

Educational Plan: Introduction to Filmmaking

by Angeliki Chatziefrimidou

[The REBOOT project](#) team held a workshop for children aged 10 to 12 in Vienna at the [Children's University](#) on July 12, 2024 with the title "[3,2,1...and action!](#)" to introduce children to filmmaking. In the website of REBOOT you can find information about the workshop as well as children's productions. In this text we present the educational plan and material we used to conduct the workshop. The visualisation of the educational plan can be found in Annex 1. The material is available to be used from other educators to introduce and inspire children about the filmmaking. The workshop was carried out with the support of two film professionals, Zogo Yves Saint Claire and Permana Clarabelle Jesslyne who not only helped us organise and prepare the material for the workshop, but also had a leading role to conduct the workshop and guided the children step by step through the filmmaking process. The whole project was under the supervision of Univ.-Prof. Dr. Katharine Sarikakis.

Educational Plan Activities' Description:

Target audience: children aged 8 to 12

Duration: 2-3 hours

Activity 1: "Movie Favourites" Game (10 minutes)

Objective: Help children feel comfortable and connected.

Description:

- Children form a circle and take turns throwing a ball.
- When they catch the ball, they say their name and their favourite movie.

Materials: Soft ball.

Activity 2: Understanding Filmmaking Professions (20 minutes)

Objective: Introduce roles in filmmaking and categorise them into pre-production, production and post-production.

Description:

- Provide a set of profession cards (e.g., director, screenwriter, editor, camera operator).
- Provide a set of job description cards.
- Each kid receives one card.
- Children match each profession with the job description and categorise them into pre-production, production and post-production.
- Discuss and categorize them into three stages of filmmaking.

Materials: Printed cards with different filmmaking roles and descriptions (Annex 2).

Activity 3: Exploring the 8 Steps of Filmmaking (20 minutes)

Objective: Teach children the basic steps in making a film.

Description:

- The film professionals introduce themselves.
- They present a simplified version of the 8 filmmaking steps.
- Use visuals to explain each step.
- Ask questions about what they think happens at each stage.

Materials: PowerPoint slides or printed posters of the 8 steps (Annex 3).

Activity 4: Mini Workshop about the Light (10 minutes)

Objective: Teach children the light angles.

Description:

- Using a Lego figure, we use first one light angle, then second and then third. Children can observe the change in shadows.

Materials: three torches or lamps and one Lego figure.

Activity 5a: Mini Filmmaking Project – Pre-Production (30 minutes)

Objective: Apply what they have learned by creating a short scene.

Activity Description Breakdown:

- Step 1. Brainstorming (10 minutes): Each group discussed ideas for the stop motion film.
- Step 2. Choose the figures and the scene (10 minutes): Choose the characters and build scenery and prompts from the given materials.
- Step 3. Storyboarding (10 minutes): Draw simple storyboards with stick figures and short descriptions.

Activity 5b: Mini Filmmaking Project – Production (30 minutes)

Objective: Filming the separate scenes of the stop motion film following the storyboard.

Activity Description Breakdown:

- Step 1. Assign roles (director, actors, camera operator).
- Step 2. Setting the scenes based on the storyboard.
- Step 3. Use laptops' cameras to film scenes.

Materials: Booklet (Annex 4), colours, pencils, Playmobil figures and blocks, bases for the Playmobil figures, lights.

Activity 5c: Mini Filmmaking Project – Post-Production (20 minutes)

Objective: Editing the separate.

Activity Description Breakdown:

- Step 1. Edit the scenes put the scenes at the correct.
- Step 2. Chooses the music and sounds and add them at the correct points into.

Materials: App to download music:

<https://www.fesliyanstudios.com/royalty-free-music/download/tranquility/331>

App to edit the video: I movie: <https://apps.apple.com/us/app/imovie/id377298193>

Activity 6: Movie Time (20 minutes)

Objective: Watching children's films.

Description:

- All children watch the stop-motion films children produced.
- Give out certificates and small rewards.

Materials: Laptops, certificates (Annex 5), gifts.

