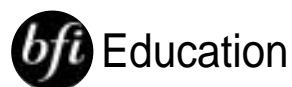


LOOK AGAIN!



A teaching guide to using film and television
with three- to eleven-year olds



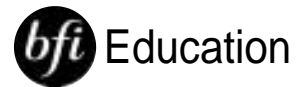
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The British Film Institute offers everyone opportunities to experience, enjoy and discover more about the world of film, television and moving image culture.

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INTRODUCTION

This Teaching Guide is based on one simple idea: that the moving image media – film, television, video and an increasing number of web sites and computer games – are important and valuable parts of our culture. It follows that children have a basic right to learn about these media in school.

Our message here is a positive one: that the moving image media provide us with a distinctive and vital means of expression, are a dominant and global source of stories, ideas and opinions, and are an increasingly important part of our cultural heritage. We want to provide you with the basic advice and resources necessary to start teaching about these media in the context of foundation and primary education, and with evidence grounded in reliable research that will give you and your colleagues a clear rationale for integrating this work into your teaching.

This Guide presents starting points, first principles and ideas for further work. It is not a textbook, nor have we tried to cover everything. We hope to inspire you to try out the approaches described here, to discuss them with colleagues, and then perhaps to seek further advice, training, and classroom resources – some of which we list in Chapter 8.

The British Film Institute set up a Primary Education Working Group on media education in 1986, which published a Curriculum Statement to coincide with the establishment of the National Curriculum in England. Many curricular reforms and political changes have occurred since then, official attitudes to media education have relaxed considerably, and requirements for media teaching now appear in all UK curricula. However, the moving image media remain a daunting area for many teachers and are often neglected even by those who agree that media education is important.

A second Primary Education Working Group was convened to write this Guide, and includes teachers, teacher trainers and advisers from across the UK, and representatives from the Department for Education and Skills and the Qualifications and Curriculum Authority. The Group has drawn upon a wide range of existing work in schools and on a body of research that conclusively demonstrates the value of moving image education in the primary school and early years. We are delighted that the Department for Education and Skills has provided a generous grant towards the costs.



PUPILS OF ROBIN HOOD SCHOOL BIRMINGHAM | COURTESY OF ANN ASTON

This Guide follows the format of the *bfi*'s guide for secondary teachers published in 2000, *Moving Images in the Classroom*, in concentrating on film, videos and television and offering specific, practical advice on how to teach about them.

We look forward to comment and feedback from colleagues, as part of the ongoing process of developing relevant and exciting educational experiences for all children in the UK.

bfi Primary Education Working Group
September 2003



CHAPTER ONE

THE CASE FOR MOVING IMAGE EDUCATION FOR 3-TO 11-YEAR OLDS

Well, it's a new way of seeing, isn't it?

(Six-year-old girl, Essex, after talking about screen adaptations of picture books)

Television and video are among the first cultural experiences of most children in the UK in the 21st century. At an early age they learn to make sense of the flickering images on the screen, the changes of size and angle, the switches of background and character, the sounds and music that signal danger, comedy, excitement and happy endings. By the time they are three years old, most children have learned another language in addition to their spoken mother tongue: they have learned the codes and conventions through which moving images tell stories. Their mastery of this language is still limited: they may not be sure yet about what is 'real' and what is 'pretend' (although they are very interested in finding out); they may understand little of what they see on the news, daytime films and game shows, or early evening soap operas. But most children will have their own collections of favourite videos, which they know almost by heart, and their eagerness to catch broadcasts of their favourite shows often ensures that they quickly learn to tell the time and operate the video recorder.

It makes sense for schools to capitalise on this knowledge and enthusiasm. Many teachers believe that a focus on core issues does not allow time for sharing their own enthusiasm for films and television with children. Furthermore there is a tendency to assume that moving image media are bad for children and detract from 'real' education.

But the truth is that the emergent 'cineliteracy' of three-year-olds sets them on the brink of an amazing world of images and sounds. Wild fantasy, gritty realism, scenes from yesterday and from a hundred years ago, live events from across the world, are all available for children to see and understand through the moving image media. Some of these may present lies, some are offensive or frightening, some meretricious and worthless. The same goes for books! However, we learn to read because books offer unique opportunities to share the knowledge and imagination of others. For the same reason, all children are entitled to learn about the world of the moving image.

While the moving image media could be studied in their own right as a new subject in the curriculum, this is not what we are arguing for. The rationale for moving image education

embeds it in existing curricular requirements, offering enhancement and variety, not extra work. Teachers find that it makes better sense to acknowledge and build on what children already know and can do, than to try and start with a clean slate. In this chapter, we offer five further key arguments, backed by academic research, which make the case for building moving image education into the learning experiences of all three- to eleven-year-olds:

- The necessity for active learning;
- The power of linking home and school;
- Deepening understanding of texts;
- Creativity and the moving image;
- Understanding of culture and society.

ACTIVE LEARNING: FROM THE KNOWN TO THE UNKNOWN

Many studies have emphasised that the human brain learns actively. In other words, whatever is being taught must engage the learner as an active agent for meaning to emerge. In the deeper process of learning, the learner moves from the known to the unknown, making the known explicit to themselves and then enlarging that knowledge and understanding which he or she already possesses (Bruner, 1986; Vygotsky, 1978). In the case of very young children coming into school, teachers in the foundation stage know

that they have to work with the known and the given to help their pupils to make sense of the world (Rogoff, 1992). In our culture nearly all children have, from birth, extensive experience with film, television and video (Kress, 1997; Bromley, 1999; Marsh and Hallet, 1999). To carry on this work of involving children with texts and processes so that they can understand how to 'read' them at deeper levels and to produce them for themselves – one of the chief aims of the literacy curriculum – it is necessary to start with those very texts they are already reading actively (Browne, 1999; Meek, 1991). This learning process does not fade away as children learn the symbolic system of English orthography. It continues to enhance their abilities to read and write and understand all kinds of texts, both in school and outside. Active engagement with the familiar supports and enlarges understanding of the new and different (Heath, 1983; Meek, 1988; Gregory and Williams, 2000).

LINKING HOME AND SCHOOL

Again, a variety of research studies show that the most successful schools and teachers work with the culture and understanding that their young pupils bring into school. This can take the form of a holistic approach in the early years,



JOUR DE FETE | COURTESY OF BFI STILLS

which recognises the vast knowledge of media materials and messages that young children already possess, and seeks to engage with it through meaningful talk and play, and a more formal approach in the later years.

Research shows that media texts continue to be central to the development of understanding. As David Buckingham and others have pointed

out, children come to school already with a high level of existing knowledge about the media. Teachers can 'enable students to build upon this knowledge, to develop new insights and understandings' (Buckingham, 1990). Buckingham refers to Vygotsky's exposition on the development of 'scientific concepts', which are scientific in the sense of being characterised by a distance from lived experience, and of

involving both an ability to generalise in a systematic way and for self-reflection – a self-conscious attention to the thought process. Through the learning of scientific concepts students can begin to integrate spontaneous concepts – knowledge and understandings they have but are not necessarily conscious of having – into a system. Given children's enormous experience of moving image media texts, they can

often talk about these texts knowledgeably. However, if cineliteracy were part of the school curriculum, children's understanding of these texts, and their ability to talk and write about them, could be significantly enhanced. As Buckingham puts it:

'The aim of media education, then, is not merely to enable children to "read" – or make sense of – media texts, or to enable them to "write" their own: it must also enable them to reflect systematically on the process of reading and writing themselves, to understand and to analyse their own activity as readers and writers.'

Here, a bridge between home and school through the use of familiar moving image texts, their analysis and production, continues to support meaningful learning in many parts of the formal curriculum. Furthermore, children who can use their home lives to extend the centrality and relevance of the school curriculum are less likely to be disaffected and disengaged. Recent studies of school exclusions (both disciplinary exclusion and voluntary truancy) show a high level of disengagement with the school curriculum. This process of disaffection may start in the primary school, and in fact primary phase exclusions have risen dramatically in the last few years (Social Inclusion Unit, 1998; DfES, 2002, 2003).

The cultural centrality of moving image texts means that they can help make the school curriculum relevant and engaging, both to pupils who struggle with the formal demands of symbolic systems, abstract ideas and imaginative responses, and to young learners who are gifted but disaffected, for whom it is essential to extend the school curriculum to incorporate more complex and relevant challenges within the culture that surrounds them.

For children for whom English is an additional language, moving image work can be central to active and autonomous learning. There are many films suitable for use in the primary classroom which do not have a spoken soundtrack. Clearly moving image work has a strong, inclusive role to play in a primary curriculum that is active, meaningful and challenging to pupils of both genders and all ethnic groups.

DEEPENING THE UNDERSTANDING OF THE NATURE OF TEXTS

The school curriculum in its more formal aspects is almost entirely to do with texts and messages. Underlying the work in virtually all subjects are a variety of texts and genres. These are constructed representations of reality and knowledge, whether they are designed to convey information or to act upon our feelings. A major intellectual aspect of the Primary and Early Years curriculum involves unpicking the construction of texts, fact or fiction, as well as understanding genre rules and seeing where artists and writers have transformed genres. Studying the

representation of, say, a volcano in a documentary film for Science or Geography, considering evidence and bias in an archive film in History, appreciating the affective power of short films, or comparing the different ways still images achieve an impact on our emotions, all teach pupils about the nature of textual representation. Moving image texts can be used to enhance pupils' knowledge and understanding of all texts and the role they play in creating our culture. Working with the different semantic systems of moving image and print, for example, has a vital educational role to play in developing comprehension. Recent work by the *bfi* (see Chapter 3) shows that short films can be used to stimulate writing, while storyboards can be used to transpose a passage of prose into film; these activities recharge pupils' interest and capacity for understanding both print and film.

There is then the issue of 'higher order' comprehension and how this may be developed. Research shows that many primary aged children are failing to develop reading skills beyond the basic skills of decoding text literally. In fact many pupils continue through school unable to read between the lines, to infer from texts the messages that are not stated but are brought about by its development and organisation (Siegler, 1991; Yuill and Oakhill 1991). Neither will many pupils attempt to bring their own feelings or responses to texts in school (or in reading tests). These 'higher order' skills of inference, textual exegesis and personal response, seem

to slow down in Key Stage 2, after pupils have learnt to decode words and are able to collect information if it is stated explicitly in the text. (See annual reports by the Qualifications and Curriculum Authority on pupils' responses to test questions in the National Curriculum Key Stage 2 Reading tests.) Yet we know that to infer is an important and natural act of mind. Children perpetually 'read' gesture and sign in the social world that surrounds them. For example, if an adult bangs something down on the desk, most children can 'infer' anger or an assertion of authority. Certainly many children who can read only at a purely literal level with print text can and do infer at far more sophisticated levels when presented with moving image text (Hodge and Tripp, 1986; Pompe, 1992; Whitley, 1996). This means that the more teachers can work from moving image texts to print texts and back again, the more they will foster their pupils' reading skills and responses in both media. Clearly moving image education has a vital role to play in developing the higher order skills that British children need to learn to read and to comprehend all texts.

CREATIVITY AND THE MOVING IMAGE

Pupils' creativity is growing in importance in all UK curricula. Pupils need to be prepared for life in a rapidly changing world for which their skills in creativity will be paramount. Certainly employers want people who are adaptable, see connections, have ideas and can innovate and communicate in all sorts of ways (QCA, 2002). Teachers are expected to provide

rich and varied contexts in which pupils can generate and extend ideas, suggest hypotheses, apply imagination, and look for alternative outcomes. Here moving image work can play an important role. Young pupils who can read a variety of texts and messages critically, and who can produce in a range of media, are best equipped for the complex technological world of the 21st century. In school young pupils can make significant progress towards becoming creative with communication technology, grasping the essential meanings of visual texts, working to produce their own short moving image texts, critically analysing a range of texts and learning, vitally, to move from one communication technology to another. In this work teachers are not simply being asked to engage pupils in an unsupported, imaginative free-for-all but to provide solid contexts, and to institute careful processes of planning and preparation, evaluative and supportive critique, and opportunities for thoughtful self-assessment.

UNDERSTANDING CULTURE AND SOCIETY: MEDIA LITERACY AND CITIZENSHIP

Finally it is worth reminding ourselves how important moving image education is to all citizens in the modern world. Moving image media have a unique capacity for the development of cultural understanding and citizenship in a multi-ethnic nation. Watching programmes and films made and set in different cultures can help develop an awareness of sameness and difference that

is essential to cultural understanding. This is not simply a matter of taking such material at face value. To begin to understand how other people are represented in the moving image media is at the root of enlarged cultural understanding. Unpicking and analysing the business of 'making real' social realist texts such as soap operas, and of 'making strange' fantasy texts such as *Batman* or *Star Wars* can enhance the ability to question and reflect in the classroom, to discuss the representation of stereotypes and archetypes, of cultural and gender differences. The news and documentary programmes and films that are widely used as part of Geography and Citizenship need to be read closely and critically if they are to be of real use, not just in awakening children's awareness of other places and cultures, but in developing their awareness that such material is deliberately constructed and may serve a variety of motives.

Our ability to see behind an image or text, to appreciate its constructedness, is vital in helping us to understand and engage with the worlds of the imagination and poetry, and of politics and ideology. This is essential in a culturally diverse, democratic and technological society. Children are keen to understand the world around them and to learn the ways and means that moving images achieve their effects. But they are also keen to challenge media representations where they seem to be unfair or misleading, or indeed where groups or events are systematically marginalised or excluded from the media. It is not enough for children to learn

merely to object to stereotyping and bias: they must also learn to offer alternatives, to present what they think a fairer representation would look like. We do not, after all, want to produce audiences of cynics. The media deserve audiences that expect high standards of honesty and accuracy, and know how to challenge products that fall below such standards. All children have the basic democratic right to learn these skills and to develop their own criteria for judgment.



THE RAILWAY CHILDREN | COURTESY OF BFI STILLS

These are high ambitions. We know very well how much pressure there now is on Foundation and Primary teachers to meet ever more demanding targets. That is why you will find in the next chapters some simple and accessible starting points for work with moving images in the classroom.

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CHAPTER TWO

BASIC TEACHING TECHNIQUES

We all know how frustrating it can be to show a video to pupils and get nothing much back in response apart from 'it was boring' or 'liked the bit where...'. And what kinds of question can you ask of pupils other than 'look out for...'? Using video more productively is not just a matter of knowing some technical terms – though these can help. It depends upon recognising that the moving image has a complex and dense language of its own. Even the youngest children have learned to 'read' film, video and television, while not necessarily being aware of their own skills.

The eight basic techniques described on the following pages are designed to help you unravel the codes and conventions of the moving image, and enable you to use a wider range of film and video texts in the classroom. As you and your pupils unpack the layers of meaning, you will be helping them to develop their general skills as more critical, attentive and knowledgeable readers of the moving image.

These techniques are an essential preliminary to practical work with moving image media. This Guide does not set out to provide you with advice on how to use film- or video-making technologies: that is available from other sources

(see Chapter 8) and is better undertaken in practical sessions, not through written advice. But it is well-established that pupils who have an opportunity to watch and analyse moving image media and to think about how they are made, achieve more satisfactory results in practical work than those who are encouraged to think of moving image production as merely a set of technical skills.

The techniques are not age-specific. You could use any of them with any age group depending on the topic in hand, the moving image text you want to base them on, and how far you want to follow through each activity. But you may feel that Techniques 7 and 8 are inherently more sophisticated and thus more appropriate for Key Stage 2.

