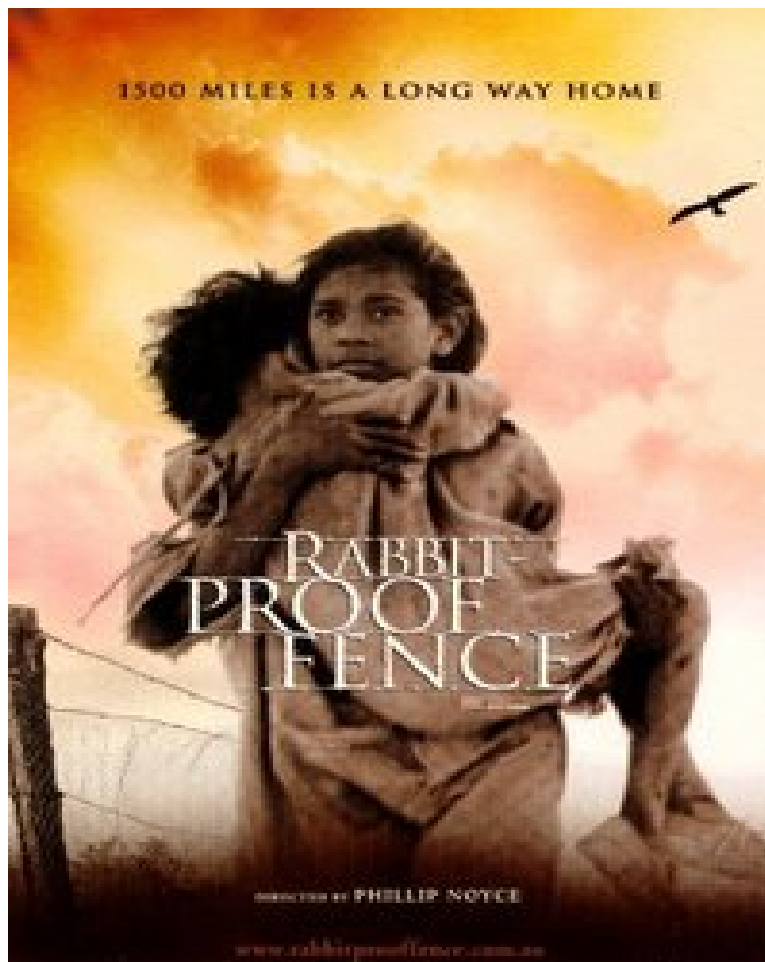


Global Film Studies Guide No 1

Rabbit-Proof Fence

A film by Phillip Noyce



Introduction to *Global Film Studies Guides*

This series of *Global Film Studies Guides* aims at providing information, guidelines and ideas on how to teach films with a global dimension to children. Each of the guides will concentrate on a particular film that is concerned with themes and issues important to our increasingly globalised world.

The guides will follow a similar structure: in addition to the provision of necessary background information about the film and its story, some assistance on how to 'read' films is offered by introducing different film techniques. Each guide will also explore ideas of how to teach film to children and provide guidelines for discussions.

Why Film?

It is a common complaint amongst teachers and parents that children don't read anymore. While we should maintain our efforts to encourage young learners to discover the world of storybooks the fact that most children now grow up in what is often referred to as the 'audiovisual age' does not mean that they grow up without stories. Films tell stories too and they do it in their own language, a language most children have learned by the time they enter school. Like books, 'moving pictures' can enable us to explore the world we live in. They offer opportunities to investigate the imagination of others and provide spaces for critical enquiry.

And this is what these guides are about: presenting ideas on how to teach the language of films in an attempt to build on what children already know and treasure. There are, however, other arguments for including the study of films in schools and for the development of what film scholars call 'cineliteracy'. If we want to educate critical citizens, the reality of an extensive experience of and exposure to audiovisual media from an early age necessitates an education that facilitates and ensures a critical faculty towards media representation. This critical faculty should empower children in their "ability to see behind an image or text. To appreciate its constructiveness; it is vital to understand and engage with the worlds of the imagination and poetry, and of politics and ideology." (*Look Again. A Teaching*

Introduction

Guide to Using Film and Television with three to eleven-year-olds, published by British Film Institute Education Working Group 'BFI Education', pg. 6). (For the PDF file of this excellent resource for teachers [click here](#))

Why Global?