ANNEX 1

Educational plan:

Time slot	Activity	Materials
1st session 9-9:30		
9-9:10	Activity 1: “Movie Favourites” Game We throw the ball to a person and this person says name and favourite film	Ball
9:10-9:30	Activity 2: Understanding Filmmaking Professions Cards with professions, each kid chooses one card, presents shortly the professional and categorises the card as “Pre-production” or “Production” or “Post-production”	Cards with professionals and profession descriptions
2nd session 9:30-10		
9:30-9:40	Activity 3a: Two film professionals introduce themselves: their expertise in the film industry and special experiences	
9:40-9:50	Activity 3b: Exploring the 8 Steps of Filmmaking	PowerPoint
9:50-10	Activity 4: Mini workshop about the role of light in the filmmaking	3 lamps 1 Lego figure
PAUSE 10-10:10		

3rd session 10:10-10:40 Activity 5a: Mini Filmmaking Project – Pre Production		
10:10-10:40	3 groups, booklets, movie preparation Each group has 3 adults and 8-9 kids	Booklet, colours, pencils, Playmobil figures and blocks, bases for the Playmobil figures, cartons for the background, torches with phones
PAUSE 10:40-10:50		
4th session 10:50-11:40 Activity 5b: Mini Filmmaking Project – Production		
10:50-11:20	filming	-Three laptops, -Apps on laptops for the stop motion film: Eagle animation brick films https://brickfilms.com/eagle-animation -Playmobil figures and blocks, bases for the Playmobils, cartons for the background, torches with phones
Activity 5c: Mini Filmmaking Project – post production		
11:20-11:40	Editing	App to download music: https://www.fesliyanstudios.com/royalty-free-music/download/tranquility/331 App to edit the video: I movie: https://apps.apple.com/us/app/imovie/id377298193
5th session 11:40-12		
11:40-12	-Feedback round: 1. What is one new/best thing you learned today? 2. Do you imagine yourself working as a professional at filmmaking in the future? -Movie time! -Gifts and certificates!	Certificates Gifts Laptop

ANNEX 2

Description of professions (source: <https://www.vierundzwanzig.de/de/filmbildung/>)

What does a producer do?

Producers are traditionally strongly identified with film financing. The cliché image shows a man with a cigar behind a large desk who watches over the money and, above all, his commercial interests. Financing is also important, but in reality, issues such as developing ideas, buying rights, developing material and putting together the right creative team - screenwriter, director, actor - are more crucial for successful producers.

What are the director's tasks?

If you use the narrow definition of the classic Hollywood studio system, the director is responsible for the creative decisions on the film set - in particular for the resolution of the scenes and directing the actors. Other areas have traditionally been more the work of the producer. In Europe, the director's area of responsibility has always been broader, here the director usually also had the decision-making authority over the script, casting and editing (final cut).

What is the scripter?

Of course, the first thing that needs to be quoted here is Billy Wilder's famous sentence, according to which a good film needs three things: a good script, a good script - and a good script. The script provides, scene by scene, a kind of blueprint for shooting the film. Everything you see or hear, every dialogue, is recorded in it.

The actors' tasks

While actors in the theatre immerse themselves in their roles for the duration of the performance, in film this only happens for a few minutes, interrupted by long breaks for the camera and technology. Developing a convincing presence despite this is the greatest difficulty for film actors.

What does the cameraman do?

In the early days of cinema, there was only one man standing behind a large box with a crank: the cameraman. In today's films, however, a whole camera team ensures the right images: the camera operator operates the film camera, the first camera assistant (focus puller) is responsible for the image sharpness, and the second camera assistant (clapper loader) for the material. Other employees with the dolly grip operate cranes and camera dollies. At the same time, the gaffer and several lighting technicians ensure that the film set is illuminated. They are all supervised by the head of the camera team, the "director of photography".

The editor

From the perspective of editing, the work of the director, cameraman and actors only provides the raw material of a film. Only the assembly of the images creates a coherent work of art. Due to the human ability to put even fragmentary information together to form a meaningful plot, the visible is just as important as the invisible - the timing, chronology and emotionality of a film can be completely changed in editing.

The task of film composer

A good film composer does not draw attention to his work, but supports the images and emotions of the film on a subconscious level - this is a common view of film music. The use of film music is usually determined after the rough cut. The director and composer decide together which parts should be accompanied by music.

The production manager

The production manager is responsible for the entire look of a film, with the exception of the costumes. His job is to select real locations and adapt them to the film, as well as to plan and supervise the construction of complete sets outdoors or in the studio. There, several art directors work under the production designer: leadman, set decorator and property master.

