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INTRODUCTION TO ACMI

A globally unique cultural institution located in Melbourne's iconic Federation Square, ACMI celebrates, explores and promotes the cultural and creative richness of the moving image in all its forms. Through a vibrant annual calendar of award-winning exhibitions, films, festivals, live events, creative workshops, education programs and screen culture resources, ACMI provides a wide diversity of audiences with an unsurpassed range of ways to engage with the moving image.

As one of Victoria's major cultural, tourism and learning attractions, and a national centre of screen culture debate and innovation, ACMI has an international reputation as one of the world's leading moving image centres. ACMI's stunning permanent gallery, *Screen Worlds*, charts the history and future directions of the moving image in all its forms - film, television, videogames and digital culture. In addition, the Australian Mediatheque, a partnership between ACMI and the National Film and Sound Archive (NFSA), is a unique national cultural resource centre providing public access to a wealth of Australian and international screen culture history.

Website: www.acmi.net.au

Opening hours: Daily 9am till late, Galleries 10am-5pm

ACMI EDUCATION PROGRAMS

With the support of the Victorian Government, a suite of new production and exhibition spaces and refreshed public offers were introduced at ACMI in 2009, providing audiences of all ages and abilities with diverse, stimulating and creative opportunities to actively engage with the moving image and screen culture.

Contextualising the moving image in all its forms, ACMI Education offers a unique range of student and teacher programs designed to support the school curriculum and lifelong learning. Choose from hands on workshops, cinema programs, talks and tours, all easily accessible at Federation Square in the heart of Melbourne.

To book programs at ACMI: www.acmi.net.au/education

ABOUT THE COMPETITION

ACMI is pleased to present the 11th year of Screen It – Australia’s largest moving image competition for primary and secondary students.

The competition is designed to help foster a new generation of young moving image makers by providing a national platform to showcase new and innovative work.

Screen It 2015 offers an exciting challenge for students, to create a moving image work that explores ideas surrounding the theme Change.

ACMI is looking for creative responses to this theme in three possible formats – live action, animation or videogame. All work must be original and have copyright cleared visuals and sound.

Screen It 2015 is open to all Australian primary students aged 5-12 years and secondary school students aged 13-18 years as at 31 December 2015. Entrants must be enrolled in a primary or secondary school at the time of submission.

ACMI accepts entries from individuals or teams, and they can be school-based or independent entries.

ABOUT THIS TEACHER RESOURCE KIT

The resources presented in this kit are intended as a framework, helping teachers to direct their class activity in relation to game making, live action filmmaking and animation, as students respond to the Screen It theme “Change”. With clear links to the curriculum, teachers should review the kit and select aspects that are relevant to their students’ understanding and abilities.

This resource is not intended to be distributed directly to students. Teachers (adults) should check content including internet links prior to viewing with students. ACMI cannot be responsible for the content of internet links, where website content is regularly changed.

SCREEN IT COMPETITION CATEGORIES

Primary Students

- Animation: create an animation between 30 and 180 seconds.
- Live Action: create a live action moving image work (film), no longer than three minutes.
- Videogame: create a Videogame playable on a PC or Mac computer.

Secondary Students

- Animation: create an animation between 30 and 180 seconds.
- Live Action: create a short live action moving image work (film), no longer than five minutes.
- Videogame: create a Videogame playable on a PC or Mac computer.

Major Awards

Separate awards go to Primary and Secondary schools for

Best Animated Film
Best Live Action Film
Best Videogame
Best Overall School Entry
Special Mentions

THE JUDGING PROCESS

Judging Screen It is a rigorous and detailed process. All entries are separated into their appropriate categories and viewed and/or played in their entirety by a pre-judging panel.

This pre-judging panel assesses each film and animation according to the following criteria:

	0	1	2	3
Theme Addressed	Limited or no evidence of addressing the theme in the production. Reviewing the Screen It Education Kit for ideas for approaching the theme recommended.	Identifies the theme within the production. Further consideration of the theme recommended. Review the Screen It Education Kit for possibilities.	Effectively incorporates the theme into the production. Addresses and analyses the theme throughout their production.	Evaluates, considers and reflects on the theme meaningfully. Effectively and seamlessly incorporates the theme into the production.
Story	Limited or no evidence of narrative structure. Looking for inspiration or cues in other successful productions recommended.	Includes some story elements in a narrative structure at times, considering the structuring of time, including an opening and closing sequence and a plot.	Combines story elements in a narrative structure considering the structuring of time, including a distinct opening and closing sequence and a clear plot for their target audience.	Combines story elements into an effective and engaging narrative structure considering the structuring of time, intriguing opening and closing sequences and an engaging plot for their target audience.
Visual Style	Includes a beginner level of visual style. Analysing shots and styles from successful productions and taking cues recommended.	Includes competent level of visual style. Shows consideration in the use of colour, camera techniques and mise-en-scene. Further analysis of shots and styles from successful productions recommended.	Includes a proficient level of visual style. Shows a strong level of consideration in the use of colour, camera techniques and mise-en-scene.	Includes a consistent and expert level of visual style. Shows detailed reflection and deliberation in the use of colour, camera techniques and mise-en-scene.
Overall Technical	Demonstrates limited level of technical skill. Research, training and practice recommended.	Incorporates base level technical skills into the production. Some more practice or training recommended.	Incorporates a high level of technical skills throughout the production.	Successfully incorporates advanced and expert technical skills throughout the production.
Creative Merit	Expresses a low level of creativeness in ideas. Work on individual style or core identity required.	Incorporates some new ideas and some new approaches for expressing these ideas. Individual style or core identity is developing.	Incorporates new ideas and interesting approaches for expressing these ideas. Shows a developed individual style or identity.	Effectively incorporates new ideas and engaging approaches to expressing these ideas. Has clearly thought outside the box when planning and creating the production. Highly developed individual style or identity.

The pre-judging games panel assesses games according to the following criteria:

	0	1	2	3
Game Idea	Demonstrates limited creativity in the game design. Consideration of gaining and maintaining player engagement low or not evident. Looking for inspiration or cues in other successful games recommended.	Incorporates some new ideas and some new approaches for expressing these ideas. Greater levels of research recommended.	The genre is understood and advanced on. Incorporates new ideas and interesting approaches for expressing these ideas. Demonstrates layers of research underlying idea.	Demonstrates a highly sophisticated understanding of videogames and the genre. It effectively incorporates new ideas and engaging approaches. Story elements are developed skillfully and add considerable interest to the game.
Graphics	Includes only non-original, or very basic level original graphics. Chosen graphics do not add to the game experience.	Includes some original graphics. Or utilised stock graphics well.	Includes well developed original graphics which fit well with the overarching game experience.	Includes high quality original graphics which heighten the game experience. The graphics demonstrate an enhanced understanding of the role and possibilities of game graphics.
Audio	There is no (or minimal) audio.	The audio is not original, or very base level original audio. Chosen audio enhances the game experience.	The audio is original and well developed. The audio is well suited to the gameplay.	The audio is high quality and original. It demonstrates an enhanced understanding of the role and possibilities of game audio. The audio in the game is crucial to gameplay and is seamlessly integrated.
Intuitive Interface	Low level of ease of intuitive options. Game rules are unclear. Requires greater level of player testing. Take cues from other successful intuitive games.	Gameplay is manageable only with extended player persistence, trial and error. Understanding game rules and goals attainable. Requires further player testing.	Gameplay is easy to figure out with clear instructions. Understanding game rules and goals is easily attained. Demonstrates well developed testing.	Gameplay is naturally figured out and picked up by the player as if the player knew the game beforehand. Goals and directions are clear for the overall game and in each level. Feedback for progress and status are clearly apparent and demonstrate comprehensive user testing.

	0	1	2	3
Code Quality	Demonstrates limited or low level computer code. Game becomes stuck or loses interaction. Include more detailed user testing.	Demonstrates an adequate level of code, meeting basic requirements for play. Game activity is satisfactory and stable. Game may become stuck or lose interaction.	Demonstrates proficient understanding of the game design platform. Few or no code errors. Consistent play throughout the game.	Shows a sophisticated understanding of the game design platform. Uses advanced programming techniques. It is particularly well organised, logical, and debugged.
X Factor – Fun	The game mechanic lacks dynamism. No evidence of interesting surprise or fun elements. Work on individual style or core identity required. Review and research game mechanics.	The game mechanic is satisfactory and basically fun. It drives a light desire for replaying or playing further. Further development of the core individual style or core identity recommended.	The game mechanic is well developed and fun. Demonstrates a well developed understanding of core play values. Enjoyable gameplay.	Comprehensively captures attention and actively engages. The game is engaging (fun) and increases in difficulty appropriately, encouraging the players to continue in order to overcome challenges. Highly enjoyable gameplay.

Once all films, animations and games have been pre-judged an average score for each entry is calculated from the pre-judging scores. A shortlist of finalist films are chosen based on the entries which received an average score of 11 points or higher. (The highest possible score is 15). These form the finalist entries for Screen It.

After the finalist films and games have been selected, an official judging process begins with specialist panels of industry professionals including Writers, Directors, Cinematographers, Educators, Artists, Film Festival staff, Game Developers, Programmers and Performers.

A separate panel of professionals judge each category, appropriate to their area of expertise.

The panel watches the films and animations or plays the games together and discusses in detail the merit of the entry, using the above criteria. As a group the winning work in each category is decided.

Please note the judges' decision is final, and no discussion will be entered into.