Much of our knowledge and understanding of our increasingly globalised world today is heavily dependent on representations of this world in and through the media. Becoming or being a global citizen, therefore, demands the development of a critical faculty towards these representations. By unwrapping some of the codes and conventions of moving images these film guides aim at developing skills necessary to critically examine moving images on television, in films and other audiovisual media. The *Global Film Studies Guides* will concentrate on films (short films and feature length films) that negotiate global issues because we believe that the art of filmmaking provides a very accessible route to teaching those topics in a manner that is both, educational and entertaining. The film guides are designed for sixth classes. With a focus on developing critical citizenship and media awareness these film guides generally fit into the SPHE curriculum (1999) strand *Myself and the Wider World* (strand units *Developing Citizenship* and *Media Education*). Some of the film guides will also fit into other curriculum areas. Such connections as well as the age group are always indicated.

The Film

Synopsis:

Set in Australia in 1931, *Rabbit-Proof Fence* tells the story of three young girls who fall victim to a government policy that required so-called 'half-caste' children (children of mixed descent whose mothers were Aboriginal and whose fathers were white) to be taken from their mothers by the authorities to be trained to work as



servants. Based on the autobiographical book *Follow the Rabbit-Proof Fence* by Doris Pilkington Garimara, Philip Noyce's film follows the journey of the three young girls who escaped from the government's training facility and, using the country's long stretches of rabbit-proof fences as their guide, walked for nine weeks along 1500 miles (2414 km) to get back home with the authorities chasing them all the way.

(Map of the actual rabbit-proof fence in Australia)

Credits

Directed by: Phillip Noyce

Written by: Doris Pilkington Garimara (book), Christine Olsen (script)

Cast: Molly Craig: Everlyn Sampi

Gracie Fields: Laura Monaghan

Daisy Craig: Tianna Sansbury

A.O. Neville: Kenneth Branagh

Moodoo: David Gulpilil

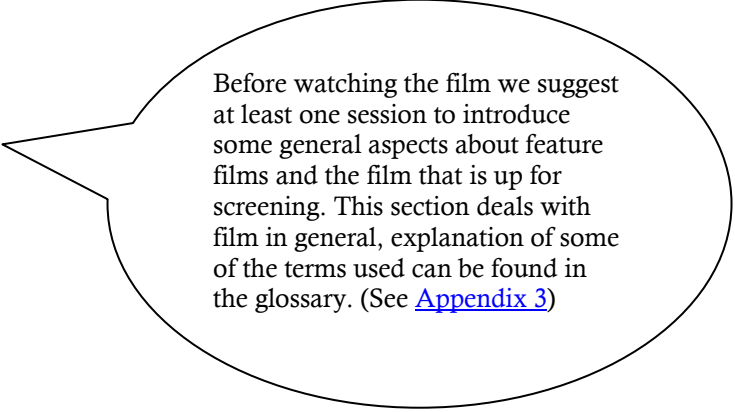
The soundtrack to the film is called *Long Walk Home: Music from the Rabbit-Proof Fence* by Peter Gabriel. For more information on how the director came to shoot the film see: [Phillip Noyce's Shooting Diary](#) and the [Phil Noyce Interview](#)

Teaching Notes

A1: Preparation for Screening (general)

Introductory Activity:

To **start** the session, ask your students to share their most precious ‘film moment’ with the class. Everybody has memories of certain film scenes that are so special that they stay with us for ever. Be clear that you don’t ask about the favourite film, a single scene or shot is enough. Most likely, students will respond with a description of a scene that is central to the film it is taken from. This allows you to point out certain things that are specific to the medium of film (visual language, sound etc.). You shouldn’t go into details here, because we will come back to these issues later by applying them to the film in question.



Before watching the film we suggest at least one session to introduce some general aspects about feature films and the film that is up for screening. This section deals with film in general, explanation of some of the terms used can be found in the glossary. (See [Appendix 3](#))

Possible follow-up questions for the class are:

