composed either fully or in part of students with SEN. The guidelines given here are based on working with students with PMLD, but depending on the level of the ability of the group they can also be combined with elements of the lesson plans in Section 1.0.

3.1 Sample lesson overview

Lesson	Activities	Aims
1. Introduction and talk about films	<ul style="list-style-type: none"> • Ice-breaker • Watch clips • Talk about films and the project 	<ul style="list-style-type: none"> • Introduce activity and any new facilitators (if applicable) • Get the group comfortable with each other and the project • Think about what films are and what they contain
2. Getting used to the equipment	<ul style="list-style-type: none"> • Hold/name equipment • Try out filming 	<ul style="list-style-type: none"> • Learn names of equipment and what each item does • Get accustomed to holding equipment and filming one another • Gauge comfort level of group
3. Travel planning	<ul style="list-style-type: none"> • Pick location • Plan transport route • Film each other • Plan trip 	<ul style="list-style-type: none"> • Discuss preferences and think about different places to go • Get comfortable filming in a controlled environment • Collaborate as a group to make a decision • Learn to use Journey Planner and consider different transport options
4. Filming the day out	<ul style="list-style-type: none"> • Film in different locations according to trip • Record journey, highlights and challenges 	<ul style="list-style-type: none"> • Use camera to record all aspects of a journey • Work as a team to share responsibility for filming • Complete a journey as a group, including buying tickets, boarding trains etc

3.1 Sample lesson overview (continued)

Lesson	Activities	Aims
5. Post production	<ul style="list-style-type: none"> • Add any additional elements needed for film (ie voice over, symbol cards etc) • Pre-edit/choose footage • Create basic timeline 	<ul style="list-style-type: none"> • Think about how topic can best be illustrated • Think about audience and what elements will work best
Feedback and additional materials	<ul style="list-style-type: none"> • Show rough cut to group and parents or carers • Have the students create additional materials for the presentation 	<ul style="list-style-type: none"> • Get comments on the film • Make sure everyone is comfortable with the film and how the students appear • Use other visual materials to review topics
Public screening	<ul style="list-style-type: none"> • Public screening and presentation of the film 	<ul style="list-style-type: none"> • Share experience with others • Provide opportunity to invite friends and family members to a special event • Enhance speaking/listening skills and comfort with public presentations

3.2 Recommendations before beginning

All of the recommendations given in section 1.0 of this guide also apply to work with students with SEN. These are a few additional recommendations specific to working in an SEN school, particularly with students with PMLD.

1. Some parents may be nervous about their children being in a film. Make sure to explain the project to parents before you begin and get their written permission. Make clear that it is not an external documentary (ie by a news crew) but a film that their children will make themselves and assure them that it will be sensitive to the needs

of their children, and that they will get to see it before the final version.

2. Always allow plenty of time for each activity, particularly during the day out and filming. Having the camera on hand will add a new dimension to the trip and students may need to take a bit more time to film.

3. Incorporate symbols, including pictures, signing and maps. Wherever possible, use basic symbols to help students remember names for equipment, or make decisions about where to travel. For example, you can print out the images of different modes of transport and use them to

make decisions. You can also create sign language symbols for each of the pieces of equipment.

4. Think creatively about different methods of filming. Some students may have limited mobility or may not feel comfortable holding the camera still in their hands. You can use tripods or have the students rest the camera on their knees to film. For example, in 'Travel Training' one student in a wheelchair chose to hold the camera on her lap.

5. Make sure students can see what they're doing. When hooking the camera up to a TV or using a computer for choosing clips, try to use the largest possible screen (an interactive white board is ideal).

6. Always make sure you have enough parents or carers on hand to help with the activities. This is particularly true during the day out/filming day.

3.3 Sample lessons

The lessons given in this section differ in two ways from the lessons in Section 1.0. Firstly, there are fewer activities per session in order to allow more time to work with the students on specific elements, and there are not specific timings given. This is due to the fact that groups may differ considerably in their level of comfort with each of the activities and may need more or less time. If you are working with a group that takes to the equipment immediately, you can incorporate elements of the lessons given in Section 1.0 as a further challenge.