*“If you don't like something,
change it. If you can't change it,
change your attitude.”*

Maya Angelou

THEME: CHANGE

We are surrounded by change: behavioural change, economic change, environmental change, evolutionary change – as a community and as individuals, we are constantly progressing and regressing; transforming and reforming; deviating and innovating. For better or worse, nothing ever really stays the same.

Is change inevitable? Is it a process that occurs naturally or is it an action that requires us to be self-aware? Was Winston Churchill right when he suggested that “to improve is to change”? Does change, both in a societal and a personal context, indicate positive progress or does change exert a negative impact on those it affects? Should we strive to change or battle to stay the same?

Screen It 2015 invites you and your students to embrace the theme of Change. We encourage students to choose an aspect of Change that resonates with them, to explore and share with others through the moving image.

Students may wish to explore how Change relates to themselves or others. Individuals are inherently flexible. We have the power to change ourselves by altering our identity, appearance, perspective, behaviour, attitude, values, relationships and our destiny. We can modify, revamp, develop and transform.

Some students may think about events that have brought about change. They may create a work that embraces a revolutionary spirit and suggests positive changes to their community, society or the world. Screen It could provide them with a way to showcase their ability to innovate, influence, inspire and reform.

Others may choose to focus on exploring Change in the natural world: climate change, evolution, metamorphosis, plants that deteriorate and regenerate, tidal changes or seasonal change.

Change can also have a dark side. Students may be drawn to create a moving image work about mutation, distortion or corruption. Myths about morphing into werewolves, vampires or zombies may capture their imagination.

Students' work might focus on an abstract interpretation of Change by playing with colours, sounds or movement in a way that is meaningful both to them and to their intended audience.

The following section provides examples of how the theme of Change may be interpreted. However, you are not limited to these choices, and students are encouraged to explore and respond to the theme in a way that is meaningful to them.

Change and Culture

Change often features in traditional stories and works of literature. Students may like to investigate narratives that explore the theme of Change and share their research with the class by:

- giving a presentation using the PechaKucha format (<http://www.pechakucha.org>) where presenters are limited to 20 slides and are only allowed to speak for 20 seconds each slide
- devising a short play to perform to the class, based on a narrative they have discovered
- pitching a short film or videogame based on one of these stories

Research topics could include tales of transformation and metamorphosis. For example:

- *The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson
- Marvel Comic's *The Hulk*: <http://www.imdb.com/title/tt0115215/>
<http://games.disney.com.au/disneyxd-hulk-vs>
- Mary Shelley's *Frankenstein* <https://www.youtube.com/watch?v=8H3dFh6GA-A>,
- Tim Burton's *Frankweenie* <https://www.youtube.com/watch?v=oy5Rn1t3fUY>,
<http://games.disney.com.au/frankenweenie-vampire-cat-attack>
- The Aboriginal legend of the three sisters:
<http://myths.e2bn.org/mythsandlegends/story762-the-legend-of-the-three-sisters.html>
- The Maori myth of Ruaumoko: <http://www.teara.govt.nz/en/historic-earthquakes/page-1>
- The Greek myths of Circe and Midas
- Folk tales of zombies, werewolves or vampires: <http://aso.gov.au/titles/features/thirst/>

- Fairytales such as *The Frog Prince* <http://games.disney.com.au/princess-and-the-frog-bayou-adventure> or *Beauty and the Beast*.
<https://www.youtube.com/watch?v=eM3j3S465oo>
- *Alice in Wonderland*: <http://games.disney.com.au/wonderland-s-hidden-secrets>

Ask students to also investigate fractured fairytales: traditional narratives that have been altered or subverted. They could get inspired by:

- visiting ACMI for the Fractured Fairytales talk:
<https://www.acmi.net.au/education/student-programs-resources/fractured-fairytales/>
- using this structured interactive resource from ReadWriteThink to write their own fractured fairytale: <http://www.readwritethink.org/files/resources/interactives/fairytales/>
- watching examples of fractured fairytales. (*Fractured Fairy Tales* was a segment on *The Rocky and Bullwinkle Show* and was narrated by Edward Everett Horton:
<http://www.watchknowlearn.org/Category.aspx?CategoryID=6147>)
- playing the videogame *Tangled: Double Trouble*, based on the animation *Tangled*, a fractured version of Rapunzel: <http://games.disney.com.au/tangled-double-trouble>
- watching the trailer for *Cinders* (<http://yoyogames.com/showcase/18>), a fractured fairytale in a videogame format.

Many artists and filmmakers have made Change central to their work. Ask students to explore how artists have used different aspects of Change to convey stories and messages or provoke emotions, sensations and experiences. Examples include:

David Bowie: influence and changing identity

The exhibition *David Bowie is* showcases the story of the boy from Brixton who became an international cultural icon. The exhibition includes over 50 legendary costumes, original stage set designs, handwritten lyric sheets, album artwork, rare film, video and photographs, interviews with collaborators, and spectacular sections showcasing Bowie's impact as a live performer and screen star: <https://www.acmi.net.au/bowie>

Bowie's changing stage identities have been captured by illustrator Helen Green:
<http://helengreenillustration.com/Time-May-Change-Me>

Yang Fudong: a new generation

Chinese artist Yang Fudong has firmly established himself as one of the world's most extraordinary moving image artists. His work's lyrical and dreamlike qualities, long and suspended sequences, spiralling narratives and multiple perspectives reflect the psychology of a new generation as it struggles to find its place in present-day China:

<https://www.acmi.net.au/exhibitions/current/yang-fudong-filmscapes/>.

Warwick Thornton: cultural displacement

Warwick Thornton's *Mother Courage* is an immersive film installation that offers a striking and poetic perspective of Indigenous life in Australia. Based upon Bertolt Brecht's play *Mother Courage and Her Children*, it explores cultural displacement and the tensions between contemporary urban and traditional Indigenous lifestyles:

<http://www.acmi.net.au/exhibitions/past-exhibitions/2013/warwick-thornton-mother-courage/>.

Adam Elliott: growth and change

Adam Elliott's animated film *Mary and Max* (2009) tells the story of a pen-pal relationship between two very different people. The film depicts the changes in Mary and Max's lives and relationship with pathos and humour: <http://www.acmi.net.au/education/student-programs-resources/mary-and-max/>

Angelica Mesiti: adaptation

Angelica Mesiti's multi-channel video work *The Calling* is a poignant exploration of ancient human traditions evolving and adapting to the modern world:

<http://www.acmi.net.au/exhibitions/past-exhibitions/2014/angelica-mesiti-the-calling/>

Len Lye: changing colour, texture pattern and rhythm

New Zealand born experimental filmmaker Len Lye was one of the most radical creative minds of the modern age and a seminal figure in the history of the moving image:

https://www.youtube.com/watch?v=5OtFyPC_dbM.

Change and Identity

Change can be disorienting. It can make individuals question their identity and purpose. Conversely, it can inform, extend and expand understandings of personal and cultural identity.

In small groups ask students to create concept maps for the terms Change and Identity and consider how one affects the other. (A useful online brainstorming tool is bubbl.us: <https://bubbl.us>. iBrainstorm <http://www.ipadsforeducation.vic.edu.au/education-apps/apps/143-ibrainstorm> and Idea Sketch <http://www.ipadsforeducation.vic.edu.au/education-apps/apps/22-idea-sketch> are useful brainstorming tools for iPads.)

To clarify and strengthen ideas about Identity, ask students to create an identity chart (<https://www.facinghistory.org/for-educators/educator-resources/teaching-strategies/identity-charts>) and then discuss:

Who defines your identity; you or others?

- Is your identity based on your looks, behaviour, achievements or the groups you belong to?
- Who are the most important people, individuals or groups in your life? How do they impact upon your sense of identity?

To explore the connection between Change and Identity, ask students to discuss the following questions:

- Change can have a positive impact on our identity, however, often we are afraid to change. Why?
- Can we change our identity? In what ways?
- Consider the biggest changes that have happened in your life so far. How have they shaped the person you are today?
- How do you think your parents have changed from when they were your age?
- What changes would you like to see happen in your future? Why?
- When our lives change dramatically, what can we learn about ourselves?

- How can people help each other cope with difficult changes?
- To benefit from change, do we need to have a strong sense of our own identity?

Watch the short animation Proud 2 Be Me by St Luke's Primary School, Blackburn South, VIC (<http://generator.acmi.net.au/gallery/media/proud-2-be-me>) and discuss:

- How is Change linked to Identity in this animation?
- How are emotions conveyed to the audience?
- What is the impact of the set design?

Watch the short animation La Mia Vita by Sarah Brennan, Adelaide Lead, VIC (<https://www.youtube.com/watch?v=clj6AMUde1Q>) and discuss:

- How is Change linked to Identity in this animation?
- How does the music chosen for this animation help communicate the themes of Change and Identity?

You can find more resources, teaching notes and videos on Identity at ACMI Generator: <http://generator.acmi.net.au/education-themes/belonging-and-identity>

Change and Human Behaviour: Bullying

Changing human behaviour for a more positive, caring and respectful society can be challenging. Influencing people by delivering new information and igniting emotions can bring about a change in people's behaviour.

An estimated 200 million children and young people around the world are bullied by their peers. In Australia, one in four Year 4 to Year 9 students is bullied every few weeks or more. Often, the targets of bullying are singled out because of their race, ethnicity, sexual orientation, religious affiliation, physical or learning ability.

Primary students:

The Allen Adventure is a resource for developing interpersonal skills in younger audiences.