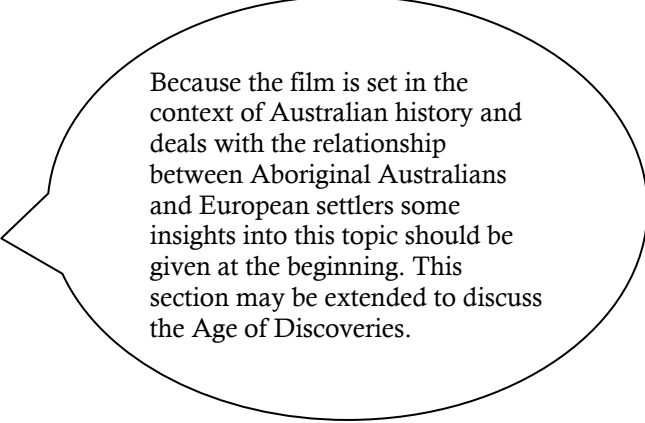
- *Could the scene described also be taken from a book?*
(This question points towards explaining substantial differences between the two media, i.e. the difference between a narrated scene in a book that leaves room for the reader’s own imagination and the more ‘guided’ representation in films).
- *For those who haven’t seen the film, what information is missing in order for you to be able to picture this scene in your mind?*
(Here the different dimensions of the medium film can be introduced: i.e., visual language, importance of cinematography (composition of image in terms of colours and framing), sound effects and the arrangement of the scene (mise-en-scène)).
- *Why do you think this scene is special?*
(Here a brief explanation could be given that most films have key scenes, where many motifs and the main themes of the film come together).

Teaching Notes

A2: Preparation for screening of *Rabbit-Proof Fence* (15 Min)

Picture Quiz:

Divide the class into three groups and give each group a picture to work with ([Handout 1](#)). Depending on the class size they may work on the questions in larger groups or in pairs. Allow enough time for the students to work out their own assumptions in relation to the picture, then show all three pictures to the class and ask them to put the pictures into the right chronology explaining some facts of the encounter between Aboriginals and Europeans in Australia (See [Appendix 1](#) for historical background information). If the class has already covered topics like exploration, conquest and colonisation in history you may, in the discussion, draw comparisons to other 'discoveries' of new continents.



Because the film is set in the context of Australian history and deals with the relationship between Aboriginal Australians and European settlers some insights into this topic should be given at the beginning. This section may be extended to discuss the Age of Discoveries.

B: Screening of Rabbit Proof Fence (30/60 Min)

The screening should be broken down into two sections. The film's structure allows you to stop the screening after ca. 30 Minutes (Ch 06, 00:30:44) for a short intervention (see below for details). Before you start the film you should distribute [Handout 2](#) and explain to the students that they have to look out for certain things:

Questions on the way/ Things to look out for ([Handout 2](#))

- Why is the fence so important in the film?
- Describe the main character Molly with five adjectives.
- Note the most shocking/disturbing scene for you in the film. Why do you think it is shocking/disturbing?

Teaching Notes

B1: Brief Intervention: What's next?

After the three girls have arrived in Moore River, the government facility, and are about to leave [Ch 06, 00:30:44](#) stop the film and ask the class to write down their assumptions about how they think the film will continue. This exercise presents a good opportunity to investigate the art of storytelling in a feature film. You may guide the discussion by asking questions like:

- *Why have the children been taken from their families? Why are they in Moore River?*

These questions give you the opportunity to check whether these aspects have been understood by the students. If not a brief explanation is enough since we will come back to this topic in one of the sessions. For information see [Appendix 2](#)

- *Do you think the authorities will chase the girls? Which of the scenes you have seen so far suggest that a chase will happen.*

Here you may show a shot of Moodoo and how he is pictured at the beginning. [Scene 1: Ch 5, 0:24:00 to 0:26:00](#) The scene clearly hints at the danger he poses for the girls and therefore these scenes help to build up suspense.

- *Do you think the girls will find their way home? If yes: how?*

Here the use of the fence as a motif in the film should be introduced. The fence is used throughout the film as a powerful motif that keeps the film's cohesion. It is introduced at the very beginning. [Scene 2: Ch 3, 0:07:10](#) This scene gives a clear indication of what is going to happen, discuss that scene with students and tell them that you will come back to it after we have watched the whole film.

C: After screening

C1: Guided discussion of the Film (using the question from B):

- *Why is the film called "Rabbit-Proof Fence"?*

Ask the students what they think the fence stands for. Show Scene 2 again, then move to Scene 3 [Ch 9, 0:44:56](#) and interpret this scene a bit closer. (For details see sample interpretation of this scene in section E) Discuss what the fence could stand for. First of all, it is used as a metaphor for the enormity of the girl's task, it also stands for a number of themes central to the film such as home, hope and despair, divide, segregation, etc.

- *Describe the main character, Molly, in five adjectives.*

Collect the words the students have used to describe Molly on the blackboard. Then show Scene 3 [Ch 8, 0:34:16](#) and Scene 4 [Ch 13, 1:01:39](#) of the film and discuss with the class how the film manages to put across certain traits of Molly's character. (For details see sample interpretation of Scene 3 in section E.