3.4 Lesson one: Introduction and talk about films

Time needed

1-1.5 hours (approximately)

Equipment needed

TV/DVD player, cable leads for plugging in camcorder to TV, DVD of appropriate film

Objectives

- Introduce any new facilitators if needed
- Introduce students
- Think about film and what it contains
- Review symbols and names for modes of travel
- Gain comfort expressing thoughts and opinions

Introduction/ice-breaker

- Have the students go around the room and say their names. Then have them introduce each other
- Review the modes of transport using images of the following: a bus, a bike, a train, an underground train and a person walking
- Have each of them say their names again and which mode of transportation they like, or that they like the best

Introduction to clips

- Ask the class if they have seen any films? What films have they seen and which ones have they liked? Why?
- Explain that we are going to watch a film now and talk about it. Then explain that starting next week we are going to make our own film about travel

Watch clips

- Watch a section of a film or a short film. One with little talking would be best, particularly if it takes place on or involves a mode of transportation. Films such as Charlie Chaplin or Buster Keaton films would work well, ie Buster Keaton's 'The General', which takes place on a train

Discuss clips

- The students should have some time to comment on the clips that they have seen. You can ask them the following questions:
- What have we just watched?
- Was it old or new?
 - How could you tell?
 - Was it in colour or black and white?
- How were they travelling?
- Did you think it was funny?
- Did it have music?
- If there's time, have them watch a second clip and ask the same questions. Have them compare the two clips – which did they like better? What were they both about?

Review activity

- Review with the class what the project is about. Remind them that they are going to make a film and ask them if they remember what it will be about?
- Review the modes of travel with them and let them know that in the next session they are going to start using the camera to make their own film.

Section 3.0

Journey times for students with special educational needs

3.5 Lesson two: Getting used to the equipment

Time needed

2 hours (approximately)

Equipment needed

Camcorder, extra battery, blank tapes, tripod, external microphone and boom/boom pole if available, clip or multi-directional microphones, if not, headphones for monitoring sound, TV player or interactive whiteboard, cable leads to plug camera into TV or whiteboard

Objectives

- Learn the names of equipment and what each item does
- Get accustomed to holding equipment and filming one another
- Learn symbols for each piece of equipment
- Get comfortable with/excited about seeing themselves on screen

Recap previous session

- Discuss what you did last session.
Ask the students:
 - What kind of film did we watch?
 - Did you like it?
 - What do you remember about it?
 - What did it have in it (what mode of transport?)
 - Review the symbols for the different modes of transport

Introduce equipment

- One by one, bring out the different pieces of equipment and explain what they are and what they do. Create a symbol for each of the pieces of equipment so that the students can remember what it is
 - Hold up the camera – ask the students if they know what it is?
 - Ask them how you turn it on and off
 - Hold up a tape, ask them if they know what it is?
 - Explain that the videotape goes inside the camera and records what you film and that you can't film if you don't have a tape
 - Hold up the boom microphone if you have one, or regular microphone if you do not. Ask them if they know what it is?
 - Show them that this is what records the sound for the image, so they have to point it at what they want to listen to
 - Plug the microphone and headphones into the camera and have them listen as you talk near the microphone to demonstrate how it records the sound
 - Hold up the tripod and explain that this is what keeps the camera steady when you don't have it in your hands. Review what you always need to do with a camera – keep it steady and still

Basic filming

- Plug in the mic and the headphones into the camera and hand them to two students (one to film and one to wear the headphones and hold the mic). Allow them to experiment with filming one another
- At this point, the idea is that the students feel comfortable holding the camera and filming one another and listening to the sound. Do not try to guide them too much but help them to feel trusted with the equipment by using it on their own
- Once all the students have had a turn filming and monitoring the sound, you can incorporate demonstrations of basic filming technique and movements. Don't worry about having the students remember the names, but show the basic movements so that they may recall them later
- Demonstrate how to hold the camera to minimise movement, with one hand supporting the camera from underneath and one camera holding it from the side (through the handle). Ideally the cameraperson's legs are apart and slightly bent for greater stability
- Show a 'pan', a slow movement side-to-side from the camera. A pan follows the same horizontal plane but takes in up to 180 degrees of information, ie panning from one spot along a train platform or a street

3.5 Lesson two:

Getting used to the equipment (continued)

- Show a 'tilt', a slow movement up and down. The opposite of a pan, a tilt takes in information vertically, ie a shot from head to toes
- Demonstrate a 'zoom', using the T/W (which stands for Telephoto/Wide) button on top of the camera. This is how you move from a close-up (ie of a person's face) to a long shot (i.e. of the front of a school or something large you want to show in its entirety). If you place a person within a wide show you will show them in relationship to their environment
- Review the names, signs and functions of all of the equipment
- You can stop the film at various points to give them the opportunity to differentiate between good and bad shots – ie a bad shot is when someone walks across the frame or someone's hand is in front of the lens. A good shot is when you can see someone's face or we can hear what they are talking about.

