

EDUCATORS' NOTES

INTRODUCTION

Hackney Roots online teaching and learning resource has been developed to support the delivery of UKJF's latest educational initiative using film as a pedagogical tool in both formal and informal educational contexts.

Designed to promote knowledge, understanding and curiosity about Jewish life in Hackney and the East End, the resource offers educators and young people innovative, interactive ways into thinking about concepts such as representation, identity and genre. This conceptual understanding is relevant and transferable to a range of Jewish and non-Jewish learning contexts and we hope the resource stimulates discussion between generations within families. There is a strong focus on using film to stimulate discussions with family members about memories of places they grew up and their experiences of different rites of passage, particularly Bar or Bat Mitzvahs.

As well as offering engaging ways into deconstructing and analysing film texts, the resource encourages young people to experiment with filmmaking as a means of creative expression and to record intergenerational narratives for posterity. Young people learn basic filmmaking techniques and use their understanding of how representations are constructed in their own short films some of which we hope to host on this site as it develops further.

PEDAGOGICAL PRINCIPLES

- *Talk is essential to develop young people's thinking.* A number of activities in *Hackney Roots* require young people to discuss ideas, share thoughts and be prepared to challenge and support their own and others' assertions. If teachers / youth workers, require concrete evidence of these discussions, encourage a rotating 'scribe' for group talk, or if permitted, allow young people to record their talk on mobile devices.
- *Mistakes are how we learn.* When experimenting with filmmaking, encourage young people to try out ideas. One of the benefits of digital technology is the fact that different types of shots can be filmed one after another, 'mistakes' can be easily reviewed together, camera shots and edits collectively analysed and 'having another go' is very straight forward.
- *Active viewing of films develops knowledge and critical understanding.* All viewing activities have a 'look out for' type task. Active viewing requires audiences to be alert and critically aware. Using film as a pedagogical tool does not mean switching on the whiteboard, pressing play on the DVD player and sitting passively with nothing to do but soak up the film. On the contrary, when viewing clips and short films, young people should always be mindful of why they are watching and what they are looking out for.

EDUCATORS' NOTES

- *Moving image sequences are considered as texts suitable for close study and analysis.* Activities encourage young people to 'read' moving image texts in order to deconstruct how meaning is created. The more knowledge and understanding students develop of [film language](#) – for example exploring how shot types create certain effects, how editing influences audience's response and how soundtracks work along side visual representations – the more articulate they become about expressing their responses to what they watch.
- *Learning through and learning about film develop cognitive skills and emotional literacy.* Film texts, however apparently authentic, are always constructions of reality. Activities build students' awareness of how these texts are produced with a specific purpose (to entertain, to inform, to shock etc), by a director who makes considered choices of what to include (and what to leave out) and during a particular period in history which will impact on the film's purpose, content and significance. There is a strong emphasis in *Hackney Roots* on reflecting on the emotional impact of certain texts, whilst contextualising them in specific historical periods in order to evaluate their authenticity and significance.

CURRICULUM FOCUS

As well as providing engaging resources for informal learning contexts, all activities are suitable for a range of curriculum areas at KS3 and KS4 including:

- PSHEE;
- Citizenship;
- Jewish Studies;
- English and Media.

Tasks are differentiated by outcome, meaning activities are designed to be accessible to all students and the level of knowledge and understanding reached will depend on each individual. Activities are designed to suit young people operating at levels of basic comprehension through to those capable of high order thinking.

THE WEBSITE

The *Hackney Roots* web resource is flexibly designed for you to use in a range of different ways and in both formal and informal educational contexts. The activities developing critical understanding are organised into the three main sections each of which offers learning opportunities based on key concepts:

- Representation
- Identity
- Genre

EDUCATORS' NOTES

Discussions of film texts are guided by pre-viewing, during viewing and after viewing focus tasks. Additionally, there are extension tasks after most activities, which invite young people to undertake further research with suggested reading and viewing ideas.

Central to the *Hackney Roots* resource is the significance of film texts as a means of representing Jewish narratives so the fourth section of the site covers basic filmmaking ideas and tips to start young people thinking about how to transform stories into films.

The key to a good film is a well-told, strong story. Activities and discussion should encourage young people to reflect on what makes a good story and how we can tell them visually. Young people can explore how carefully selected, juxtaposed shots combined with particular soundtracks can create different meanings and different interpretations of similar tales.