- *Write down the most shocking or disturbing scene of the film. Why was it disturbing/shocking?* Collect the scenes the students have written down and discuss them. You may choose to show one scene and discuss it in more detail.

Teaching Notes

D: Session Outline: *Rights of the Child*

SPHE Strand: Myself and the Wider World; Strand Unit: Developing Citizenship, National, European and wider communities; Human Rights Education. With some expansions could be also used in DRAMA Strand: drama to explore feelings, knowledge and ideas, leading to understanding, Strand unit: reflecting on drama.

Introduction:

Ask your students about things that they need very day, giving prompts such as food, drink, clothing, space to work, communication, health, transport etc. Write suggestions on the board under two headings ('Needs' and 'Wants'). Ask students under which heading they would put their suggestions. Then compare the two lists. Is one list longer? Why is that? Would some students put some suggestions under a different heading? At the end you point out the difference between the two headings. You can then move on to explain that there is an international law called *The Convention of the Rights of the Child*. You should give a short explanation of what a convention is and go through some of the rights with the class. ([Handout 3](#))

Activity:

Divide the class into groups and give each group [Handout 3](#). Instruct the group to pick one of the rights that has been violated in the film and ask the group to produce a still image of a scene from the film that shows the violation of the chosen right. The groups then present their still image to the class and they have to guess what right is being denied to the characters in the scene. If the class doesn't recognise the scene prompt characters in the still image with questions.

Vote on a scene (if all groups went for the same scene the voting has already taken place):

After all groups are finished invite the class to vote on a scene. Organise the voting system - either by cascading groups or general voting. Ask students to vote with their eyes closed and say that they cannot vote for their own scene. Explain that the aim is not to win more votes, but to choose a very interesting/telling scene in relation to the *Rights of the Child*.

Talk about / Investigate the scene:

Allow some time for the groups to discuss the chosen scene. Depending on the group, you can have a collective discussion about the issue (in the meantime you can prepare the DVD to show the scene). Show the scene of the film the students have voted on and explore different angles and perspectives. You should also point out certain cinematic techniques used in the scene (framing, sound, cinematography, see appendix for a [glossary](#))

Teaching Notes

E: Session Outline: The 'Stolen Generation'

SPHE Strand: Myself and the Wider World; Strand Unit: Media Education. As film can be seen as a text as well this session could also be used in ENGLISH Strand: Emotional and imaginative development through language, Strand unit: Reading responding to text.

As an **introduction**, ask the students why they think children like Molly and her sisters were called the 'stolen generation'? Record suggestions on the blackboard (See background information in [Appendix 2](#))

Analysing a Scene: Stealing the Children:

Scene for discussion: [Ch 03, 0:08:15](#) to [Ch 03, 0:11:32](#) (3 Min).

Show the scene from the point where Molly's mother talks to the man who hands out food to the women. In this part of the session students are expected to learn that:

- Every element of a visual image can carry meaning
- Visual images can be 'read' like other texts
- Camera angle and camera movement affect meaning
- The number and order of shots affect meaning

Step One:

Show the scene to the point where the car stops and the policeman leaves the vehicle than prompt students by asking questions like: *How do we know that something bad is going to happen? Why do we, as viewers, become apprehensive despite the fact that nothing has happened yet?*

Ask students to voice their observations. The following points should be covered in the discussion:

- **Sound:** music starts playing and there is an increase in tempo and loudness of other sounds (animals) that contributes greatly to the suspense in this scene
- **Acting:** the girls' (especially Molly) facial expression changes once they see the car coming
- **Camera Movement:** the camera moves from the girls to the car three times before it finally stops, the car comes towards the girls who are almost motionless which conveys some kind of threat to the girls

Step Two: Spot the shots

Explain what a shot is and then watch the sequence in which the car chases the girls until the policeman leaves the car for the second time. After the first viewing let the students guess at the number of shots (13 in total) used in this scene. For the second viewing ask the students to pay attention to the length of each shot. Does it increase or decrease?

Teaching Notes

Points to be covered in the discussion:

- The drama of this scene is conveyed by a technique that is called **shot/reverse shot** (especially between shots of the inside of the car and outside of the girls running).
- The dramatic effect is emphasised by an increase in **tempo between the shots** and a decrease of the **length of each shot**.

