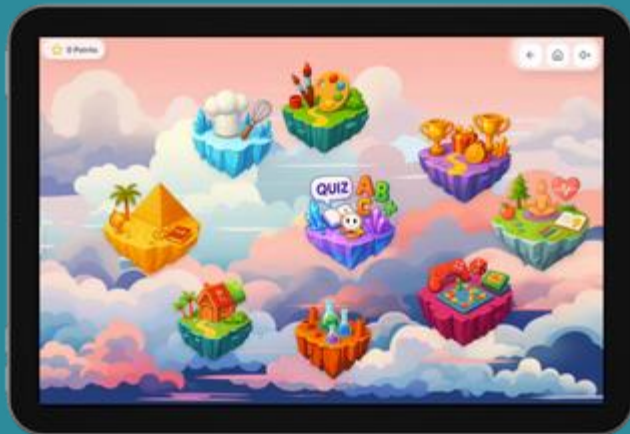




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Film Meaning Between Shots - Year 5

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Teacher Guide: Purpose and Lessons 1–2

Learning focus

Explain how the order, duration and cut between silent film shots guide meaning. A shot is one continuous view; a scene joins shots. Viewers infer from visible details rather than know a character's thoughts.

Success evidence

Learners choose an order and a hold for a purpose, explain two sequence decisions and predict a defensible audience interpretation using two visible details.

Prepare

Print the six mystery-parcel cards and twelve editor challenges. Have the art-room cards, practice pages, assessment and rubric ready. Use the native presentation with a projector and optional timer. No filming children or online account is needed.

Diagnostic, 5 minutes

Show Maya's curious face before the parcel, then reverse the two shots. Ask what learners notice and what they infer. Record whether they can separate a visible cue from a guess.

Lesson 1, 45–60 minutes

Model shot versus scene with the parcel sequence. Think aloud: "I see a continuous parcel view; after the cut, Maya reacts." Compare the two orders. Pairs use R2 cards to make one spoken inference with evidence. Check every learner by asking for one shot and one scene.

Lesson 2, 45–60 minutes

Model object then reaction versus reaction then object using the timed native sequence. Ask what viewers know after the first shot. Learners complete guided R3a, then explain a changed order without the model. Check for a specific visible cue rather than an emotion label alone.

Teacher Guide: Lessons 3–5

Lesson 3, 45–60 minutes

Show an establishing library view, then cut to the parcel. Compare a one-second and three-second hold on the parcel. Model one full Silent Editor turn, including repair of “A close-up makes suspense.” Pairs complete R3b and six editor cards. Check whether each decision has a reason.

Lesson 4, 45–60 minutes

Use the original art-room cards. Model how footprints may prompt a question before a mural reveal, while a mural-first order can change the starting impression. Learners complete R3c and R5a/R5b. Give one precise correction and ask for a fresh application.

Lesson 5, 45–60 minutes

Retrieve the success criteria without an answer example. Learners independently order the key storyboard, choose a hold, explain two choices and predict a viewer inference. Use R7 to record observed evidence and the next teaching step. Let learners explain orally or dictate if writing would help their film reasoning.

Assessment interpretation

A valid response connects at least two shots and one deliberate sequencing choice to a possible audience reading. It cites two visible details. Accept a coherent alternative order and interpretation. A camera-angle term alone does not meet the target.

Common misconception

“The close-up is scary” says little about the sequence. Ask: Which shot came first? What was still unknown? Which later detail changed the likely interpretation?

Teacher Guide: Silent Editor Check Key

Challenge 1–4

1: C before P creates “What has Maya seen?” 2: W before P locates the parcel outside the school library. 3: H has drawn brows while C has a slight smile; the parcel stays fixed. 4: A longer P hold can draw attention to the red ribbon; L may suggest a clue, not prove one.

Challenge 5–8

5: C then P without W delays place context. 6: P, L, G may suggest a garden link through the leaf and table; ownership remains unknown. 7: W,C gives place and reaction before P, while P,C gives object and reaction before W. 8: G near P suggests a possible link, not a confirmed one.

Challenge 9–12

9: H before W may make viewers ask why Maya looks cautious before the place is revealed. 10: A three-second hold on L emphasises the real clue, while a hold on P emphasises the parcel; either needs a reason. 11: Omitting L weakens the visual link between parcel and garden. 12: Compare any coherent two orders of the same three cards using an exact visible detail.

Support, core and extension

Support: use two cards, clear oral prompts and reduced writing. Core: reorder three or four shots and justify one effect. Extension: defend two possible readings or a purposeful alternative order. Keep the same learning target.

Feedback language

“You named the red ribbon. Now explain why holding on that shot changes what viewers notice.” “You offered an interpretation. Say might and identify the shot that supports it.”

Materials and access

All student tasks can use printed cards and pencils. Allow spoken, pointed or scribed evidence where needed. No child recording, upload or account is required.

Film Meaning Between Shots

The same shots, a different order

Sequence A

A mystery parcel outside the school library



1 A mysterious parcel on the ground.



2 Maya notices it.



3 Outside the school library.



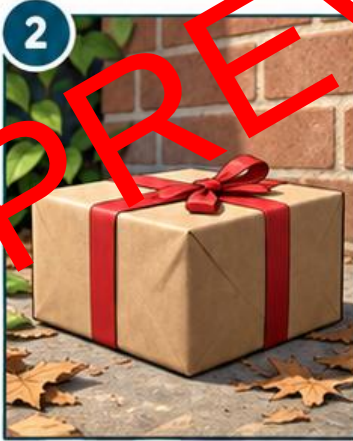
4 A leaf emblem on the wall.

Sequence B

A mystery parcel outside the school library



1 Maya notices it.



2 A mysterious parcel on the ground.



3 Outside the school library.



4 A leaf emblem on the wall.



What do viewers see first? What might they infer?
Which visible detail supports that idea?



Shot order guides attention and
changes what the audience wonders about.

Mystery Parcel: Reusable Shot Cards

W



Wide setting

P



Parcel detail

C



Curious reaction

H



Cautious reaction

L



Leaf detail

G



Garden-club table



Move the cards to test what the audience sees first.



What Changes When We Reverse the Shots?

Order 1: object, then reaction

1



2



Order 2: reaction, then object

1



2



What does the viewer know after the first shot in each order?



What might the viewer wonder about before the parcel appears?



A reasonable inference needs a visible detail from the sequence.💡

Keep the Parcel Shot. Change the Reaction.