Recap session

- Review what you have done in the session, including the names of the equipment. Remind them that they will be making a film about travel and that next week they will decide where they are going to make the film during their day out

Watch the filming

- After they have all had a chance to practice the various techniques, you can plug the camcorder directly into the whiteboard or TV (ensure you have the proper cable for this, it should have a white/yellow/red split plug on one end and will plug into either the front or the back of the TV)
- Have them watch the footage that they have shot. They can clap or cheer when they see something that they think looks good (a 'good shot') or put their thumbs down when they see a 'bad shot'

3.6 Lesson three: Travel planning

Time needed

2 hours (approximately)

Equipment needed

Computers with internet access, photocopies of London transport links, highlighters, photocopies of transport options and/or photos of different London transport methods, camera, microphone and blank tape

Objectives

- Discuss different places the students would like to travel to
- Make decisions as individuals and in a group
- Discuss choices
- Think about methods of transportation
- Decide the best route of travel
- Film each other in decision-making process

Review project

- Ask the students to think about what they did in the previous section
- Now remind them that they are making the film themselves, about travelling and their day out
- Today they are to decide where they are going to go on their trip and how they are going to get there. They will film themselves during the discussion and the voting

Filming

- Set up the camera on a tripod at a point in the room where you can see all of the students and begin filming the process of voting on where to go
- Periodically, ask one of the students to accompany you to look at the camera and see how the filming is going, or help you move the location of the camera to get a different shot (ie when the students use the computers)
- Encourage them to ask each other questions or make comments as they do the activities to get recorded sound

Vote on destination

- Print out photographs of several destinations around London that you can get to for a field trip without too much problem. (We used: Canary Wharf, the London Eye, HMS Belfast and a swimming pool). Make sure you have written down the addresses of each of these locations beforehand and checked whether they will be accessible for your group
- Hold up each picture and have the students guess what it is. Once you have described each place, peg them to an easel or a board at the front of the room

- Each student will go around the room and say which location they would most like to visit. They can place a tick mark by their picture.
- The location with the most votes wins

Look up route and decide how to go

- Have one or two students look up the route to the destination using Transport for London's Journey Planner (www.tfl.gov.uk/journeyplanner).
 - Print out all of the transport options for your location
 - Simultaneously, other students may be working one-on-one with other carers to fill in any forms needed for the school, and other activities
- Group back together as a class and hand out photocopies of the transport maps. Have each student find your point of origin and highlight different travel routes (ie are there different underground routes you could take, could you go by bus or by over ground train?)
 - Review the different modes of transport and place pictures of each mode of travel on the easel or white board
 - Have the students vote on which mode of travel they would like to take

3.6 Lesson three:

Travel planning (continued)

If your school is not located in London, please consult the local authority website or your local school travel advisor for local transport links and travel planning advice

Assign responsibilities for the trip

- Make a list of everything you will need for the trip with suggestions from the students (ie first aid kit, lunches, backpacks, map etc)
- Assign responsibility for remembering each of these items to different students

Leave sufficient time between deciding where to go and the day out to ensure that you are allowed to film on the mode of transport you have selected. Please get in touch with Transport for London (if within London) or the relevant transport company for further details.

3.7 Lesson four: Filming the day out

Time needed

4 hours (approximately)

Equipment needed

Camera, charged battery and spare, mic (boom mic or external mic to plug into camera), headphones, blank tape

Objectives

- Use public transport to arrive at destination
- Show how planning can be used to travel
- Practise using different transport modes
- Work as a team
- Record journey for reflection later
- Use practice of recording to comment about the experience during trip

Filming the day out

- Each school will have a different experience of filming during the day out, so the following are general guidelines to think about during your filming day:
 - Try to have the students film as much as possible, including putting on their coats, leaving school, buying tickets, getting on and off the train etc. You want them to be able to record their complete journey so that later they can reflect on and discuss all the elements of the journey, great and small
 - The camera will likely serve as a distraction in both constructive and unconstructive ways. The students may be distracted by the camera and take longer to do certain things, or they may become a bit more shy. Conversely, they may become more talkative and interactive, or may forget to be fearful of activities because they are concentrating on the filming. The latter was our initial experience and proved to be a big asset to the trip, but all groups should be prepared for either
- Encourage the students to talk as much as possible along the way, into the microphone. Their comments, the words they use or particular sounds that can be recorded can be isolated from the images later and be used as voice-over or sound effects
- As in previous lessons, think creatively about how the camera can be held, however the students feel comfortable filming (leaning against a wall, on a wheelchair or a train seat) will only add to the final film

Section 3.0

Journey times for students with special educational needs

3.8 Lesson five: Post-production

Time needed

2-3 hours (approximately – can be spread over two sessions)

Equipment needed

Computer (preferably one that can plug into interactive white board or projector), editing software (a quick user-friendly one such as iMovie or Windows Moviemaker or Adobe Premier will be more than sufficient and may already be installed on your computer), camcorder, blank tape, mic, firewire or USB cable to plug into computer

Objectives

- View and discuss footage
- Review symbols for elements of the trip and equipment
- Work as a team to create additional effects for film

Review footage

Before the session begins, you will need to upload all of the footage shot so that the clips are waiting to be viewed in the editing programme. This can take some time, depending on your equipment, so it will be easier to have done it the day before

- Watch the clips with the group and get their reactions
 - Have the students cheer when they see something that they like and give a thumbs down if they see something they don't like

