

JOY IN PEOPLE
OSCAR HUDSON (2017)





IT IS IMPORTANT TO FIRSTLY REGISTER AND LOG INTO ON OUR WEBSITE TO ACCESS ALL THE FILMS AND SUPPORT MATERIAL BEFORE BEGINNING THIS TOOLKIT

WWW.SHORTCUT.NERVECENTRE.ORG

TITLE

Joy In People (2017), Dir. Oscar Hudson

TOPIC

COMMUNITY

THEMES

Belonging, nationalism, us/them division, polarisation, extremism, the outsider, the other.

MAIN OBJECTIVES

Social education planned for the activities will encourage students to reflect on their community and strengthen their ability to think critically and stay open towards others.

Creative education students will put into practice photographic and cinematic techniques inspired by the film. These exercises will lead the students to explore and notice the diversity in their community and work with them to find the places and stories which have been previously unheard.

SPECIFIC OBJECTIVES

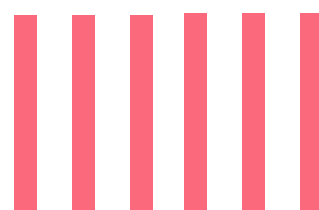
- Students will learn how the director uses creative purpose with cinematic techniques in understanding a character/protagonist.
- Students will improve their understanding and awareness of different perspectives and diversity by exploring traces of others in their community.
- Students will create a filmic exploration of their community, discovering the evidence of the other.

METHODS

- Film screening and analysis
- Discussion
- Creative Exercises - Photography & Filmmaking

MATERIALS

- Worksheets (alternatively slides from the powerpoint presentation)
- 6 markers in different colours
- Small pieces of paper - post-it notes, sheets of paper in an A2/A3 format
- Powerpoint presentation



CLASS TIME

2 x 45 minutes plus time to discuss homework

LESSON STRUCTURE

The following lesson plan is based on an experiential learning scheme known as the Kolb's cycle. Particular stages of the scheme lead students from film experience to accumulation of knowledge and training of competences.

LESSON PLAN

INTRODUCTION STAGE

OPENING ACTIVITY - **THE USUAL V THE UNUSUAL**

An Introduction to Film Language - Understanding Character

The introduction stage is meant to engage and intrigue students. Start from drawing students' attention to the way the director, Oscar Hudson, introduces his main character, Ben. He does so by using unusual/unconventional techniques. We present them in relation to the more commonly used usual/conventional techniques, this will assist the students to notice and appreciate the specific choices of a director.

Through the applied cinematic film techniques of the director Oscar Hudson in Joy In People, students will develop an understanding from the outset of this film, a deeper awareness of the main protagonist Ben. This is necessary for understanding the story in the film.

STEP BY STEP INSTRUCTIONS

This opening sequence analysis can be used to make predictions about the lead character 'Ben'.

1. As a class watch Joy In People to timecode 01.00 min. Stop the film at timecode 01.00min.
2. Share with the class/group the **Unconventional/Unusual Cinematography/Camera Shots Worksheet** for reference or use the film to move through each shot. Discuss how the director has used 'unusual' camera techniques to apply understanding of the character Ben.

Consider:

The camera

- What do you find unusual about how the director has shot this sequence?
- Is the camera moving? Can you describe it?

- Can you describe the sense this creates?
- Why do you think the director used unconventional framing?

The sound

- What do you hear?
- Who is speaking?
- What do you not hear, what is not said?

The setting

- Describe the settings?
- Where do you think these are?
- Why do you think he is here?

The character

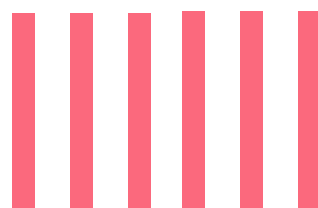
- How is Ben positioned in the camera frame?
- What are your predictions about Ben?
- What are the clues that tell you more about Ben?
- How would you describe him?

SUMMARY

There is a specific visual storytelling purpose to why the director has used these visual unconventional techniques by considering each of these film language aspects, why has the director done it differently?

By breaking the 'usual' conventions, the creative techniques in this opening sequence effectively bring you closer to the unsettled, lonely and disconnected character of Ben. The handheld cinematography, the soft focus techniques, the unusual close ups, the off balance positioning of the characters in the frame, being seen through the window and at a distance. The director is intentionally presenting this character as an outsider by not conforming to our expectations and challenging the viewer by revealing his uniqueness.

4. NOW WATCH THE ENTIRE FILM FROM THE BEGINNING, THEN MOVE FORWARD TO THE REFLECTION STAGE OR CONTINUE WITH THE OPTIONAL FURTHER COMPARISON LESSON LOOKING AT CONVENTIONAL CINEMATICS TECHNIQUES.