Version A



Version B



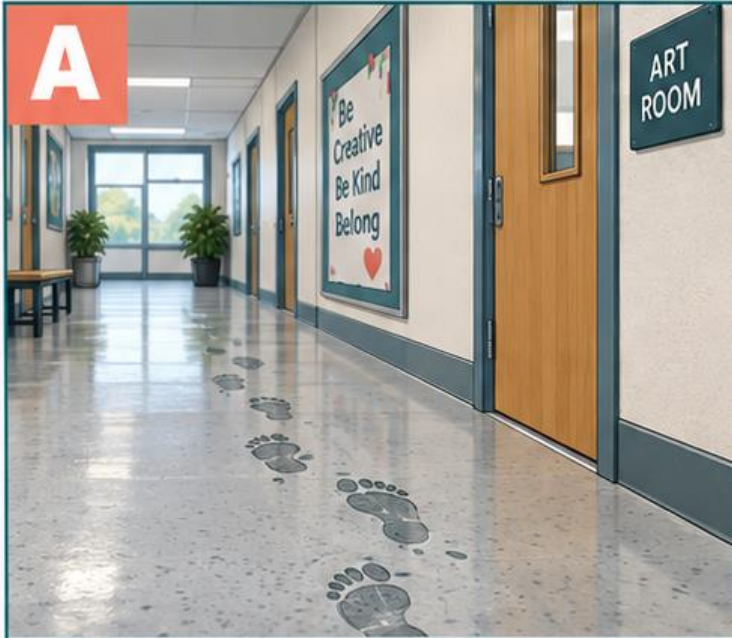
What visible cue changed?



How might that alter a viewer's interpretation? Use *might*, because the film does not prove Maya's thoughts.



A New Scene: Outside the Art Room



Footprints



Paintbrush



Sam pauses



Mural inside

Choose the first shot. What will viewers wonder about?
Which later shot changes or confirms that inference?

Name: _____

Guided Practice: What Does Each Shot Do?

1. The camera shows the parcel continuously. Is that one shot or the whole scene? Explain.

2. Compare parcel then Maya with Maya then parcel. What does the viewer know after the first shot in each order?



3. A wide view shows the school library before a close view of the parcel. What context does the wide shot add?

4. The parcel stays on screen for one second, then three seconds. How might the longer hold change attention?

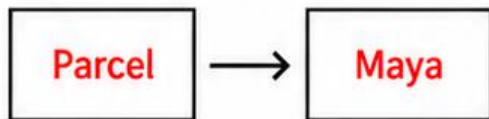
Name: **ANSWERS**

Guided Practice: What Does Each Shot Do?

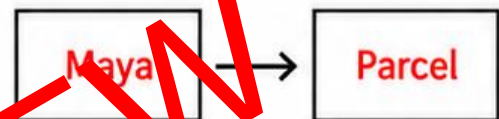
1. The camera shows the parcel continuously. Is that one shot or the whole scene? Explain.

One shot: the view is continuous. The scene can include several shots.

2. Compare parcel then Maya with Maya then parcel. What does the viewer know after the first shot in each order?



Parcel first: we know the object before Maya reacts.



Maya first: we see her reaction but do not yet know its cause.

3. A wide view shows the school library before a close view of the parcel. What context does the wide shot add?

The wide shot places the parcel outside the school library before the close detail.

4. The parcel stays on screen for one second, then three seconds. How might the longer hold change attention?

Three seconds gives viewers longer to notice the red ribbon and wonder why the parcel matters.

Core Practice: Make the Edit Matter



Name: _____

1. Wide library shot, then parcel close shot: what does the first shot establish?

2. Parcel, then Maya's curious face: what might a viewer infer? Name a visible cue.

3. Maya's face, then parcel: what question might the first shot create?

4. A direct cut moves from the parcel to a leaf emblem. What detail does that make important?

5. The parcel is held for three seconds instead of one. Predict one possible effect.

6. Choose an order: wide library, parcel, Maya. Explain why your first two shots come in that order.

PREVIEW

Core Practice: Make the Edit Matter



Name: ANSWERS

1. Wide library shot, then parcel close shot: what does the first shot establish?

It establishes that the parcel is outside the school library.

2. Parcel, then Maya's curious face: what might a viewer infer? Name a visible cue.

Maya might be curious; she looks closely and has a slight smile.

3. Maya's face, then parcel: what question might the first shot create?

Viewers may ask what Maya has noticed.

4. A direct cut moves from the parcel to a leaf emblem. What detail does that make important?

It draws attention to the leaf emblem as a possible clue.

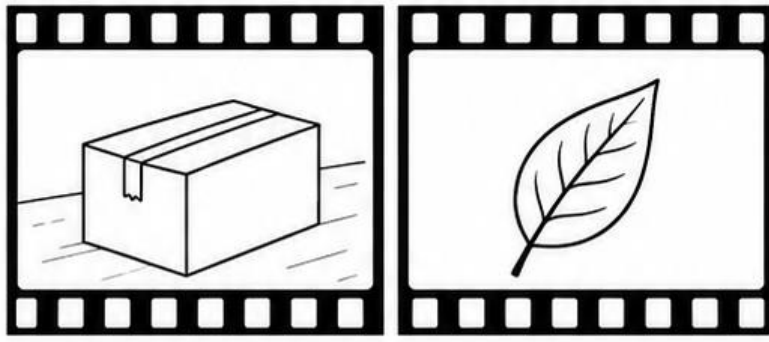
5. The parcel is held for three seconds instead of one. Predict one possible effect.

The longer hold may make the red ribbon feel important.

6. Choose an order: wide library, parcel, Maya. Explain why your first two shots come in that order.

Wide library first locates the scene; parcel next reveals the object. Another justified order is possible.

PREVIEW



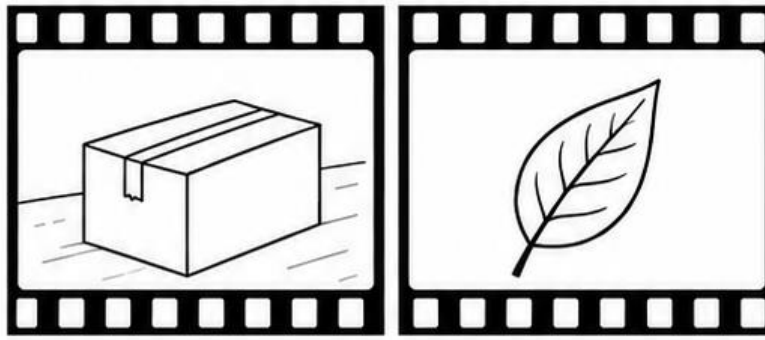
Transfer: Explain the Meaning Between Shots

Name: _____

1. The parcel appears for three seconds, then a cut reveals the leaf emblem. What might a viewer infer? Name the detail that supports your idea.

2. A film shows wet footprints outside the art room, then Sam pauses, then a mural appears inside. How does the last shot change a possible first impression?

3. A silent scene begins with an empty music stand, then a student looks around, then a closed instrument case appears. Choose a different first shot. Predict how it could change the viewer's question.



Transfer: Explain the Meaning Between Shots

Name: **ANSWERS**

1. The parcel appears for three seconds, then a cut reveals the leaf emblem. What might a viewer infer? Name the detail that supports your idea.