- As in session two, pause periodically to look at specific segments and ask them if they want to have these segments included
- Begin to drag and drop the sections that received a positive response into the 'timeline' of the editing programme (refer to the help manual of your specific editing programme for more detailed instructions) so that you know which clips to include later

Add voice-over or signing

- Consider the sound that was produced in the footage that has already been shot. Are there many comments on the journey?
- You may want the students to add more commentary on the journey and/or add a voice-over to contextualise the trip. This can be done by having them watch the clips back and comment on them, or by writing a piece of narrative and having one or two of the students read this out. There are examples of voice-over introduction as well as signed commentary on the 'Travel Training' film included on the DVD.
- Ask the students questions, or have them interview each other, about what they saw on their journey. You can use this footage or isolate the sound from it only; it will help them to hear their own voices when watching the video later

- Refer to the instructions for your specific editing programme on how to isolate sound from clips

Vote on title

- Have the students suggest possible titles for the film, try to get at least one suggestion from each student if possible
- Have them vote on the title for their film

Before the next session, you will need to edit the footage into a short film. Each editing programme will have its own set of instructions, so please refer to the help programme for your software.

As a basic guideline, five to 10 minutes should be plenty for a short film. It does not need to be polished, but bear in mind that your audience, including parents, will appreciate your making some edits in the material.

Section 3.0

Journey times for students with special educational needs

3.9 Feedback and additional materials

Get feedback

- Invite a group of parents to join their children to watch a 'rough cut' of the film
 - Let them know that the film is not finalised yet, and that they can suggest some changes if they have areas of concern. Remind them that their children shot all of the footage and that the idea is that the film represents the students' journey and their experiences.
- Share with the parents how the film will be used, in your own school to talk with students about travel, as well as potentially in other schools to help other students
- It may be beneficial to combine this viewing with another event at the school, so that parents don't have to travel unduly if the film is quite short.
- Incorporate parents changes in the editing programme after the session
- Ask the students if they have anything else they would like to add to the film?

Prepare materials for the screening

- Have the students create some kind of additional display in preparation for the public screening. This could include drawings, a banner etc
- Prepare an article for the school newspaper with photographs describing the project and using quotes from the students
- Use photographs to create a display within the school talking about the project

Public screening

- Invite parents, school governors, friends and family to a public screening of the film. You can hold this at the school, a local community centre, or even ask a local cinema if they'd be willing to host this event for free
- Using the displays that the students have made, introduce the film and help the students describe the project
- Have the displays that you have created on view so that friends and family can view the photographs and drawings before and after the film over tea and coffee
- Have other students in the school contribute drawings or collages on the themes of travel and transport
- Create an opportunity for the students to be applauded for all their hard work

Section 3.0

Journey times for students with special educational needs

Section 4.0 – Discussion guide

The enclosed Journey times DVD presents examples of how young people can use video as a way of talking about issues close to them.

The three short documentaries present three very different ways of interpreting ideas around travel and journeys – from comparing transport choices to thinking about what the difference is between mental and physical journeys.

This section presents ideas on how to use the Journey times videos to create discussion. There are general questions about all three of the videos, and then specific ideas for discussion topics and activities in response to each of the three videos individually. These can be used within a lesson, a student council meeting or an assembly. If your school has created its own video, many of these questions will also apply.

Most importantly, the films can support the work of a school travel plan in inspiring the school community to look at the journey to and from school and identify local issues and solutions.

4.1 Video discussion

When using video with a group, either within or outside the classroom, please refer to the following checklist:

Preparation checklist

Things to think about before holding a film/video screening...

- ☐ 1. Familiarise yourself with the materials:
Pre-screen anything you are going to show yourself. Think about whether it is appropriate for your audience, and for the topic you want to cover. If it is a clip, make sure it makes sense without the rest of the film.
- ☐ 2. Make sure you know the facts: Be prepared with accurate information about your topic. Make sure you will feel comfortable answering questions on the topics covered by the video.
- ☐ 3. Test the equipment in the screening location before the audience arrives. Is the video player functioning correctly? Is the screen easy enough to see? Can you hear the sound? Are you able to pause the video for discussion? Make sure to rewind to the start of the tape before beginning the activity.

- ☐ 4. Prepare in advance any materials you want to use in conjunction with the video. Have newsprint and an easel on hand for making notes during the discussion, or pamphlets for the participants to read over or take away at the end. Be aware of how other materials will interact with the video; make sure that none of the facts or messages are contradictory.
- ☐ 5. Advertise the screening, date, time and venue well beforehand.
- ☐ 6. Make sure that you have the full attention of everyone before you start playing the video.

Quite often films and videos are most effective when they are followed by discussion and debate. These are a few guidelines to leading discussions about films.