The first three techniques concentrate on the language of the moving image. They offer you ways of encouraging pupils to see how everything in a moving image text is saying something, and contributes in some way to its overall meaning. Technique 1, **Freeze frame**, concentrates on the visual language of moving images. Technique 2, **Sound and image**, helps pupils see how important sound is in the interpretation of moving image texts. Technique 3, **Spot the shots**,

draws their attention to the editing process. Any of these techniques can be used from time to time in short sessions to build up pupils' critical awareness of how moving image texts work. Naturally, your confidence in using the technique to develop more critical and thoughtful ways of working with moving images will increase with practice.

The next two techniques, **4 Top and tail** and **5 Attracting audiences**, deal with the ways in which moving image texts are produced and aimed at audiences. At whatever level, it is important to point out to pupils that any moving image text need not necessarily be taken at face value. They should think about the roles involved in making a film or TV programme and the ways in which they are being targeted as a potential market.

Techniques 6, 7 and 8, **Genre: what happens next**, **Generic translations** and **Simulation/production**, offer you more substantial classroom activities to explore ways of first recognising the conventions of moving image texts and then making changes to them and relating them to other media. These could be used to set up class projects to explore an issue or topic.

Each technique is set out across three columns. The first column describes the activity itself and the second column provides questions which should help you to start the ball rolling in setting work or guiding whole-class discussion. The questions in italics are suggestions for the ways you might ask these questions of pupils. The notes in brackets that follow indicate the underlying motivation for the questions. Learning objectives are listed in the third column. These are moving image specific, but if you accept our argument that 'cineliteracy' supports any subject, then you should find these useful insights that will contribute to communication and understanding in your subject area.

We have avoided media jargon as much as possible, but the techniques necessarily introduce some simple and useful technical terms, which are explained in the Glossary. To use the techniques you will need, at minimum, a VCR with a good 'pause' facility that enables you to view single frames. A 'frame advance' feature would also be useful. In the following three chapters you will find examples of these techniques in practice. Some of the follow-up activities also require ICT software that can handle moving image material (see Chapter 8).

BASIC TEACHING TECHNIQUE

KEY QUESTIONS

LEARNING OBJECTIVES

1. FREEZE FRAME

- Use the video pause button to help the class discuss each shot of a short moving image text or extract (eg 60 seconds long) by looking at and discussing:
- What they can see in the 'frozen' image; how the elements of the image are positioned in the frame; how lighting and colour affect what is seen.
- Distance between camera and subjects; camera angle; movement of the camera during a shot.
- How many shots there are and how the sequence of shots builds up information and ideas or impressions.

Possible follow-up:

- Use a storyboard or moving image software to change the order of the sequence or eliminate some shots.

- **What and/or who can you see in the shot?**
(Why is the shot composed like this? What difference would it make if it were composed differently?)
- **Where do you think the camera is?** How many cameras do you think there are? (Why is the camera positioned in this way? What difference would it make if it were somewhere else?)
- **When does the camera move from one shot to the next?** How does one shot differ from another? (What difference does it make if the order of shots is different or some are missing?)
- **What can you tell about the time/place/setting?**
(How does the setting/ lighting contribute to the atmosphere/meaning of the shot?)
- **What can you tell about the characters from how they are dressed?**
(What impression is given of the characters by their costume/ body language? Does it say any thing about their status or relationship?)

Pupils should learn that:

- Every element of a visual image can carry meaning.
- Visual images can be 'read' like other texts
- The position of elements within the image, the colours used, and the lighting, can all affect interpretation.
- Camera distance (eg close-up, long shot etc), camera angle and camera movement all affect meaning.
- The number and order of shots affect meaning.



THE ADVENTURES OF PRINCE ACHMED | COURTESY OF BFI STILLS

2. SOUND AND IMAGE

- Cover the video screen and ask pupils to listen carefully to the soundtrack of a short moving image sequence and describe exactly what they hear.
- Pupils should identify the type of text they think it is.
- They should then guess at the content and style of the images in the sequence.
- Finally show the complete sequence and invite discussion about how sounds and images affect each other.

Possible follow-up:

- Try out any or all of:
 - Different music;
 - Different sound effects;
 - A different voice reading the same words;
 - Different words;
 - Or eliminating any of these elements.
- Discuss how this affects the ways the images can be interpreted.

About music:

- **How would you describe this music?** What feelings/images does it suggest to you? (How does the music contribute to the mood/meaning of a sequence? How would the sequence be affected if the music were absent/different?)

About sound effects:

- **What exactly can you hear and what might it represent?** (Are the sound effects used simply to represent an action or do they contribute to the drama of the sequence?)

About words:

- **What can you tell about the speaker(s) from their voice(s) and what they say?** (How does intonation, accent, volume contribute to your impressions of the speaker(s)?)

About silence:

- **Why do you think the sequence is silent at this point?** What might be going on? (How can silence create drama/atmosphere/ tension?)

About the final viewing:

- **What difference does the sound make to the sequence?** What difference would it make if either the music, sound effects, elements were missing? (How do sound and image combine to create specific effects? What contribution is made by the individual elements? Does the sound/music change? [eg increase/decrease in volume, build to a crescendo] What do the changes mean?)

Pupils should learn that:

- Moving image soundtracks can have four elements: music, sound effects, voice and silence. All of these contribute to meaning.
- Sound effects are of two types: 'atmosphere' (ie continuous sound) and 'spot effects' (ie short sounds).
- Sound – particularly music – can set the 'mood' of a text and establish its generic identity (eg comedy, thriller).
- Sound can often do more to 'pin down' the meaning of a sequence than visual images can.
- Sound can affect not only the way viewers interpret the images but also what they actually think they can see.
- Off-screen sounds can help to create the impression of three-dimensional space.
- Silence can also have a powerful effect on the interpretation of a sequence.

BASIC TEACHING TECHNIQUE

KEY QUESTIONS

LEARNING OBJECTIVES

3. SPOT THE SHOTS

- After their first viewing of a short moving image sequence, pupils guess at the number of shots used.
- On second viewing, they mark each change in shot, scene location and sound (use pause button if necessary).
- On third viewing they look carefully at how the shot transitions are created (eg cuts, mixes, fades, wipes etc) and whether the sound transitions happen at the same places.
- They should also time each shot.

Possible follow-up:

- Create a script or storyboard to support their analysis of the sequence. Variations on the sequence can then be hypothesised eg eliminating shots or changing the order of the sequence.
- If the software is available, pupils could digitise and re-edit the shots to try out different sequencing and timings.

- **Does the camera show us something new each time the shot changes?** (Why does the shot change at that point? What new information or impression does the change provide?)
- **Did you notice more than one way of moving from one shot to the next?** (Why is this kind of shot transition used? What difference would it make if another type of transition were used?)
- **Did the length of the shots get quicker or slower at any point in the sequence?** (Why are the shots of this length? Does the overall time-scheme of the shots build up a rhythm or a pattern? What is the effect of this?)

Pupils should learn that:

- The number, sequence and duration of shots in a moving image sequence all contribute to its meaning and are created in the editing process.
- Screen time and 'story time' are usually different: the editing process 'manages' the story time for us.
- Each new shot should provide new information or impressions: shot changes are not merely 'to keep viewer interest'.
- The pace and rhythm of editing and the types of transition used also contribute to meaning.
- Sound transitions may not match shot transitions: in drama especially they may anticipate them and this can function to maintain or develop moods such as suspense.
- Certain kinds of shot sequence are highly conventional eg shot/reverse shot in a conversation or interview; or a character looking off-screen being followed by a shot of what they are looking at.

4. TOP AND TAIL

- Show the title sequence of any moving image text and use any of Techniques 1 to 3 to help pupils identify its genre and intended audience, and to predict its content and 'message'.
- Show the production credits at the beginning and/or end of a moving image text and discuss the information they provide about the production of the text.
- Ask pupils to research a particular job or role in the making of the film that they saw in the credits (eg director, producer, lighting engineer). Findings could be presented in role-play: 'Hot seat' questioning pupils about 'their role' in making a real or imagined moving image text.

- **Do you think this is a cinema film or a TV programme?** (Are different conventions or production values evident from the opening sequence?)
- **Do you think it is fact or fiction?** (How is the authenticity and authority of a non fiction text signalled? How are the conventions of a fictional text presented?)
- **Who do you think would watch this?** (Is there evidence of a particular audience being targeted?)
- **Can you tell what it is about?** (How clearly is the genre/purpose of the text signalled in the title sequence?)
- **Why might it have been made?** Does it have a 'message'? If so, what is it? (Is the purpose of the text to entertain? Inform? Does it promote a particular point of view?)
- **What roles were involved in making it?** (What does the order of the roles in the credits tell you about the status/relative importance of those involved? Which roles are taken by individuals and which by teams?)

Pupils should learn that:

- Title sequences identify the text and 'sell' it to audiences; they may be very explicit about the text's genre, content, audience and purpose or they may disguise this to provoke curiosity.
- Many roles may contribute to the production of a moving image text and can affect its content, style and meaning.

5. ATTRACTING AUDIENCES

- Pupils find examples of a range of merchandise/ promotional items related to a currently popular film/TV programme (eg dolls/action figures, T-shirts, computer games, cereal/crisp packets).
- Groups or pairs present their findings (eg as live presentation, poster montage etc) to the rest of the class indicating what they tell us about whom the film/programme is intended for.

Possible follow-up:

- Pupils devise an outline for their own moving image text aimed at a particular audience and then design a series of merchandising items/ promotional tie-ins to promote it.

- **What kind of products are offered?** eg free gifts/promotional packaging related to the film/programme. (Does the film/programme help sell the merchandise/ product or vice versa?)
- **Is the merchandise/promotional material aimed mainly at boys? Girls? Both?** How do you know? (How is gender represented in the design of the products? Is there evidence of stereotypical expectations of what will appeal to boys or girls?)
- **Are children the only people the merchandise will appeal to?** (Is there evidence of more than one type of audience being targeted? eg adult collectors)
- **How else was the film/programme publicised?** (Is there evidence that the merchandise/promotional material is part of a wider, co-ordinated publicity campaign?)
- **Why do you think the makers of the film/programme might be particularly keen to appeal to a young audience?** (Why are children seen as a valuable target market for a wide range of products?)

Pupils should learn that:

- Marketing and promotional strategies are central to most moving image industries.
- Moving image texts can be promoted in many different media.
- Marketing a film/programme involves promotion through a range of mutually reinforcing products (synergy).
- Children are often specifically targeted as a valuable market for products.

6. GENRE: WHAT HAPPENS NEXT

- Show a short clip from a moving image text with a clearly identifiable genre (Western, science-fiction, soap opera), stopping before the climax. Based on their knowledge of the genre, pupils make predictions about how the scene will end. After the real ending is revealed pupils should reflect on the reasons for their predictions.

Possible follow-up:

- Pupils script /storyboard an alternative ending to the scene that goes against generic expectations.
- Pupils produce a chart/display that makes predictions about the typical characters/ settings/ costumes/ language/ narratives associated with different genres.

- **How did you know what was going to happen next if you hadn't seen the extract before?** (What resources does the viewers draw on when viewing a genre text?)
- **Why do we enjoy watching films/programmes when we know what is going to happen?** (How far is a comforting sense of familiarity part of the pleasure in watching a genre text? Can this be used to 'trick' the audience?)
- **Can you think of films that mix up different genres, eg science-fiction, Western or an action-comedy?** (Is there evidence to suggest that increasingly films do not fit neatly into one generic category? Why is this?)
- **Were there familiar types of male and female characters in the film?** (Are there archetypal gender roles in the film and if so why?)

Pupils should learn that:

- Genre exerts a strong influence on narrative, setting and character.
- The pleasure derived from watching films/programmes of a particular genre is based on a balance between familiarity and innovation.
- When viewing moving images texts we automatically draw on our accumulated experience of viewing similar texts.

BASIC TEACHING TECHNIQUE	KEY QUESTIONS	LEARNING OBJECTIVES
<p>7. GENERIC TRANSLATION</p> <ul style="list-style-type: none"> ● Pupils 'translate' a moving image text – eg documentary, TV news item, TV or film commercial, scene from a feature film – into a print genre such as a newspaper item, a magazine feature, an extract from a novel, a short story or a poem. ● Pupils translate a print text into moving image form, first as script or storyboard, and then if possible as video (a brief extract or 'try-out' of one scene). 	<ul style="list-style-type: none"> ● What can you tell in print that you cannot tell or show in moving images? ● What can you tell or show in moving images that you cannot tell in print? ● What kinds of story/information/ideas are best told in print and what are best told in moving images? 	<p>Pupils should learn that:</p> <ul style="list-style-type: none"> ● Meaning can change when information is presented in different forms or transposed to another medium. ● Each medium has its own language, conventions and genres. ● Moving image is more appropriate for some kinds of content or structure, and print is more appropriate for others.
<p>8. SIMULATION/ PRODUCTION</p> <ul style="list-style-type: none"> ● Pairs or groups of pupils are placed in role as producers of a moving image text to be used in any curriculum area and asked to produce plans for how they would: <ul style="list-style-type: none"> ● Construct it for a particular age-group; ● 'Sell' the text to the audience; ● Structure their text to present their ideas for maximum effect. ● The plans should be presented to the teacher or another group acting as Commissioning Editor or Executive Producer. <p>Possible follow-up:</p> <ul style="list-style-type: none"> ● If the resources are available, one group's idea could be selected to be produced, involving as many of the other pupils' ideas as possible in the roles explored in 'Tops and tails'. Parallel groups could work on marketing the text to the chosen audience. 	<ul style="list-style-type: none"> ● Why did you choose this target audience? What do you think they will like about your product? (How does the content, subject matter and way the text has been constructed make it suitable/attractive for the target audience?) ● How will you get people to buy/watch your product? (How will the text be marketed? What methods would be most appropriate to reach the target audience?) ● How is your product similar to other ones like it? What makes it different? (Does it conform to or challenge the conventions of this type of text?) ● What factors did you have to think about when you planned your product? (What constraints/ limitations were there in terms of accessibility, acceptability, practicality etc.) ● If the product is made: <ul style="list-style-type: none"> ● How realistic were the plans with regard to deadlines, time etc. ● What changes to the plans would you make if you were starting again? ● How well was it received by the targeted audience? ● What methods were used to 'sell' the text and how successful were they? 	<p>Pupils should learn that:</p> <ul style="list-style-type: none"> ● Most moving image texts are produced within editorial and institutional constraints: time, budget, context, purpose etc. ● Content and form will vary according to audience and purpose. ● Texts need to work within established conventions but may also challenge them. ● Alternatives are possible.



KIRIKOU AND THE SORCERESS | COURTESY OF BFI STILLS

KEY WORDS

It is useful for children to develop an appropriate vocabulary for any aspect of their learning. The following words are ones the children could be expected to use confidently by the end of the primary phase. Like any other vocabulary, they should not be taught in mechanical or decontextualised ways, but introduced where and when they can obviously help children express themselves more clearly and accurately. You will find definitions of some of the more technical terms in the Glossary.

angle
animation
broadcast
budget
cable
camcorder
censorship
channel
cinema
classification
close-up
composer
cut
dialogue
director
documentary
editor
exhibitor
fade
feature

film
focus
frame
genre
live
live action
long shot
marketing
mid-shot
mix
pan
profit
programme
projector
promotion
propaganda
ratings
realism
realistic
recorded

release
representation
satellite
script
scriptwriter
sequence
short
shot
sound effects
soundtrack
special effects
star
stereotype
television
track
trailer
video recorder
videotape
watershed
zoom

CHAPTER THREE

MOVING IMAGES AND LITERACY

If 'literacy' in its broadest sense reflects a wider cultural competence, then the immensely important role of moving image media in our culture and society should be sufficient justification for ensuring their integration in literacy teaching in school. However, in this chapter we focus on more pragmatic arguments for recognising the role and value of moving image texts in the development of children's literacy. We examine the relationship between moving image and print texts and highlight strategies for using moving image media for effective literacy teaching in early years and primary classrooms. We argue that moving image media have a crucial role to play in the development of children's ability to think, talk and write creatively and purposefully.