A viewer might link the parcel with the garden club. The cut highlights the leaf emblem as a possible clue, but does not prove ownership.

2. A film shows wet footprints outside the art room, then Sam pauses, then a mural appears inside. How does the last shot change a possible first impression?

Footprints may first suggest a spill or mess. The later prepared mural suggests they could be part of art work; the scene still leaves room for another reading.

3. A silent scene begins with an empty music stand, then a student looks around, then a closed instrument case appears. Choose a different first shot. Predict how it could change the viewer's question.

Starting with the closed case could make viewers wonder whose instrument it holds. The later empty stand would then suggest a missing performer or a planned rehearsal.



Silent Editor: Sequence Challenge



1 Set up:

Cut out the separate six shot cards and twelve challenge cards.
Work in pairs.

2 Choose:

Read one challenge.
Arrange two to four shot cards.
Keep the same frame art when testing another order.

3 Explain:

State the order, any cut or hold, what a viewer might infer, and one visible detail.

4 Partner check:

Ask whether the reason uses the sequence and a visible cue. A camera-angle label alone is not enough.

5 Worked turn:

To make viewers wonder what Maya sees before the parcel reveal, choose curious reaction C, then parcel P. The viewer sees Maya before learning the cause.

6 Finish:

Each player completes six challenges.
Rework any turn without a reason.
Share a justified alternative order.



Repair this weak answer:

“A close-up makes suspense.”

Explain which shot comes first and what viewers know.

➤ Silent Editor: Challenge Cards 1–6 ➤

1.



Start with C before P.
What question might viewers ask? Explain using the two-shot order.

2.



Put W before P.
What does viewers' first shot establish? Point to a detail.

3.



Put P before H.
Compare with P before C.
Which facial cue changes the possible meaning?

4.



Hold P for three seconds, then cut to L.
What might a viewer notice or infer?
Qualify the claim.

5.



Cut from C to P without W.
What context might viewers lack at first?

6.



Use four cards to suggest a garden connection.
Explain two shot choices and one visible clue.



For every card: choose, explain, and point to evidence.



Silent Editor: Challenge Cards 7–12



7. Compare W, C, P with P, C, W. What does the viewer know after the second shot in each version?



8. Cut from P to G.
How might the garden-club table suggest a connection?
What remains uncertain?



9. Start with H, then W.
Why might showing a cautious reaction before the setting change change the viewer's question?



10. Use P, L and G.
Add one three-second hold. Where will it go, and what detail gains emphasis?



11. Omit L from P, L, G.
What possible link becomes harder to infer?



12. Use the same three cards twice in two orders.
Explain one changed interpretation with exact visual evidence.

A strong editor can defend more than one reasonable sequence.

Name: _____

Rehearsal: Two Art-Room Edits

Use the separate Art Room shot cards: A footprints, B paintbrush, C Sam pauses, D mural inside.

1. Choose a three-shot order that makes viewers wonder whether something went wrong. Write the letters. Explain two choices with visible evidence.

Order: _____, _____, _____

2. Choose a different three-shot order that suggests the art room is ready for a mural. Write the letters. How does your first shot change the audience's likely question?

Order: _____, _____, _____

A defensible interpretation says might and points to a visible detail.

Name: ANSWERS

Rehearsal: Two Art-Room Edits

Use the separate Art Room shot cards: A footprints, B paintbrush, C Sam pauses, D mural inside.

1. Choose a three-shot order that makes viewers wonder whether something went wrong. Write the letters. Explain two choices with visible evidence.

Order: A, B, C

Footprints first may suggest an unexplained mess. The dropped brush strengthens that possibility; Sam's pause leaves viewers wondering what happened. This is an inference, not a fact.

2. Choose a different three-shot order that suggests the art room is ready for a mural. Write the letters. How does your first shot change the audience's likely question?

Order: D, A, C

The ready mural first suggests planned art. The later footprints might be part of that work, and Sam's pause may mean she is inspecting it. The first shot changes the starting question.

A defensible interpretation says might and points to a visible detail.

Name: _____



Rehearsal: Repair and Refine

Use the separate Art Room shot cards A–D.

1.

“The high camera angle makes the footprints scary.”

Why does this answer fail to explain sequence? Replace it using the order of footprints, Sam’s pause and the mural.

2.

Compare a three-second hold on Sam’s pause before the cut to the mural with a one-second hold. Predict a possible difference in audience interpretation. Use the order or duration as evidence.

Name: ANSWERS



Rehearsal: Repair and Refine

Use the separate Art Room shot cards A–D.

1.

“The high camera angle makes the footprints scary.”

Why does this answer fail to explain sequence? Replace it using the order of footprints, Sam’s pause and the mural.

The weak answer names an angle but ignores the other shots. Footprints first may suggest a mess; Sam’s pause makes viewers wait for a reason; the mural then suggests a planned art activity. The images do not prove what happened.

2.

Compare a three-second hold on Sam’s pause before the cut to the mural with a one-second hold. Predict a possible difference in audience interpretation. Use the order or duration as evidence.

A three-second hold may leave viewers considering why Sam pauses before the mural reveal. A one-second hold reaches the mural sooner and may reduce that uncertainty. The cut order stays the same; duration changes the emphasis.

Assessment: Meaning Between Shots

Name: _____



Design a four-shot silent sequence with A-D. Choose the order and a one-second or three-second hold on one shot.

My order: _____, _____, _____, _____

Decision 1: Why does your first shot come first?

Decision 2: Which shot will you hold, for how long, and why?

Audience interpretation: What might viewers infer? Support it with two visible details.

Assessment: Meaning Between Shots

Name: **ANSWERS**



Design a four-shot silent sequence with A-D. Choose the order and a one-second or three-second hold on one shot.

My order: **A, B, C, D**

Decision 1: Why does your first shot come first?

A first establishes the school hallway and library door. B then focuses attention on the key beside that setting.

Decision 2: Which shot will you hold, for how long, and why?

Hold B for three seconds so viewers notice the key before Jin reacts in C.

A one-second hold is also defensible if explained.

Audience interpretation: What might viewers infer? Support it with two visible details.

Viewers might think Jin found a key near the library and chooses to return it.

The key lies by the library door in B; D shows Jin handing a key to the librarian.

Ownership is not proven.

Also accept other coherent orders and interpretations supported by two visible details. An angle label alone is insufficient.

Rubric: Explain Meaning Between Shots

Name: _____

Criterion	Needs teaching	Developing with support	Target met independently
Concept and accuracy	Uses an inaccurate claim or a camera-angle label only.	Explains familiar shot orders when prompted; contrast is insecure.	Explains how order or duration changes meaning in a fresh case.
Application	Cannot make two meaningful sequence decisions yet.	Chooses an order and hold with step-by-step prompts.	Chooses an order and hold independently for a purpose.
Reason and evidence	Gives a guess without a visible detail.	Narrates in detail but needs help linking it to meaning.	Supports both choices with specific visible details and reasons.
Transfer and communication	Response is unclear or cannot transfer the method.	Communicates with support; fresh case remains insecure.	Predicts a defensible audience interpretation in a fresh case.