The task of the costume designer

The costume designer works together with the director and in close coordination with the main actors to create the costumes for a film. The creative work consists of finding a successful balance between authenticity, dramaturgy and aesthetics of the costumes. Intensive research is used to precisely research the clothing of a certain milieu and a certain time period.

The task of the make-up artist

The make-up artist is responsible for the appearance of the skin and hair. His make-up can help to express the natural beauty of a face as perfectly as possible, conceal physical defects, but also - in the case of special effects make-up - make a person disappear behind latex and prostheses and transform them into a monster, an alien or another foreign being.

The casting director

Casting is the process of selecting talent for a production - not only in film and television, but also for stage and theatre, for shows and now also pop bands. In film, casting directors are responsible for keeping an overview of all the actors in question, especially young and still unknown talent.

The sound designer

The creative work with sounds and noises, known internationally as sound editing, is of crucial importance in the completion of a film. The acoustic elements are redesigned and prepared for the sound mix - with the exception of music, which is considered a separate area. Prefabricated sound files from databases are often used, but ideally the sound designer has the opportunity to record sound recordings with new noises and thus give the film a special atmosphere. On the one hand, sound design serves to create the illusion of a sound image that is perceived as natural, but also to provide emotional support for the story.

Special effects and visual effects expert

Special effects originally referred to the mechanical techniques used directly on the film set. These include the creation of rain, snow and wind; explosions and fire; the simulation of wounds, etc. For around 30 years, three-dimensional computer animations in the film industry have also been called this - more precisely, cgi (computer-generated imagery). At first, only tiny parts of a film could be created in this way. The rapid development of computer hardware and software made it possible to create increasingly complex special effects.

Film professionals:



SCRIPTER



ACTORS



EDITOR



**SOUND
DESIGNER**



**COSTUME
DESIGNER**



**MAKE-UP
ARTIST**



**CASTING
DIRECTOR**



**SPECIAL EFFECTS & VISUAL
EFFECTS EXPERT**



FILM COMPOSER



**PRODUCTION
MANAGER**



CAMERAMAN



PRODUCER

ANNEX 3

PowerPoint presentation with the eight steps to filmmaking created by Zogo Yves Saint Claire and Clarabelle Jesslyne Permana:



Pre-production

01

Gathering Materials



What do you want to see in your movie?

You can seek ideas from posters, journals, and the real world!

What is interesting to you?

Create a Brief!





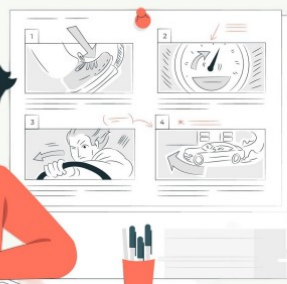
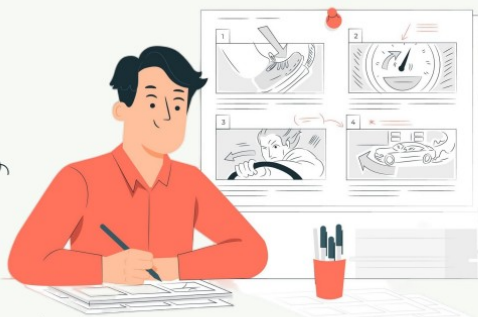
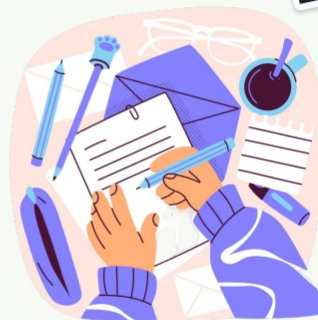
02

Create a Script



Write a Script!

- Write a story based on the brief you made
- A script follows the main character's story.
- Make it clear and interesting!
- The script should include a problem and a solution.



03

Storyboarding



Drawing a Storyboard!

- Scene-by-scene illustrations of the story
- Now, we use pictures and words!
- Which scene will go first?
- How do you imagine certain scenes are happening?



04 Approval!



Approve the storyboard together!

- Discuss together to approve the storyboard.
- Once everyone agrees, we can start creating the film!