HOW DO MOVING IMAGE MEDIA RELATE TO LITERACY?

The processes of viewing and interpreting moving image media products – films, television programmes, videos – can be seen as similar to the processes involved in making sense of print texts. But because viewing is usually a shared activity, it stimulates speaking and listening, often at an enhanced level of articulacy and enthusiasm. Teachers have frequently commented on the power of moving images to



STUART LITTLE | COURTESY OF BFI STILLS

generate rich and sustained classroom discussion. Moving image-based oracy work is a vital stage of developing pupils' realisation that, like other art forms and forms of communication, the moving image media have their own codes, conventions and rules of construction.

Even more importantly, the safe and supportive environment of classroom talk helps pupils to realise that they are bringing expertise to the debate: they already know something about

the rules and codes that govern moving image media. By developing their own use of 'technical' language they can then undertake more confident analyses and evolve a deeper understanding of the ways all texts work. As well as the terms that are specific to moving image media, such as 'shot', 'close-up', etc, there are many terms that can be used meaningfully in the analysis of both moving image and print media, such as 'narrative', 'character', 'genre', 'setting' and so on. (This is why, in this chapter, we will refer to both print and moving image media products as 'texts'.) The exploration of these terms through classroom talk in relation to moving image texts provides pupils with a meaningful grounding in key literacy concepts, which in turn leads them to more confident production of their own written and moving image texts. Much of the evidence for this process derives from teachers' work with the *bfi* publications *Starting Stories* and *Story Shorts* where literacy objectives and targets from the English National Literacy Strategy are set against moving image media learning objectives and outcomes for short films. In this chapter we will therefore be making a number of references to these resources.

WHAT LITERACY OBJECTIVES CAN MOVING IMAGE STUDY HELP TO ACHIEVE?

In many cases there is little adjustment needed to acknowledge that the reading and discussion of, and writing related to, moving image texts is naturally fulfilling a variety of literacy based curricular objectives. Within UK curricula covering the three to eleven age range, moving image media learning objectives and curricular objectives for literacy can be correlated to show that learning with film and television is relevant for teachers and pupils.

During early years teaching and learning practices, within the development of children's communication and language skills, important objectives that can be addressed by using moving image texts include:

- Extending vocabulary;
- Using story language;
- Re-telling stories;
- Sequencing;
- Identifying characters.

As highlighted in Chapter 4, learning outcomes relating specifically to moving image media include:

- Using key words to discuss a moving image text, eg 'animation', 'live action';
- Identifying how a film introduces a character;
- Understanding that sound and images go together to tell a story.

As children progress, language and literacy objectives that can be met through analysis of a moving image text include developing their understanding of:

- Narrative structure;
- Openings and settings of stories;
- Character profiles;
- Language of image, music and sounds (sound effects).

Related moving image learning objectives that would support these formal curriculum targets, while developing understanding about moving image texts in their own right, could include:

- Recognising that film tells a story in [moving] pictures;
- Understanding how a film sequences events;
- Identifying narrative structure and describing openings, settings and endings;
- Discussing how film can show characters and their behaviour;
- Recognising the relationship between characters and their settings.

In addition, discussion and writing inspired by and related to, moving image texts would fulfil valuable literacy objectives, including:

- Acquiring new vocabulary from shared experiences;
- Identifying and forming sentences and questions;
- Recognising structure of recounts;
- Using language of texts as models to write simple recounts.

Throughout the primary phase, children who undertake learning activities in relation to a range of moving image texts will also be addressing targets relating to reading and writing such as:

- Descriptive writing;
- Openings and endings;
- Story settings;
- How settings influence events and characters;
- Distinguishing between first and third person accounts;
- Using expressive and figurative language.

The *bfi* publication *Story Shorts* gives examples of how related moving image learning objectives can be described, for example learning about:

- The importance of settings;
- How colour affects mood and atmosphere;
- How a film tells a story through a sequence of shots and scenes;
- The use of shots to show different characters' viewpoints;
- The use of voiceover as narrative.

These examples illustrate the close relationship between what can be read in a print text and what can be read in a moving image text. Many literacy activities can easily be derived from a moving image text to achieve literacy outcomes. For early years and beyond these can include:

- Shared reading;
- Talk for writing;
- Shared writing;
- Independent work.

BUT AREN'T MOVING IMAGE MEDIA BAD FOR LITERACY?

The debate about the relationship between media and literacy is lengthy and complex. Although there is little evidence for it, many people believe that there is a direct relationship between a fall in literacy standards and a rise in children's consumption of the moving image and that social behaviour is adversely affected by the influence of visual media, in particular film and television. In fact, research and practice demonstrate that using media texts can motivate children and create the necessary conditions for engagement with literacy learning.

For many years a compelling body of research has built up from within university education departments, especially within the UK, US, Canada and Australia, which suggests powerful links may exist between the kinds of narratives children and young people enjoy as consumers and the kinds of learning expectations schools and parents hold as desirable in relation to literacy. Marsh (1999) shows how 'top-down'

models of literacy can exclude many children precisely because they fail to connect with texts they value, especially where those texts are not print-based.

Similarly, Robinson (1997) has shown how a shared reading practice, one that draws film, TV and video into the ambit of what is acceptable in terms of reading texts, can be incredibly empowering for emergent readers. Children who are able to draw on connections and parallels between film and print are more likely to become confident and critical readers across different media, including print.

Mackey (1999) has pointed out the variety and depth of reader engagement with film and televisual texts. She has shown how it offers them insights into structural aspects of narrative as it is conveyed through the medium of the moving image. This second-level engagement is an opportunity to understand the complexity of story-making as it exists in a particular market place – the film industry and the associated spin-offs in merchandising terms – which in turn, can shed light on similar relationships that can exist in relation to print texts.

At the *bfi* a number of research projects have examined some of the profitable links that can be exploited by teachers when media is incorporated within literacy teaching. Parker (1999) has suggested ways in which structural similarities and differences of films and books can be used to compare moving image texts

and written texts as part of a media *production* process. Oldham (1999) has explored how reading multiple film adaptations of an original print text can promote a critical literacy among groups of readers that spans the book and film versions of a single narrative.

In the US, Butler et al (2002) illustrates in an online paper the positive relationship between TV viewing and the development of reading comprehension. And Dyson (1996) has offered compelling interpretations of children's meaningful and concept-rich engagements with narratives embedded within popular cultural forms.

Overall, then, there is a growing body of research worldwide that suggests a negative co-relational effect between media and literacy is not substantiated by empirical study. The research suggesting other kinds of more positive relationship between moving image culture and print literacy forms the underlying context for the recommendations in this Guide.

Because moving image texts also offer additional visual and aural 'clues', other elements can be identified and used to help children understand how a text operates. These raise questions that help to talk and write about a text. For example, what additional information does sound give in a moving image text? How does music help to create atmosphere and reflect emotions? What information do sound effects give? What can dialogue tell us about a character?

The visual 'clues' present in moving image texts also offer opportunities to develop other key literacy skills including; prediction and recall and understanding the passage of time (often signalled clearly with visual references, eg colour and speed to show different times of day or night).

Seven- to eleven-year-old children involved in the *bfi Story Shorts* pilot project frequently showed their ability to interpret codes specific to the moving image, such as shots, framing, composition, sequencing and the use of colour and to 'translate' these into ways of understanding and producing print text, for example writing from a specific viewpoint/voice, paragraphing, description, style and intonation.



THE MORPH FILES | COURTESY OF BFI STILLS

CASE STUDY

A teacher with a class of eight- to nine-year-olds remarked on the effect that using moving image texts had on the children's writing, where she identified more sustained individual writing, a greater use of paragraphing and what she described as 'a distinct visuality to their work. They picked up detail from the film and translated it into their writing'.

Another teacher remarked on the transference of visual detail from the moving image text into the children 's writing:

'The children learnt to interpret a film in the same way we interpret a text and that's something new. They took all the bits of the film they could visualise and talk about and used them in their writing about the film, I mean all their writing.'

SOME CONNECTIONS BETWEEN CINELITERACY AND LITERACY

- **Moving image texts can be used to illustrate genres or types of story**, such as traditional stories or 'fairytales'. For example, when looking at traditional stories, the National Literacy Strategy for England defines an appropriate text as one that has: 'an opening that includes setting of place and time and introduces characters, a series of events that build, complications, resulting events, resolution and ending'. (National Literacy Strategy (England); Framework for Teaching p152/3)

A film version of a traditional story includes these same features and represents them:

'...using episodic narrative, defining settings in terms of place and time with visual representation of the passage of time. Settings and times are enhanced by sound and colours. A soundtrack uses recurring motifs to indicate character, emotion and changes in setting and story. Clear character expressions allow for interpretation of characters' feelings and intent.'

bfi Starting Stories

The *bfi's Starting Stories* and *Story Shorts* resources use complete short films for teaching with children aged, respectively, three to six and seven to eleven. A short film (in this case 3–10 minutes in length) is used as a shared text and 'read' by the whole class. It is important that a complete film is used, so that children can understand the overall structure of the story

and the functions of its different features in context. Follow-up literacy-based activities focus on speaking, listening, reading and writing.

- **The concept of narrative is key in linking print and moving image media.** By exploring how a moving image text 'tells a story', children use the concrete examples of the visual to develop their understanding of the more abstract nature of written narratives. Thus print literacy and moving image literacy can exist and be developed alongside each other to mutual benefit.

Clear parallels between the structure and content of print texts, picture books and moving image texts, can be used to facilitate analysis and understanding of:

- Narrative structure and story sequencing;
- Scene setting;
- Opening and closing of stories;
- Introduction and development of characters.



EL CAMINANTE | COURTESY OF DEBRA SMITH

CASE STUDY

With a class of five-and-six-year-olds, a three-minute film from the *bfi* compilation *Starting Stories* was used to initiate work on story sequencing. The class watched the film together. The teacher initially asked questions about what had happened at the beginning of the film, in the middle and at the end. The children watched the film again.

In groups they were given a still image from the film. (In this case the teacher had photographed the still from the television. In another class, the teacher reproduced the images by drawing.) Each group talked and then wrote about what was happening in their image. As a whole class they re-sequenced the story, placing the images in the correct order. The teacher read back what they had written to create a narrative for the story.

Key terms used: *film, still image, narrative.*

CASE STUDY

A group of nursery children watched *Otherwise*, a six-minute film telling the story of a chameleon who could not change colour. The teacher asked the children about the places the chameleon had hidden, how he felt and what colour he wanted to be, for example grey on the rocks, green in the leaves, brown on the sand.

The children drew pictures of the chameleon and described what the setting was like.

The teacher scribed the children's ideas and created a book telling their own story.

Key terms used: *Setting, character.*

- **Moving image texts offer great depth for literacy work based around character.**

Thinking about the 'extra layers' which visual representation adds can enhance children's awareness of characters and their relationships. Probing questions and focused viewing result in a deeper understanding:

Q What does character mean?

- A Externally – physical appearance, movement, speech, expressions, clothes. Internally – what they know, how they feel, what they think, how they behave towards other people.

Q How does a film tell us about a character? What are the visual and aural clues?

- A Colours associated with the character, how we are introduced to him/her, close-up shots that show expressions, a voiceover telling us his/her thoughts, music associated with him/her.

CASE STUDY

A class of seven-and-eight-year-olds watched a clip from *Matilda* (Danny de Vito, 1996, USA) that showed the character of Miss Trunchball. They then watched actress Pam Ferris being interviewed about her role as Miss Trunchball (Source: *Matilda – Escaping into Stories*, Film Education/BBC Learning Zone, 1996, directed by Jane Dickson).

Using information from both viewings they drew their own interpretations of characters for Dahl's Mr and Mrs Twit. They wrote descriptions of the characters, including appearance and behaviour. They included these in letters inviting chosen celebrities to audition for the roles on screen.

Key terms used: *character, role*

- **Encouraging children to question decisions helps them to understand more fully and gives them tools with which to shape their own writing.** Analysing a text helps make meaning and creates an understanding of how different elements are used for specific reasons.

Children learn to recognise that, just as an author of a written text chooses the words on a page carefully, so a film director makes important decisions to lead a viewer through a story:

- Why are scenes placed in a certain order? (Consider how the meaning of a story would be changed if scenes were swapped around.)
- How does lighting contribute to mood and atmosphere? (Look at the use of highlights and shadows in a dramatic scene.)
- How can colour be used to emphasise meanings or themes? (Think about symbolic uses of colour, eg a red dress, a predominantly orange/brown setting.)
- How do music and sound effects add to the meaning of a scene? (Consider how sound can contribute meanings that aren't 'shown' in the images: emotional states, menace, off-screen events.)
- Why are certain shots used? (Discuss whether a close-up has been used to show detail, or to emphasise emotion.)
- Do we see the action from one person's point of view? (If so, think about how this is done – eg camera position, voiceover, information withheld.)

Using moving image texts reinforces the importance of these elements within storytelling and children can relate decisions about openings, narrative, style and endings to their own story writing.

CASE STUDY

A class of nine- and ten-year-olds watched the opening sequence of *Babe* (Chris Noonan, 1995, Australia). They discussed the importance of openings and endings to a story. They focused on how the opening sequence conveyed the information that the viewer needs to know in order to understand the film. In groups, the class then studied the use of title graphics, sound, lighting, colour and camera angles in detail.

Each group talked about how the different elements of film language added meaning to the story. They used these ideas as a basis for storyboarding the opening sequence to their own film adaptation of *The Story of the Dancing Frog* (Red Fox Picture Books, 1996) by Quentin Blake.

Key terms used: *graphics, sound, lighting, colour, shots.*

- **Moving image texts can be used as a starting point for poetic writing.** They need not be limited to naturalistic or conventional drama in order to generate strong visual and aural responses. An abstract film, or one with a strong soundtrack, can be used as an effective stimulus for writing poetry, or for producing a moving image text based on a poem.



ANIMATOR LOTTE REIGNIGER AT WORK | COURTESY OF BFI STILLIS

CASE STUDY

A group of teachers working with five- and six-year-olds, using short films during an INSET session, worked on developing creative responses to *Laughing Moon*, a short film in which all the characters and objects are formed from the shapes in a tangram. After watching the film, they identified shapes and sounds and chose words to describe the sounds and the way the shapes moved.

The teachers worked on three writing activities. One group drew an outline of their chosen shape and wrote their poem within the outline, describing how that one shape had moved and what it had become in the film. The second group wrote shaped poems using adjectives, eg in a spiral form, a triangle, wavy line or zigzag pattern. The third group chose individual words such as long, curly, spiky, round, and formed the letters in a way that reflected the shape eg A big and curly typographic style:

Curly

For literacy-based work with moving image media to be successful and to develop into sustainable and progressive learning it must be embedded within whole school planning and accepted as an integral part of the curriculum.

Several teachers involved in projects using moving image media in their classrooms have commented on the distinctive nature of the work and the often startling results it brings.

The following examples illustrate how visual literacy can positively impact upon reading and writing skills:

CASE STUDY

A key worker in a London nursery, taking part in a pilot project using short films with three- to six-year-olds, observed a distinct change in one child's drawing following the use of film to stimulate talk about setting. Since watching films in the classroom all his drawings are now done over a series of pages that he sticks together in order, which the teacher referred to as being like a series of shots or scenes from the film.

The kinds of close analysis we are proposing here are different from the ways in which children generally consume moving image media – although they may have favourite videos or scenes that they have watched repeatedly – and it may take time to establish this approach in the

classroom (see also Chapter 6). But by analysing moving image texts on the basis of repeated viewings, and looking for deeper meaning, children interact with moving images in increasingly sophisticated ways.