Evidence observed:

Next teaching step:

Accept another justified interpretation. Do not mark down an accessible response mode.

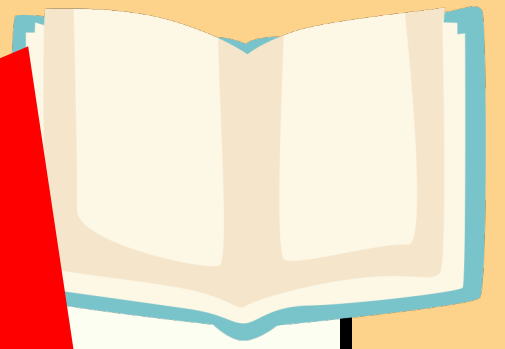


PREVIEW

Film Meaning Between Shots



What will we learn?



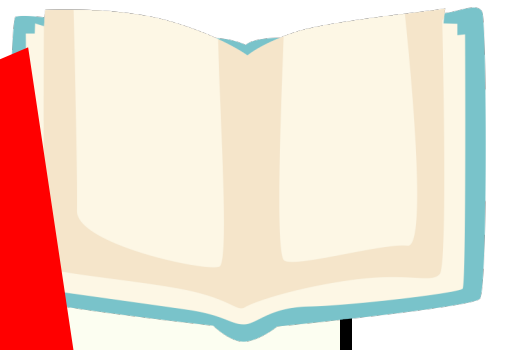
We will explain how shot order, cut, and the on-screen guide a viewer's interpretation.

Example: What can you infer from Maya's face alone?

Example: What changes when the parcel appears first?



Shot, scene and inference



A shot is one continuous view. A scene can consist of several shots.

A cut moves instantly to another shot. A wide shot can establish

An inference is a possible reading supported by what we see.



The parcel model

The same frames can tell a different story in a different order.

First notice what the viewer sees. Then say what the viewer might infer, using a visible

Film Making Between Shots
Same shots, a different story

Sequence A A mystery parcel outside the school library

- 1 A mysterious parcel on the ground.
- 2 Maya notices it.
- 3 Outside the school library.
- 4 A leaf emblem on the wall.

Sequence B A mystery parcel outside the school library

- 1 Maya notices it.
- 2 A mysterious parcel on the ground.
- 3 Outside the school library.
- 4 A leaf emblem on the wall.

? What do viewers see first? What might they infer? Which visible detail supports that idea?

! Shot order guides attention and changes what the audience wonders about. **!**

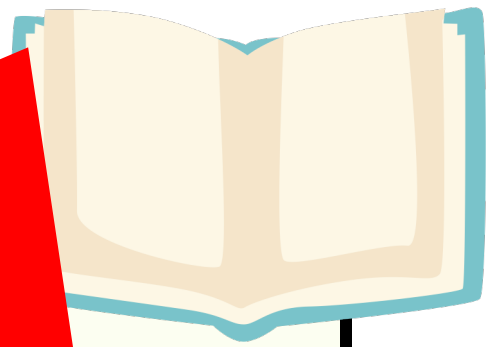
Parcel before reaction

First we see the red-ribbon parcel. Then we see

Maya's subtle reaction.

We know the object before we see her reaction.

her reaction, they might read her as curious.



What Changes When We Change the Shots?

Order 1: object, then reaction



Order 2: reaction, then object



? What does the viewer know after the first shot in each order?

? What might the viewer wonder about before the parcel appears?



A reasonable inference needs a visible detail from the sequence.

Reaction before parse

First we see Maya looking down. What has she noticed?

The scene opens after the reveal
answer one question and can create another.

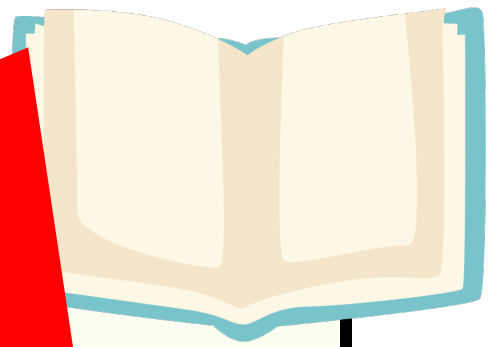
Keep the Shot. Change the Reaction.



? What visible cue changed?

? How might that alter a viewer's interpretation? Use *might*, because the film does not prove Maya's thoughts.

Your turn: reverse the program



Compare P then C with C then P .

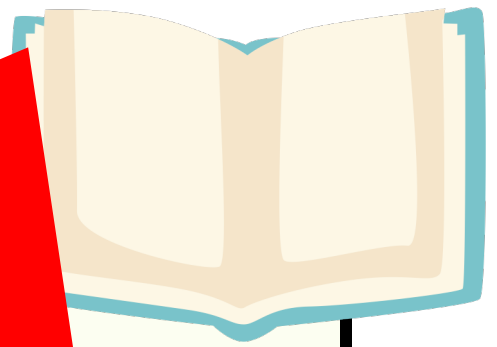
After the first show, what does the viewer know in each version? Point to the exact frame that changes the timing of the reveal.



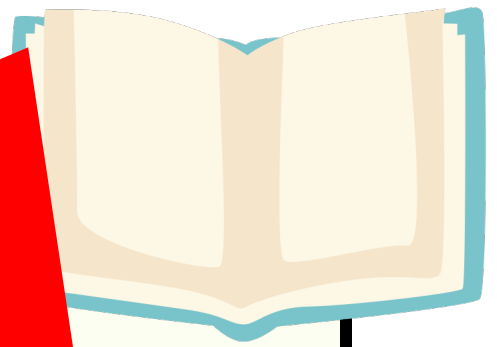
Sequence A: parcel first



Watch the silent shot. Advance manually if you prefer.



Sequence A: Maya receives



Watch the silent shot. Advance manually if you prefer.

Sequence B: Maya reaches first

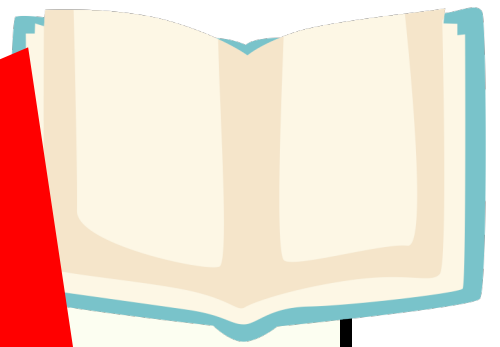


Watch the silent shot. Advance manually if you prefer.