Extension tasks throughout the resource encourage young people to interview and, if appropriate, film family members reflecting on Anglo-Jewish culture and identity. Wherever possible, educators should try to build in time to share short films produced both as further stimulus for discussion and to celebrate young people's achievements.

The 'Our Hackney' section of the website showcases short films made by young people as part of the pilot project's filmmaking competition. Also in this section are fascinating oral histories, courtesy of Hackney Museum, which offer young people understanding of Jewish Hackney in years gone by. Additionally, there is a page here entitled 'Stamford Hill' which includes unique interviews with members of the communities' Charedi Jewish orthodox community about this area in the 1930s-1950s.

REPRESENTATION

Activities in this section of the website are designed to encourage young people to reflect on how certain groups are represented in key moving image texts, including *The Bar Mitzvah Boy*, *Sixty Six* and *The Vanishing Street*, with an introductory task relating to representations of Hackney. The section has three areas of focus:

- Family
- Community
- Rites of passage

Key learning objectives underpinning these activities include:

- to understand the concept of representation;
- to compare film representations with personal experiences;
- to evaluate the authenticity of certain representations.

The activities within the section about community invite young people to reflect on what the word community means. For some, it will be very clear what communities they belong to whilst for others the term may seem an abstract concept that has no real meaning in their life. Teachers and educators should encourage young people to reflect on different types of communities including broadly defined ones based on religious affiliation, race or nationality as well as grass roots communities within schools, places of worship or youth groups.

EDUCATORS' NOTES

IDENTITY

This section encourages young people to consider the meaning and relevance of the concept of 'identity' through exploration of key film texts including *From Cable Street to Brick Lane*, *The 10th Man* and *Battle of Cable Street*. The section has three areas of focus:

- Jewish London
- Religion
- Culture

Key learning objectives underpinning these activities include:

- to consider the connection between identity and where you live;
- to reflect on the connection between religion and identity;
- to begin to explore the meaning of culture in relation to identity.

To enrich young people's knowledge and understanding of Jewish London, if time is available, you might wish to consider offering a small group of young people the opportunity to take a walking tour of Jewish Hackney and/or the East End; for more information contact Rachel Kolsky, Blue Badge guide and founder of [Go London Tours](#).

The themes within the section about culture might be developed further through discussion about why many Jewish people have migrated away from Hackney, why the Charedi community have remained and what other Jewish communities have grown in recent years.

As well as the theme of migration, the interactive spidergram invites discussion about Jewish food, language and history of fighting fascism. Teachers and educators should make clear that these areas of Jewish culture have been selected for the purposes of this task, but that many other components of Jewish life contribute to Jewish cultural heritage including for example, music, art and literature. Young people should be encouraged to develop their thinking by suggesting other contributing factors.

Teachers and educators should encourage awareness of cultural diversity within Anglo-Jewish society. For example, with reference to 'food', Ashkenazi Jews (the majority of British Jews, whose families originated from Eastern Europe) will be familiar with chicken soup, kneidelach, smoked salmon bagels and chopped liver whereas for young Sephardi Jews - whose families originated from the Middle East - malawah, gachnun and kubah might be more familiar; for those with a mixed Jewish heritage, perhaps both are standard fare.

The Jewish community in Britain is not a homogeneous group and questions of identity are complex. It is hoped that the activities about identity will stimulate young people's thinking about what factors contribute to making them who they are, the concept of identity itself and how it applies to their view of the world.

EDUCATORS' NOTES

GENRE

Activities in this section of the site provide young people with an introduction to thinking about different types and formats of film texts. Knowledge of genre offers a framework of reference within which to develop further young people's understanding of representation and identity. This is particularly relevant for those who wish to create their own film representations of family or community members as they will need to choose which genre to adopt to best suit their narratives.

The three areas of focus are:

- Period drama
- Comedy
- Documentary

Key learning objectives underpinning these activities include:

- to understand concept of genre;
- to identify features and conventions of certain genres;
- to reflect on the purpose and effect of certain genre conventions.

FILMMAKING

Experimenting with film offers young people an opportunity to apply their knowledge and understanding of concepts covered elsewhere in the resource to their own creative practice.