CASE STUDY

One teacher of seven- and eight-year-olds commented on the way repeated viewings of a short film text provoked 'new ways of seeing' which in turn led to more confident use of language:

'... every time they saw these films they saw something different ... they understood that the same object can represent different things. Now they routinely use a thesaurus for new words.'



SECOND HELPINGS | COURTESY OF JOEL SIMON

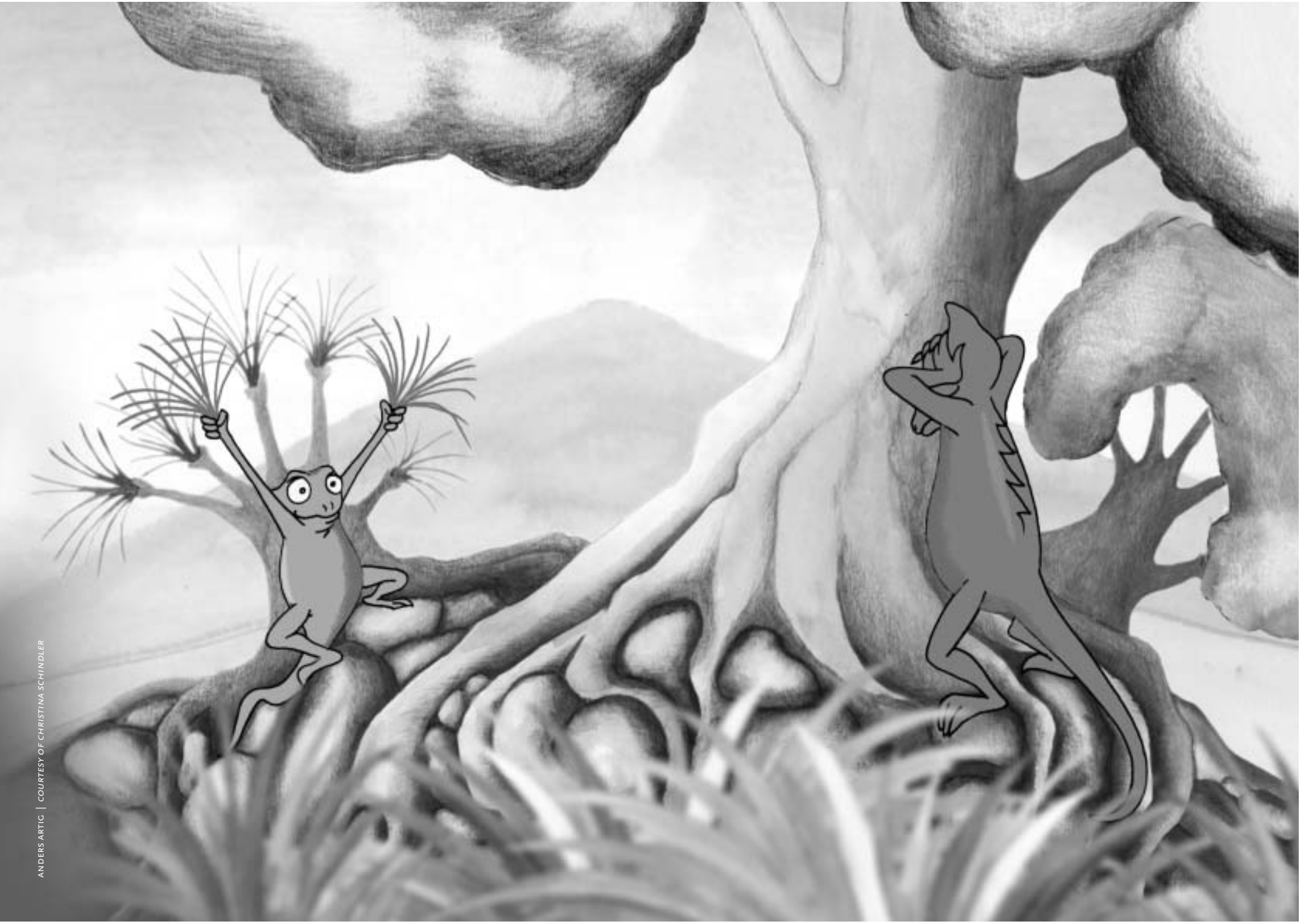
CONCLUSION

Watching a film can powerfully engage children. They do not need to have mastered the 'mechanics' of reading in order to understand what they are seeing on a screen. A barrier is removed and their understanding, imagination and appreciation take centre stage, along with their natural desire to communicate. Moving image texts particularly appeal to those who favour a more visual style of learning. Many children can confidently tell you what they saw and frequently describe it in great detail after only one viewing, and yet find more to comment on in second and third viewings. They construct meaning and can often offer insightful interpretations of what they have seen. By introducing moving image texts as effective resources for literacy (including oracy) we are broadening children's experience of texts and encouraging more extensive use of more varied forms of communication.

Literacy underpins the whole curriculum. The more literate children are, the more effectively they will access learning in all curriculum areas. Given that we have argued in this chapter that moving image literacy and print literacy are closely related, it follows that children's access to the whole curriculum will be enhanced if their critical and creative skills with moving image media are also well-developed. In the next two chapters, we show how this can work.

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- The National Museum of Photography, Film and Television has a classroom activities pack with five illustrated photography and video project ideas for Key Stage 2, including *Hoax Photography, Making Videos, Light and Photography, Reading Pictures, Same Story ... Different Treatment*. £10 plus £1.50 p&p Available from NMPFT, Bradford, BD11NQ Tel: 0870 701 0201



CHAPTER FOUR

THE FOUNDATION STAGE

This chapter focuses on the analysis and production of moving image media in the Foundation Stage (for children aged three until the end of their Reception year, or in Northern Ireland, until the end of Year 2). It is essential that work on media is addressed at this stage, rather than waiting until children enter the primary phase, for a number of reasons:

- Many children bring to the nursery setting a vast knowledge of media and already possess a range of critical skills in relation to these resources; it is important, therefore, to build upon this knowledge, rather than ignore it.
- If children are to develop as competent users and producers of media material, then this work needs to begin in the early stages of formal schooling. In England, for example, the *Curriculum Guidance for the Foundation Stage* (DfES/ QCA, 2000) recognises the 'stepping stones' of skills, knowledge, understanding and attitudes which children need to develop across a range of curriculum areas. A similar strategy needs to be identified in relation to moving image education.

- An essential ingredient in early learning is the development of knowledge, understanding and skills in communication, language and literacy skills, for these underpin work across curriculum areas. Work on moving image media has a central role to play in developing such knowledge, understanding and skills and can build on children's learning at home through this medium.

For all of these reasons, in addition to the rationale for such work provided in Chapter 1, work on moving image media in the Foundation Stage can make an essential contribution to a range of learning and development opportunities for children in the early years.

This chapter is set out to reflect the holistic nature of the curriculum in the Foundation Stage. We begin by outlining a number of key principles which could underpin work on moving image media in the Foundation Stage, drawing from our knowledge and understanding of how children learn in the early years.

Because work on film, television and video in the Foundation Stage is very likely to be integrated in the curriculum, reflecting approaches to curriculum planning in the early years, we then



SHREK | COURTESY OF BFI STILLs

address separately each of the six areas of learning, identified in the *Curriculum Guidance for the Foundation Stage* in England and contained in the *Desirable Outcomes for Children's Learning before Compulsory School Age* in Wales. These areas of learning are virtually the same in Scotland and Northern Ireland except that in both nations the last two, Creative and Physical Development, are combined. The areas are:

- Personal, social and emotional development;
- Communication, language and literacy;
- Mathematical development;
- Knowledge and understanding of the world;
- Physical development;
- Creative development.

We outline ways in which work on moving image media may contribute to work in each area and include case studies of work carried out in nurseries and Reception classes.



FILMING MAVIS AND THE MERMAID | COURTESY OF JULIET MCKOEN

PRINCIPLES

The following principles need to underlie any work on moving image media in the Foundation Stage:

- **Experiences in the early years should build on children's existing skills, knowledge and understanding and be embedded in child-centred approaches to teaching and learning**

Any work on moving image media could draw from children's vast expertise and experience in this area. Activities need to be embedded within first-hand experience. Children should have opportunities to explore materials and make decisions, supported by adults who know how and when to intervene.

- **Play has an important role in early learning**
'Play' and 'work' are not distinct categories for young children and a play-based approach to work on film, video and television which facilitates children's first-hand experience with resources, enables them to engage in the learning process and encourages a positive attitude towards learning in this area.
- **Practitioners should facilitate a holistic approach to learning**
Work on moving image media needs to be embedded in an integrated curriculum, although there will be opportunities for focused work on the skills, knowledge and

understanding relating to moving images. The analysis of moving images could be embedded in activities which involve production, from experience to reflection, although there will be times when analysis is the starting point.

● Curriculum framework

Work on moving image media in the Foundation Stage needs to integrate with such work at Key Stages 1 and 2 (P1-P7 in Scotland). The guidance in this chapter provides a starting point for the planning of a curriculum which reflects the three strands outlined in the *Curriculum Guidance for the Foundation Stage* (England):

- Provision for the different starting points from which children develop their learning, building on what they can already do;
- Relevant and appropriate content that matches the different levels of young children's needs;
- Planned and purposeful activity that provides opportunities for teaching and learning, both indoors and outdoors.

(DfES/ QCA, 2000, p11)

LINKING WITH THE LEARNING STRANDS

The case studies in each section below demonstrate how work on moving images has been developed in the Foundation Stage and linked to each particular area of learning.

PERSONAL, SOCIAL AND EMOTIONAL DEVELOPMENT

Work on moving image media has a crucial contribution to make to work on this area. By drawing on children's own extensive experience with the medium outside of the nursery setting and school, practitioners enhance children's confidence in what they already know.

Children have many shared media-related pleasures, so that work based on media can help to develop relationships and create communities of readers. In addition, children learn much about issues relating to citizenship and social skills from moving image media. Films and television programmes provide an ideal opportunity for the exploration of emotions and feelings. All UK curriculum guidance emphasises the importance of young children being motivated to learn and develop concentration; work on media can offer a range of opportunities for this to happen. As suggested in Chapter 1, work on film, television and video is highly motivating and can contribute to the development of a positive disposition for learning.



BABOON ON THE MOON | COURTESY OF CHRISTOPHER DURIEZ

CASE STUDY

In a nursery class, three- and four-year-olds engaged in discussion about their favourite films and television programmes. They explored which parts of these programmes made them feel sad, happy and so on. They found partners who liked the same films as them and then shared information about how they watched the film, when, who with and what they liked about it.



CHICKEN RUN | COURTESY OF BFI STILLs

CASE STUDY

In a nursery school, three- and four-year-olds planned and made their own video films. They were asked to make a film which captured their favourite things about the nursery, to show new children who might want to join the nursery. The children planned their video on paper first, using drawings of the shots they wanted to capture eg the water tray. The children were then shown how to aim a digital video camera, frame a shot and turn the camera on and off. All of the children involved in this activity demonstrated motivation, persistence in the activity and the ability to concentrate for long periods of time. They also learned a range of technical skills related to the use of the digital video camera and the following key vocabulary was introduced:

digital video camera, shot, cut, close-up, film.

Learning outcomes of moving image media work

- Identification of favourite films and programmes;
- Planning and shooting short sequences on digital video;
- Use of key words to describe their work eg digital video camera, shot, cut, close-up, film.

Links to Curriculum Guidance for the Foundation Stage (England)

Children should be able to:

Early learning goals

- Continue to be interested, excited and motivated to learn;
- Be confident to try new activities, initiate ideas and speak in a familiar group;
- Maintain attention, concentrate and sit quietly when appropriate (p32).

Links to Curriculum Guidance for Pre-school Education (N. Ireland)

Appropriate opportunities should be provided in pre-school education for children to develop personal and social skills, values and attitudes (p13).

Links to Curriculum Framework for Children Three to Five (Scotland)

Children should learn to:

- Express appropriate feelings, needs and preferences;
- Persevere in tasks that at first present some difficulties;
- Make and express choices, plans and decisions (pg).

Links to Desirable Outcomes for Children's Learning before Compulsory School Age (Wales)

By the time they are five, the experiences that children have had should enable them to:

- Concentrate for lengthening periods when involved in appropriate tasks;
- Explore and experiment confidently with new learning opportunities (p6).
- **Communication, language and literacy**
Skills, knowledge and understanding across all areas of learning are underpinned by communication, language and literacy and so most activities focused on moving image media are bound to develop children's competence in this area.

There are, however, particular ways in which work on film, television and video can enhance learning in the communication, language and literacy curriculum. Firstly, as stated in Chapter 1, young children come to the nursery setting and school already having spent many hours watching television and film. They have learned a range of vocabulary from this experience, linked to favourite characters, narratives and genres.

This knowledge can be drawn upon in activities:

- For very young children who are developing English as an additional language, television and film are central to the acquisition of vocabulary and, such work can offer opportunities to engage bilingual learners in curriculum activities which are embedded in first-hand experience.
- Work on moving image media can stimulate conversation and develop vocabulary.
- Young children enjoy television programmes which feature music and songs which are great for the development of language.
- Speaking and listening activities are particularly important elements of the Early Years curriculum and work on moving image texts can stimulate discussion and debate.
- Simply providing children with opportunities to talk about television programmes and films they have watched can promote a range of skills and is an important stage in developing understanding of the variety of audiences and responses to the moving image.

Secondly, as outlined in Chapter 3, there are many links between the processes involved in reading printed texts and moving image texts. These relate primarily to children's understanding of narrative structure, ability to develop understanding of characterisation and plot and so on. Work on narrative in a range of media is therefore important in developing this understanding. Because educators are drawing from children's prior knowledge of media texts, such work can increase confidence, self-esteem

and be used to extend learning to new areas. Thirdly, work on moving image media can link to the communication, language and literacy curriculum by providing opportunities for socio-dramatic role-play, emergent writing and reading a range of texts in different media, as the following case studies demonstrate.

CASE STUDY

Reception children were encouraged to talk about the characters in films that they thought were 'goodies' and 'baddies'. This provided an opportunity for extensive discussion and enabled staff to develop key media concepts such as use of lighting and sound effects to denote 'goodies' and 'baddies'. For example, the children watched particular sequences of goodies and baddies and then were asked the following questions:

- Is [name] a goodie or baddie?
- How do you know [name] is a goodie/baddie?
- What does he/she look like?
- What is he/she wearing?
- What do you notice about the music?
- What do you notice about the lighting?
- Where is the camera?

CASE STUDY

A Reception class teacher read *Jungle Book* to the children and they then watched the Disney film version of the story. The children discussed the differences between the printed text and moving image. They discussed features such as the soundtrack, changes in lighting to denote atmosphere and the way in which characters were presented. They then watched a short documentary about bears and talked about which was more 'real' to them – the bears on the documentary or the bear in *Jungle Book*. Key words introduced: *animation, soundtrack, special effects*

CASE STUDY

A group of four-year-old children watched a series of short clips from different genres and identified the intended audience, eg 'This programme is for grown-ups, little children,' etc. They were asked to elaborate on the reasons for their decisions and many drew from their families' television viewing patterns, eg 'Because my mum watches it.'

CASE STUDY

A Reception teacher set up a news studio in a socio-dramatic role-play area. After watching and discussing a series of news programmes, the children used the role-play area to explore news production. They wrote news briefs, researched stories and became newsreaders as peers filmed them using a video camcorder.

Learning outcomes of moving image media work

- Understanding elements of film language;
- Recognition of the differences between still and moving images;
- Identification of broad categories of intended audience;
- Identification of features of genre eg news;
- Use of key words in discussing elements of film language i.e. *cartoon animation, soundtrack, special effects*.