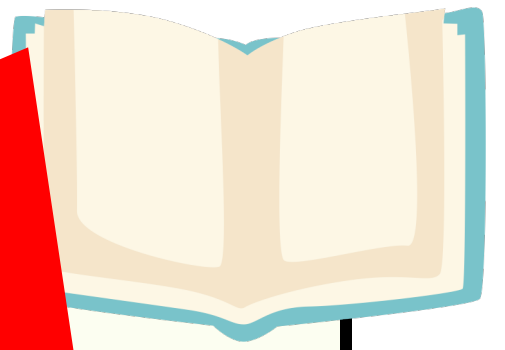
Sequence B: parcel revealed



Watch the silent shot. Advance manually if you prefer.



A supported answer

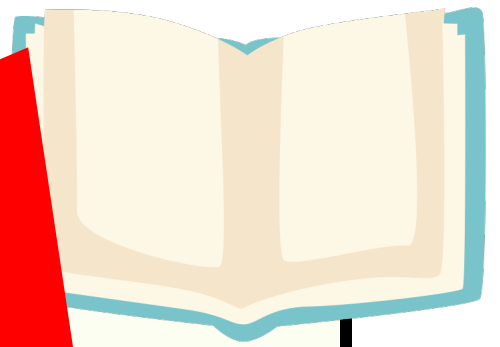


P then C: viewers see the parcel before Maya reacts.

C then P: viewer sees her reaction before they learn its possible cause. The names are the same; the order changes the question.



A longer hold

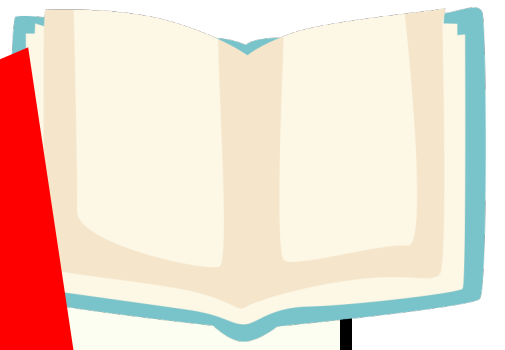


Hold on the parcel for three seconds instead of one.

The longer view may draw attention to the red ribbon. This does not prove where the parcel.



Model an editor turn

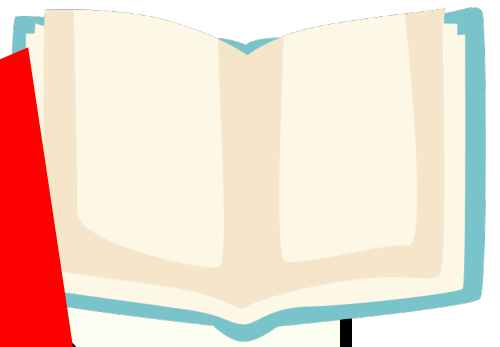


Challenge: create a question before revealing the object.

Choose then cut to Explain: Maya's face appears first, so viewers wonder what caught her attention.



Independent editor challenge

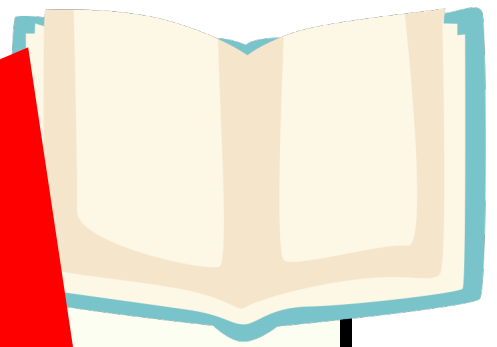


Use W, P, C and L. Choose an order for a purpose.

Explain the choices: what is shown first, and where the cut or hold changes attention.



Go beyond camera labels



“A close-up makes suspense” narrows a device but explains too little.

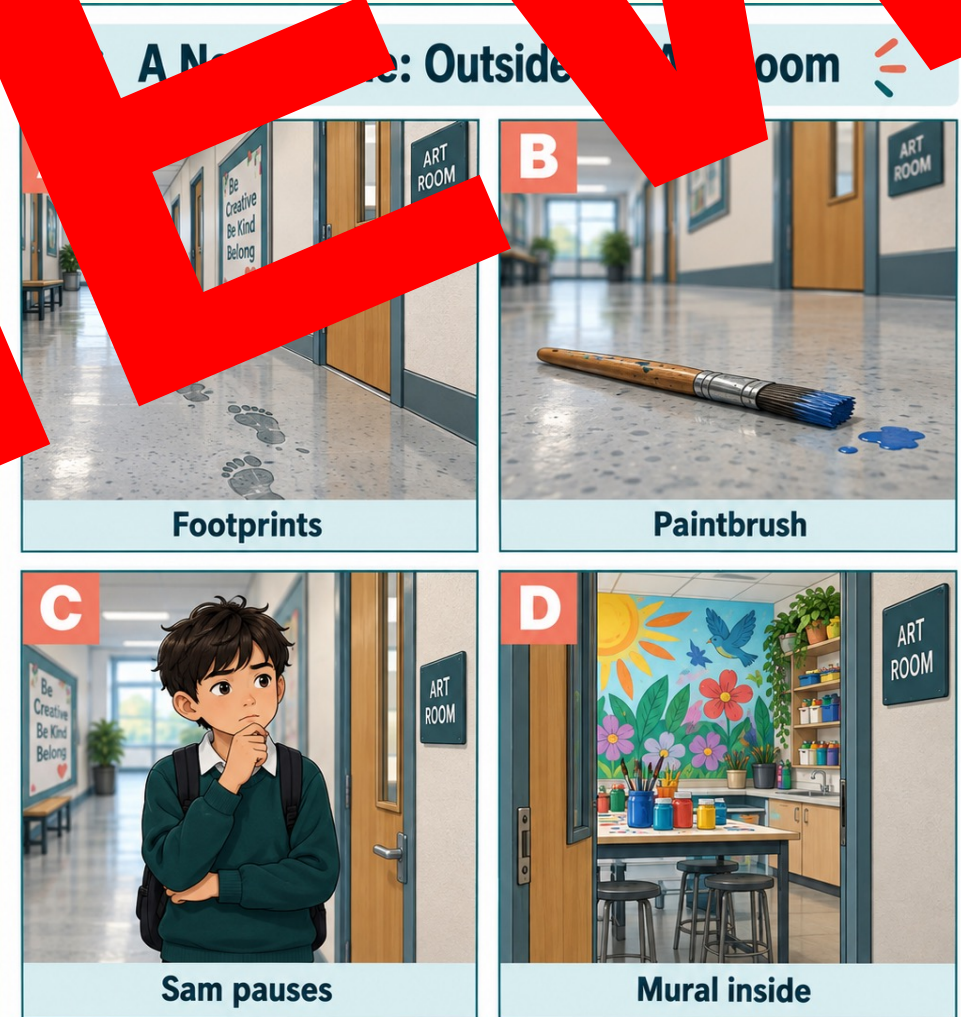
Show what shot comes first, what remains unknown, and which later detail changes the viewer's idea.