Links to it can be found on the *Bullying. No Way!* website:

<http://www.takeastandtogether.gov.au/under8/>

Secondary students:

The documentary film *Bully* (2011), directed by Lee Hirsch, opens a window into the pained and often endangered lives of bullied kids. Hirsch evokes empathy by showing the undeniably tragic experiences of bullied young people and the consequences of bullying for our society. The trailer can be viewed here: <http://www.thebullyproject.com/media> (Warning: *Bully* is rated M. The topic of suicide is raised in the documentary and the trailer. It is recommended that teachers enlist the participation of the school wellbeing team or professional support from external agencies when preparing to teach issues related to suicide).

Watch the following clips and films and discuss what bullying is, the various places and situations bullying occurs and the reasons why young people might engage in bullying behaviour (Warning: These clips and films may contain offensive language, violence and adult themes)

- In this clip from *Bully*, Kelby explains the ostracism that she suffered after coming out as gay: <https://www.facinghistory.org/videos/kelby>
- In this clip from *Bully*, Alex describes being tormented and bullied: <https://www.facinghistory.org/videos/alex-film-bully>
- *Soldier On*, a short film by Billy Peters, was the winner of the 'Bullying. No Way! secondary award' in ACMI's 2013 Screen It competition: <http://generator.acmi.net.au/gallery/media/soldier>
- *Breaking the Cycle*, a short film by Tennyson High students, explores bullying from the perspective of a bully: <http://www.thebullyprojectmural.com/index.html#project/14811009>

You can find more resources, teaching notes and videos on the issue of bullying here:

- Using *Bully* in the Classroom: <https://www.facinghistory.org/using-bully-classroom>
- iBook resource targeted at Years 9 – 12: <http://www.education.vic.gov.au/about/programs/bullystoppers/Pages/classresources.aspx>
- <https://itunes.apple.com/us/book/bully-documentary-teacher/id931166155?ls=1&mt=11>
- Bullying. No Way! <http://www.bullyingnoway.gov.au/>
- The Department of Education and Training Bully Stoppers: <http://www.education.vic.gov.au/about/programs/bullystoppers/Pages/default.aspx>
<http://www.education.vic.gov.au/about/programs/bullystoppers/Pages/teachres.aspx>

When people are able to connect emotionally with someone else's experience, they are more likely to act to bring about change. By fostering empathy and action and encouraging "upstander" behaviour, communities can change. An "upstander" is someone who recognises when something is wrong and acts to make it right. When an upstander sees or hears about someone being bullied, they speak up (from bullybust.org).

Watch these stories about upstanders and discuss how they have become agents of change in their schools and communities. Ask students what they have done or could do in their school.

Primary students:

- *The Tank Gang: a say no to bullies story*: winner of the 'Bullying. No Way! primary award' in ACMI's 2013 Screen It competition:
<http://generator.acmi.net.au/gallery/media/tank-gang-say-no-bullies-story>
- *Upstander vs Bystander* by Lalor East Primary:
<https://www.youtube.com/watch?v=xO2fXsF5xpM>
- *How little People can make a big difference*, a TedX presentation by nine year old Charlie Cooper: <https://www.youtube.com/watch?v=V7Z-Hq-xvxM>

Secondary students:

- Multipride: <http://www.propellerproject.com.au/Project/Details/112>
- Wear It Purple Day: <http://www.propellerproject.com.au/Project/Details/36>

For more information on becoming an upstander visit:

http://www.thebullyproject.com/be_an_upstander

The documentary film *Bully* has sparked 'The BULLY Project' - an international anti-bullying campaign to change how bullying is handled in schools, communities and society as a whole. Check out the types of activities, campaigns and projects that are inspiring whole communities to change:

- 10m Kids Campaign: http://www.thebullyproject.com/10m_kids
- The BULLY Project Mural: <https://www.youtube.com/watch?v=W1KJCHW18s>

Change and Resilience

Change is often a difficult and painful process. It is important to increase your sense of wellbeing and build your resilience to cope with change. Resilience can help transform times of change from daunting experiences to enlightening opportunities for growth. To clarify and strengthen ideas about Change and Resilience ask students:

- What is resilience?
- How can change affect your own wellbeing and/or the wellbeing of others?
- What are life changing events that individuals might face?
- What are some positive/negative strategies that people use to cope with change?

Watch the short animation *Waterfall Reflections* by Year 6, St Therese Catholic Primary School, Mascot, NSW

(<https://www.youtube.com/watch?v=sfQvTIXnKww&index=6&list=PLmVd3Ba8-geBt3td6qVnA4LlIKvBE2ljp>) and the short film *Transition* by Year 12, Presbyterian Ladies College, Peppermint Grove, WA (https://www.youtube.com/watch?v=mqKh2ly-IYA&list=PLmVd3Ba8-geASNq0t-a1rTlsvTEnbB_dh&index=2) and facilitate a Think Pair Share activity (<https://www.facinghistory.org/for-educators/educator-resources/teaching-strategies/think-pair-share-facilitating>) using the following discussion questions:

- What difficult change is the main character experiencing in these films? How do the filmmakers communicate this change to the audience?
- What emotions are suggested by the acting, imagery and music?
- What strategies might help the characters cope with the change represented in these films?
- Where can young people get support during difficult times?
- What are the similarities between the films?

Watch the short film *Don't Change Me* by Years 5 & 6, St Brigid's Primary School, Gisborne, VIC: (<https://www.youtube.com/watch?v=biskhvDrhLg&list=PLmVd3Ba8-geBt3td6qVnA4LlIKvBE2ljp&index>) and facilitate a Fishbowl activity

(<https://www.facinghistory.org/for-educators/educator-resources/teaching-strategies/fishbowl>) using the following prompt: Should an individual ever change to fit in with a group?

Play the videogame *Miki and Joko* <http://www.abc.net.au/gameon/mikiandjoko/bts.htm>. Miki and Joko live in Havoc Town which has definitely changed for the worse when the Venom Corporation moves in. Discuss how the themes of Change and Resilience are used to structure both the narrative and the gameplay of *Miki and Joko*.

Transitioning into adulthood can be a very difficult period of change in young people's lives. Students could engage with this topic by:

- discovering the codes and conventions of a 'coming of age' story
- discussing if there is a single event or moment of change that signifies the shift from child to adult
- brainstorming characters in films or television shows that are becoming adults and consider what challenges these characters face and how these characters show resilience?
- comparing films that tell coming of age stories in different ways. For example, the documentary *Zach's Ceremony* (<http://vimeo.com/110414610> Warning: This clip contains coarse language) and the short film *Life Doesn't Scare Me* (<http://www.shortoftheweek.com/2013/12/06/life-doesnt-frighten-me/> Warning: This clip contains a scene that some students may find disturbing) use different formats to communicate a story of Change and Resilience with their audience.

You can find more resources, teaching notes and videos on Change and Resilience at ACMI *Generator*:

<http://generator.acmi.net.au/education-themes/change-and-resilience>
http://generator.acmi.net.au/sites/default/files/Generator_ChangeandResilience_15.pdf.

Change in Science and Technology

Science is a rich terrain in which to explore the theme of Change. Scientific discoveries that have significantly changed our everyday lives or our understanding of the world could provide a focal point for a film, animation or videogame.

Depicting chemical and biological change could be an interesting and informative challenge for students. To trigger students' interest ask them to investigate:

Changes by Reagan High School, USA, a music video that explores physical and chemical changes of matter: <http://vimeo.com/31815501>

Canadian artist Eva Shindling's moving image works that show the beautiful Turing patterns that emerge when chemical change is visualised on screen using some clever coding:

<http://www.evsc.net/projects/reaction-diffusion-2>

Baxter's Biotech Bargain Basement (<http://www.abc.net.au/gameon/baxters/default.htm>) is a game that allows the player to experiment with mutations and hybrids. Ask students to consider why mutation is a common theme in the sci-fi and horror genres.

Technology changes rapidly. It's difficult to keep up with new technologies, but what happens if we don't? Explore the impact of technological change with the following activities:

In groups, create a timeline that maps out changes in communications technology. Watch the short film *Connecting* by Swifts Creek School (<http://generator.acmi.net.au/gallery/media/connecting>) and compare communication technologies represented in this film and each groups' timeline.

Examine the relationship between obsolete technology and the environment by asking students to conduct research on e-waste. Students could use this research as the basis for a live action or animated news report (for example, <http://www.abc.net.au/btn/story/s3566684.htm>) or a puzzle videogame (for example, <http://www.erp-ewaste.co.uk/schools/games/>).

Ask students to keep a record of how often and why they use the internet over a week. At the end of the week, ask students to compare with their record with their classmates and as a class compile a list of the most common reasons the internet is used. They could also imagine how these tasks were completed before the internet was invented.

As a class watch the short animations *Cybersmart* by Kepnock State High School, South Bundaberg, QLD (<http://generator.acmi.net.au/gallery/media/cybersmart>) and *The Goods and Bads of the Internet* by Andy Choa (<http://generator.acmi.net.au/gallery/media/goods-and-bads-internet>). Discuss the following: These films were made in 2009. What has changed? What has stayed the same?

Change and the Media

Can the media change your mind? Investigate the topic of media influence by facilitating one of the following activities:

Examine the debate over violence in the media. Does viewing and interacting with violent media create aggressive users and audience members? Are some audience members more vulnerable to influence than others? The Barometer (<https://www.facinghistory.org/for-educators/educator-resources/teaching-strategies/barometer-taking-stand-contro>) activity might be a useful launching pad for this discussion.