Links to Curriculum Guidance for the Foundation Stage (England)

Children should be able to

Blue Stepping Stone

- Describe main story settings, events and principal characters;
- Extend their vocabulary – exploring the meanings and sounds of new words;
- Use talk to organise, sequence and clarify thinking (p52).

Early learning goal

- Enjoy listening to and using spoken and written language, and readily turn it into their play and learning (p50).

Links to Curriculum Guidance for Pre-School Education (N. Ireland)

Language development occurs when:

- Children have access to a wide variety of play activities and are encouraged to talk about their experiences, ideas, feelings and achievements to one another and to adults during the course of their play (p18).

Links to Curriculum Framework for Children Three to Five (Scotland)

Children should learn to:

- Listen to other children and adults during social activities and play;
- Pay attention to information and instructions from an adult;
- Talk to other children or with an adult about themselves and their experiences;
- Express needs, thoughts and feelings with increasing confidence in speech and non-verbal language;
- Use language for a variety of purposes, for example, to describe, explain, predict, ask questions and develop ideas (p16).

Links to Desirable Outcomes for Children's Learning Before Compulsory School Age (Wales)

By the time they are five, the experiences that children have had should enable them to:

- Listen to a good story;
- Ask questions and listen to responses;
- Relate the broad thrust of the story;
- Express opinions and make choices (p5).

There has been extensive discussion in recent years about the apparent underachievement of boys in language and literacy. It is important to recognise, however, that not all boys underachieve in this area – only particular groups of boys. Boys from more affluent socio-economic groups (for example, groups 1 and 2, using the National Statistics Socio-economic Classifications) generally demonstrate higher attainment than girls from the least affluent socio-economic groups (Gillborn and Mirza, 2000). Gender, ethnicity and class all contribute to the attainment profile of particular cohorts of students in this area. Nevertheless, work on moving image media can be particularly appealing to boys and orientate them towards curriculum activities relating to communication, language and literacy specifications. In addition, boys often draw from their experience of moving image texts outside of school in their schooled writing practices, and teachers could usefully use this interest to extend aspects of language and literacy in Early Years settings and classrooms. The following case study indicates how work

which incorporates work on the moving image can motivate boys and draw on their expertise in this area. The case study also demonstrates that such work does not need to focus on the interests

of boys at the expense of girls. Girls also have an immense interest in work on moving image texts and such projects can celebrate and extend all children's skills in this field.

CASE STUDY

A Reception teacher introduced a topic on superheroes. A role-play area was set up which featured a different superhero each week, eg *Spiderman*, *Wonder Woman* and so on. A collection of superhero videos were collected and children were asked to compare and contrast the superheroes in the films, eg their clothing/powers/gadgets/catchphrases. Children also examined the features of one superhero narrative across a range of media, eg *Spiderman* film, cartoon, book, comic and computer game. Children were then asked to invent a new superhero and to develop a storyboard for the opening title sequence of their superhero films, after watching and discussing numerous examples. Gender issues were addressed in this work, eg the teacher discussed with children the range of female superheroes they knew such as Xena and Supergirl, children were encouraged to invent female superheroes as well as male and girls were given 'girl only' time in the role play area. The teacher also facilitated discussions about the role of violence in superhero narratives and the children identified that different people had different responses to this violence. The children then developed non-violent versions of superhero stories. The theme generated a great deal of enthusiasm across the class but it was noticeable that boys who previously lacked motivation in relation to language and literacy activities were particularly keen to join in. Many of these boys were particularly knowledgeable about media texts and enjoyed sharing this expertise with other children.



TOY STORY | COURTESY OF BFI STILLS

Learning outcomes of moving image media work

- Understanding of elements of film language and their effects;
- Recognition of the features of title sequences;
- Identification of common features of film, book, comic and game versions of a text, eg *Spiderman*;
- Awareness of the fact that different audiences have different responses to the same FVT (film, video and television) text;
- Use of key words to distinguish between different moving image delivery systems, eg film, television, animation, computer game.

Links to Curriculum Guidance for the Foundation Stage (England)

Children should be able to

Early learning goals

- Retell narratives in the correct sequence, drawing on language patterns of stories
- Explore and experiment with sounds, words and texts;
- Show an understanding of the elements of stories, such as main characters, sequence of events and opening (p62).

Links to Curricular Guidance for Pre-School Education (N. Ireland)

Language development occurs when:

- Children have opportunities to listen to stories and rhymes told or read to them in one-to-one situations or in small and large groups;
- Children enjoy and share books with each other and engage in role-play (p18).

Links to Curriculum Framework for Children Three to Five (Scotland)

Children should learn to:

- Have fun with language and making stories;
- Use talk during role play and re-tell a story or rhyme;
- Take part on short and more extended conversations (p16).

Links to Desirable Outcomes for Children's Learning Before Compulsory School Age (Wales)

By the time they are five, the experiences that children have had should enable them to:

- Listen to a good story;
- Relate the broad thrust of the story;
- Identify and explain events illustrated in pictures (p5).

MATHEMATICS

Children develop a range of mathematical skills, knowledge and understanding from watching television and film, both directly and indirectly. For example, the popular animated programme *Bob the Builder* introduces children to a range of information about shapes and sizes and uses comparative language such as 'bigger/higher' etc. Game and quiz shows often use counting sequences and can develop children's ability to count backwards from 10, and so on.

More overtly educational programmes, such as *Sesame Street*, are more explicit about introducing sequences of numbers and names of shapes. However, this kind of activity focuses directly on mathematical understanding rather than moving image media work. It is more difficult to define what mathematical learning might occur when engaging in moving image analysis or production.

KNOWLEDGE AND UNDERSTANDING OF THE WORLD

Many links can be made to work on moving images in this area. Children learn much about the world around them, about the cultures and practices of a range of communities, from film and television and this knowledge can be extended through discussion about what they have watched.

Developing the skills and knowledge to become media producers involves becoming familiar with a wide range of technology and children need to be introduced to relevant technology, such as video camcorders, video recorders, televisions, editing facilities and computers, as early as possible. Exploratory play with a range of media materials can encourage children to ask questions, be inquisitive and use all of their senses to find out about things. In addition, work on moving image media can facilitate work on concepts such as the past, as children watch and discuss old films and television programmes and look at the home movies of older people in the community.

CASE STUDY

Children in a Reception class had been learning about film. They had written scripts as small groups with parents. The children had then made the scripts into storyboards. Finally, some students from a Media Studies course at a local university came to film the children as actors performing their finished pieces. One group of children (four- to five-year-olds) had decided to show other children how to make models and entitled their film 'Orange Peter' (the class was called 'Orange Base'). Each child decided to make something different – gluing, sawing, folding, but had to identify what each stage would be so that they could tell the camera operators. This not only had a great impact on the children's own design and technology skills, but also on the class who greatly enjoyed watching this video. It also impressed the parents – they were invited to watch all the films in the school hall and the children made popcorn to accompany the viewing! It gave the parents an opportunity to see the learning skills that are involved during model making – often dismissed as a craft activity – and also the value of moving image as a learning tool.

Key words which were introduced were: *scriptwriter, director, camera operator, special effects*.

CASE STUDY

A Reception class were engaged in a topic on the weather. They watched and discussed a range of televised weather reports. A television studio was set up in a corner of the classroom, with a camera set up on a tripod, facing a map of the UK on the classroom wall, and the children wrote and filmed their own weather reports.

CASE STUDY

The parents of nursery children were asked to bring in videos of their children as babies, if they were available. Children then watched the films, which included home videos of family weddings etc. and nursery staff initiated discussion on how the use of film helped families to capture treasured moments and document changing lives.

CASE STUDY

A Reception class watched excerpts from two original films and their remakes – *The Parent Trap* and *Miracle on 34th Street*. They discussed the differences in the two versions in both cases, eg use of colour, music, clothing.

Learning outcomes of moving image media work

- Recognition of various production roles, eg scriptwriter, camera operator, director;
- Understanding of how films have changed over time, eg use of colour, special effects;
- Identification of features of genre, eg weather reports;
- Planning and shooting short sequences on digital video.

Links to Curriculum Guidance for the Foundation Stage (England)

Children should be able to

Blue Stepping Stone

- Describe simple features of objects and events (p86);
- Know how to operate simple equipment (p92);
- Begin to differentiate between past and present (p94);

Early learning goals

- Look closely at similarities, differences, patterns and change (p88).
- Begin to know about their own cultures and beliefs and those of other people (p98).

Links to Curriculum Guidance for Pre-School Education (N. Ireland)

Children need opportunities to:

- Make models, for example in construction;
- Put things together in variety of ways, for example, in creative or constructive play (p20);
- Talk about the weather and the seasons at appropriate times during the year;

- Talk about themselves, for example, where they live, the members of their extended family and events in their lives both past and present (p21).

Links to Curriculum Framework for Children Three to Five (Scotland)

Children should learn to:

- Ask questions, experiment, design and make, and solve problems;
- Recognise patterns, shapes and colours in the world around them (p24).

Links to Desirable Outcomes for Children's Learning before Compulsory School Age (Wales)

By the time they are five, the experiences that children have had should enable them to:

- Begin to find out about outcomes, problem-solving and decision-making;
- Begin to understand the use of a variety of information sources (for example: books, television, libraries, information technology) (p7).

PHYSICAL DEVELOPMENT

The *Curriculum Guidance for the Foundation Stage* suggests that 'Physical development in the foundation stage is about improving skills of co-ordination, control, manipulation and movement' (DfES/ QCA, 2000, p100). Work on moving image media can relate to this area of learning in a number of ways. The production of films can involve the development of children's awareness of themselves and others within a confined area. It can develop perseverance in the

learning of new skills. In addition, children's gross and fine-motor skills can be enhanced as they learn to control a camera or use a mouse and keyboard.

CASE STUDY

A group of nursery children were invited to make a film which promoted safety in the outdoor area. They suggested a range of sequences which could be shot, eg a child running without watching where others were, riding a bike in a dangerous way and so on. They discussed when close-ups would be needed, eg a shot of a knee with a cut, which could happen if a child fell off a bike.

Key vocabulary introduced included: *camcorder, shot, close-up, long shot*.

Learning outcomes of moving image media work

- Understanding of the role of FVT in providing information;
- The use of key vocabulary to discuss production eg shot, close-up, long shot.

Links to Curriculum Guidance for the Foundation Stage (England)

Children should be able to:

Blue Stepping Stone

- Understand that equipment and tools have to be used safely. (p114)

Early learning goals

- Show awareness of space, of themselves and others (p106);
- Recognise the importance of keeping healthy and those things which contribute to this (p110).

Links to Curriculum Guidance for Pre-School Education (N. Ireland)

Progress in learning: Children... have developed an awareness of space and of others... They understand simple rules and can use tools and equipment appropriately and safely (p15).

Links to Curriculum Framework for Children Three to Five (Scotland)

Children should learn to:

- develop an awareness of space;
- be aware of the importance of health and fitness (p37).

Links to Desirable Outcomes for Children's Learning Before Compulsory School Age (Wales)

By the time they are five, the experiences that children have had should enable them to:

- have an awareness of their own bodies and their growth;
- understand, appreciate and enjoy the differences between running, walking, skipping jumping, climbing and hopping (p7).

CREATIVE DEVELOPMENT

There are a range of obvious links between this area of learning and work on moving image media. Children can experiment with and explore a range of materials as they make puppets and props for films, create animations, develop advertising material for films and so on. Music is integral to filmmaking and children can be encouraged to explore a range of sounds creatively as they analyse and develop soundtracks. Role-play has a central part to play in enhancing creativity and developing imagination and, as outlined in a number of the case studies, moving images can be central in promoting various kinds of role-play, both as the content of films produced by children and as a means of exploring further the narratives encountered in commercial productions.

CASE STUDY

After watching a variety of films and discussing the soundtrack effects, nursery children were given some musical instruments. The soundtrack of a film they were watching was turned down in a particularly dramatic sequence and the children were asked to produce their own soundtrack for this sequence.

CASE STUDY

A Reception class created puppets and a backdrop and then developed puppet shows which were filmed. Children then developed advertising posters for their own films after examining film posters used in cinemas.



KIRIKOU AND THE SORCERESS | COURTESY OF BFI STILLS

Learning outcomes of moving image media work

- Understanding of the role of soundtrack in FVT;
- Awareness of some aspects of the marketing and publicity of FVT to audiences.

Links to Curriculum Guidance for the Foundation Stage (England)

Children should be able to:

Early Learning Goal

- Recognise and explore how sounds can be changed (p122);
- Use their imagination (p124);
- Express and communicate their ideas, thoughts and feelings by using a widening range of materials (p126).

Links to Curricular Guidance for Pre-school Education (N. Ireland)

- Children should have opportunities to work with materials of different textures which will offer them sensory experiences. They should be encouraged to make pictures and models.
- Children should...create their own sounds using percussion instruments (p16).

Links to Curriculum Framework for Children Three to Five (Scotland)

Children should learn to:

- Use role play or puppets to recreate and invent situations;
- Use instruments by themselves and in groups to invent music that expresses their thoughts and feelings (p32).

Links to Desirable Outcomes for Children's Learning Before Compulsory School Age (Wales)

By the time they are five, the experiences that children have had should enable them to:

- Respond to and enjoy rhythm in music and music-making with a range of instruments and with their voices;
- Begin to enjoy role play and imaginative drama (pg).

INVOLVING PARENTS

A central tenet of sound early years practice is the development of effective partnerships with parents. Parents are children's first educators and have a central role to play in developing children's skills, knowledge and understanding. Parents are also immersed in a media-rich world and their implicit understanding of the importance of film, television and video in their child's development, in addition to their own confidence and knowledge in this area, can be drawn upon in a range of ways. In Chapter 6, we include two case studies, conducted in Foundation Stage settings, which outline projects that have successfully involved parents in moving image media work.

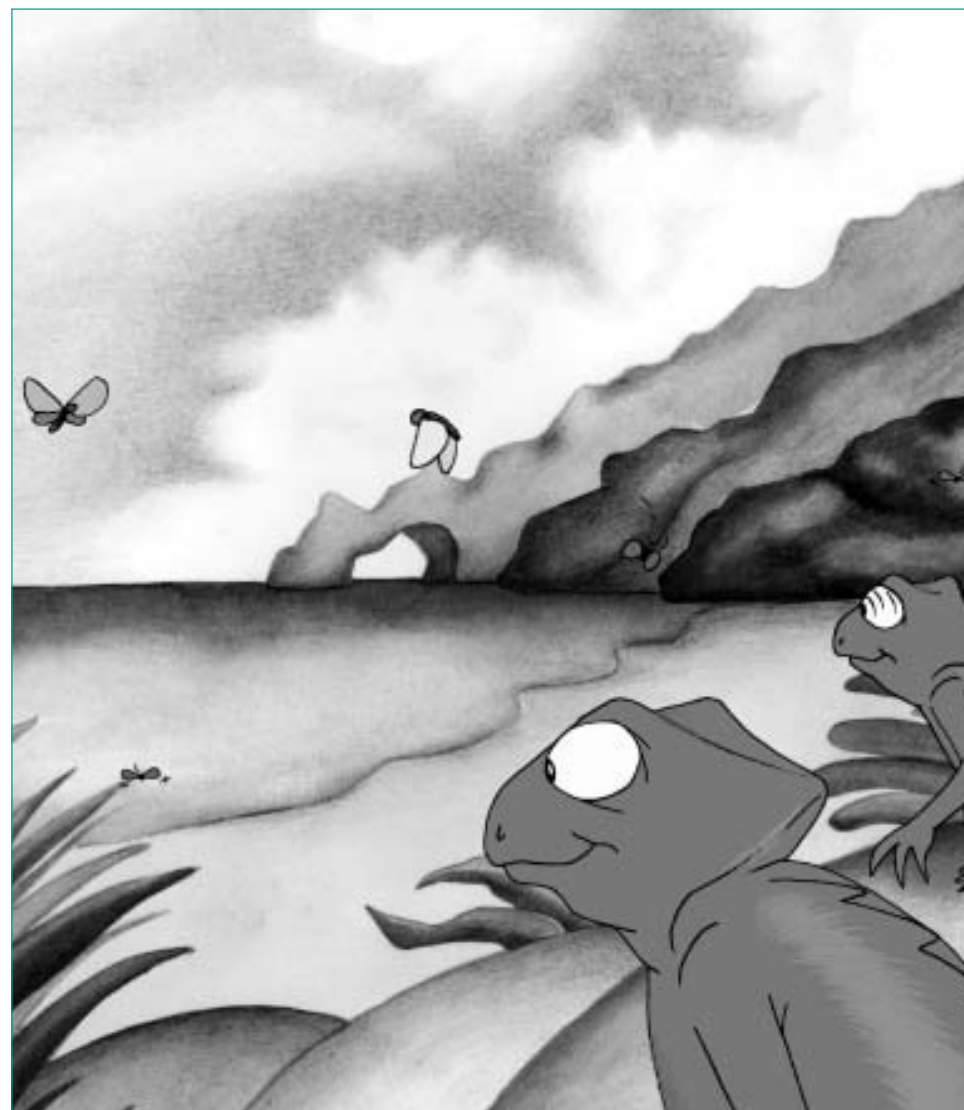
CONCLUSION

In discussing how work on moving image media can be incorporated into the areas of learning which form the curriculum for the Foundation Stage, we are not suggesting that this is the only approach to media education with three- to six-year-olds. However, it does embed work on moving image media holistically into the Early Years curriculum and promotes an integrated approach to teaching and learning at this stage. Practitioners need to be clear about the specific skills, knowledge and understanding they are developing in relation to the analysis and production of moving images, as well as understanding the nature of the links to the various subject areas.