- Screen in a location where you can get a discussion going. If you are presenting at a school assembly, think creatively about how you can get contributions from the audience.
- Consider limiting the group size. Even if you have watched the film in a large group (ie an assembly) it will often be easier to discuss the ideas in smaller groups.

- Tailor your discussion to your audience. There are topics that will be most interesting to specific groups depending on their age, background or previous knowledge. Think carefully about your audience and come up with questions and topics that will appeal to them in particular.
- Make it personal. Sometimes the best discussions happen when people share their own stories. If people feel comfortable, allow them to refer to their own personal experiences. Help the group avoid generalisations like 'everyone thinks' or 'we all know' and encourage them to say 'I think' or 'I know'.
- Make clear that it is OK to ask questions.
- When the discussion is over, help the audience to summarise main points and messages.

Remember, it is important to help everyone contribute to the discussion; avoid lecturing or letting a small group dominate.

4.2 Discuss questions for individual films

These can be included in lessons or in assemblies if time permits.

Travel training

1. How many modes of transport are discussed or used in this film?
2. How many journeys do you think are represented?
3. The film begins with voice over and sign language. Many of the students refer to modes of transport through signs, maps and pictures throughout the film, even though they are not deaf. Why do you think these students would want to use sign language?
4. In the film, the class makes all of the planning decisions on where to go on their trip. Is it like this in your school? Compare and contrast your last fieldtrip with the trip presented in 'Travel Training' with regard to the decision of where to go, the planning of the route, and the experience of actually travelling
5. In the sequences of walking to Tulse Hill Station and in London Bridge Station, the camera is at a different angle than the one we are normally used to when we see a film of people walking. Think about how these sequences would have been shot and what this means for the audience. (For teachers: these sequences were shot by a student who held the camera on her lap while she was in a wheelchair)

6. In 'Travel Training', as in 'Routes', the film consists almost entirely of the travel journey, as opposed to seeing the students at the actual destination itself. Why do you think these filmmakers chose a different emphasis? How do you think the emphasis shifts in the two different films?
7. Describe the music used in the film. How do you think the use of music affects your interpretation of the film?
8. The film includes shots of the students buying their own tickets for the journey and checking the time that the train arrives. Do you think that you would have included details like these if you were making a film on the same topic? Do you think details such as these would be more or less important for students with SEN?
9. When the students get on the train, the music and speed of the film change. Comment on the change and think about why this would be included.
10. Consider the list of things that the students saw on the train and think back to your last journey on a train or a bus. Did you notice many of these? Why or why not?

Seven to 11

1. How many different modes of transport were listed in the opening sequence? What were the students' reasons for taking these particular modes of transport?
2. Compare and contrast the younger and older students' descriptions of their feelings on the first day of the year. How do you think this has changed over time?
3. Did any of the students say that they were frightened on their first day? How do you think the school could make this easier for them?
4. Why did the students choose to film two different boys as they walked down the hallway? What does this tell the viewer?
5. What did the Year 11 students say that they want to do next? Compare this to the experiences of the Year Seven students and discuss whether these two have anything in common?
6. Using the viewing chart in Section 5.0, write down examples of mental vs. physical journeys in the film and how they are expressed. Give two examples of each type of journey that are described by the students, are they only described, or are they also represented visually or through sound?

4.2 Discuss questions for individual films (continued)

7. Compare the very beginning and the very end of the film. What do the angles, locations and composition of the opening and closing shots tell you about the journeys that the students wanted to portray?

8. What does the use of music throughout the film tell you about the intentions of the filmmakers? Comment on both the soundtrack as well as the scenes filmed in the music room with regard to the use of music.

Routes

1. List all the modes of transport discussed in the film. For each mode, list what the subjects in the film described as both the positives and the negatives.

2. Do you agree or disagree with the positives and negatives discussed by the students for each mode of transport?

3. Look up the definition of a 'vox pop.' How do you think the vox pops in this film were used to make specific points?

4. This film combines scenes where the students are acting, with interviews on the street and footage from around Sutton. Do you think it can be considered a documentary? Why or why not?

5. Does the area in this film look similar or different to where you live? How do you think the positives and negatives of different modes of transport differ from Sutton to your local area?

6. Compare the camera angles between the different interviews as well as of the students travelling. How and why are different angles used, and what information does this give the viewer?