STEP BY STEP INSTRUCTIONS

This lesson will look at another film from the Shortcut library *Adnan's Father* (2018) for the purpose of comparison for how are characters usually introduced in a film?

1. Begin the lesson by watching the first minute of the short film *Adnan's Father* (2018). (See Shortcut website)

Pause/stop the film at timecode 01.00min.

2. Share the **Conventional Cinematography/Camera Shots Worksheet** to the class/group. These are the still images of each shot in the first minute of the short film *Adnan's Father* (2018).

3. Discuss as a class the example of the conventional shots in the first minute of the short film

Adnan's Father :

- How is the character position within the camera frame?
- What are the camera shots? I.e. long shot, close ups etc.
- In each shot, where is the character mostly facing?
- How close do you feel to him?

SUMMARY

Adnan's Father is an example of how a director conventionally and usually introduces a character in a film. The character is mostly situated centred, equally balanced, facing the camera in the frame. The character is clearly framed and in focus within the shot, the viewer is forced to look dead centre and into a certain way of interpreting the image. This careful framing of the character is an example of a usual and conventional formal compositional cinematic technique.

EXTENDED FILM ANALYSIS ACTIVITY

(OPTIONAL)

UNDERSTANDING CHARACTER

ANALYSING SEQUENCES

STEP BY STEP INSTRUCTIONS

1. Watch each of the clips from this opening sequence of Joy In People.

Shot One - Timecode - 00.13 - 00.21



Shot Two - Timecode - 00.43 - 00.59



Discuss as a class

1. In these two shots, can you identify ways that you are distanced from the character?
2. How do these two shots show a person's loneliness and vulnerability?

SUMMARY

In the first clip, the director has positioned the camera outside the window, as if spying in through the window from around a corner. The unbalanced nature of the composition is emphasized by the camera movement, the focus is soft, the camera shaky and hand held. Ben is positioned tight to the side of the frame looking away from the camera, it is hard to get a clear view of him. The viewer is essentially on the outside looking in.

In clip two, the director has positioned the camera far away from Ben. It is a long shot, Ben is effectively in the distance away from clear focused view in a field alone walking back and forth. He is talking to himself, it's as if he is rehearsing lines, practicing to himself.

The composition, action and sound in both clips convey the mood and meaning of comprehending an understanding of Ben's unusual character and a sense of his outsider status.

REFLECTION STAGE

SOCIAL CONTEXT

COMMUNITY

Initiate discussion about the film so that the students have the chance to vent emotions, strengthen their understanding of the plot and exchange interpretations of the message. The final questions of the discussion should lead to the issues presented in the attached powerpoint presentation. It offers a chance to develop some threads present in the film and continue discussion but this time with reference to some research on the topic and some prominent theories about "us/them" divisions.

- What was Ben looking for during Euro 2016?
- Has he found joy in people during the event?
- Why yes, why not?
- Why was Ben rejected at the end of his stay at Euro? What was his guilt in the eyes of his peer supporters?
- How do you feel the supporters would define "community"?
- Who belongs to one's community according to this definition? Who doesn't?
- Was Ben part of their community? How did it change during the event?
- Does Ben agree with this definition? What is his approach to others? Who belongs to his team? His group?

- Why does he give away T-shirts of national teams to the migrants around Calais? What's the meaning of his gesture?
- Do you agree with this definition?
- How would you define "community"?
- How is community created?

THEORY AND APPLICATION

See the ppt presentation

PRACTICAL STAGE 1

CREATIVE EXERCISE ONE

LENS TRAILS

Exploring the traces and evidence of 'others' in the community, a photographic investigation. This creative exercise reflects on Ben's journey between many different types of groups, cultures, situations and people.



The film still (image 01) from Joy In People is to provide the stimulus material framework for the following creative exercise.

Frame Analysis - Wall with graffiti (it is suggested to look only at the image not the subtitles)

This is a photographic exercise about finding stories within the places of conflict in the city/ neighbourhood, places where different groups collide? E.g. with graffiti from football fans, or where the official collidates with the private, e.g. people tread paths in neat lawns, or hang illegal ads on public property?

STEP BY STEP INSTRUCTIONS

Class Discussion

1. Share the film frame image with the class, this can be on the White Board (pause film at timecode 13.23 mins or use the graffiti film frame worksheet) the worksheet can also be printed to share with the class.
2. In the film frame is graffiti on a wall in an urban environment, names, comments, drawings created by many people, men walking by with rucksacks.