This chapter has outlined a range of approaches to incorporating work on moving image media into the Early Years curriculum, which can provide the essential building blocks for more developed media work in the primary years. Creating such a foundation will ensure that children's expertise in this area is recognised and extended at an early stage and will contribute to the development of a curriculum which reflects the contemporary, highly technological and media-rich world in which children live. In Chapter 5 we show how moving image media work can be integrated across the curriculum throughout the primary years.

REFERENCES

D Gillborn and HS Mirza (2000), *Educational Inequality: Mapping Race, Class and Gender*, London: HMSO.



ANDERS ARTIG | COURTESY OF CHRISTINA SCHINDLER

CHAPTER FIVE

MOVING IMAGES ACROSS THE CURRICULUM

The curricula in Scotland and Northern Ireland are grouped into five broad areas, but in England there are still ten distinct subjects. For logic and simplicity, this chapter groups a range of curriculum subjects into three areas, which approximately correspond across all UK primary curricula:

- **Creative** (in Scotland, Expressive Arts and Physical Education; in Northern Ireland, Creative, Expressive and Physical Development);
- **Investigative** (in Scotland, Environmental Studies; in Northern Ireland, The World Around Us);
- **Moral and Personal** (in Scotland, RE and Moral Education; in Northern Ireland, Personal Development).

Moving in age media are of value in their own right, as part of our culture as well as being 'motivating' in relation to prescribed curricular learning. Any learning is enhanced when our critical and creative skills with moving in ages are well developed, because so many of the facts, stories and ideas available to us are circulated through the moving in age media. In each of these three curriculum areas, therefore, we outline the ways in which moving in age education can be seen as an integral part of

the area as a whole, and we then provide a grid which maps moving in age activities and outcomes on to subject-based learning objectives. The latter are not listed in detail for every UK curriculum, but indicative pointers are provided to indicate common ground. This chapter does not address English, which is discussed in Chapter 3, or Mathematics where there is very little current experience in moving in age work.

This chapter is not differentiated by age phase or key stage. The Scottish 5–14 Guidelines provide a useful summary of the characteristics that underpin expected progression as children approach secondary age:

- Knowledge will become more detailed;
- Relevant vocabulary will be widened;
- The ability to see patterns and to generalise will develop;
- New knowledge and understanding and skill development will add and enrich previous learning;
- Understanding of abstract ideas and principles will increase;
- The number and range of contexts and examples will widen in space and time;
- Pupils will demonstrate increasing independence in their learning.



TADPOLE AND THE WHALE | COURTESY OF BFI STILLS

In the context of moving image education, this could mean that, as they move nearer to secondary transfer, pupils will gain:

- Wider knowledge of moving image texts: from different countries and cultures, different periods and different genres;
- Ability to work more independently on tasks such as planning and editing;
- Increased ability to ask analytical questions about moving image media and expanded critical vocabulary;
- A more sophisticated understanding of audience (ability to generalise about different groups and speculate about their likely preferences);
- Some development of ideas about ownership, for example 'who would pay for this and why?';
- Increased ability to articulate ideas about the relationship between moving images and reality and the likely intentions of producers, differentiating between what is 'more real' and what is 'less real';
- Increased ability to identify and comment on patterns of representation, for example, of gender, ethnicity and age;
- A wider frame of reference in society, recognising issues related to personal responsibility and citizenship.

CREATIVE SUBJECTS

(Art, Design, Technology, ICT, Music, Drama and Physical Education)

Creativity is often thought of as an inherent talent that people possess to varying degrees, that simply needs to be allowed space to express itself or find an 'outlet', and that is identified with the arts. But it has been well argued that creativity can be fostered and developed, and is a crucial element of every kind of human endeavour (NACCCE, 2000). People are creative in response to challenges and difficulties, when they find new ways of doing things or new ways of communicating. It is creativity that helps the mathematician to work out a new formula, as well as helping the composer to create a new melody. From their earliest years, children experience the outcomes of creative activity in the moving image media every day, from animated logos and television advertisements to full-length narratives, both fictional and non-fictional. They have a right to understand how these creative products are made and circulated, and to have their own creative opportunities in these media.

Many moving image texts suitable for younger children are animated. This form of filmmaking is thus extremely familiar to children from both television and cinema. It is also something that can be accessed in the classroom, and allows children to have total control over everything that appears on screen. Animation combines elements of Art, Design, Technology, Music and ICT to create meaning. Animation activities can include short and simple paper-based exercises as well as more complex productions. There are an increasing number of software packages available to schools that offer children in primary schools the opportunity to design, storyboard and edit moving image materials.

Music is a particularly important element of a moving image text. For all audiences, it is often the music that 'moves us to tears', terrifies us or keeps us in suspense throughout a film or TV drama. For many learners, the realisation of how powerfully the music directs our interpretation of moving image media is a revelatory moment, where the creative possibilities of manipulating the meaning of images through sound are suddenly opened up.

Moving image editing is usually considered, by those who have not done it, as merely the process by which the different elements of a moving image text (shots, sounds and music) are 'put together', like assembling a flat-pack wardrobe. It is a much more creative process, akin to writing or painting in the way that meaning is 'carved' out of any constituents. Different combinations are tried and discarded, and unexpected meanings emerge. It is thus a process that gives children a chance to view material critically and think about how images and sounds can be manipulated to create meaning for an audience. Now that increasingly easy-to-use moving image editing software is available, editing is one of the best ways of engaging children in genuinely creative ICT activity.

To enable children to explore the creative possibilities of moving image media, it is essential that they have opportunities to see a wider range of material than they are likely to access on TV or at their local video store or multiplex. In Chapter 8 we offer suggestions for finding films and video that will challenge children as well as delighting them. You will need to refer to Chapter 2 for explanations of the Basic Teaching Techniques (BTT) mentioned below (Freeze frame, Spot the shots, Sound and image, Top and tail)

WORKING WITH MOVING IMAGES IN CREATIVE SUBJECTS

MOVING IMAGE ACTIVITIES

MOVING IMAGE ACTIVITIES

OUTCOMES /ASSESSMENT OPPORTUNITIES IN MOVING IMAGE AND SUBJECT LEARNING

ART AND DESIGN

- Exploring and developing ideas (English NC);
- Understanding and investigating (Welsh NC);
- Investigating visually and recording (Scottish 5–14 Guidelines);
- Investigating and realising in art and design (NIC Curriculum);
- Knowledge and understanding (English NC).

Pupils can

- Watch *Laughing Moon* from *bfi Starting Stories* or *Train of Thought* from *bfi Story Shorts*. Use **Freeze frame** to focus on particular moments. Discuss how shapes are moved into patterns and how these movements relate to the music. Express responses and interpretations;
- Undertake a range of animation techniques (eg line drawing, cut-out characters and painted backdrops, model animation) to make short animated sequences;
- Using the basic theme of a single colour or shape, take video or still images of things having that colour or shape, and use editing software or scan the images into PowerPoint to make a sequence and add music or commentary;
- When watching a video on the work of an artist, use Freeze frame and Spot the shots to analyse techniques in more detail and discuss how they are represented.

Pupils should be able to

- Understand that simple shapes can be moved to form patterns and that music can direct interpretations;
- Develop planning skills eg storyboarding and character development; creative skills in drawing and modelling; animation techniques;
- Develop:
 - abstract ideas
 - team work and planning
 - camera techniques
 - editing techniques;
- Gain more detailed understanding of processes and awareness of the decisions involved in documentary filmmaking;
- Understand that the style and movement of graphics, and the choice and timing of sound, can combine to produce a powerful impact.



TRAIN OF THOUGHT | COURTESY OF JONATHAN HODGSON

ICT

- Developing ideas and making things happen (English NC);
 - Creating and presenting (Scotland 5–14 Guidelines);
 - Sorting and preparing information (NI Curriculum);
 - Communicating and Handling Information (Welsh NC).
- Use PowerPoint to prepare a 'home page' to represent the class, the school or the neighbourhood, with a single image, graphics and sound;
 - Use simple moving image editing software such as Apple iMovie 2 or Microsoft Movie Maker to add new sound effects and music to a short video sequence (BTT: Sound and image);
 - Use editing software to assemble a given series of shots into a sequence, and trim as required.

Pupils should be able to

- Develop PowerPoint techniques;
- Understand how sounds and music can transform the meaning of a moving image sequence;
- Learn the importance of accuracy in timing sound in relation to image;
- Use basic editing skills;
- Understand how the sequencing of shots can create a narrative;
- Learn basic logic of sequencing such as eye-line match;
- Understand the importance of sound in 'anchoring' meaning;
- Develop knowledge of editing software.

MUSIC

- Listening, and applying knowledge and understanding (English NC);
 - Breadth of Study (English NC);
 - Performing, composing and appraising (Welsh NC);
 - Composing, performing, listening and responding (NI Curriculum);
 - Investigating, exploring sound, evaluating and appreciating (Scottish 5–14 Guidelines);
 - Creating and developing musical ideas and composing skills (English NC).
- Use Sound and image (BTT) with any short (eg 60 seconds) moving image sequence where music and sound are used in interesting ways;
 - Working in groups who each have the same moving or still image sequence to use (in PowerPoint or simple moving image editing software), each group tries adding their own choice of music to the sequence;
 - Identify and record sounds that evoke a particular place or time and create a still or moving image sequence to go with them;
 - Watch a short film that has no music soundtrack (eg *Growing in BFI Story Shorts*) and develop a music composition to augment or change the theme;
 - Watch a music video and discuss how the images affect interpretation of the music;
 - Import a favourite music track to simple editing software and add a still or moving image sequence.

Pupils should be able to

- Understand that sound makes a strong contribution to the meaning of moving images;
- Understand that different kinds of music can create different meanings from the same sequence of images;
- Develop the idea of 'montage' of both sound and image, as a way of expressing local or personal identity;
- Explore the extent to which music can enhance or distort an existing film;
- Understand that images can have a strong impact on the way listeners interpret and respond to music.

WORKING WITH MOVING IMAGES IN CREATIVE SUBJECTS

MOVING IMAGE ACTIVITIES	MOVING IMAGE ACTIVITIES	OUTCOMES /ASSESSMENT OPPORTUNITIES IN MOVING IMAGE AND SUBJECT LEARNING
DRAMA		
<ul style="list-style-type: none"> ● Create and sustain roles individually and when working with others; comment constructively on drama they have watched or in which they have taken part (English NC); ● Breadth of study – listening (English NC); ● Investigating and experimenting, using language, creating and designing, communicating and presenting (Scottish 5-14 Guidelines); ● Talking and listening (NICurriculum); ● Listening skills and language development (Welsh NC). 	<ul style="list-style-type: none"> ● When using drama activities such as hotseating, still in age or thought-tracking, photograph key moments, and use Kar2ouche or PowerPoint to sequence the images and add sound to present a 'trailer' for the drama; ● Using Freeze frame (BTT), watch a short dialogue sequence (eg from <i>Mavis and the Mermaid</i> in <i>bfi Story Shorts</i>) and identify the different ways this can be filmed (eg two-shot, alternating close-ups etc); ● Storyboard a dialogue sequence (either specially written or taken from a book or play) to show how camera angles, framing and editing would be used to enhance performance in a filmed version. 	<p>Pupils should be able to</p> <ul style="list-style-type: none"> ● Learn that images provide a new perspective on performance; ● Improve planning and group work by using the trailer as a frame of reference; ● Notice that some shots do not show the speaker; but the reaction of the listener; and that changes of framing or angle can emphasise emotions such as surprise, uncertainty etc; ● Learn how to use film techniques as an integral part of dramatic representation, rather than merely as a way to 'record' performance.
TECHNOLOGY		
<ul style="list-style-type: none"> ● Working with tools, equipment, materials and components to make quality products (English NC); ● Materials, tools and processes (NICurriculum); ● Designing and making skills (Welsh NC); ● Skills in designing and making (Scotland 5-14 Guidelines). 	<ul style="list-style-type: none"> ● Watch a film that uses model animation (eg <i>Second Helpings</i> in <i>bfi Story Shorts</i>) and note key features of figures and props. Create basic armature with pipe cleaners and build a character with Plastocene that can stand up by itself, can hold specific movements of arms, legs and head, and can change facial expression; ● Design and build sets, props and figures for an animated sequence that combines long shots and close-ups – therefore requiring some items (eg hand, watch, eye, gun, doorway etc) to be created on different scales; ● Children work out how to show specific effects in animation, eg watersplash, rocket taking off, frog transforming into a prince, etc; ● Design and build convincing set for the opening 'wide shot' to set the scene for a live drama, eg graveyard, desert, mountainside, castle; ● Use table lamps, reflectors and masking to light a live-action drama scene effectively (eg crime, horror) and video or photograph the results. 	<ul style="list-style-type: none"> ● Learn basic techniques and requirements of model building for animation; ● Learn how to work out change of scale and develop close observation to create believable replication; ● Develop creative ingenuity with a range of materials and editing techniques. Learn that sound effects can enhance believability of special effects; ● Learn that sequencing, music and sound effects can help disguise the transition from model set to live action. Find materials (eg polystyrene, ashes) and lighting effects that can convincingly mimic elements of an outdoor scene; ● Learn the importance of lighting in creating mood and atmosphere, especially when combined with music or sound effects.

INVESTIGATIVE SUBJECTS

(Science, History, Geography, ICT)

Arguably all subjects involve investigation and the collection of information, but we have chosen to group together History, Geography, Science and the informational aspects of ICT, where the provision and interpretation of information are particularly vital. These subjects require the development of skills in interpreting, understanding and evaluating facts, ideas and opinions. Moving image media, such as educational broadcasts, are often used in these subjects as a way of providing information, and even where they are not, children bring with them from home the experience of watching news, documentaries and indeed fictional narratives that have provided them with information, some of it accurate, some not. The better children are at interpreting moving images, the better will be their development of subject knowledge.