05 Props!



Create or find props for the film

- Think of the film you want to make and what it looks like!
- What are items that should be in it?
- You can make these props, or use items around you!



Production

06 Filming

Let's film!

- Now is the fun part!
- Record the scenes using a camera
- Make sure to refer to your storyboard!
- Also make sure you have all the scenes before proceeding with the next step!



Post-production

07 Editing

Edit the movie

- During editing, we compile the footage recorded for the final sequence!
- Cut out mistakes, add in music or narrations.
- Everything needs to match!
- Usually, this takes the longest time to do because of all the details!





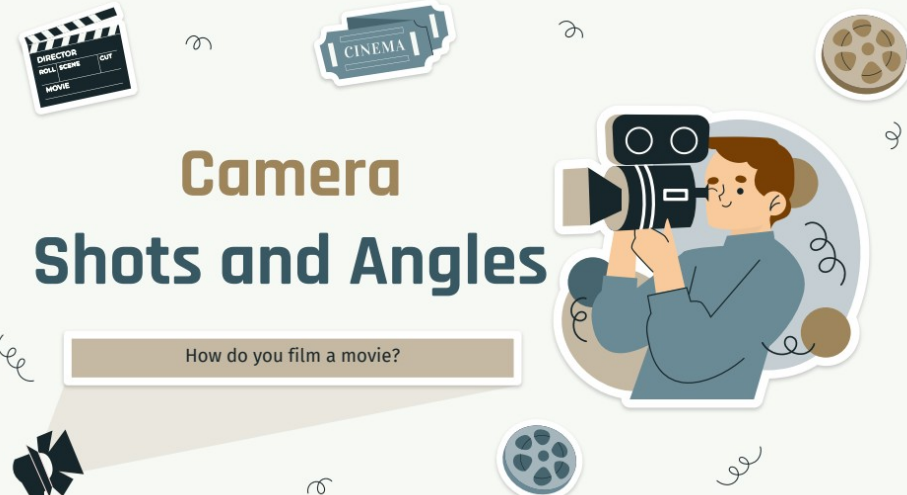
Final touch!

- Everyone looks over the result before an audience sees it!
- Only small changes occur here, that's why the **storyboard** is important.
- If there is a major change after filming and editing, the movie may be delayed!
- Once everything is done, we now have a film!

An illustration of a blue cinema ticket with the word 'CINEMA' on it, placed next to a bowl of popcorn. The entire slide is decorated with light beige swirls.

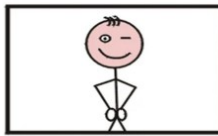
Camera Shots and Angles

How do you film a movie?

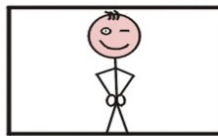
This slide features a light beige background with decorative swirls. In the top left, there is a clapperboard icon with the text 'DIRECTOR', 'ROLL SCENE', 'CUT', and 'MOVIE'. In the top center, a blue cinema ticket icon with the word 'CINEMA' is shown. In the top right, a film reel icon is present. The central text 'Camera Shots and Angles' is in a large, bold, dark blue font, with 'How do you film a movie?' in a smaller, bold, brown font below it. To the right of the text, an illustration shows a man in a blue shirt holding a large black camera. A spotlight beam from the bottom left corner illuminates the text.

Camera Shots

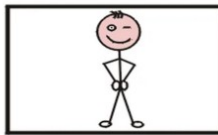
MEDIUM & LONG SHOTS



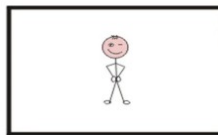
Medium Shot (MS)



Medium Long Shot (MLS)



Long Shot (LS)

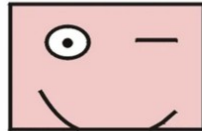


Very Long Shot (VLS)

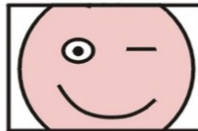


Camera Shots

CLOSE-UP SHOTS



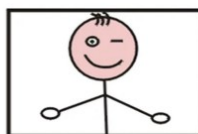
Extreme Close-Up (ECU)



Big Close-Up (BCU)



Close-Up (CU)

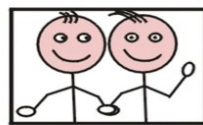


Medium Close-Up (MCU)

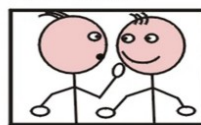


Camera Shots

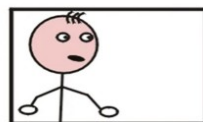
SPECIAL TYPES OF SHOTS



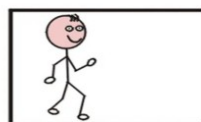
Two Shot (CU / MCU / MS)



Over the Shoulder Shot



Interviewee looks / talks into space in the frame (and towards the interviewer)



Moving subject walks into space



Camera Angles



Let there be Lights!