Discuss as a group:

- Who has made these marks?
- Who are these people?
- Where might this place be? Why are they here?
- What are the drawings?
- What do they mean, what can it tell us?
- If by looking at what is inside this film frame can it tell what is outside the film frame?
- Using this frame as a 'door' where could this lead to - a community, subculture or an individual - to find a story?

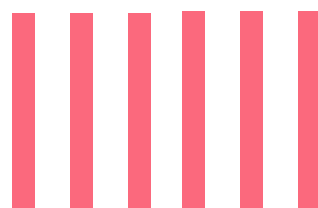
The Practical Exercise

1. Using phones, tablets or cameras each student is tasked to take a series of photographs documenting the traces and evidence of others in the community.

With consideration, this can be anything that suggests the presences of others ie. stickers, posters, flyers, notices, graffiti, adverts, objects, colours, signs, books, leaflets, litter, food... etc..

It is suggested this could be done on their journeys to and from school, an morning/ afternoon exploring their local community, or observations made over a weekend between classes.

2. Each student should present 10/15 photographs. These can be presented in a Powerpoint/ keynote or printed as a series of single images with no text or notes.
3. The photographs should be considered as a single frame from which they can extract evidence of 'the other'. Investigate the photographs to find/trace who the image could possibly lead to and what story could be uncovered.
4. The student should then select two photographs each they would like to investigate further. The selected photographs should contain something of interest which could lead them to a place, person, group or aspect in the community they can find out more about. They should discover new ways of seeing by discovering the unheard voices through their photographic evidence.



PRACTICAL STAGE 2

CREATIVE EXERCISE TWO

CINE TRAILS

Developing and creating themes and cinematic techniques applied in Joy In People.

The aim of this short film exercise is for the students to further their discovery of the traces of people and places into a film exploration. The film will document the new places and portray the feeling of the out of place/uncomfortable/the outsider.

This creative exercise two will follow on from creative exercise one. In creative exercise one the student will have completed the research to lead them to further developing a cinematic exploration of their gathered material.

The students will have selected 2 final photographs from creative exercise one. These photographs should reveal possibilities in their environment, a place, a person, a group, a club etc. somewhere they know little about but wish to explore further in film.

The Practical/Cinematic Exercise

Recreate a scene inspired by a Joy In People - in groups of 3 the students will create a short film (2-3 mins) using the applied film techniques in Joy In People.

Joy In People is a fictional film but applies observational documentary techniques. This unique hybrid blurs the lines between fact and fiction.

Outline of Observational documentary techniques

- Convey reality - real people in real places
- Handheld camera
- Action is spontaneous
- Natural light
- Long takes without any editing - this enhances the realism and immerses the viewer in the scene
- No narration or voice over - sound recording is what originates from filming (diegetic sound)

STEP BY STEP INSTRUCTIONS

1. Divide the group into small film production teams of 3 per group.
2. Using each person's selection of photographs from the creative exercise one, select a photograph that ideas can be developed into a short film. This will be an opportunity to explore a group, place or situation which would place them out of their comfort zone, a place they would feel out of place, an unknown environment, a place they would feel like an outsider.

For example:

- At a sports group/training/match
- In a different school group/club
- At lunch in the dining room with new people
- The first day of a new job or new school
- In the company of others you don't know

3. The students will plan as a group what role they are going to take in their production team.

The 3 Roles

- The actor (the outsider in the film, the person to be as 'Ben' - the person trying to fit in but will look and feel vulnerable in a group out of their comfort zone)
- Camera person
- Sound recorder

4. The students (if possible) can introduce themselves to the group/team/place and briefly let them know their film plan.

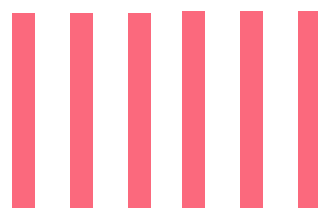
Prepare the shoot

The students should consider:

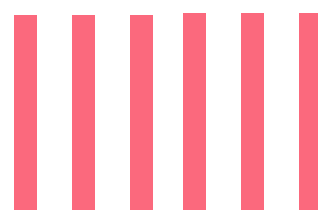
- The type of shots they will film. i.e. one long take ie long shot, or up to three different shots - long shot, medium shot close up
- The framing/composition of the shots

What cinematic techniques could emphasize the outsiders' vulnerability? (make reference to the opening framing analysis in the Opening Activity)

- Handheld camera
- Soft focus
- Off balance framing/composition
- Subjects/Actors position in group/crowd/place



5. Shoot their film using the observational documentary film techniques outlined above.
6. Select and prepare the film edit for screening to the group. (2-3mins)
7. Complete with the screening of all the films to the class, discuss each film and the cinematic techniques applied.