Transfer to the art room

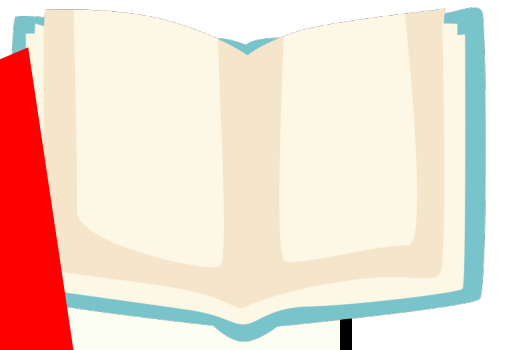
Use the footprints, paintbrush and Sam's pause and prepared mural.

Choose an order that creates one likely first impression. Then change the order and explain how it changes the impression.



Choose the first shot. What will viewers wonder about?
Which later shot changes or confirms that inference?

Three routes, one target



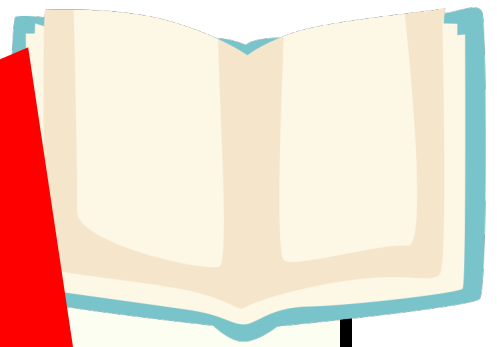
Support: use two clips and explain verbally with a prompt.

Core: just a change in order with a detail.

Extension: reference to different readings of the same frames.



Independent assessment

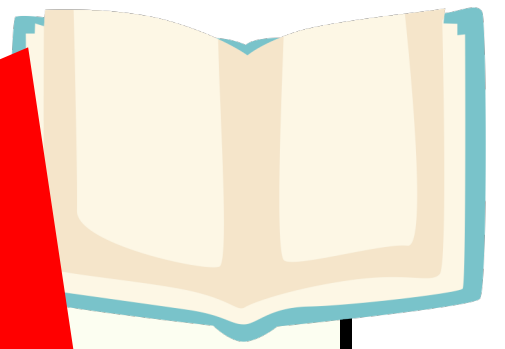


Use four new key-and-library names. Choose an order and one shot to hold.

Explain why the first shot comes first, why the hold matters, and what viewers might infer. No answer is shown here.



Reflect on your evidence



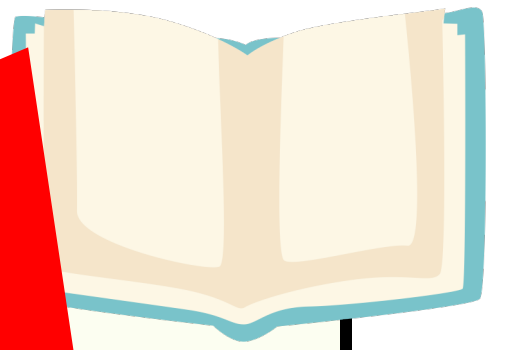
Did you explain two sequence decisions?

Did you cite two risk details?

What would you change so a viewer asks a different question?



What the editor controls



Order changes what viewers know first.

A cut reveals information with a detail.

Editorial choice gives a detail more weight. A defensible inference

use evidence.





PREVIEW

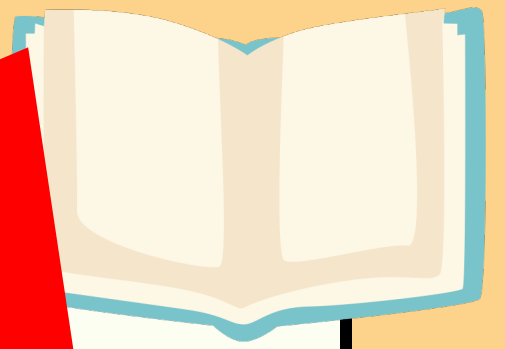
Well come
Explain the edit
with evidence.



Film Meaning Between Shots Quiz



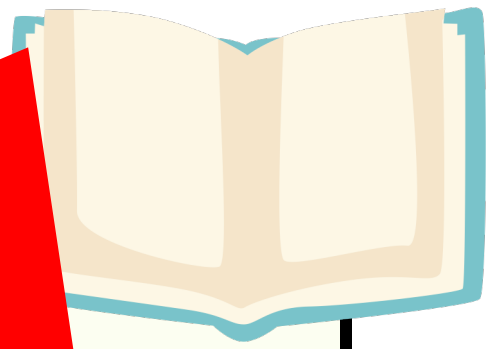
Question 1



A continuous survey line is shown on the parcel. Is this one
of the other scenes?



Answer 1

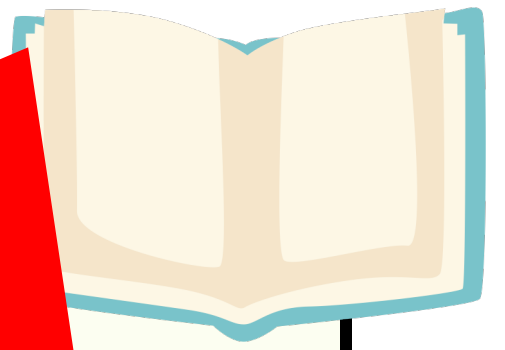


It is one shot because the view is continuous. A scene can contain

several shots



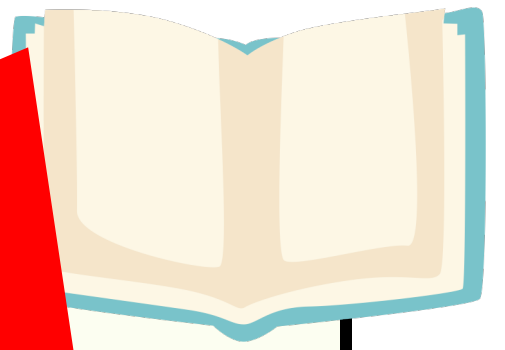
Question 2



The parcel appears to be Maya's curious reaction. What might
this mean? Is there a clue.



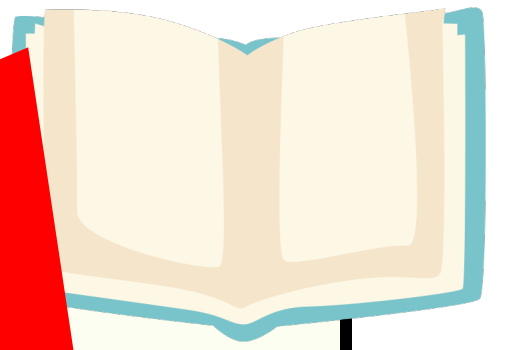
Answer 2



Maya might be interested in the paragraph. Her slight smile after the paragraph supports that reading.