Step Three: Freeze frame

Let the scene play on until it shows the women lying on the street with people standing in the background and pause the film. Ask the students to compare this frame with the beginning of this scene. What has changed? Then continue on to hear the voice of A.O. Neville (sound bridge) saying: “As you know, every Aboriginal born in this state comes under my control”. Why has the director decided to put this sound bridge into the film? What is the connection between what we hear and what we see?

Discussion:

In this scene A.O. Neville uses many other phrases to justify taking the girls away including that “the native must be helped” by the white man and that it is the “white men’s responsibility”. Discuss these statements in class. What does it say about the relationship between white and black people in Australia at the time? What does it say about A.O. Neville’s opinion of the Aboriginals?

You may also discuss the following questions:

- Did A. O. Neville help the girls in the camp at Moore River?
- Could you imagine circumstances where it would be justified to put children in a facility like Moore River?

Is it only the past we see in this film?

A way to conclude the session is to ask students whether they think the violation of children rights as we have seen it in the film belong to the past. Are there still children taken away from their parents? Is it happening in Ireland?

Appendix 1

Historical Background

In 1770, Lieutenant James Cook took possession of the east coast of Australia in the name of Great Britain and named it New South Wales. British colonisation of Australia began in Sydney in 1788. The most immediate consequence of British settlement - within weeks of the first colonists' arrival - was a wave of European epidemic diseases, which spread in advance of the frontier of settlement. The worst-hit communities amongst the indigenous population were the ones with the greatest population densities, where disease could spread more readily. In the arid centre of the continent, where small communities were spread over a vast area, the population decline was less marked.



The second consequence of British settlement was appropriation of land and water resources. The settlers took the view that Indigenous Australians were nomads with no concept of land ownership, who could be driven off land wanted for farming or grazing. In fact, the loss of traditional lands, food sources and water resources was usually fatal, particularly to communities already weakened by disease. Additionally, Indigenous Australian groups had a deep spiritual and cultural connection to the land, so that in being forced to move away from traditional areas, cultural and spiritual practices necessary to the cohesion and well-being of the group could not be maintained. No treaty was ever entered into with the indigenous peoples entitling the Europeans to land ownership. The combination of disease, loss of land and direct violence reduced the Aboriginal population by an estimated 90% between 1788 and 1900. Entire communities in the moderately fertile southern part of the continent simply vanished without trace, often before European settlers arrived or recorded their existence. As the European pastoral industries developed, several economic changes came about. The appropriation of prime land and the spread of European livestock over vast areas made a traditional indigenous lifestyle less viable. The impact of disease and the settlers' industries had a profound impact on the Indigenous Australians' way of life. With the exception of a few in the remote interior, all surviving indigenous communities gradually became dependent on the settler population for their livelihood. Nevertheless, some indigenous communities in the most arid areas survived with their traditional lifestyles intact as late as the 1930s.

By the early 20th century the indigenous population had declined to between 50,000 and 90,000, and the belief that the Indigenous Australians would soon die out was widely held, even among Australians sympathetic to their situation. But by about 1930, those Indigenous Australians who had survived had acquired better resistance to imported diseases, and birth rates began to rise again as communities were able to

Appendix 1

adapt to changed circumstances. Aboriginal pastoral workers in northern Australia remained unfree labourers, paid only small amounts of cash, in addition to rations, and severely restricted in their movements by regulations and/or police action. By 1950 some white Australians were beginning to warm to indigenous culture. This can be seen in the Jindyworobak Movement of the 1950s, which although composed of white people took a positive view of it. The name itself is deliberately aboriginal, and may be seen as part of the distancing of white Australia from its European origins. Detractors have accused the movement of hijacking native culture, but in some senses it spurred on white interest.