7. The next time you are meeting your friends, consider keeping a journey log of your trip to meet them. What modes of transport does each of you use? What do you encounter along the way? Which is the most convenient, the quickest and the most enjoyable? Compare results when you meet

4.3 Sample lesson plan

Time needed

1 hour (approximately)

Equipment needed

White board/easel with butcher paper, dry erase markers, TV/DVD player

Before watching

Defining travel

- Split class into groups of four or five
- Ask groups to brainstorm about the word 'travel' and to draw on a sheet of paper all of the associations that they have with this word
- After five minutes, bring them back together as a class and discuss their ideas while recording on the board/flipchart
- Pose the following questions:
 - Is travel just a way of getting from A to B?
 - Is there a difference between 'travel', 'travelling', 'journey', and 'transport'? Can they inter-relate?
 - Is a journey always about physical movement?
 - How do you feel when you travel? (ie excited, nervous, confident, anxious etc)

How many journeys

- Either project on the board or pass out copies of a group of people on a bus
- Say there are 50 people on this bus, how many journeys are occurring? ie one journey – that of the bus from A to B. But there are multiple physical journeys of however many people are travelling; even more journeys as people go to different places in their mind, daydreams, get off at different stops etc
- Have the students discuss the different definitions of a journey and how this can both be shared and individual at the same time

Vantage points

- Discuss high and low angles with the students. Ask them to pay attention to the camera angles while watching the films.
 - How do they think the perspective of the cameraperson changes depending on whether they are above or below their subject?
 - Think about how your angle of viewing might affect your experience of travel in real life

Close viewing

- Break into groups and have each group pay particular attention to one of the following elements:
 - Sound
 - Visuals
 - Editing
 - Interviews/locations
 - Any unusual elements?
- Keep track of moments where the element you were looking for had an impact on the tone or message of the film
- Afterwards, answer the following questions:
 - How did your particular element add to the film?
 - What was your favourite part of the film? Why?
 - What was the main feeling/information/idea that was expressed in this part?
 - What kinds of images/sounds were used to express them?

4.3 Sample lesson plan (continued)

Discussion

- Ask questions to the whole class:
 - What is the main topic of the documentary?
 - What questions did the filmmakers ask?
 - What answers did they find?
 - How do you think they interpreted the topic of travel and journeys?

4.4 Student council session

Time needed

45 minutes (approximately)

Equipment needed

Whiteboard/easel with butcher paper, markers, TV/DVD player

Introduction

- Introduce the concept of school travel plans (for teachers – a travel plan is a document produced by the school which identifies how and why pupils travel the way they do and what would encourage them to travel in a more sustainable way)
 - What is a school travel plan?
 - What is it trying to achieve?
 - What initiatives form part of a travel plan?
 - Make list of ideas to encourage sustainable modes of travel
 - How might travel issues be different for different pupils and different schools (eg journeys will be different based on distance, parental choice, level of learning etc, students with SEN etc)

Introduce films

- Students were asked to produce a five-minute documentary film on the themes of travel and transport and journeys. Even though they all had the same topic, each school made a very different film
 - Why do you think this could be?
- Ask the students to call out their associations with the word 'Travel.' Come up with a group definition of 'Travel' and ask the students to keep this definition in mind when watching the three films

Show films

- Show the films one at a time. As the students watch each of the three films, ask them to make a list of the modes of travel and the types of journeys they are observing
 - After watching each film, have them go around the classroom and call out modes of travel and types of journeys
 - Write their responses on the board
 - Each time, question in this film what are the questions raised about each of these modes of transport? What are the positives and negatives?
- Before and after each of the films, refer to the above questions for individual films

Discussion

- Other than travel, what did each of these films discuss? How were they different from one another?
- What did they think of the films?
- Ask the students to think about what they might like to film if they could make a film?
 - What would they make a film about if they could make a film about any aspect of travel and transport?
 - What would they make a film about if they were limited to just their journey to school?
 - What aspects would they definitely include in making a film about the journey to school, or travel and transport more generally?

4.5 Twenty-minute assemblies

Assembly plan one

Warm-up

- Have two students come to the front of the room for role-play. One of them is to be the 'psychic' and must guess how the other got to school that morning, ie which mode of transport they took. Ask them to switch roles and guess again.
 - They must then guess how many other people took the same mode of transport to school
 - Have them ask the other students and those who took the chosen mode of transport to stand up to be counted

Brainstorm the definition of travel

- From the front of the room, ask the students to call out their definitions of the word 'Travel'
 - Summarise what they have said and then give them the official definitions of 'travel' 'transport' and 'journeys'

Types of journeys

- Ask the students to think individually of a journey that they make everyday. Have one or two students describe their journey to the group
- Ask the students the following questions:
 - How often do you make this journey?
 - Do you think about what mode of transport to take before you begin?
 - Are there other travel modes that you could take?

- Ask them to turn to their neighbour and in one sentence describe the journey that they make. Have them discuss the alternate modes of travel that they could choose
- Ask for a show of hands for how many students travelled to school today by each mode of travel?
 - (bus, walking, train, underground, bike, car)

Show 'routes'

- Ask the following questions:
 - How many modes of transport were used?
 - What positives and negatives were raised with each mode of transport?
 - Which modes were not featured? Why do you think this was?