Analyse the codes and conventions of persuasive media forms:

- propaganda
- advertising
- public service announcements
- documentary

Divide students into groups and allocate one of the forms to each group. Each group creates a media product that follows the codes and conventions of that form. The challenge is to convince the rest of the class that their form can be the most persuasive.

Social media has revolutionised the way we communicate, network, represent ourselves, learn about the people and world around us and create our own media. Ask students to explore this topic by:

- brainstorming how the importance of social media to young people might be represented as a film, animation or videogame
- researching the story of how various social media sites were created
- investigating the impact of social media on the English language

Change in Nature and the Environment

Weather and seasonal changes affect our everyday life. These changes determine what we wear, what we eat, what we do and how we feel.

As a class, watch the short animation *Travelling Lights* by the design company We Think Things (<http://wethinkthings.com/works/lights>) and discuss how the use of colour, shape, movement and sound communicate everyday environmental changes.

Watch the short stop-motion animation *Tree* by Tom Monaghan, Year 12, VIC (<https://www.youtube.com/watch?v=knJWoslJitg>) and discuss how the animator engages the audience.

Life cycles are common metaphors for change. *Long Live the Can* by Andreas Stoffel, Halls Gap, VIC (<http://generator.acmi.net.au/gallery/media/long-live-can>) provides a unique perspective on the life cycle of an aluminium can and the importance of recycling. Brainstorm ways in which a life cycle could represent Change in an unusual way.

Natural disasters can be a powerful agent for change. The impact of extreme weather or sudden geological change can deeply affect individual lives and communities. Watch the digital stories told by natural disaster survivors found on ACMI's generator site (<http://generator.acmi.net.au/education-themes/change-and-resilience/natural-disasters>).

Students could interview someone that has experienced a natural disaster and create their own digital story about the experience.

The impacts of climate change can be depicted on screen in a variety of ways. For example, the platform game *Turmoil* by Cameron Panzenbock, Ingham, QLD (<http://generator.acmi.net.au/gallery/media/turmoil>), takes place in the year 3000, amid environmental chaos. The player's task is to deliver the final piece of a time machine that will allow scientists to travel to the past to introduce sustainable thinking practices.

Compile a list of fictional films, animations, documentaries and videogames that incorporate the impact of climate change into their setting, narrative or gameplay.

SCREEN IT IN THE CLASSROOM

Creating simple animations, live action productions and videogames can be fun, engaging, and highly educational learning projects to undertake with students. Such projects allow students to develop many and varied skills by involving students in:

- developing an original idea and researching information
- writing a storyline and a script
- creating a basic storyboard
- planning a production or game structure
- designing and creating animation characters and sets, or game characters and moulds
- casting actors, selecting or creating locations and dressing sets or moulds
- learning practical production skills including camera, sound recording, acting and directing
- developing team work, time management and planning skills
- learning post-production skills including editing, sound effects, music, titles and credits
- testing compiled games and analysing the responses of different people
- programming or coding concepts
- interaction and game design

Where do I Start?

(For teachers new to making short films/animation/games)

Before you step into the Classroom:

- Familiarise yourself with different types of production by reading production guides on animation/live action/videogames in this kit.
- Taking into consideration available resources, your students and your own skills, decide which mode you would like to explore with your classes.
- Read the instructions available, including this guide, to help you frame your own ideas and lesson plans.
- View or play past Screen It entries. We are encouraging young people to aspire to a high level of production quality and creativity.
- Create a production timeline and staged deadlines – leaving sufficient time to complete all stages of the production. Deadlines will help your students to use their time effectively.
- If you have any questions or would like further clarification in regards to the competition or the production process, please contact us: screenit@acmi.net.au. We are always interested to hear how teachers are incorporating moving image making into their classrooms.

Teachers can choose to develop a Screen It entry in a few different ways.

Production Timeline

Step 1 – Brainstorm the theme of Change.

Step 2 – Choose your preferred medium based on your own skills and student interest

Step 3 – Decide whether you will work as a whole class, in designated groups or as individuals.

Step 4 – Script: For any of the above mediums you will need to develop a script. Discuss character, story, place, time etc. Bear in mind that if you format your script double spaced in Courier New font it should approximate one page = one minute of screen time.

Step 5 – Design: The ‘look’ of your project should be taken into account – how does it contribute to the ‘mood’ of the work. Discuss colour, lighting, location, costume – the world of your project.

Step 6 – Casting: Choose actors to play your characters. Choose actors appropriate to the character and role. If you are making a videogame or animation, consider casting voices or visually designing your characters and their movement.

Step 7 – Rehearse: Choose a director to be in charge of the actors’ performance. Have them rehearse the scenes with their actors, providing positive critical feedback to improve performances.

Step 8 – Storyboard: Tell your story visually. Draw a storyboard of the shots that you will be constructing. Consider a range of shot types: wide shots, mid shots, close ups and extreme close ups.

Step 9 – Camera: Have your students familiarise themselves with the camera they will be using and to test the shot sizes mentioned above as well as the effect of camera movement, use of tripod etc. Recommend to students that they shoot ‘coverage’ of their scenes – i.e. a midshot, and a couple of different angle close ups on each character for the entire scene, this will give them options when editing.

Step 10 – Sound: Will the sound be recorded in the camera or separately? Will the sound include music that is added during post-production? The recording of sound will be influenced by the chosen location – how noisy is the place students wish to shoot?

Step 11 – Production Roles: Make sure all students contribute to the shoot and that they are clear about and confident with their role(s) on set. Ensure that all students feel they have the opportunity to experience a variety of roles and responsibilities.

Step 12 – The Shoot: Ensure students are prepared with props, costumes, locations, actors, storyboards etc. Ideally have your students devise a ‘shooting schedule’ for their project.

Step 13 – Upload or capture footage: Ensure that you allow time for your students to review their footage in case they need to reshoot any aspects.

Step 14 – Edit: Working with their script and storyboard as a reference, students can edit their film. Make sure each student gets a turn.

Step 15 – Sound: Work with the sound in your project to ensure that it flows and adds to the mood of the piece. Adjust dialogue levels as necessary. Choose appropriate music and ensure it is copyright free.

Step 16 – Watch or play the projects through as a class and discuss. Give students the opportunity to make last minute changes.

Step 17 – Make copies on DVD for students – they can design their own cover.

Step 18 – Submit the project to Screen It.

Introducing Screen It

Brainstorm the word Change with students. Refer to the broad range of activities provided in this kit.

- What other words does Change make you think of?
- What does it mean to change?
- Why is it important?
- Do we need to Change? When? Why?
- What happens if we are unable to change?
- What questions are you interested in finding an answer to when thinking about the theme Change?

Refine responses to these questions, group them and then focus on one question that students can explore in their moving image works.

Analysis

Once you have selected a production method for your Screen It entry, divide students into small groups and direct them to the ACMI Generator Video Gallery:

<http://generator.acmi.net.au/gallery/category/screen-it-competition>. Here they can view winning and finalist entries from previous Screen It competitions. Limit their viewing to 15 minutes. During this time students will have to choose one example. They can then explain to the class why they chose this example, what they liked about it and how the message was conveyed.

Screen It – As a School Project

A Screen It entry can also be embraced as a cross departmental project engaging a wider range of students. Your school may have a student or group of students who are seeking an extension activity or who are naturally motivated to oversee the production of the project in collaboration with a guiding teacher. These students could occupy the roles of producer and director and draw on the expertise and skills of the school community.

- English/Literature teachers and students could research the idea and develop and write the script.
- Art/Studio Art/Design teachers and students can create a 'look book' for the film, source and design props and costumes.
- Drama teachers and students could cast the film and rehearse the scenes with actors.
- Media/IT/Art teachers and students might take on the role of designing storyboards, being responsible for the shooting of the film and recording of the sound, as well as editing the project.
- The School Administration etc. could organise a whole school screening/gameplay of the finished work.

The step by step production timeline still applies for a Screen It school project and it would be the responsibility of the student(s) working in the role of the director to ensure that each step is followed.

“In my observation students are more engaged in class than normally and they show a great deal of interest in each others’ games, are keen to swap ideas and help each other solve problems. Also, much more work than normal is occurring outside of lesson times.” Bill Kerr, Teacher, Woodville High School, South Australia

VIDEOGAME MAKING

Teachers around the globe are including videogame creation in their syllabus. Creating videogames supports a broad range of learning outcomes, achieves high levels of student engagement and incorporates both individual endeavour and teamwork. The creation process excites imagination, involves exploration and research, focuses results, entails lateral thinking in conjunction with ICT, requires review and offers lingering reflection. Importantly, it is also fun.

Getting started

The first thing you and your students should do is play games and then, as a class, review them. Watch some episodes (or individual reviews) of ABC *Good Game*, with the Screen It ambassadors Bajo and Hex, as a good example of how to break down and assess the elements of a game. The show and website also includes useful insights into the games industry and looks at videogame culture.

Playing videogames is great fun, particularly when the game has been well designed. A well-designed game should provide a well-balanced mixture of challenges and rewards, with imagery and sounds that do not distract you and preferably enhance the experience. In a well-designed game, your position as the player should be easily understood. These are the key elements to a good game.

Start by creating your game with a clear understanding of these basics and you are well on your way to making something that both you and the player will enjoy. Making your own videogames and seeing others enjoying them can actually be more fun than playing games.