1967 onwards

- Indigenous Australians were given the right to vote in Commonwealth elections in Australia in November 1963, and in state elections shortly after, with the last state to do this being Queensland in 1965.
- In 1971, Yolngu people at Yirrkala sought an injunction to cease mining on their traditional land. In the resulting historic and controversial *Gove land rights* case, the judge ruled that Australia had been *terra nullius* before European settlement, and that no concept of Native title existed in Australian law. Although the Yolngu people were defeated in this action, the effect was to highlight the absurdity of the law, which led to the *Aboriginal Land Rights Act* in 1976.
- In 1972, the Aboriginal Tent Embassy was established on the steps of Parliament House in Canberra, in response to the sentiment among indigenous Australians that they were "strangers in their own country". A Tent Embassy still exists on the same site today.
- In 1975, the government drafted the *Aboriginal Land Rights Act*, which aimed to restore traditional lands to indigenous people. After the dismissal of the government, a slightly watered-down version of the Act (known as the *Aboriginal Land Rights Act 1976*) was introduced. While its application was limited to the Northern Territory it did grant 'inalienable' freehold title to some traditional lands.
- In 1992, the Australian High Court declared the previous legal concept of *terra nullius* to be invalid. This decision legally recognised certain land claims of Indigenous Australians in Australia prior to British Settlement. Legislation was subsequently enacted and later amended to recognise native title claims over land in Australia.
- In 1998, as the result of an inquiry into the forced removal of indigenous children (see [Appendix 2](#)) from their families, a 'National Sorry Day' was instituted, to acknowledge the wrong that had been done to indigenous families, so that the healing process could begin. Many politicians, from both sides of the house, participated, with the notable exception of the Prime Minister, John Howard.
- The Indigenous Australian population today lives mostly in cities, but a substantial number (27%) live in remote settlements often located on the site of former church missions. The health and economic difficulties facing both groups are substantial. Both the remote and urban populations have adverse ratings on a number of social indicators, including health, education, unemployment, poverty and crime.

Appendix 2

The Stolen Generation

Why were Aboriginal children taken from their families?

From the earliest years of European settlement in Australia, there is evidence of Aboriginal children being taken from their families as the authorities believed it was 'for their own good'. During the first half of the 20th century, it was official policy in most states to remove so-called 'half or quarter caste' Aboriginal children. The practice continued until the early 1970s, and was only fully brought to public attention with the release of the *Bringing Them Home* report in 1997.

Since the report's release, there has been much public discussion of the issue of the Stolen Generations. Some have argued that it wasn't a whole generation; others have said that the children were not 'stolen' but removed in order to give them a better life. Nevertheless, certain facts are undisputed:

- Thousands of Aboriginal children were forcibly taken from their families or their families were 'tricked' into giving them up.
- The policy was definitely aimed at 'breeding out' Aboriginality, because only so-called 'half and quarter caste' children were taken. Fully Aboriginal half brothers or sisters in the same families were left with their parents, while their lighter siblings were removed. If the policy was really about giving Aboriginal children a better life, then all children of an allegedly 'bad mother' would have been taken.
- Whilst some gained opportunities, education and a materially better life, the vast majority went to missions, orphanages or children's homes where they were poorly treated and suffered identity crises and mental anguish.
- Many of the Aboriginal people who today are alcoholics, drug addicts, psychologically damaged or imprisoned were 'stolen' children, and continue to suffer the effects of the destruction of their identity, family life and culture.

A. O. Neville and the Moore River Settlement

In 1905, Western Australia became the first state to pass an *Aborigines Act* which made the Chief Protector the legal guardian of "every Aboriginal and part Aboriginal child" under sixteen years in the state. The Chief Protector was appointed, not elected, and he answered only to the Premier. From 1915 until 1936, Mr A.O. Neville was Chief Protector. He believed very strongly in the removal of "part Aboriginal children" as a means of benefiting the whole community:

"the chief hope .. , of doing our human duty by the outcast is to take the children young and bring them up in a way that will establish their self-respect, make them useful units in the community and fit to live in it, according to its standards." A.O. Neville, *The West Australian*, 1938.

Appendix 2

The Moore River Settlement, just north of Perth, was Western Australia's most significant institution for the purpose of training 'part' Aboriginal children. In 1938, a visiting journalist wrote of Moore River that it was a

“creche, orphanage, relief depot, old men's home, home for discharged prisoners, home for expatriated savages, home for unmarried mothers, home for incurables, lost dogs' home and school for boys and girls.”

Anna Haebich, writing in the 1980s, said that in the 1930s,

“visits to Moore River were not encouraged and it was an offence to enter the reserve without official permission. This was rarely granted even to Aborigines wishing to visit close relatives. The Aborigines living on the settlement were virtually prisoners.”

It was under the auspices of the *Western Australian Aborigines Act* that A.O. Neville issued the order, in 1931, that the three girls, Molly, Gracie and Daisy, were to be removed from their homes and families at Jigalong and taken to the Moore River Settlement.