4.6 Twenty-minute assemblies

Assembly plan two

Transition journeys

- Ask the students to think about the difference between being in primary and secondary school. Ask them what they felt when they were leaving primary school?
- From the front of the room, ask the students to call out their definitions of the word 'journey'
 - Summarise what they have said and then give them the official dictionary definition of 'journey'
 - Ask them if moving from primary to secondary school is a journey? What about within one year? One day?
 - Ask them to recall what emotions they felt on the first day of each year in secondary school. How has this changed?
- Call on two students to compare and contrast how they got to school in primary school versus how they got to school in secondary school
 - Describe modes of transport, who travelled with you, how you felt when you arrived at the school?

- What do you think students need to be able to travel to school with confidence on their first day of secondary school?
- Do you consider many travel options when you're starting your journey? Why or why not?

Watch seven to 11

Discussion

- What was the central question of the film? The students want to learn about through making the film?
- How do you think these students interpreted the difference between 'travel' and 'journey'?
 - Compare and contrast the way they used the word 'travel' including modes of travel, and the way they used the word 'journey'
- Compare the experiences described by the students in this film with your own experiences. Do you think their experiences were similar to or different from your own experiences?
 - Based on this film and on your own experiences, what advice would you have for a younger student at your school?

4.7 Twenty-minute assemblies

Assembly plan three

- Introduce the concept of school travel plans
 - What is a school travel plan?
 - What is it trying to achieve?
(For teachers – a travel plan is a document produced by the school which identifies how and why pupils travel the way they do and what would encourage them to travel in a more sustainable way)
- Have two students come to the front of the room. Role-play that they are psychic and have them guess how each other got to school that morning, including a special route and what mode of transport
 - They must then guess how many other people took the same mode of transport to school
 - Have them ask the other students and those who took the chosen mode of transport to stand up and be counted
 - Ask them if they chose their mode of transport before they left their house or after? Do they take the same mode of transport and route every day, or does it change?

Travel choices

- Ask the assembly why some students might not be able to make all of their travel planning and journey choices without help? What are the factors that may limit the choices that a student has available (ie distance to school, money, safety, age, physical mobility, learning level, any difficulties that make it hard to travel alone?)
 - How might students with SEN differ in their journey to school?
 - Think about ways in which students with SEN may generally experience travel planning and journeying differently?

Watch travel training

Discussion

- How did this journey differ from the journeys that you make?
- What elements of this journey were more or less difficult than a journey that your class would make?
- What elements did the students list that they saw on their journey? Is this more or less than you normally notice?
 - Do you think these students may have a different number of observations about their world when they were travelling? Why or why not?
- How much planning went into this journey? Why was this?
- Do you plan your journeys? How do you plan? How do you choose your mode of travel?
- Think about how the film looked, the sign language, the way it was shot. What do these elements tell you about the experience of students with SEN while travelling?

Section 5.0 – Further resources and hand-outs

We have included additional sources of information for follow-up work, along with some material for hand-outs. The following bibliography, helpful websites, and films for further viewing, can provide ideas for research projects or additional activities to extend the Journey times project.

A great resource if you are making a film for a similar project is to contact your local City Learning Centre. To locate the nearest centre to your school, visit the following website: www.standards.dfes.gov.uk/sie/eic/clc/

Further reading

- Teaching Youth Media: A Critical Guide to Literacy, Video Production and Social Change, Steven Goodman 2003
- Youth-Powered Video: A Hands-On Curriculum for Teaching Documentary, Educational Video Center 2006
- Parallel Tracks: the Railroad and Silent Cinema: The Railroad and Silent Cinema, Lynne Kirby 1997
- Refer to both www.bfi.org.uk/learn and www.filmeducation.org for resources for teaching about film. A basic resource for teaching documentary is available at: www.filmeducation.org/secondary/Documentary.html

Further viewing

Documentaries:

- Reference the British Transport Film series available through the British Film Institute at www.screenonline.com (free for schools), for films on all modes of transport from the 1940's through to the 1990's
- Who Killed the Electric Car? (dir. Chris Paine, 2006)
- An Inconvenient Truth (dir. Davis Guggenheim, 2006)
- Roger & Me (dir. Michael Moore, 1989)
- The Thin Blue Line (dir. Errol Morris, 1988)

Fiction films:

- Tickets (dir. Abbas Kiarostami, Ken Loach, Ermanno Olmi, 2005)
- Night on Earth (dir. Jim Jarmusch, 1991)
- Belleville Rendezvous (dir. Sylvain Chomet, 2003)
- Planes, Trains and Automobiles (dir. John Hughes, 1987)
- Sliding Doors (dir. Peter Howitt, 1998)
- Tube Tales: Stories from the Underground (dir. Various, 1999) see www.tubetales.co.uk/
- The Bicycle Thief (dir. Vittorio De Sica, 1948)
- Beijing Bicycle (dir. Wang Xiaoshuai, 2002)