Most commercially available videogames are made by a large team, with individuals possessing differing skill sets and experience. They will often have extensive time, finance

and technical resources. The game/s you make with the software packages selected below will not be at the same level or scale as something like *Minecraft* or *Little Big Planet* with famous musicians creating the sound track. You will however have the scope in these programs to make a game that really draws a player in and keeps her or him playing and having a fun time.

As a teacher you will have experience in discussing and showing different media, such as films, books and games, with your students. It is important to consider the National Classification Scheme markings which offer information and assistance with assessing the suitability of commercial videogames for classroom use. Teachers should make their own assessment before general classroom viewing of any screen content.

You will find a factsheet designed for teachers here:

<http://www.classification.gov.au/Public/Resources/Pages/Fact-sheets.aspx>

The Game Creation Process

An excellent resource for getting an understanding of where and how to get started is the *Sortingham.at*:

“Wish you could make games but have no idea how you'd get started? Have you never coded a day in your life and feel overwhelmed trying to teach yourself? Can't draw anything beyond stick figures? Overwhelmed and don't know what questions to even ask? You're in luck!” <http://www.sortingham.at/>

This website offers a plain English interactive guide for people with ranging abilities from those wanting to create games and have no skills at all to those who are proficient in areas and need some guidance. It asks questions of what you want to make and what skill you have and directs you to information, resources and software. Research the Idea

Play the type of games that you would like to make or games which have elements in them that you would like to include in your game. Write down what you like about these games.

Select Groups

Form groups with people who like the same sort of games you like, or perhaps those who like different sorts of games. This might make an interesting mix with your knowledge.

Experiment

Now select someone to explore the software and use it to make a very simple experimental game purely for practice.

Take turns to play the game observing and discussing what players like or dislike and what works or does not work. This should not be the game you submit. It is just to get some background understanding.

More research

Play more games. This time play only games made with the software you will make using mentioned below.

List the parts of the games you like and what you do not like (e.g. gameplay, challenges and rewards, graphics, audio, fun value and replay-ability).

Try some of the games at these websites:

Gamemaker games

<https://www.yoyogames.com/showcase>

Kodu

<http://worlds.kodugamelab.com/browse>

Scratch

<http://scratch.mit.edu/explore/projects/games/>

Unity

<https://unity3d.com/awards/2013/winners>

Adobe (Macromedia) Flash games

www.abc.net.au/gameon

Brainstorming

As with story ideas and storyboards in moving image productions you need to record some game outline ideas – pen and paper often works well for brainstorming. Focus on:

- who will want to play the game (age, gender, etc.)
- the genre or style (platform, maze, adventure, quiz, multiplayer, etc.)
- the underlying story
- the primary characters or objects (aliens, tennis racquets, dancing dogs, etc.)
- the look and feel of the game (retro, futuristic, romantic, spooky, etc.)

What you end up creating may well be quite different from what you have brainstormed. However this initial mapping will aid you once you begin the game construction. Creating a coherent game design document from the beginning, with one clear goal, will minimise potential difficulties when in the throes of programming the game.

Before You Start Building - Storyboarding

As you might storyboard a film before you start filming it, you should create a storyboard of how your game will work. In particular you should map how the interaction will work. It is crucial to recognise that interactivity requires players having a choices and each choice they make has a flow on effect. So map what happens at each decision through to its end point – like “You Win!” or “Go Back to ...”. You can either do this on paper making it part of the game design document or use a program like Twine (<http://twinery.org/>). (Incidentally Twine is also a good tool for creating interactive stories).

Making the game

Start making your Screen It game.

- Make a rough test or practice version game ensuring the components actually work without worrying about the more intricate look of the game.
- Test it on the team or friends, making sure they know it's a test version and that you want to know what they think doesn't work. Maybe get a blog started about it.

Copyright

The games you make must only contain work that you have created or other people's work if you have been given express permission to use it for the Screen It competition. These permissions MUST BE FOR ACMI to use (e.g. web, within ACMI, anywhere outside ACMI, etc.). Any work that you enter which is not cleared for copyright will not be accepted. This includes all visual material, all audio (e.g. music, sound FX, voice, etc.) and the programming code (e.g. the action scripting).

- Game Maker and some other software come bundled with copyright-cleared materials such as images and sounds, which are acceptable for Screen It.

ACMI recognises that your work is your intellectual property and will always credit you as the creator when your work is shown. Refer to the Screen It Entry form for guidelines.

The IP Awareness Foundation website (<http://www.ipawareness.com.au/>) has detailed information on the importance of copyright. The Foundation is focused on supporting Australian creative communities and educating people about the value of screen content.

On the Foundation's education website 'Nothing Beats the Real Thing' (<http://www.nothingbeatstherealthing.info/>) you can find free resources for both primary and secondary students, with curriculum connections, designed to raise awareness about issues surrounding screen copyright and intellectual property. For example, refer to 'Creative Collaboration and Why Copyright Counts': <http://www.nothingbeatstherealthing.info/creative-collaboration-and-why-copyright-counts>.

Submission Technical Requirements

There is a large range of software available to help you make your videogames. Some popular software you can use for free includes Yoyo Gamemaker, Kodu, Unity, Scratch and 3D Game Maker.

Submit any videogame playable on a Windows computer (Windows XP and newer) or Macintosh computer (OS 10.4 or newer) or Apple iOS iPads running iOS8 or later.

No third party software should be required to play the game with the exception of commonly available free plugins (e.g. Flash, DirectX, Java).

Game Creation Software

FOR WINDOWS AND MAC

Kodu

Kodu is a visual programming language made specifically for creating games. It is designed to be accessible for children and enjoyable for anyone. Games run on Xbox 360 and PC.

Cost: Free

<http://www.kodugamelab.com/>

Alice

Alice is an innovative 3D programming environment that makes it easy to create an animation for telling a story, playing an interactive game, or a video to share on the web.

Cost: Free

www.alice.org

Scratch

Scratch is a programming language that makes it easy to create your own interactive stories, animations, games, music and art. It also allows you to share your creations on the web.

Cost: Free

<http://scratch.mit.edu>

XNA Game Studio

XNA Game Studio Express is an integrated development environment designed to make it easier to develop games for Windows and Xbox 360. XNA Game Studio Express is intended for advanced students or hobbyists of Microsoft XNA. Cost: Free

<http://creators.xna.com/en-US>

Yoyo Game Maker

Yoyo Game Maker helps users develop computer games without the requirement of prior computer programming experience. Advanced users can create complex applications with its built-in scripting language. It uses a drag-and-drop system, allowing users unfamiliar with programming to intuitively create games by visually organising icons on the screen. These icons represent actions that would occur in a game, such as movement, basic drawing, and simple control structures. Cost: Studio Edition free but has limited functionality.

<http://www.yoyogames.com/studio>

3D Adventure Studio

3D Adventure Studio is an editor for creating adventure games. Requires Microsoft Open AL software. Cost: Free

<http://3das.noeska.com/download.aspx>

RPG Maker XP

RPG Maker XP can be used to create role-playing games. It has a user-friendly editor interface and its graphic capabilities, battle screen layout and data packaging features are better than ever. It includes a new scripting function. Cost: Free (30 day trial)

www.rpgmakerweb.com/product/rpg-maker-xp#axzz1Klh4wUOC

3D Game Maker

Platinum Arts Sandbox Free 3D Game Maker is an open source game design program for kids and adults. Through the in-game and cooperative editing and focus on ease of use, the program is easy enough for kids to use but powerful enough for full game projects. Cross Platform. Cost: Free (for non-commercial use)

<http://sandboxgamemaker.com>

Game Editor

Game Editor is game design software that lets you design 2D games with little or no programming or technical knowledge. Cost: Free (limited functions)

http://game-editor.com/Main_Page

RPG Toolkit

RPG Toolkit is a simple, flexible and powerful tool for creating role-playing games. The Toolkit has various easy-to-use tools that allow you to put together enemies, special moves and more with a few clicks of the mouse. Cost: Free

<http://rpgtoolkit.net/home>

Adobe Flash

Adobe Flash is a highly versatile software tool with a large array of functionality. It can be daunting at first as it has its own particular language that you must understand to operate it. In order to create interactivity (essential for a game) you must also utilise the inbuilt 'action script' programming language and output options. Cost: Trial 30 days Free

www.adobe.com/products/flash

IOS APPS

Game Salad

Create games for iOS, Android, & HTML5. Drag & drop, no coding required. Cost: Free (when publishing to iOS, it adds advertisements)

<http://gamesalad.com/>

GamePress

GamePress is a game creation app for iOS that allows anyone to make the games of their imaginations with no programming or graphic design. GamePress allows you to create and share on an iPad.

<https://itunes.apple.com/au/app/gamepress-create-share-play/id637370800?mt=8>

Hopscotch

Hopscotch is easy to use and powerful. It can be used to learn fundamental programming concepts - sequencing, abstraction, values, conditionals - to make apps and games for iOS.