Appendix 3

Glossary Film Techniques

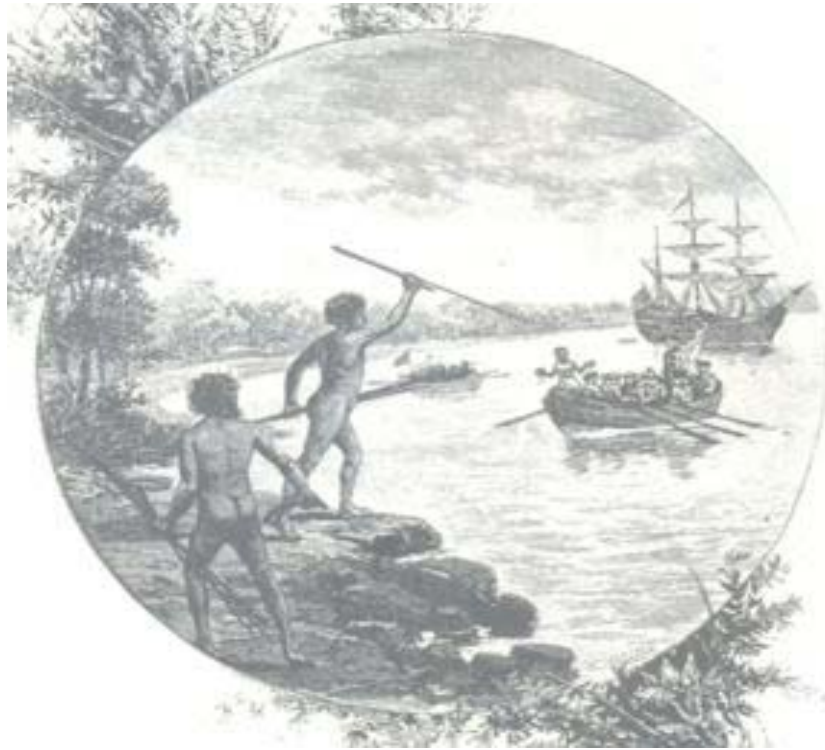
angle of framing, camera angle	The position of the frame in relation to the subject it shows: above it, looking down (a high angle); horizontal, on the same level (a straight-on angle); looking up (a low angle). Also called <i>camera angle</i> .
camera movement and position cinematography	The way in which the camera is moved (panning, tracking, zooming) and positioned in relation to the filmed object (longshot, medium shot, close-up, angle) A general term for all the manipulations of the film strip by the camera in the shooting phase (like camera angle, lighting, framing, etc.) and by the laboratory in the developing phase.
close-up	A framing in which the scale of the object shown is relatively large; most commonly a person's head seen from the neck up, or an object of a comparable size that fills most of the screen.
closure	The degree to which the ending of a narrative film reveals the effects of all the causal events and resolves (or 'closes off') all lines of action.
cut	1. In filmmaking, the joining of two strips of film together with a splice. 2. In the finished film, an instantaneous change from one framing to another.
dialogue overlap	In editing a scene, arranging the cut so that a bit of dialogue coming from shot A is heard in shot B that shows another character or another element in the scene.
diegesis	In a narrative film, the world of the film's story. The diegesis includes events that are presumed to have occurred and actions and spaces not shown onscreen. See also <i>diegetic sound</i> .
diegetic sound	Any voice, musical passage, or sound effect presented as originating from a source within the film's world. See also <i>nondiegetic sound</i> .
direct sound	Music, noise, and speech recorded from the event at the moment of filming; opposite of <i>postsynchronisation</i> .
dissolve	A transition between two shots during which the first image gradually disappears while the second image gradually appears; for a moment the two images blend in <i>superimposition</i> .
editing	1. In filmmaking, the task of selecting and joining camera takes. 2. In the finished film, the set of techniques that governs the relations among shots.
establishing shot	A shot, usually involving a distant framing, that shows the spatial relations among the important figures, objects, and setting in a scene.
eyeline match	A cut obeying the <i>axis of action</i> principle, in which the first shot shows a person looking off in one direction and the second shows a nearby space containing what he or she sees. If the person looks left, the following shot should imply that the looker is offscreen right.
fade	1. <i>Fade-in</i> : A dark screen that gradually brightens as a shot appears. 2. <i>Fade-out</i> : A shot gradually disappears as the screen darkens. Occasionally, fade-outs brighten to pure white or to a colour.
flashback	An alteration of story order in which the plot moves back to show events that have taken place earlier than ones already shown.
flashforward	An alteration of story order in which the plot presentation moves forward to future events and then returns to the present.
frame	A single image on the strip of film. When a series of frames is projected onto a screen in quick succession, an illusion of movement is created.
framing	The use of the edges of the film frame to select and to compose what will be visible onscreen.
frequency	In a narrative film, the aspect of temporal manipulation that involves the number of times any <i>story</i> event is shown in the <i>plot</i> .
genres	Various types of films that audiences and filmmakers recognise by their familiar narrative conventions. Common genres are musical, gangster, and Western films.
linearity	In a narrative, the clear motivation of a series of causes and effects that progress without significant digressions, delays, or irrelevant actions.
long shot	A framing in which the scale of the object shown is small; a standing human figure would appear nearly the height of the screen.
long take	A shot that continues for an unusually lengthy time before the transition to the next shot.
medium close-up	A framing in which the scale of the object shown is fairly large; a human figure seen from the chest up would fill most of the screen.
medium long shot	A framing at a distance that makes an object about four or five feet high appear to