Moving image media offer opportunities to experience the use of language in different contexts and styles and with different audiences in mind. It is important to encourage children to distinguish between different forms of moving image media such as documentary, news, propaganda, advertisements and corporate promotion, and to recognise that the sources and motivation of a text can make a difference to the truth or accuracy of what it says. They should have opportunities to try producing persuasive or biased moving image material. There is also a rich variety of moving image techniques and genres that can be used as ways of 'finding out'



MAVIS AND THE MERMAID | COURTESY OF JULIET MCCOEN

and 'feeding back'. These include documentary, interview, reminiscence and reconstruction. Children experience these constantly on television, videos, CD-ROMs and the internet. They are already very familiar with different styles of presentation and often this is reflected in their play, particularly through imitation and the playing out of familiar scenarios, narrating a story, mimicking a TV presenter.

Interrogating a moving image text can develop thinking skills such as:

- Comparing/contrasting information;
- Information processing;
- Reasoning;
- Inferring;
- Drawing conclusions;
- Making judgments.

Certain key communication skills are particularly relevant to more information-heavy areas and can equally well be developed through working with moving images as with other media. These include:

- Discussion;
- Reading, obtaining, organising, synthesising, summarising and presenting information;
- Using a range of sources of information;
- Using images;
- Using different forms/styles to suit audience;
- Using different forms/styles to suit situation;
- Using specialist vocabulary/language/notation.

In the grid that follows, ICT is covered in each subject area through various software applications and internet use.

WORKING WITH MOVING IMAGES IN INVESTIGATIVE SUBJECTS

SUBJECT-BASED LEARNING OBJECTIVES	MOVING IMAGE ACTIVITIES	OUTCOMES /ASSESSMENT OPPORTUNITIES IN MOVING IMAGE AND SUBJECT LEARNING
SCIENCE		
<ul style="list-style-type: none"> Scientific enquiry (English and Welsh NC); Making and using appropriate observations then recording findings in a variety of ways appropriate to the task (Scottish 5–14 Guidelines); Investigating and Making (NICurriculum); Life Processes and Living Things (English and Welsh NC); Living Things (NICurriculum); The Processes of Life (Scotland 5–14 Guidelines); Materials and their Properties (English, NI and Welsh NC); Changing Materials (Scotland 5–14 Guidelines); Physical Processes (English and Welsh NC); Life Processes and Living Things (English and Welsh NC); Living Things (NICurriculum); Properties and Uses of Energy (Scotland 5–14 Guidelines); Light (NICurriculum). 	<ul style="list-style-type: none"> After completion of an experiment, each group has to discuss and agree what the main outcomes were. They present their findings to camera. They can choose to amend, edit and re-record before their findings are presented to the class for discussion and appraisal; Pupils can animate the growth of a plant from seed to maturity, either by drawing each new stage or using a digital camera to capture the image. The images are then transformed into a short animation by the use of GIF Construction or Logitech cameras, or by making flick books or a zoetrope; <p>Pupils can:</p> <ul style="list-style-type: none"> Watch a TV cookery programme and discuss how the processes of change to the ingredients are shown. Photograph or video key moments in the preparation and making of flapjacks, emphasising the state of each ingredient before mixing or heating and then show the result afterwards. Use PowerPoint or simple moving image software to create a short sequence and add commentary. Draw characters and then animate a single movement (eg walk, fall, jump) by using a flick book or zoetrope. Draw images on glass slides or sandwich different materials in slide mounts; or draw images on acetate OHP sheets; project these images on screens using different lengths of 'throw'; Make cut-out figures and attach sticks for support; set up a screen and lighting to create a shadow puppet show. 	<p>These activities will</p> <ul style="list-style-type: none"> Generate scientific reasoning and language; Build up an individual and class record and resource; Teach appropriate ways of presenting information in moving images. <p>Pupils will be able to</p> <ul style="list-style-type: none"> See the growth of their plant in time-lapse mode; Understand the process of animation; Develop skills with handling hardware and computer programs; Understand that a film does not need to show the whole process: only key moments; Extend their scientific language and articulate hypotheses with greater confidence; Develop close observation of movement; Understand the process of persistence of vision. Understand how the processes of magnification change the appearance of colours and textures; Explore properties of opaque and translucent materials; Understand how to focus an image and how to achieve different effects from different distances between light source and screen; Understand how soft and sharp focus is governed by the relationship between light source, object and screen.

HISTORY

- Historical enquiry;
- Victorian Britain (English NC);

- Britain since 1930 (English NC);
- Life in Modern Wales and Britain (Welsh NC);
- Changes in life during the last century;
- Life during the war;
- Life in the 50s and 60s (NICurriculum);

- Local history study (English NC);
- A historical topic in a local context (Welsh NC);
- Local history (NICurriculum).

- Watch examples of 'actuality' film and 'phantom rides' showing trains and road traffic from *bfi Film as Evidence: Britain in 1900*; discuss how and why these films were made and identify differences in transport between then and now;
- Plan and write commentaries for one or more of these films in the style of a fairground 'explainer';

- Interview (on audio or video) older people who can remember film going in the 1940s and 1950s, and the introduction of television. Use editing software to edit and assemble images and sound in a short presentation;

- Use photographs or video to record aspects of the local area in the past; use PowerPoint, Kar2ouche or editing software to add commentary and produce a short presentation;
- Arrange a viewing of material on a particular theme from a local or Regional Film Archive; find out from the archivist about what has been preserved and why; discuss differences and similarities between 'then' and 'now'.

Pupils should be able to

- Understand constraints and expectations of filmmaking in 1900 and find out how films were shown and seen;
- Closely observe evidence of transport and behaviour;
- Understand that films in 1900 were never 'silent' but accompanied by commentary, sound effects and music;
- Learn techniques of interviewing;
- Discover best way(s) of filming an interview;
- Learn about changes in media consumption in the 20th century;
- Learn about the role and value of film and its importance in historical enquiry;
- Develop editing skills and learn to select salient items;
- Develop investigative skills and research techniques;
- Increase historical research skills and begin to define methodology;
- Develop media production skills;
- Learn about film as a source of evidence about the past, and the problems in preserving and interpreting this evidence;
- Learn about what people in the past thought worth recording.

WORKING WITH MOVING IMAGES IN INVESTIGATIVE SUBJECTS

SUBJECT-BASED LEARNING OBJECTIVES	MOVING IMAGE ACTIVITIES	OUTCOMES /ASSESSMENT OPPORTUNITIES IN MOVING IMAGE AND SUBJECT LEARNING
GEOGRAPHY		
<ul style="list-style-type: none"> Geographical enquiry and skills (English and Welsh NC); Geographical skills; Homes and buildings; The natural environment (NICurriculum); 	<ul style="list-style-type: none"> Look at guidebooks (and videos if they exist) of the local area. Using a map, decide key points of the local area where visual illustration would be useful or interesting to a visitor. Use photographs or video to record images at these key points and use PowerPoint or editing software to create a two-minute local guide with commentary and sound effects; 	<p>Pupils will be able to:</p> <ul style="list-style-type: none"> Develop their problem-solving skills; Justify their choices; Explore the relationship of maps and images to real places and the value of each as a record or guide.
<ul style="list-style-type: none"> People and place: the human environment (Scotland 5–14 Guidelines); Knowledge and understanding of places (English NC); 	<ul style="list-style-type: none"> Watch a holiday programme and a documentary about the same country or area. Discuss what each type of programme highlights and what they omit. From other sources (internet, textbooks and personal experience where available) research and storyboard a film or multimedia presentation about the country or area; 	<ul style="list-style-type: none"> Explore the relationship between representations and reality and the construction of different kinds of 'truth'; Consider whether any representation can ever be completely 'true'; Learn about the motivations and constraints of different kinds of representation;
<ul style="list-style-type: none"> Knowledge and understanding of environmental change and sustainable development (English NC); Recognising... the need for conservation of the environment (Scotland 5–14 Guidelines). 	<ul style="list-style-type: none"> Identify a specific environmental issue with local relevance (eg pollution, road building etc) and find out more about it from the Internet and other sources. Create a one-minute campaigning video or multimedia presentation on this issue. 	<ul style="list-style-type: none"> Learn to select salient items for a specific purpose. Make judgements about value and credibility of evidence. Develop media production skills. Learn about issues of legality and appropriateness in persuasive presentations.

MORAL AND PERSONAL SUBJECTS

(PSHE, Citizenship, RE)

These areas of the curriculum are largely focused on enabling children to explore their place in the world and to relate their experiences to those of others. Much of their knowledge about ideas and attitudes in the world comes to them via the moving image, particularly on the TV, internet and computer games. How and why groups are represented in particular ways, and how and why moral qualities may be represented through physical attributes, dress or weapons/equipment, are important issues to explore here.

Underpinning all of this is the fundamental issue of representation: the relationship between the 'real world' and the ways it is represented in different media.

It is important not to reduce this to a simplistic division between 'truth' and 'fantasy' or 'fact' and 'fiction' or to try to impose an either-or moral judgment in which fantasy and fiction have lesser value. Fantasy and fiction may carry emotional or moral truths through wildly 'unreal' stories and environments. Very young children are already beginning to discover that there are many levels of realism in different media texts and that a lot depends on how true a text is meant to be. It is important to respect this emerging critical skill and to help children to explore it. Teachers can play a valuable role in encouraging children to return to the film, programme or game and look at it more carefully. 'What can you see/hear...?' and 'How can you tell...?' are vital questions here. The Basic Teaching Techniques can be used to



KIRIKOU AND THE SORCERESS | COURTESY OF BFI STILLS

revisit and refine judgments and responses to moving image media.

Using moving images with children to approach potentially sensitive subjects can often provide a 'safe way in'. There is an element of distance

provided by watching someone else's experience, whether it is a real life character or an animated figure, perhaps in a story, whom children can talk about. A shared visual text also means that children begin at the same point of entry to a discussion. They can all have an opinion. Issues

can also be easily re-visited with a different emphasis or a different viewpoint, eg discussing separate characters' feelings or following a story from one character's point of view.

WORKING WITH MOVING IMAGES IN THEMORALAND PERSONAL SUBJECTS

MORAL/PERSONAL LEARNING OBJECTIVES	MOVING IMAGE ACTIVITIES	OUTCOMES /ASSESSMENT OPPORTUNITIES IN MOVING IMAGE AND SUBJECT LEARNING
<ul style="list-style-type: none"> ● Learning about death and bereavement, and how people react to them ; ● Personal expression and listening to others; 	<ul style="list-style-type: none"> ● Watch <i>Mavis and the Mermaid</i> from <i>bfi Story Shorts</i> and discuss the issues raised by the film ; ● Provide a private diary room 'or voxpop' experience where children can talk to the camera individually or in pairs and express their own opinions on a specific topic. Playback and discuss different points of view ; 	<p>Pupils will be able to:</p> <ul style="list-style-type: none"> ● Explore how 'real' and 'imaginary' ideas and events can be shown on film and how we can tell the difference; ● Learn that speaking to the camera is different from speaking to a person; ● See and hear a range of views in a more objective and distanced context;
<ul style="list-style-type: none"> ● Responsible behaviour and moral choices; 	<ul style="list-style-type: none"> ● Watch an episode from a popular soap opera and use simple questioning and drama techniques such as 'hot-seating' to explore questions such as: <ul style="list-style-type: none"> ● How did that character feel when... ? ● How could you tell by the way they spoke/how they looked? ● Why did A speak to B like that? ● What do you think might happen in the next episode? 	<ul style="list-style-type: none"> ● Identify the moral rules that guide soap opera, and how these are shown (eg punishment of wrongdoing, roles of 'positive' characters in providing judgment, etc); ● Develop techniques of close analysis of moving image texts;
<ul style="list-style-type: none"> ● Attitudes to ethnicity, social groups and gender; 	<ul style="list-style-type: none"> ● Use a data projector or whiteboard to involve the whole group in creating 'avatars' for computer games. Discuss how different attributes are represented visually, and consider whether different kinds of attribute ought to be made available; 	<ul style="list-style-type: none"> ● Discuss and evaluate the extent to which moral or intellectual attributes really can be shown physically, and why this might be necessary in a game environment;
<ul style="list-style-type: none"> ● Representation of disability; 	<ul style="list-style-type: none"> ● Watch <i>Better or Worse?</i> from the <i>bfi's Disabling Imagery?</i> – resource on moving image media and disability – and discuss the film's attitude to the central character and her visual impairment. 	<ul style="list-style-type: none"> ● Explore the relationship between game characters and real people, and consider how it would affect the entertainment value of games if game characters could be more 'real'; ● Develop awareness that audience interpretations may differ, and that reasons for this can be explored; ● Explore what can be meant by 'positive' and 'negative' representations.

REFERENCES

National Advisory Committee on Creative and Cultural Education (NACCCE) (2000) *All Our Futures: Creativity, Culture and Education*, paras 25, and 50–53.

CHAPTER SIX

MANAGING TEACHING AND LEARNING ABOUT THE MOVING IMAGE

Some teachers are developing work with moving image media more or less on their own.

Sometimes it is pioneered in one curriculum area. However, in an increasing number of schools it is possible to address this work across the whole school and in its community context as well. Strategies for planning, recording and implementing moving image work can be discussed by staff and perhaps with governors and parents. Such strategies can be grouped into four areas:

- Classroom practice – strategies for supporting pupils' learning with and about moving images;
- Curriculum – planning, organising, sharing and evaluating resources;
- Whole school – developing whole school approaches to moving image education;
- Community – going public and involving parents, governors, local resources.

CLASSROOM PRACTICE

Viewing film, video and TV needs careful planning and preparation if you are to integrate it successfully with the rest of your teaching and get the most out of it. Your task will be much

easier if the school can make enough basic investment to ensure that:

- Screens in classrooms are positioned so that they do not reflect light from windows or overhead lights;
- Blinds are installed if necessary;
- VCRs have efficient pause and frame facilities (or, even better, use DVD players;)
- Each set of equipment includes a good remote control.

Many primary schools are now equipping classrooms with ceiling mounted digital projectors and screens. This allows optimum viewing facilities and provides opportunity to view material from CD-ROMs, DVDs, internet sites as well as more traditional video resources. Where digitised material is available it also allows for computer-based follow-up work in groups, pairs or individually. This can remove the tedium of too much repetition and allows all children to work at their own pace. The number of primary schools with broadband connections to the internet is also increasing, enabling moving image material on the internet to stream more quickly and efficiently. Many schools are now able to stream their video material across the school network, making it accessible at the point of need.



BAG OF RICE | COURTESY OF BFI STILLS

Watching for pleasure and 'reading' the screen for information, discussion and analysis are different kinds of activity. In learning how to view moving image media in the school context, pupils need to understand:

- Whether talking during viewing will be tolerated;
- How much note-taking (if any) is expected;
- What exactly is the purpose of the screening;
- Whether there will be any follow-up work.

Pupils also need to be aware that analysis and discussion must involve interrupted viewing: pauses and repetitions to enable the class

to question, consider, compare, contrast and form opinions about what they are watching.

Thought should be given to the length of the clip, film or programme to be viewed and the age of the children viewing. This will to some extent depend on the aims of the lesson. The richness and density of meaning in some moving image texts can make it very hard to get to grips with a lengthy viewing; intense and extended discussion can arise from a mere 30 seconds of film! However, the response of children as members of the class audience viewing for pleasure with no preparation is also worth

considering. This may be a useful starting point because already children will be responding to the text in a variety of ways. Their 'raw' responses at this stage offer useful pointers to their existing knowledge and understanding.

The main points to consider in developing work with moving image media are:

■ Defined and explicit aims

Moving images are a rich source of meaning, which offer many different lines of enquiry and can present ambivalent or contradictory interpretations. The more precisely you are able to identify and limit the purpose and intended outcomes of the screening, the more likely it is that pupils will learn from it. It is advisable to focus on two or three learning objectives, rather than trying to draw out a vast range of issues, and these should be made explicit to pupils. The aims and objectives may be different for whole class screening and small groups using computers to do follow-up work. The latter allows for differentiation whereby the tasks set could be consolidation for some children, while others may be doing extension work based on the whole class lesson.