Cost: Free (- In app purchases)

<http://www.gethopscotch.com/>

ANDROID

Appinventor

MIT App Inventor is a blocks-based programming tool that allows students to start programming and build fully functional apps for Android devices. The site includes many resources for teaching design and development. Cost: Free

<http://appinventor.mit.edu/>

OTHER

A Great interactive for starting Game Development listing software is here:

<http://www.sortingh.at/>

FILM PRODUCTION: GENERAL

Find practical resources on the ACMI Generator site to help you make your creative moving image work, including tips on scriptwriting, storyboarding, legal issues, preparing for the shoot and much more:

<http://www.generator.acmi.net.au/resources>

Script

Robert McKee – excellent reference and resource for story development for games, films and animations: <http://mckeestory.com/>

Formatting: https://www.screenaustralia.gov.au/filmmaking/Getting_Started.aspx

Storyboard

Interactive storyboard templates can be found at the ACMI Generator website:

<http://generator.acmi.net.au/storyboard>

Directing

Tips for Directors: <http://www.notesondirecting.com>

Production Design

Catherine Martin: <http://www.youtube.com/watch?v=dBLo3eZWWR8>

Bladerunner: <http://www.firstshowing.net/2011/flip-through-prod-designer-syd-mead%E2%80%99s-blade-runner-sketchbook/>

Costume Design: https://www.youtube.com/watch?v=O9YUBEUrp_A

Working with Actors

Judith Weston: http://www.youtube.com/watch?v=GINtpWp_d9w

(Note: Make sure all your actors sign a release form)

Cinematography

Cinematography techniques: <http://lessonbucket.com/filmmaking/cinematography/>

Film Art and Filmmaking: http://highered.mcgraw-hill.com/sites/dl/free/0073535060/410534/Bordwell_Ch01.pdf

Computer Software

Final Cut Pro X: <http://www.apple.com/au/final-cut-pro/>

iMovie: <http://www.youtube.com/watch?v=5YbA-g1meCg>

Windows: Movie Maker <http://windows.microsoft.com/en-AU/windows7/products/features/movie-maker>

Guide for creating animations with Windows Movie Maker: www.slowmation.com.au

Apple: iMovie (Live Action) www.apple.com/ilife/imovie and Frame Thief (for animation) <http://www.framethief.com>

iPad Apps

iMovie: <http://www.ipadsforeducation.vic.edu.au/education-apps/apps/147-imovie>

8MM for iPad: <http://www.ipadsforeducation.vic.edu.au/education-apps/apps/98-8mm-for-ipad>

Camera+for iPad: <http://www.ipadsforeducation.vic.edu.au/education-apps/apps/111-camera-for-ipad>

Fast Camera: <http://www.ipadsforeducation.vic.edu.au/education-apps/apps/220-fast-camera>

Green Screen by Do Ink: <http://www.ipadsforeducation.vic.edu.au/education-apps/apps/271-green-screen-by-do-ink>

iMotion HD: <http://www.ipadsforeducation.vic.edu.au/education-apps/apps/146-imotion-hd>

Preparing for the Shoot: The Camera

HD cameras are very easy to use and the quality of the video depends far more on the technique of the camera operator than the technology.

Know Your Camera

Read the manual and make sure you are familiar with how the camera works before you demonstrate to the students. Know your camera's default settings, so you can put them back when the students fiddle around with them. Don't use the camera to add special effects as these cannot be removed afterwards and shots are easily spoiled. Watch some online tutorials for tips for your specific camera.

To begin, you need to know how to:

- load memory card (if required)
- charge battery
- focus
- zoom
- roll camera (shoot)
- fix the camera to the tripod

Students need to handle the camera and practice their skills before they begin shooting their piece. Get them to shoot examples, examine their own results and shoot again until they are comfortable with the equipment and skills they need.

Camera Safety

Practice handing the camera over: touch hands, look into the eyes of the person and say, "I've got it!" If students are not using a tripod, make sure the camera strap is around the user's neck.

Using the Camera

It is important that students are comfortable with the equipment and confident of their skills before beginning to shoot their piece. Your camera will probably have automatic settings and you may wish to use these at first until students have developed confidence and basic camera skills. Discuss the camera's mechanism with the students and point out the need to

be very gentle with it. Have students practice with the camera again and again. Focus on the record and pause buttons and on the focus and zoom controls. Practice by shooting test footage to try different features. Check the results in the camera viewfinder and try to make improvements in the next shot.

Operating the Camera

Demonstrate buttons – record, pause, stop. Leave a space at the beginning and end of each shot, do not start or stop too abruptly. Have the Director call ‘Action’ once they are certain the cinematographer is rolling and ready.

Tips for Improving Picture Quality

- Look through the viewfinder. Avoid the flip out window as it will flatten the battery quickly.
- Use a tripod whenever possible to avoid camera wobble. If a tripod is not available, set the camera up on a stable surface.
- Use handheld shots only if absolutely essential. To do this, hold for ten seconds on each part and then slowly pan to the next shot. Hold for ten seconds and then stop. This will help ensure that the beginning, middle and end of the shot are all smooth.
- Use manual focus rather than automatic. (Auto focus is useful when starting out but results can be disappointing.) For effective manual focus:
 - turn focus to manual
 - zoom in as far as possible
 - manually adjust the focus on your subject so it is sharp
 - zoom out to the required frame size
 - repeat procedure for each shot you take
- Frame your shot. Think carefully about exactly what you want to see in the frame – and what you want to leave out. Avoid zooming and endless panning. It looks jerky and is unprofessional. Refer back to your storyboard when unsure.

Preparing for the Shoot: Lighting

The light source will affect image quality. You need light to see your subject. Select the locations carefully and use brightly lit environments where possible. Think about how the mood of the light contributes to the meaning of your project.

Tips for Improving Lighting

Before rolling, check the following to ensure good quality filming:

- Can you see everything clearly in the frame?
- Is the natural lighting suitable?
- How will any natural lighting change over time? Look out for shadows.
- Take care with direct sunlight it produces flare in the camera lens and harsh shadows.
- Don't shoot towards the light (unless you want a silhouette effect).

Preparing for the Shoot: Sound

Check the quality of sound as this can make or break a film. The quality of sound is often an issue in student productions.

Digital or Video Cameras

NB: Please take care when recording sound, as most cameras have in-built microphones which record the closest sound the best. Excessive wind and noise will affect the quality of any dialogue recording so choose your locations carefully!

Tips for Improving Sound Quality

Before the shoot check the following:

- Are you using just the camera microphone (mic) or do you have additional microphones?
- Test audio in all your locations. What is the best possible distance from the camera to get good sound? Keep the mic as close to your subject as possible to reduce the impact of extraneous sound and to get the best recording.

- What is the location sound like? Check for any peripheral noise such as loud traffic, trains, playgrounds, air conditioning that may affect your shoot.
- Try to shoot out of the wind, as wind noise can spoil a shot.
- Avoid rooms with hard floors that clatter or echo. Carpet and soft floor coverings help to contain sound.

Other Resources

Apple offers an online tutorial and filmmaking advice. This is a simple generic introduction to shooting movies: www.apple.com/support/imovie/?cmp

Indie-film-making.com has loads of information about the basics of filmmaking and how to become a writer or director. Scroll down to the topics in the drop down boxes on the bottom of the page: www.indie-film-making.com

LIVE ACTION PRODUCTION

Live Action involves actors – real people playing roles – and is shot live on set or location. Live Action productions can be made in two ways:

Conventional Shoot with Post-Production

Different shots of each scene may be shot, such as wide shots, close ups and mid shots, and edited together later. Visual and sound effects, music, titles and credits are added using a computer after the shoot.

- Shoot a master shot of the whole scene first using a wide shot. If required, repeat the scene and shoot close ups as planned, concentrating on maintaining continuity.
- Keep a shot record for each scene, noting the best takes and any problems. This will be invaluable in cutting down time in post-production.

Simple In-Camera Edit

The whole moving image production is shot sequentially, shot by shot, scene by scene in the camera. Footage is not taken off the camera for editing and post-production. This method is a good way to start making moving image productions with students, especially if you don't have access to post-production software. However, this means you need to plan and carefully shoot your film in the exact storyboard sequence. Your storyboard is a vital resource and it must include the title shots and the credits.

An in-camera edit does not have additional sound or music added and the cuts might be a little rough, but it is an easy way to make a simple production and a good story will carry it.

- Leave at least 15 seconds of black at the beginning of the shoot so the first scene is not too close to the start. Otherwise, it may get cut off.
- Shoot the titles first. Start with a shot of a title card at the beginning to introduce the production.
- Shoot each scene, shot by shot in storyboard sequence, using the pause button between shots. For example, you may shoot a wide shot of the scene, pause, cut to a mid shot of the characters, pause, shoot back to the wide shot etc.

- Try to end each shot neatly. Press pause between scenes rather than stop.
- At the end, create a credits card for your film. Shoot this last.

The Shoot

The following process applies to all Live Action shoots. Specific instructions for in-camera edits are noted where required.

Pre shoot checklist

Before you go

- Gather the camera equipment, scripts and props and costumes.
- Check you have memory cards (if required) and the camera battery is fully charged.

On Set

- Focus camera.
- Check for background sound and other distractions.
- Check sound levels.
- Check lighting. Make sure the light source is behind the camera.
- Check the framing of the shot.
- Check how the background looks in the shot.
- Shoot a few seconds and play back to check everything is working including sound.
- Rehearse the shot several times with the actors and director.
- Do a couple of 'takes' of the shot to ensure that you have what you need.

On location

The technical crew sets up the equipment.

The director works with the actors to decide how they will move and deliver their lines.

Allocate someone the responsibility of checking continuity to make sure that actors, props etc. stay the same between takes. For example, position on the set, hair, level of drinks etc.

Focus crew attention on trying to maintain technical quality, especially lighting and sound quality at all times during the shoot.

Shoot Procedure — Take 1

Do not use voice instructions.

Use silent signals to indicate 'Action', 'Rolling' and 'Cut'.

The director stands beside the camera.