The importance of lighting in a film!



Lights in film



- Lights are very important in films!
- They help you tell a story
- Lights determines the mood of what you are shooting
- And also what you want your audience to focus on.



Types of Lightings

1. Natural lighting

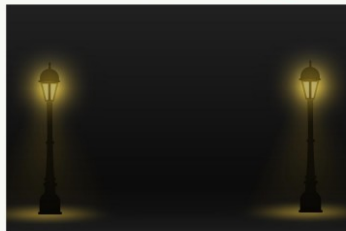
- The most used lighting source in filmmaking!
- Use what is available (like sunlight!)
- And modify with what is around you (fire!)
- When using natural lighting, take note of the time! Different times produce different results.



Types of Lightings

2. Artificial lighting

- These are light sources that filmmakers bring to the set!
- There are two kinds of artificial lighting
 - **Ambient lighting:** Using artificial sources of lightings from the scene, such as street lights and signs.
 - **Motivated lighting:** Using light sources specifically brought by the filmmakers!



Motivated lighting: 3 Point Lighting

1. **Key light:** The main source of lighting, placed in front of the object being shot at an angle.
2. **Fill light:** Supports the key light. Placed on the other side of the key light to fill in shadows, it is less bright than the key light.
3. **Back light:** Placed behind the object being shot to create a separation between the object and the background.



ANNEX 4

Booklet

***The REBOOT project goes to
Children's University!***

3, 2, 1... and action!

***Immerse yourself in the world of filmmaking and
shoot your own stop motion film!***

PRODUCTION

DIRECTOR

CAMERA PERSON

SCENE

TAKE

Roll

MOS/SYNC

**Date:
Friday July 12, 2024
09 to 12 o'clock**

**Campus of the Vienna University
Spitalgasse 2
1090 Vienna**



Funded by the
European Union



**THIS BOOKLET
BELONGS TO:**



**TITLE OF THE
FILM:**

FILM GENRE:

**ACTION
THRILLER/HORROR**

**COMEDY
SCIENCE-FICTION**

**DRAMA
FANTASY**

MAIN CHARACTERS

NAME

ROLE

NAME

ROLE

NAME

ROLE

NAME

ROLE

MAIN CHARACTERS

NAME_____

ROLE_____

NAME_____

ROLE_____

NAME_____

ROLE_____

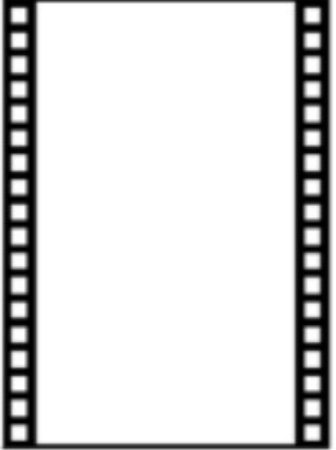
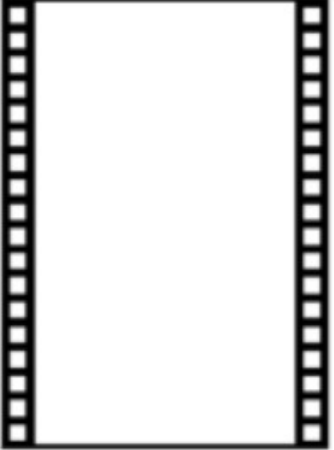
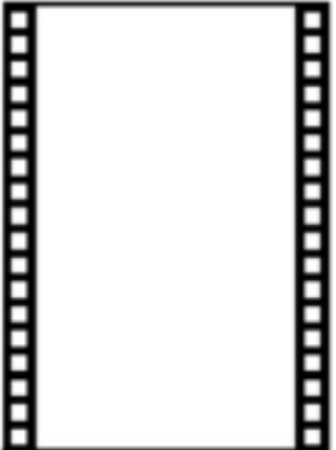
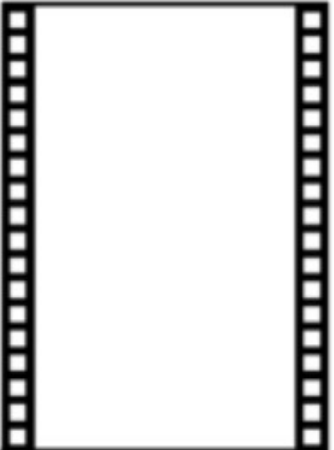
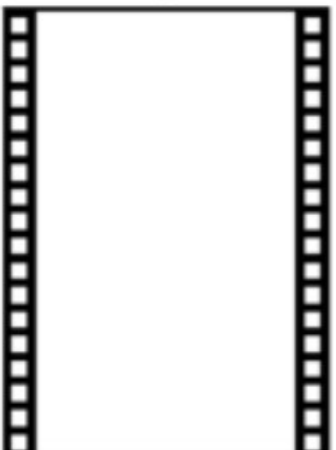
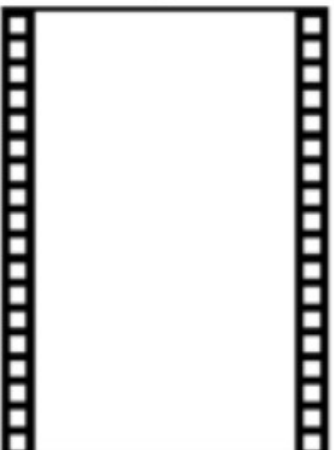
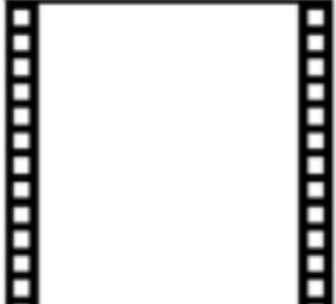
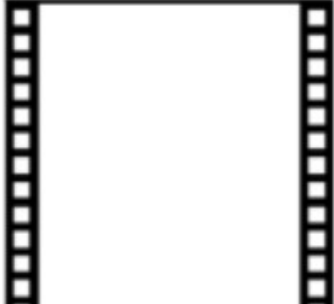
NAME_____

ROLE_____

PLACE:

PROMPTS:

STORYBOARD Template



The project “Reviving, Boosting, Optimising and Transforming European Film Competitiveness – REBOOT” (project number 101094796) is coordinated by the University of Vienna under the direction of Univ.-Prof. Dr. Katharine Sarikakis in partnership with 11 universities and institutions (9 EU and 1 non-EU country) and funded by the Horizon Europe funding programme.

The participating partners from EU are:

the Université de Liège (Belgium),
Hellenic Foundation for European and Foreign Policy (Greece),
Universidad Complutense de Madrid (Spain),
Erasmus Universiteit Rotterdam (Netherlands),
Universiteit Gent (Belgium),
Universidad Carlos III de Madrid (Spain),
Scuola Superiore di Studi Universitari e di Perfezionamento S Anna (Italy),
Université Côte D'azur (France),
Jyväskylän Yliopisto (Finland),
Uniwersytet Warszawski (Poland) and
from non-EU: Kadir Has Universitesi (Turkey).

This project has a primary focus to exploit existing strengths, address weaknesses and plan strategically for the future competitiveness of the European film industry in all policy, practical and experiential dimensions. The project aims to explore audience preferences and generational dynamics to shape a comprehensive understanding and to foster young people's engagement with European films. Furthermore, the project seeks to reinforce the European Union's position in the global audiovisual economy and to promote cultural diversity. For more information visit: <https://thereboot-project.eu/>

ANNEX 5

Participation Certificate:



Funded by the
European Union



universität
wien

THE REBOOT-PROJECT CERTIFICATE

Proudly provided to:

For participating in the film workshop “3, 2, 1... Camera rolling” and producing his/her own stop-motion film



12.07.2024

Date

Angeliki Chatziefrimidou is a PhD candidate at the University of Vienna, Department of Communication. After many years working in education, she is a research assistant at the University of Vienna, specialising in children and media.

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