SOCIAL WORKSHOP

This introductory workshop aims to deepen young people's reflections on WHO makes up their community. The starting point for the workshop is the film „Joy in People,“ which asks questions about what unites and what divides people, how our social identity is born and how much we depend on others.

During the social workshop, it is useful to explore these themes in relation to locality. One possibility is to focus on issues of ethnicity of residents, with an emphasis on discovering minority social groups whose presence in public space is less obvious. A good idea would be to meet with a local historian who could tell you a bit more about the roots of the groups that make up the local community. Ask about lesser-known narratives about its past. Try to better understand the local „us/them“ divisions, if any make themselves felt. Maybe someone has written an interesting book about them or dedicated his blog to local stories? - Meeting with such a person can be a revealing experience.

Another idea is to take walks in the area. Go out, taking the less beaten paths. Visit the confrontation sites you found in the creative exercise. Who might have been the people leaving their mark there - play detective and try to find out as much as possible about them. Invite some interesting guide, e.g., a representative of a particular group (ethnic, religious, social, subcultural), who will show you around places that he or she considers particularly important for him or herself and people from his or her group. Include local residents in your exploration. Together, create a map of the neighbourhood, marking on it the places where residents most often meet others, the places that bring them together. Also ask about their favorites (you can mark them with hearts) and those they are worried about.

Finally, an idea for a community workshop that will most fully help you move from one creative exercise to another. In the second creative exercise, you will be asked to document your exit from your comfort zone. Plan how you will conduct a similar experiment. Think about what intrigues you about your local area, what you don't already know about it. Maybe it is a less familiar cuisine available in your locality. Plan a day of culinary experimentation, heading out into the field to discover flavours of dishes and cuisines you've never tried before (representing some meaningful hint as for the culture of the local residents - sushi counts only if served by the local Japanese community:). Maybe there is an event/meeting coming up soon that you have never attended before? E.g., a public consultation on the layout of parking lots in the city centre, a celebration of Allotmenteer Day, a game of the local soccer team. Plan your participation in such an event, preferably with the support of people who know the subject inside out.

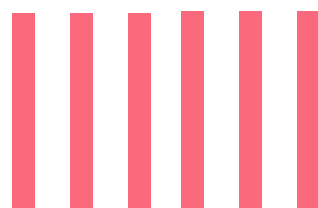
Good luck!

THE NERVE CENTRE

On the street interviews - Meeting the other in the community, the old & the new.

The students were given the task to find people in the community to interview casually on the street. This social exercise was to start for them to build their confidence in approaching the other and engage with those others they would not normally reach out to or speak to. This exercise was completed in 1 ½ hours with a DSLR camera and a microphone. The students had a short list of interview questions prepared. Each person interviewed had to agree firstly to being recorded and give permission by signing an Audio Visual Release Form (see resources for template)





WORKSHEETS

OPENING ACTIVITY

WORKSHEET ONE

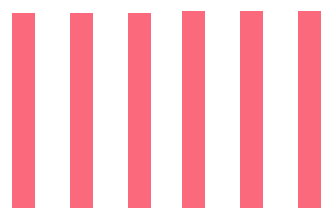
Unconventional Cinematography/Camera Shots Worksheet, (Joy In People (2017)



Shot 1. Soft focus close up shot



Shot 2. Soft focus extreme close up shot





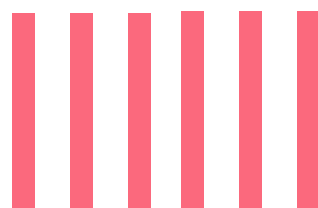
Shot 3. Extreme close up shot



Shot 4. Extreme close up shot



Shot 8. Frame-within-a Frame close up shot





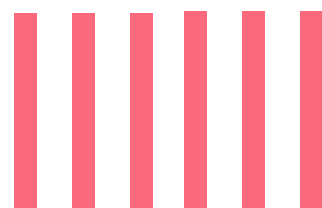
Shot 6. Off centre close up shot



Shot 7. Extreme low angle shot of the main characters foot



Shot 5. Off centre soft focus close up shot



WORKSHEET TWO

Conventional Cinematography/Camera Shots Worksheet (Adnan's Father, 2018)



Shot 1. Character balanced centre frame long shot



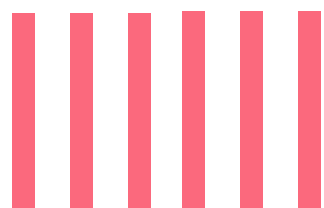
Shot 2. Wide shot (character clearly moving from left to right of frame)



Shot 3. Character balanced centre frame long shot



Shot 4. Balanced centre frame medium shot





Shot 5. Character balanced in centre frame medium shot

The director has used 5 shots in Adnan's Father's opening sequence. The above images are the film stills from each of these shots.