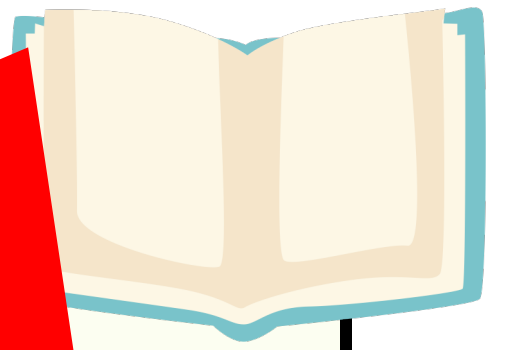
Question 3



Footprints appear, some pauses, and a mural is revealed. Give two
precisions and a line of audience reading.



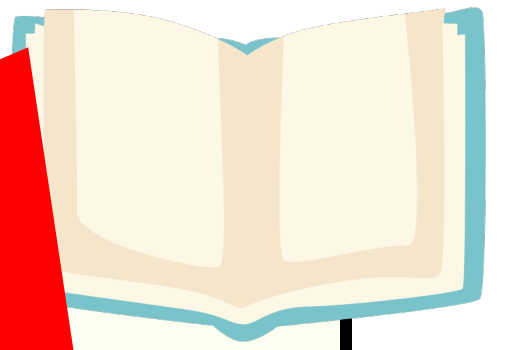
Answer 3



For example, place footprints first to raise a question. Hold Sam's pause before the mural reveal. Viewers may first suspect a mess, then consider planned art.



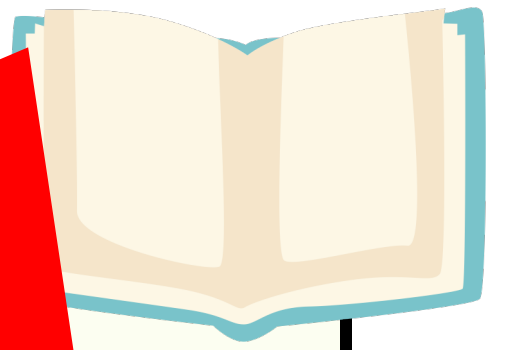
Question 4



A wide library is now closed before a close parcel view. What does the
first not steal in?



Answer 4

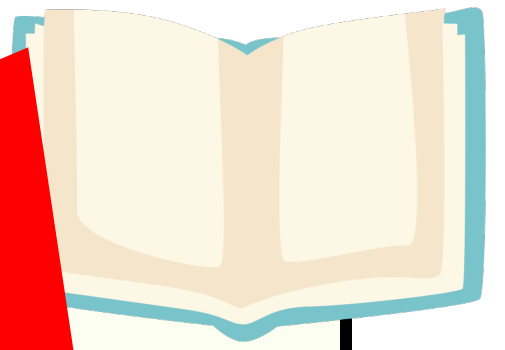


It places the book on the shelf in the school library before the detail

of the book.



Question 5

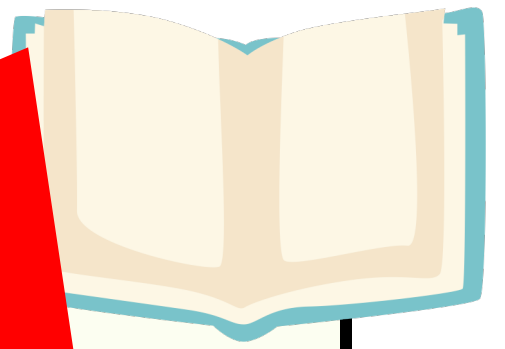


Keep the same format but show panels before the wide library view.

Which does? What are the same?



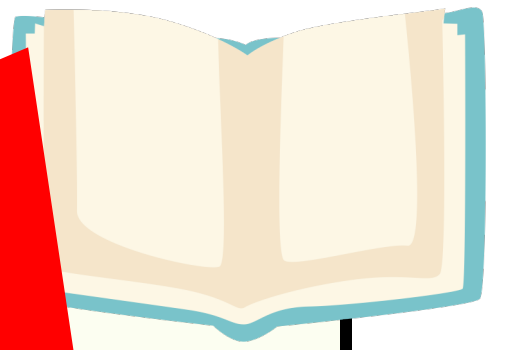
Answer 5



The object does not answer the first question, place comes later. The
main problem content stays the same.



Question 6

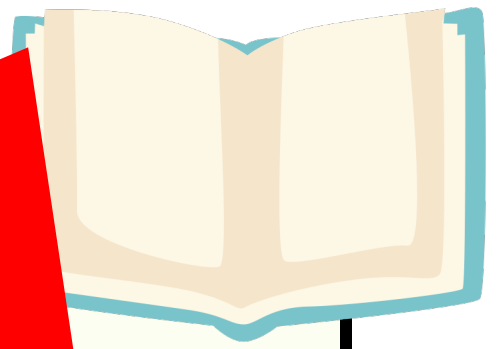


Someone says, "The angle makes this scary." What important

information is missing



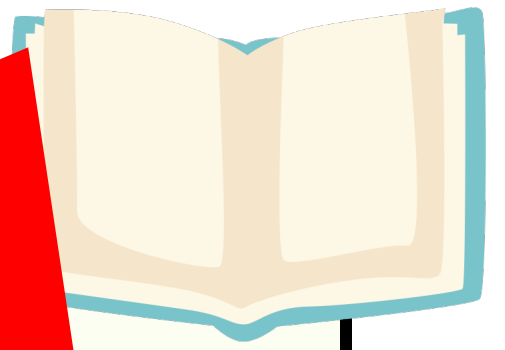
Answer 6



The claim concerns the subject and the visible details. Explain what
the camera first shot and how the second shot changes the viewer's question.



Question 7

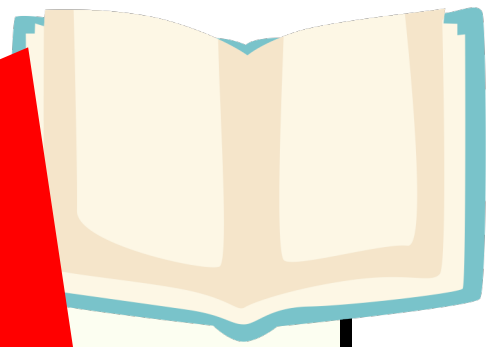


Use P, L and S to suggest a garden connection. Choose an order

to explain it



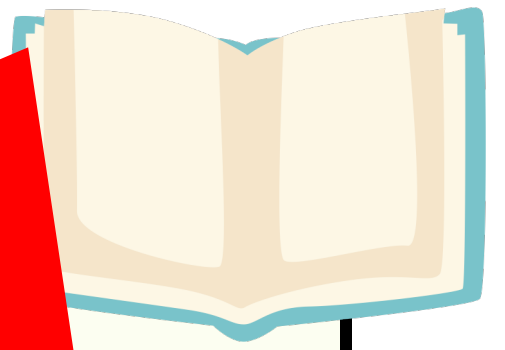
Answer 7



P, L, G is defensible. Parcel first, left of tail next, garden-club table last. The cut may suggest a connection, but cannot prove ownership.