The key areas of learning focus on:

- Interviewing
- Shot types and mise en scène
- Editing

Activities and ideas in this section provide introductory guidance to young people wishing to create short films based on intergenerational conversations about Jewish and other life in Hackney. ***It is not the intention of this section to provide a comprehensive, filmmaking tutorial*** rather to offer some taster activities to introduce certain key concepts. There is no mention, for example, of how to use lighting to best effect so it is expected that teachers will supplement these activities with reputable resources such as those listed below.

EDUCATORS' NOTES

Having worked through some of the other sections of the site, young people are encouraged to talk to older family members or friends of relatives to invite stories of Hackney and the East End. Activities challenge them to think about how best to prepare for and facilitate these interviews, which may be filmed. Key questions to encourage include:

Making meaning

- How will you frame the subject of your interview?
- What will you show in the background? How does this background give us a sense of who the person is?
- Where will the interviewee be looking?
- Will the interviewer be in shot? Will you show their responses to some answers? If so, how?
- Will you give titles for the interviewee? How will you describe who they are and how does this description contribute to the tone of your film?

Practicalities

- Research the topic you are covering (and maybe about the person);
- Talk to your interviewees beforehand about what you want to ask them - check it's ok;
- Have all questions written out in full - try to keep the questions 'open' rather than 'closed' in order to produce more developed responses rather than just 'yes/no' answers eg. 'Tell me about...'
- Treat people being interviewed courteously and show you're interested in what they are saying;
- Focus on anecdotes and personal experiences rather than just facts;
- Have a run-through before the camera starts rolling;
- If an answer isn't very full, perhaps invite a longer response by asking 'I'd love to hear more about ... ?';
- Stop if you need to. If there's a problem, stop the interview and start again from the top if necessary;
- Keep it simple.

Respect and sensitivity

Some young people will wish to film in Hackney and the strong emphasis in the project placed on Jewish life in Hackney may draw them to wanting to film or photograph the Charedi community. Teachers and educators should encourage young people to be extremely sensitive about filming members of the public in general, and in particular from this community; if it is apparent that anyone is unhappy with being filmed, the camera should be turned off immediately. **Where possible, permission for filming should always be requested.** In the section of the website about Identity and Religion there are a selection of images of the Charedi community taken by Andrew Aitchison who over a long period of time built a trusted relationship with many within this community. You can browse more of Andrew's images here:

EDUCATORS' NOTES

http://andrewaitchison.photoshelter.com/gallery/Orthodox-Jewish-Life-London/G0000Twr6oldr_Kg/

If your students or youth group members would like to use any of these images in their films, you can contact Andrew via his website requesting permission: www.andrewaitchison.com

OUR HACKNEY

Original films and audio content recorded in Hackney feature strongly in this section of the website enriching and deepening young people's appreciation of the cultural heritage of this part of London.

The section has three focus areas:

- Oral history
- Synagogues
- Filmmakers
- Stamford Hill

As well as showcasing examples of winning films from the pilot project's filmmaking competition, this section offers an interactive task based on a series of oral histories of Jewish Hackney residents recorded in the 1990s. Courtesy of the Hackney Museum and Alan Dein, these interviews have been edited and embedded in an accessible task that promotes active listening skills and knowledge about Jewish Hackney in the 1930s, 40s and 50s. The extension activity invites students to storyboard key elements from one of the oral histories bringing together learning from elsewhere in the resource, whilst a short film based on a version of Solly Kaye's interview offers an engaging example of how this might be done.

The activity about synagogues in Hackney is based on an exclusive interview with Lord Michael Levy, and encourages students to research the history of places of worship both in Hackney and beyond.

The Stamford Hill page within this section offers students the unique opportunity to hear about the lives of Stamford Hill's orthodox Jewish community. Sponsored by the Heritage Lottery Fund, Teen Action – an orthodox Jewish group working with young Charedi women in the area – collected a fascinating range of interviews to build better understanding about this rich cultural heritage. Accompanied by transcripts and a glossary, the pre-viewing, drag and drop task invites students to reflect on some of the key themes emerging from the interviews and provides context before listening.

FURTHER VIEWING

The clips included in this resource are taken from the following films and TV dramas that we recommend teachers and educators offer young people an opportunity to view in their entirety. Some are available to view online.