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	fill most of the screen vertically.
medium shot	A framing in which the scale of the object shown is of moderate size; a human figure seen from the waist up would fill most of the screen.
mise-en-scene	All of the elements placed in front of the camera to be photographed: the settings and props, lighting, costumes and makeup, and figure behaviour.
plot	In a narrative film, all the events that are directly presented to us, including their causal relations, chronological order, duration, frequency, and spatial locations. Opposed to story, which is the viewer's imaginary construction of all the events in the narrative.
point-of-view shot (POV shot)	A shot taken with the camera placed approximately where the character's eyes would be, showing what the character would see; usually cut in before or after a shot of the character looking.
production rhythm	One of the three branches of the film industry; the process of creating the film. The perceived rate and regularity of sounds, series of shots, and movements within the shots. Rhythmic factors include beat (or pulse), accent (or stress), and tempo (or pace).
scene	A segment in a narrative film that takes place in one time and space or that uses crosscutting to show two or more simultaneous actions.
sequence	Term commonly used for a moderately large segment of film, involving one complete stretch of action. In a narrative film, often equivalent to a <i>scene</i> .
shot	1. In shooting, one uninterrupted run of the camera to expose a series of frames. Also called a take. 2. In the finished film, one uninterrupted image with a single static or mobile framing.
shot/reverse shot	Two or more shots edited together that alternate characters, typically in a conversation situation. In <i>continuity editing</i> , characters in one framing usually look left, in the other framing, right. Over-the-shoulder framings are common in shot/reverse-shot editing.
sound bridge	1. At the beginning of one scene, the sound from the previous scene carries over briefly before the sound from the new scene begins. 2. At the end of one scene, the sound from the next scene is heard, leading into that scene.

Handout 1

Picture One:



Describe the picture above? What do you see?

What do you think the people in the boat are up to?

Why do the people on land carry spears?

How would you describe the general atmosphere?

Handout 1

Picture Two



Describe the picture above? What do you see?

What nationality are the people in the picture? Where is the picture taken?

What do you think the people in the picture are doing? Why do think that?

How would you describe the general atmosphere?

Handout 1

Picture Three



Describe the picture above? What do you see?

Why do you think the people are in chains? What have they done?

What do you think is the role of the person on the very right of the picture?

How would you describe the general atmosphere?

Handout 2

Things to look out for!

Why is the fence so important in the film?

Describe the main character, Molly, in five adjectives!

Note the most shocking/disturbing scene for you in the film. Why do you think it is shocking/disturbing?

Handout 3

Selected Articles from the UN Convention on the Rights of the Child

Article 3 Adults should do what is best for children.	Article 24 Children have a right to good health.
Article 4 The Government has to protect the rights of the child.	Article 27 Children have the right to food, clothes, and a place to live.
Article 6 Every child has the right to live.	Article 28 Children have a right to education.
Article 7 Every child has the right to a name and nationality.	Article 30 Children have the right to enjoy their own culture, practice their own religion and use their own language.
Article 9 Children have the right to be with their family or with those who will care for them best.	Article 31 Children have the right to play and rest.
Article 18 Children have the right to be raised by their parent(s) if possible.	Article 37 Children should not be put in prison.
Article 19 No one should hurt you in any way.	Article 33 Children have the right to be kept safe and not to be hurt or neglected
Article 20 Children have the right to special care and help if they cannot live with the parent(s)	Article 37 No one is allowed to punish children in a cruel or harmful way.