Question 8

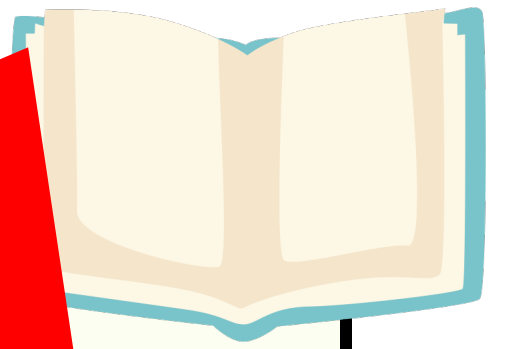


Compare the cautious Maya with parcel then cautious Maya.

Which does and with days?



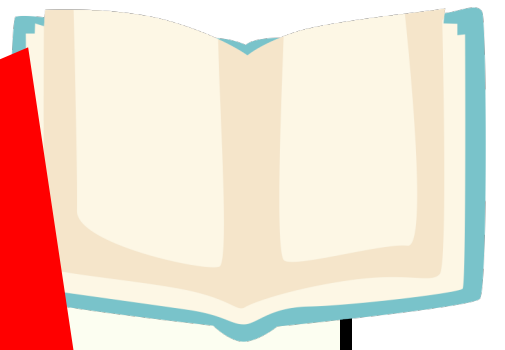
Answer 8



The parcel from the store is the same. Maja's slight smile versus drawn
brow may change the how viewers interpret her reaction.



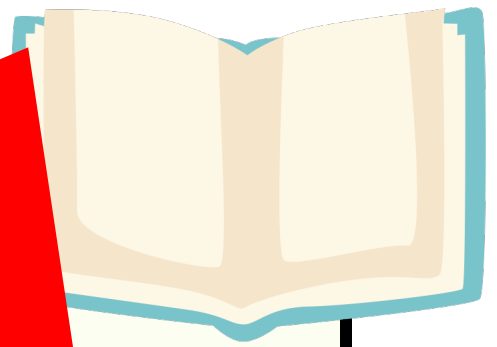
Question 9



New case: ... and, student scans the room, closed
... Which of the following does not create a question?



Answer 9

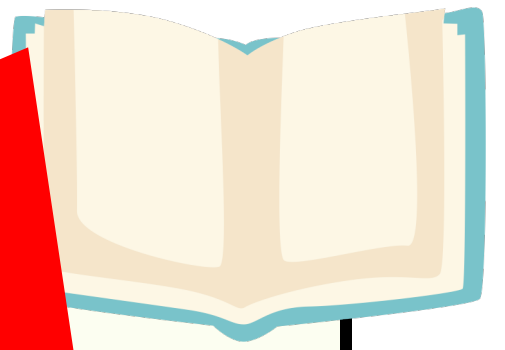


Starting with a student scanning a prompt “What is missing?”

Can a first shot can work the reason uses the frames.



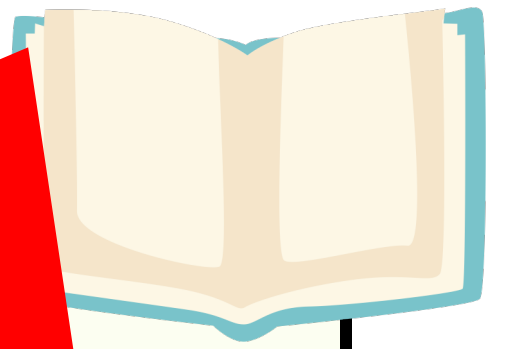
Question 10



Which volume details support your answer to Question 9?



Answer 10

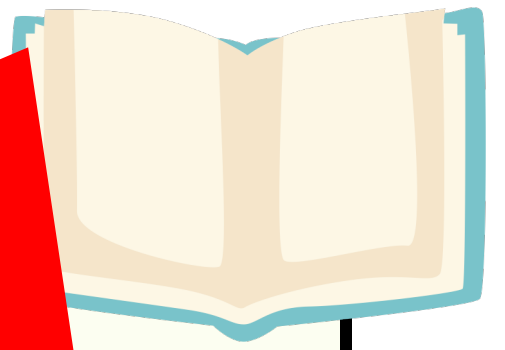


The student sees an error, the status is empty, and the case is closed.

At least one detail about the predicted question.



Question 11

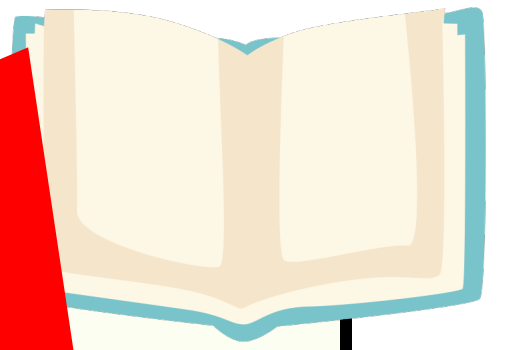


A red ribbon parcel belongs to the garden club. Is that

st. Justified



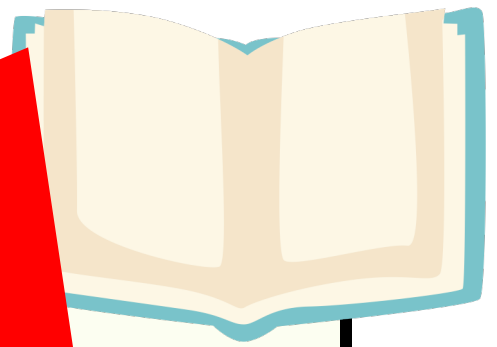
Answer II



No. A leafy branch and a garden club table may suggest a link, but the former does not necessarily indicate ownership.



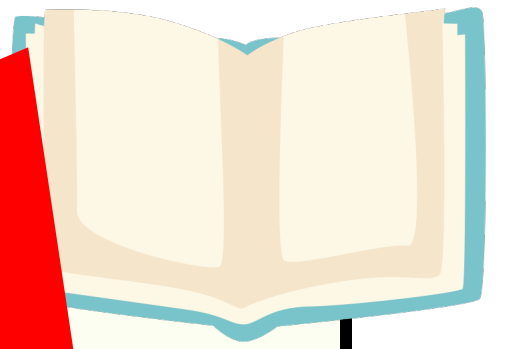
Question 12



Use the new video to help you. Choose a first shot and a hold. Explain
the differences and a view inference.



Answer 12



For example, begin with the hallway to establish place, then hold on the key for three seconds before Jin notices it. A viewer might expect a return, supported by the library door and handover.





PREVIEW

Well come
Use sequence
vidence.