Director: 'Quiet on set.'

Crew in position.

Director: 'Standby to record.'

Crew: 'Standing by.'

Director: 'Roll tape.'

Camera Operator – press record and indicates 'rolling' when the REC symbol appears in the viewfinder.

Director: 'Mark it' (For an in camera edit, do not mark shots.)

Crew member marks the shot with a clapperboard or a piece of paper and voice: 'Scene XXX, Take XXX.'

Director waits one or two seconds then raises hand to count actors in silently, using fingers – 5, 4, 3, 2, 1, and a drop of the hand for 'Action'.

Actors begin.

Director indicates 'Cut' with a hand movement. Actors hold positions.

Camera operator waits for one or two seconds before pausing the camera.
Check that PAUSE appears. Camera operator indicates camera has stopped rolling.

The Director decides if the take is good enough to proceed with or if it needs to be re-shot.

You may choose to shoot credits for in-camera edit.

Post-Production

Simple digital editing is now possible in schools using computer and editing software to manipulate the shots. If you have the resources to edit your production and to add post-production elements such as music, sound effects, dialogue (for animations), titles and credits this will greatly enhance the final version of your film. Some very easy to use, basic editing software programs are now readily available such as:

iMovie for Macs:

www.apple.com.au/support/imovie

Movie Maker for PCs:

<http://windows.microsoft.com/en-US/windows-vista/Getting-started-with-Windows-Movie-Maker>

(Movie Maker comes packaged with Windows and iMovie with Apple computers.)

Below is some general information on post-production. Specific instructions depend on the software programs you have at your school. Software tutorials and program help facilities are very useful and there are many resources available online to help you get started. A list of websites is included at the end.

Editing

Editing is the process of selecting and arranging shots to tell the film's story. Editing is usually not noticed by the audience who take it for granted that the story will appear to flow seamlessly.

Watch a few short clips (e.g. advertisements) with the students and have them call out 'cut' each time they see an editing point. Look for examples of the following uses of editing:

- Developing the story
 - Selecting, arranging and pacing of both images and sound in a particular order helps to tell the film's story. (The editor can make decisions that one particular shot for example will work better than another.)
- Evoking emotion
 - Editing shots in a particular style can affect the meaning we create, the mood and our emotional reactions (e.g. fast editing can build tension). For instance, a car chase or an action scene will almost always be edited in short abrupt cuts, whereas a romantic scene is usually edited with long shots and slow dissolves.
- Controlling time
 - Editing controls the pace and timing of the film and how the narrative is revealed. Editing can be used to condense time or rearrange the story through flashbacks or flash forwards.
- Identifying with characters
 - Editing can be used to encourage viewers to identify with particular characters. Which character's point of view (POV) do we see most? Which character do we see most of? Who is in the close-up shots?

The Editing Process

Editing is a time consuming process so careful planning of shots and good shoot records (noting which take to use) are essential in keeping post-production time down and avoiding confusion.

The overall editing process is as follows:

- Import the video into the computer.
- Arrange the shots in story order. View the shots or clips. Use the script to put the story together.
- The main editing action is the cut where you join two shots together.
- Trim is to prune the front and end of a shot before cutting it with the next shot.
- Transitions are the ways in which shots are cut together with a special effect inserted between – often used to soften the join.
- A dissolve digitally overlaps two shots with one shot dissolving into the other.
- A shot can fade (usually to black or white).

You might try some of these when editing your film, but remember less is best. Transitions should only be used to enhance specific cuts. It is important to limit students' use to a few of these transitions as they may go a little crazy with the more exotic special effects to the detriment of their film.

You need time to edit. Decisions about how to move the story on need to be made time and time again, as a video can be edited in several different ways. Focus students' attention on the last frame of a sample clip and then cut to the first frame of the next clip. Do they work together?

Try some other versions and compare the difference. Which works best? Point out that editors spend lots of time on these decisions.

Titles

The title sequence is the text, images and sound that introduce a production. The production's title sequence is very important and it is worth spending time on it to get it right. A production logo can also be added at the beginning of the film.

Credits

Credits are the text, images and sound sequences at the conclusion of a production that give all the production details. It is important to add the names of the cast and crew at the end of the production as credits, acknowledging the hard work, skills and creativity of everyone involved. This is also the place to make any thank yous and to acknowledge any extra assistance.

Music

Music plays a powerful role in reinforcing the mood of a film and is used to great effect in influencing audience emotion. Music can change the whole meaning of a scene when used well. It can visibly affect all the other elements by adding suspense, mystery, excitement and drama. Music also establishes the style of the piece. Try different pieces of music and notice the difference. The choice of music tells the viewer what sort of moving image production they are watching.

Copyright of music

Copyright is a huge issue with student moving image productions. It is best to encourage students from the very beginning of moving image making to create original music wherever possible. Productions with uncleared, copyrighted music cannot be played in public.

For more information on copyright clearance, go to the Smart Copying website, the official guide to copyright issues for Australian schools and TAFE: <http://www.smartcopying.edu.au/>

The IP Awareness Foundation website (<http://www.ipawareness.com.au/>) has detailed information on the importance of copyright. You can also find free teaching resources on their education website: <http://www.nothingbeatstherealthing.info/resources> and useful links related to film production and music copyright: <http://www.nothingbeatstherealthing.info/making-movies/making-movies>.

Where possible it is best for students to make their own music. After all, they have made everything else up to this point! Recording students' own version of someone else's song is still a breach of copyright. If students have access to Acid on PC platform or Garage Band on Mac platform, they are excellent software programs to help create music.

The following apps are useful for creating voiceover narration, sound and original music:

Audioboom: <http://www.ipadsforeducation.vic.edu.au/education-apps/apps/106-audioboom>

QuickVoice Recorder: <http://www.ipadsforeducation.vic.edu.au/education-apps/apps/177-quickvoice-recorder>

Beatwave: <http://www.ipadsforeducation.vic.edu.au/education-apps/apps/5-beatwave>

Groove Maker: <http://www.ipadsforeducation.vic.edu.au/education-apps/apps/18-groove-maker>

Jam Pad: <http://www.ipadsforeducation.vic.edu.au/education-apps/apps/23-jampad-plus>

Real Piano HD Pro: <http://www.ipadsforeducation.vic.edu.au/education-apps/apps/247-real-piano-hd-pro>

Drum Kit: <http://www.ipadsforeducation.vic.edu.au/education-apps/apps/253-drum-kit>

Six Strings: <http://www.ipadsforeducation.vic.edu.au/education-apps/apps/43-six-strings>

PocketGuitar: <http://www.ipadsforeducation.vic.edu.au/education-apps/apps/251-pocketguitar>

Following up clearance for use of non-original music

There are several steps you may need to follow:

- Find out who owns the rights to both the music and the lyrics in a recording.
- Seek written permission from the owners to use their composition.
- Attach a copy of the owners' written permission to the work whenever it is entered into festivals or awards.

More Information

Partners in Rhyme provides access to royalty free sound effects and music loops:

www.partnersinrhyme.com

Flashkit provides free music loops and flash kit sound effects. Select 'Sound loops' in the index for a huge archive of royalty free music loops for you to download and use in your projects. Select 'Sound FX' to access a huge archive of royalty free effects for download and use in your multimedia projects:

www.flashkit.com

Free Music enables you to download music to enhance a project. The music comes in a variety of lengths and styles and is free for non-profit, educational use:

www.freeplaymusic.com

ANIMATION PRODUCTION

25 Frames per Second

Video animation requires 25 frames per second to give still images the appearance of real life movement. To cut this down, animators often shoot each frame twice – using 12 or 13 different frames per second without making the final piece too jerky. Even when shooting 12 movements per second, animation is time consuming but it can be done very easily with the right resources and patience.

A Walking Formula

Single walking pace at usual speed lasts an average of $\frac{1}{2}$ to $\frac{2}{3}$ of a second or 12 to 16 frames at two frames a move, which implies six or eight positions. This includes a standing pose, to bringing feet forward, to moving on.

Frame Rates

The more frames you shoot to capture a movement, the slower the on-screen action will appear. The fewer frames you shoot, the faster the movement will appear. Experimenting is the best way to learn and master frame rates. Positioning of character movement and action movement requires many changes in position of the character/movement. For example, a character walking across the screen at a regular speed may need to be moved six times forward and shot at two frames a movement making a total of 12 frames per second.

- To save time and work, for all types of animation, try to animate only a small part of the image – the mouth, hat, hair, legs or arms, or car for example, and keep the main image constant over the animation. Remember too that animation does not have to be 'perfect'. Experiment with different ideas, be creative and do something new!
- When moving characters or objects to create action, as a rule, smaller movements will produce a better result. This allows for smoother on-screen action. Too large a movement and too few frames create jerky movements.
- The more frames you shoot per movement the slower the on screen action appears and vice versa.

Equipment

Your exact requirements depend on the type of animation you want to make. Basic requirements are:

- imagination
- a digital camera – still, video, tablet or smart phone
- a tripod
- a computer that connects to your camera and some simple software to create the animation
- a scanner can be useful but is not essential.