Section 5.0

Further resources and hand-outs

Viewing chart

Use this chart to comment on how different elements (ie lighting, locations, editing, music, sound and camera angles) contribute to the film

Your name: Date:

Name of film:

Video elements	Audio elements

Section 5.0

Further resources and hand-outs

Storyboards

1. Draw a quick sketch of how each part of the story will look
2. In the box underneath, indicate characters, setting and camera angle
(ie long-shot, mid-shot, close-up, extreme close-up)



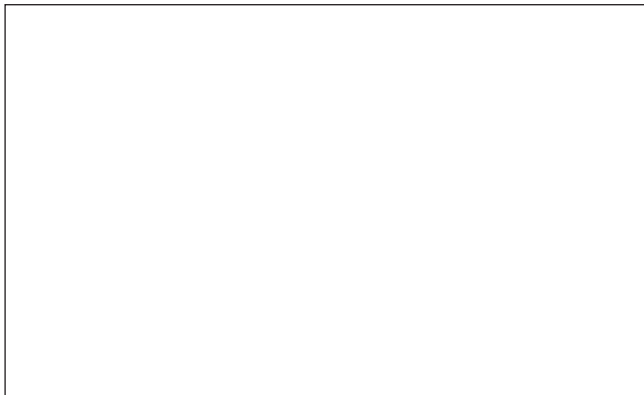
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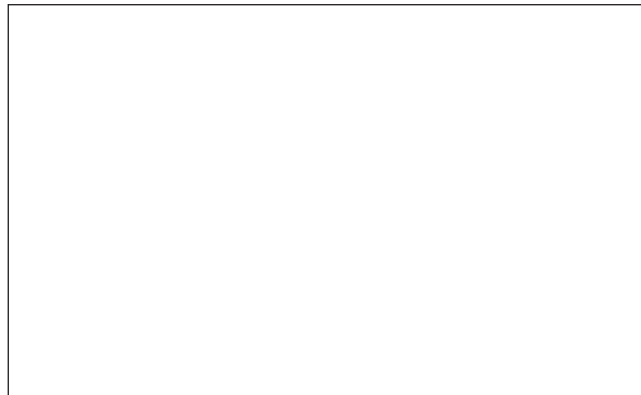
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Section 5.0

Further resources and hand-outs

Preparing for the shoot

Fill in this form before you begin shooting in order to organise responsibilities and make sure that you have thought of all the places you want to film and interviews you want to include. You can add to this on the day of shooting.

Shot/scene/interview:

Description of Action:

Director: Producer:

Cameraperson: Soundperson:

Script Supervisor:

Shot/scene/interview:

Description of Action:

Director: Producer:

Cameraperson: Soundperson:

Script Supervisor:

Shot/scene/interview:

Description of Action:

Director: Producer:

Cameraperson: Soundperson:

Script Supervisor:

Shot/scene/interview:

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Director: Producer:

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Script Supervisor:

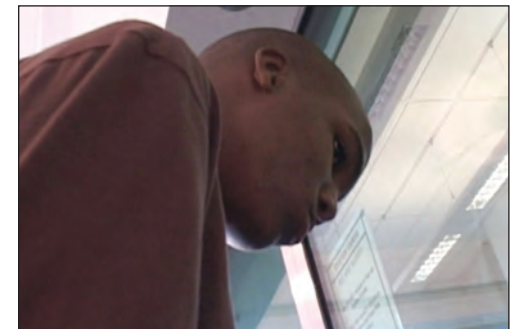
Section 5.0

Further resources and hand-outs

Compositions and camera angles

What kinds of shots are these? Label each image and then write a sentence explaining why and when a director would choose to use this type of shot

- A. Extreme close-up
- B. Close-up
- C. Mid/medium-shot
- D. Long/wide-shot
- E. High-angle
- F. Low-angle



Section 5.0

Further resources and hand-outs

Journey times DVD

The attached DVD includes a copy of each of the three films produced by pupils as part of the 'Journey times' project.

- Routes – Glenthorne Secondary School
London Borough of Sutton
- Travel training – The Michael Tippett School
London Borough of Lambeth
- Seven-11 – Holloway Secondary School
London Borough of Islington

The project had some very positive feedback.

'The thing I liked best about this project was planning our film, sharing different ideas, working with all the filming equipment and being a director'

Rosemary, Holloway Secondary School

'I liked going on the train, filming and holding the camera'

Sunnah, The Michael Tippett School

'All parties found the project a positive experience that provided the pupils with a great learning opportunity'

Rob O'Connor, School Travel Advisor –
London Borough of Islington

'The films were very thought provoking and a great way to engage secondary schools and special needs pupils in travel and transport through the curriculum'

Nicky Ward, Steer Davies Gleave
Transport Consultant



Section 5.0

Further resources and hand-outs