- *Battle of Cable Street* - Written and directed by Yoav Segal (2006); <http://yoavsegal.com/The-Battle-of-Cable-Street>

EDUCATORS' NOTES

- *From Cable Street to Brick Lane* - Directed and produced by Phil Maxwell and Hazuan Hashim; Executive Producer - Glyn Robbins (2012);
<http://www.cablestreettobricklane.co.uk>
- *No Pasaran - they shall not pass* - Written and directed by Yoav Segal (2011);
<http://yoavsegal.com/No-Pasaran-They-Shall-not-Pass>
- *Sixty-Six* - Written by Peter Straughan & Bridget O'Connor; Directed and produced by Paul Weiland; Executive Producer Richard Curtis (2006);
<http://www.imdb.com/title/tt0493450/>
- *The Bar Mitzvah Boy* - Written by Jack Rosenthal; Directed by Michael Tuchner; Produced by Graeme MacDonald (1976);
<http://www.acornmediauk.com/bar-mitzvah-boy.html>
- *The 10th Man* - Written and directed by Sam Leifer; Produced by Sam Leifer & Teddy Leifer; Executive Producers - Steve Coogan, Henry Normal & Celia Atkin (2009);
<http://www.youtube.com/watch?v=57p4C1pkin0>
- *The Vanishing Street* - Directed by Robert Vas (1962);
<http://bfi.movies.com/categories/102-documentary/reviews/1513-the-vanishing-street>

Other interesting and relevant films include:

- *Together Alone* - Directed by Lucy Kaye (2009);
http://www.lucykaye.com/www.lucykaye.com/TOGETHER_ALONE.html
- *The Barber of Stamford Hill* - Directed by Caspar Wrede; Written by Ronald Harwood (1962); available at the BFI Mediateque -
<http://www.bfi.org.uk/archive-collections/introduction-bfi-collections/bfi-mEDIATEQUE/all-mEDIATEQUE-films>
- *The Bespoke Overcoat* - Directed by Jack Clayton; Written by Wolf Mankowitz adapted from a story by Nikolai Gogol (1956); available at the BFI Mediateque -
<http://www.bfi.org.uk/archive-collections/introduction-bfi-collections/bfi-mEDIATEQUE/all-mEDIATEQUE-films>

RESEARCH & RESOURCES

Hackney, the East End and the Jewish community

Article about Yiddish language in contemporary Hackney

<http://hackneypost.co.uk/2013/03/08/oy-vey-what-did-you-say-the-yiddish-language-in-hackney/>

EDUCATORS' NOTES

National archive article about Victoria Boys and Girls Club

<http://www.nationalarchives.gov.uk/a2a/records.aspx?cat=074-acc2996&cid=0#0>

Article about cooperation between Jewish and Muslim communities in Hackney

http://www.hackneygazette.co.uk/news/jewish_community_patrol_group_pledges_to_protect_stoke_newington_mosque_1_2248650

<http://www.bbc.co.uk/news/uk-england-london-18074028>

BBC local history article about the Jewish East End

http://www.bbc.co.uk/legacies/immig_emig/england/london/article_2.shtml

Jewish walking tours of Hackney, the East End and elsewhere in London.

<http://www.golondontours.com>

An interview with writer and artist Rachel Lichtenstein

<http://www.youtube.com/watch?v=yINhs2kuyNY>

Rodinsky's Room by Rachel Lichtenstein and Iain Sinclair.

<http://www.rachellichtenstein.com/content/rodinskys-room>

From Cable Street to Brick Lane– film

<http://www.cablestreettobricklane.co.uk>

Images of the Charedi community in Hackney

http://andrewaitchison.photoshelter.com/gallery/Orthodox-Jewish-Life-London/G0000Twr6oldr_Kg/

Film and TV history

<http://www.screenonline.org.uk>

Filmmaking

<http://cineclub.org.uk>

www.mediaed.org.uk/using_film_in_schools/teaching-filmmaking

www.firstlightonline.co.uk/how-to/making-docs/

www.firstlightonline.co.uk/make-a-film/step-2/

EDUCATORS' NOTES**COPYRIGHT AND LEGAL NOTICES**

UKJF gratefully acknowledges permission to use copyright material on this web site. Copyright holders are acknowledged on the page containing the individual copyright item. Every effort has been made to trace and contact copyright holders. If there are any inadvertent omissions we apologise to those concerned, and ask that you [contact us](#) so that we can correct any oversight as soon as possible.

Hypertext links to other web sites are for the convenience of users only and do not constitute any endorsement or authorisation by UKJF. While every effort is made to check the material on this site, any defamatory or libellous material is solely the responsibility of the individual authors and UKJF accepts no liability.