Note: If you have access to the editing software Adobe Premiere then you can easily capture your animation directly into the computer (Mac or PC) via a firewire lead attached from your digital video camera to your computer. Once you have opened a new project go to 'capture' and then 'stop motion'. From here you can capture frames directly to the project.

iPad Apps

iMotion HD: <http://www.ipadsforeducation.vic.edu.au/education-apps/apps/146-imotion-hd>

Animation Express: <http://www.ipadsforeducation.vic.edu.au/education-apps/apps/103-animation-express>

Online resources

Animateclay has a very useful section on resources: www.animateclay.com

MakeMovies offers a treasure trove of information about making animation: www.makemovies.co.uk

Loading images onto a computer for animating

There are a number of ways to get your drawings or images onto the computer:

- Images loaded from a CD or USB
- Images, drawings or models shot with a digital camera and loaded onto the computer
- Images or drawings digitised with a scanner

- Drawings entered directly with a drawing tablet

Software

There are many software programs available for creating animation. Your school may already have a suitable program. Here are some of the options you might like to explore.

Anasazi Stop Motion Animator is free animation capturing software for PC platforms: http://www.clayanimator.com/english/stop_motion_animator.html. Frame Thief is a straightforward program for the Mac platform. It includes time-lapse photography: www.framethief.com

Quicktime Pro made by Apple Computers Inc. is available for both PC and Macintosh platforms and can be used to compile still images to create animation, edit movies with the simplicity of cut, copy, and paste, and convert animations to Quicktime movies: www.apple.com/quicktime

Stop Motion Pro animation software for PCs stores each frame you shoot on the computer as you film with the camera connected to the computer. It enables you to capture one frame, make a change and go on, monitoring your work along the way. Timelapse allows you to shoot automatically, timing changes between shots: www.stopmotionpro.com

Adobe Premiere is great for non-linear editing software
www.adobe.com/au/products/premiere.html

Types of animation

If you are not sure what type of animation you can or want to do, read through the basic overviews below before deciding. Some types of animation are easier than others, and some require less complex equipment or software.

Cel animation

This is the traditional way of making animation, where one drawing is replaced by another in a sequence to create movement. It works the way a flipbook does. It is a very precise and time consuming process. The figures and parts to be animated are drawn and painted on clear cels (clear plastic sheets). These are placed over a background, and photographed frame by frame. The clear cel does not show when photographed, so the characters appear to be within the setting. You can also use existing art works or images as backgrounds.

To create a simple cel animation, follow these steps:

- Draw or paint the background, or select a picture.

- Draw the characters and other moving parts onto tracing paper.
- Position them against the background to check for size and scale. Keep working with this until you have it right.
- Place a thin sheet of clear plastic (overhead projector transparencies are good) over the sketch.
- Use a film ink pen or a 'chinagraph' pencil to draw the outline and oil based paints for colouring in.
- When dry, place the cel onto the background. Use bull dog clips to hold it in place.
- Set up the camera looking down over the cel, and shoot two shots of this drawing. If you were making a 60 second piece, you would need to draw only 750 more drawings or cels to tell the story!

Using computer software

Some computer programs simplify cel animation enormously, allowing you to draw directly into cels using drawing tools, or to digitise and load images into a program.

- Use copy to create a replica and gradually make the small changes necessary to create movement – copy change, copy change and so on. The final results can be edited, with added sound and effects if required.

Stop motion animation

Stop motion animation is when a sequence is gradually built up, one frame at a time, with small adjustments made to the subject between shots. The camera and the background usually remain in the same position. When screened, the object will appear to move of its own accord while the background is static.

- You can create your own moveable characters, sets and objects to tell your story. Some ideas include using clay, plasticine, photographs, paper cut outs, drawings, mixed media, silhouettes, Lego, blocks and toys to create characters and sets.

Software programs for making a stop motion animation movie are available. See software list above.

3D Model – stop motion animation

Stop motion animation uses three dimensional (3D) figures filmed against a 3D set or background. To create a stop motion animation follow these simple steps:

- Make simple clay or plasticine characters and props.
- Make models as small size versions (1/5 of the original) so you can shoot distance and movement in a confined space.
- Handle models carefully as they can break easily. If you can, make doubles of principal characters.
- The models are positioned and shot before being moved ever so slightly and shot again. These can be easily changed and moved around between shots and stretched and squished to create funny effects.
- Models can be reused repeatedly and copies made to shoot different scenes at the same time so that the filming takes less time to complete.
- You can also incorporate real objects such as toys, blocks, action figures – bendy toys are good.
- Make backgrounds using doll houses, posters, pictures, blocks, construction kits or use real locations (inside and outside) and/or create your own 3D sets using boxes and art materials.
- You can also use found objects to create interesting characters such as household utensils, bottle tops, pencils etc. Remember that animation is simply giving life to inanimate objects; let your imagination be your guide!

Cutouts – stop motion animation

A mix of cel and model animation, cut-out shapes are moved around or replaced by other cut-outs. The artwork is flat but the subjects are physically moved in between each of the shots as in model animation.

- You can use images (enlarge them using the computer and colour printer), cut out pictures, draw figures with separate head, arms, legs, body etc. and use paper fasteners to make up the figures.
- To create a sense of movement, you can move the characters between shots.
- You can create aspects of a character that move – for example, a moving mouth will be able to talk.
- Flat real-life objects such as craft materials, buttons, matches, wool and string can also be used. Cut-outs can also be laid on top of images such as photographs or drawings.

Simple stop motion animation using a still digital camera

3D Model and Cutouts animation can be created with a still digital camera (capable of storing at least 30 photos) and cheap computer software from QuickTime Pro – available for both Windows and Macintosh operating systems.

TIP: Remember to number your digital stills when photographing your shots. If possible, it is a good idea to start numbering at about 0200 as this will give you space to insert some new frames at the beginning of your movie for a few seconds of titles. If your numbering begins at 0000 you cannot add anything in before it!

Creating Characters

Ask the students to research their characters before they start creating them: all good animators spend a lot of time looking for source material and practicing before they actually do any artwork.

Some guidelines for making or drawing an animation character

- Sketch a rough outline of a possible 'hero' or main character in two minutes.
- Try different combinations of head and body sizes. What shapes work best?
- What colours or objects will you use?
- Think of some special look or feature for your character to make them different. Try different shapes for the body, head, arms and legs, eyes, mouth, eyebrows and nose.
- What sort of facial expressions does your character need? Try some out.
- What is the costume?
- Armatures may be used for Claymation for ease of movement. These can be made with simple wire and sculpted to create characters or they can be purchased from art stores.
- Above all — KEEP IT SIMPLE! You may need to make different copies of your character.

Character Construction

Drawings/cut-outs - Draw, paint or collect the images you need

3D Models - Make characters from plasticine or modelling clay

Toys and figures - Collect various toys and figures that might be suitable 'actors' in your animation. Test them out on the sets looking for size and shape to fit with each other and the background.

Locations – finding and making backgrounds

Animation backgrounds can be as simple as posters, photographs or panoramas, paintings, models such as Lego, and real indoor and outdoor places.

The Shoot

Pre-Shoot Checklist

Before you start:

- Gather the camera equipment, scripts and props together.
- Check you have a memory card and a fully charged battery.

Animation Set up

Flat images such as cel animations and cut outs are usually filmed on a flat surface with the camera on a stand or tripod looking down on them. 3D model animation can be shot from any angle, just like live action.

Lighting

It is really important to light your scene properly. A lamp on either side of the camera works well. Keep the light constant and watch for shadows made by people moving nearby.

Camera set up

The camera should be placed on a tripod if possible. Mark the spot with a tape cross or mark on the floor. If no tripod is available, the camera can also be placed on a tape mark in front of the scene to maintain consistency. Do not BUMP the camera!

On Set

- Focus camera.
- Set up the scene carefully, taking note of lighting and placement of cameras and equipment.
- Check lighting. Make sure the light source is behind the camera.
- Check the framing of the shot.
- Check how the background looks in the shot.
- Shoot a few seconds and play back to check everything is working.

Shooting Animation – a general guide

- Follow the storyboard guidelines to set up and shoot each scene in sequence.
- Frame the picture carefully. Fill the viewfinder with the scene.
- Shoot between ten and 12 shots of each frame if using stop motion animation software. Experiment to discover what looks best.
- Move your character, making gradual changes between shots to create a smooth action. (Practice to see how big the moves between shots can be. If too big, the finished version will look jerky.)
- Don't forget to use close ups and panning. Try changing the lighting to create a special effect.

Some further thoughts

Lip-syncing in animation is tricky and time consuming. Consider alternatives like a voiceover narrator or text on screen in place of lip-syncing dialogue. An excellent example of little or no dialogue is the classic claymation *Pingu*, screened on ABC TV. The beauty of this animation is that it is action driven. Characters motivate action and storylines, but do not speak (with the exception of Pingu's catch cry).

Sound effects may be used creatively to communicate ideas, emotions, and reactions for an audience. These can be made and recorded by the students. It is also possible to purchase sound effect CDs. Remember, you will need to clear the rights. iTunes also has basic sound effects, which students may use. Please refer to the Screen It Entry form guidelines for copyright information.

It is important to draw students' attention to the value of copyright. The IP Awareness Foundation (<http://www.ipawareness.com.au/>) has an education website 'Nothing Beats the Real Thing' (<http://www.nothingbeatstherealthing.info/>) with detailed information and resources designed to raise awareness about issues surrounding screen copyright and intellectual property: <http://www.nothingbeatstherealthing.info/resources>.

Finding out more about animation – online resources

Film Education (UK) provides an excellent, free, online, printable Primary Animation Resource:
http://www.filmeducation.org/resources/primary/teaching_with_film/primary_animation/

The Australian Children's Television Foundation has lesson ideas including making a flip book and for exploring the development of characters, backgrounds and stories:
www.actf.com.au/education/learning_centre