■ Small group work:

Moving image texts generate productive and lively discussion, so it is important to provide time for sharing responses and discussing different perspectives. You could prepare small groups to focus on specific details

in the text, which they can discuss after the screening and then share with the rest of the class to build up a broader picture. For example one group could focus specifically on camera work, another on sound, another on dialogue or voiceover. With some texts it may just be easier to divide up the text chronologically and ask each group to summarise and report back on one section. Again thought needs to be given to whether group work will be paper based, computer based or a combination of both.

■ Scaffolding and viewing support

Good critical moving image education requires opportunities for pupils to question the techniques, purposes and values of film and video producers. Simply using film or video as 'transparent' information media discourages pupils from this critical line of questioning. Even if your primary aim is to use the moving image as a motivating way of accessing factual data, or to deliver a subject-specific content, you will probably want to offer some form of information retrieval check list or prompt to focus attention. You could therefore consider the following techniques in your planning:

- Break the screening down into short sections, each prefaced with a key learning question, which can be discussed in small groups;
- Provide pupils with transcribed extracts, shot lists, sound bites or still images to which they can refer after the screening;

- Prepare pupils with key words, definitions and selected moments to look out for;
- Prepare structured post-screening activities prompting recall of key issues or data, using cloze procedure, mind maps, flow diagrams or sequencing activities.

■ Balance of activities

As with printed text, pupils need a varied and balanced diet of moving image-related activities. Use the Basic Teaching Techniques grid (Chapter 2) for a list of possible approaches, and consider how and when you would use them.

CURRICULUM

Where successful moving image work is already established in one or more curriculum area it is useful to draw on the experience and practice of teachers involved and then set about extending into other areas. However, it is important that there is an integrated approach. Therefore it may be necessary to examine the existing activities to ensure continuity and progression and to avoid repetition.

If you are just embarking on the introduction of moving image education, subject coordinators could look at the planning for each curriculum area across year groups and see where ongoing work could be enhanced or extended.

Suggestions would then need to be brought to the group as a whole in order to secure a balance.

WHOLE SCHOOL

Given that moving image media will be used across the school for a variety of learning purposes and outcomes, it is important for subject coordinators to share ideas, resources and practice. Where teachers are able to work together towards a whole school policy, it may be beneficial for one person to take on overall responsibility for coordinating planning across various curriculum areas to ensure a unified and integrated approach to image use. The aim would be eventually for moving image activities to be embedded within the curriculum.

Once subject coordinators have identified year groups and when moving image resources are going to be used, then reference should be made to the Basic Teaching Techniques to decide which will be used and where. This is likely to be a developmental process with participation depending on staff experience, available resources and constraints on time. The following are guidelines for how you might proceed:

- Produce a checklist of the types of moving image work to be undertaken by each year group;
- Produce a grid for each term, which shows year groups, subjects and where moving image activities have been integrated to provide an overview;
- Design recording sheets which include reference to the moving image work undertaken, its aims and outcomes, and pupil self evaluation;

- Plan moving image assessment points, when pupils can evaluate their own learning through oral presentation, follow-up writing tasks or visual presentation;
- Set up an advanced booking system for hardware including VCRs and monitors, DVD players, video production equipment, videos, CD-ROMs, DVDs;
- Produce a written policy;
- In-service training – set aside training sessions for whole school INSET on topics such as practical skills in moving image analysis, the use of moving image software, filmmaking. Hold some drop-in workshops where more experienced staff can offer support or demonstrate approaches to colleagues;
- Working party – establish a group who would meet regularly to oversee development, evaluate ongoing activities, offer advice/support, look at new resources, etc;
- Enrichment activities – setting up film clubs and video production groups can be avenues for extending pupils. Extra-curricular activities also offer opportunity to try new ideas before using in the classroom;
- Establish a video section in the school library for pupils to borrow videos that are not easily found in high street stores.

COMMUNITY

Using media texts provides a stimulating and exciting way to work with parents. Some parents find it difficult to build relationships with nursery or school due to their own educational experiences as a child. Moving image media can provide that 'way in' for these parents and it could be an area of their expertise on which to draw. In addition, work on film, television and video can provide a shared discourse between parent and practitioner as parents can provide educators with a wealth of information about children's experience of moving image media in the home, and their likes and dislikes. Further, engaging parents in work which is focused on media texts, can ensure that they develop understanding about the key role such texts play in their children's social, emotional, linguistic and cognitive development. All too often, parents are berated in the press for supposedly allowing their children to watch too much television and they have few opportunities to explore the beneficial aspects of the medium. Thus, work in this area can be used to dispel myths, challenge stereotypes and develop parents' understanding of the ways in which they can extend their children's learning through the analysis and production of media texts. Two case studies will be used to illustrate the ways in which work on moving image media has been used to develop partnership with parents and enhance children's skills, knowledge and understanding in a range of areas.

CASE STUDY

A 'media box' is a box of activities for children to take and use at home with their parents. The concept is based on the familiar 'story sacks', which provide a range of resources based on a storybook. In a 'media box', there may be a board game, role play items, puppets, a book, recipes, interactive writing suggestions, resources for making models/ play dough, a number or action rhyme plus props. Essential to the box is a video, which provides the stimulus for all the other activities.

At a nursery unit attached to a large primary school in Sheffield, the head of nursery encouraged parents to come to a group to help make 'media boxes'. The idea had arisen when the nursery was first opening and home visits were made. During the home visits, the television was usually kept on and parents were keen to show off the shelves of videos that their children owned. There were not many books available to the children at home. The head of nursery felt that to start from where the children were at would mean starting with work based on moving images rather than starting with books such as *Kipper* and *Elmer*.

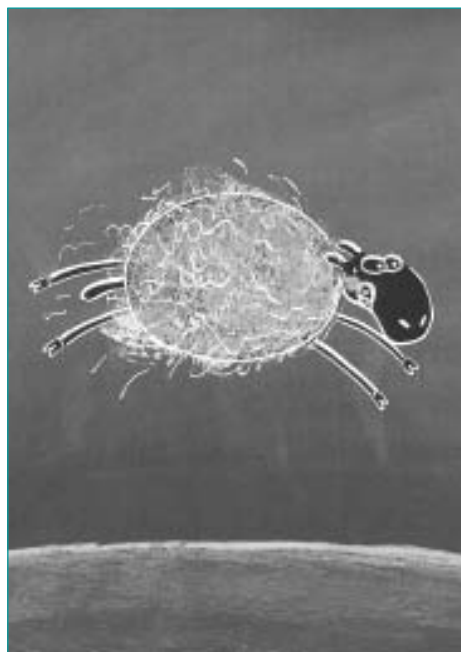
The parents were asked to record what their children liked to watch and also the other forms of literacy that were available to them during the week. This formed the basis of the work. The boxes were made up according to the most popular TV and films at that time. Parents and children were then allowed to take the boxes home for a week at a time. They were extremely popular, with waiting lists to borrow them! When parents were asked, they said their familiarity with the characters meant they felt able to talk to their children about them. The children were excited and stimulated because they knew and loved the characters. The children also benefited as the practitioners discovered more about their home life – what the children's likes and dislikes were – and then provided more relevant learning opportunities. Such work recognised and valued the role of moving images in families' lives, instead of dismissing these activities as irrelevant or even damaging, as so often occurs in the media.

CASE STUDY

A Sheffield nursery has recently linked with their community teacher to provide a ten-week free course for a group of Somali women. The course involved looking at how young children learn through taking and examining photographs and producing and analysing short films of children at play. During the course, parents developed resources for activities in the home, such as play dough and puppets, then filmed and photographed their children at home using these resources, borrowing cameras for this purpose and learning how to use the equipment as part of the course. The photographs were then shared and discussed as a group, while the clips of video were saved. Parents learned to look for 'involvement' when their children were participating in play on film and the clips provided a range of learning opportunities for parents about the nature of play and its role in children's development.

For the final four weeks of the course, a filmmaker worked alongside the parents and an interpreter, teaching them how to edit the films they had made about their children. The parents added soundtracks and developed titles for their films. Thus, while learning about the development of their child and how they learned through play at home and nursery, the parents also

learned video and editing skills for the first time. They also developed their own speaking and listening skills in English, as for many it was their third language. The use of moving image made this an exciting project, with some women electing to continue through Ramadan, as they were hooked! The films were also shown in the school hall for family, teachers and key workers to share and gave invaluable insight into the lives of the children.



LITTLE WOLF | COURTESY OF AN VROMBAUT

Film and television are unique as teaching and learning resources in that their potential impact is as powerful outside school as inside; often they are more highly valued in the wider community than in the curriculum. Any misconceptions about moving image education can be countered by:

- Open evenings for parents on the use of different teaching and learning styles within the school focusing on the use of moving image media;
- Displaying and/or screening pupils' work at parents' and open evenings;
- Guidelines for parents about the different ways in which their children may be using moving image media in class and how they can support homework tasks;
- Exploring the resources and moving image expertise which parents and governors can bring to the school;
- Making contact with local secondary schools, colleges and media organisations to negotiate relevant visits and curriculum support.

CONCLUSION

Moving image education often develops from small beginnings, with one or two teachers having received training or simply developing a personal enthusiasm. We hope that this Guide demonstrates the advantages to be gained from building on this towards a whole school and community policy which enhances what the school is already doing, rather than adding to staffing and budgetary burdens. Moving image education does not have to mean massive new investment, and much of the equipment that could enhance this area can be seen as part of general ICT investment, not as resources specific to moving image. Chapter 8 outlines some of the resources that can be accessed in order to develop moving image education more fully.

CHAPTER SEVEN

BECOMING CINELITERATE – LEARNING PROGRESSION

Because little consistent and continuing moving image education currently takes place in schools, there is a lack of a shared and explicit sense of the standard of work that might be expected at different stages. Anecdotal evidence suggests that similar kinds of moving image activity may be required of pupils at widely differing age levels, with similar results. Teachers' ideas about appropriate levels of challenge in either critical or creative moving image work tend to be derived from their experience elsewhere in the curriculum rather than from continuing experience of moving image activities with pupils of different ages. This is not surprising, given the general lack of in-service training and advisory support for any kind of media education.

This chapter offers a model that we hope may stimulate thinking about how pupils' learning might be expected to progress over several years if their moving image education were to be sustained consistently. It is based on the model first published in *Making Movies Matter*, a report for the Department of Culture, Media and Sport from the Film Education Working Group (1999). It has also been included in the *bfi*'s guide for secondary teachers, *Moving Images in the Classroom*. The *bfi* has been using this model as a basis for discussions with advisers, trainers

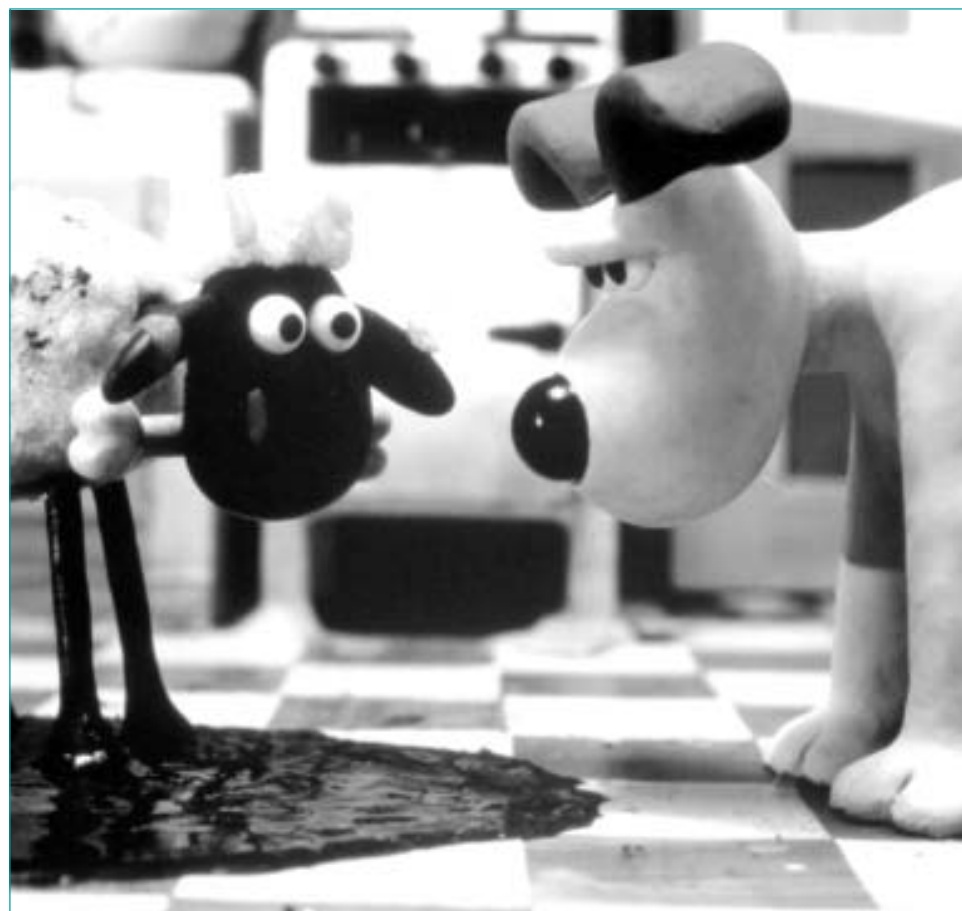
and teachers about what real learning progression based on actual classroom practice might look like. This model is necessarily hypothetical, but it can be a useful starting point. One area it does not cover is the Foundation Stage and the *bfi* will be working with teachers in this phase on the basis of Chapter 3 in this guide.

This model covers five stages of learning, which can be mapped on to the stages of mandatory and post-16 education, but the model can also be seen as non-age-specific and all learners would to some extent pass through these stages. It is also a cumulative model: learners in Stage 5 would still be using the same key words and doing the same kinds of activity that were identified at Stage 1, but in a context of more sophisticated usage and wider viewing experience.

No curriculum content is shown here: this is not a course or a syllabus. For the sake of conciseness and simplicity the model uses quite general terms and is very basic. It is divided into two broad sections at each level:

Experiences and activities, which provides an indication of the range of inputs learners would need, and

Outcomes, which describes what learners should be able to do by the end of the stage.



WALLACE AND GROMIT – A CLOSE SHAVE | COURTESY OF BFI STILLs

The model is based upon three broad conceptual areas, for which a more detailed rationale can be found on page 49:

- **The language of moving images** – focusing on the ways in which moving image texts are internally constructed;
- **Producers and audiences** – exploring the ways in which moving image texts are made and delivered to audiences;
- **Messages and values** – concerned with the interpretations of the world offered by moving image texts and the effects these may have.

To evolve into a really useful guide to teaching and learning, this model needs critical engagement from practising teachers. This can only happen where schools are able to invest in the necessary time for reflection and analysis, which of course will depend on very particular circumstances. Future resources and training provided by the *bfi* will use this Guide as a frame of reference, and the *bfi* will continue to undertake research and development in the field of moving image education for younger children. This guide has been supported by the DfES and the *bfi* is also seeking dialogue with the Departments of Education in the other UK nations to find ways of developing and following up the possibilities set out in this model and in the rest of this Guide.



TADPOLE AND THE WHALE | COURTESY OF BFI STILLs

STAGE 1: Becoming cineliterate

EXPERIENCES AND ACTIVITIES

Pupils should have opportunities to:

- See a wide range of film, video and television (FVT) from different world cultures including different styles of animation, live action drama, adventure, musical, abstract, factual, documentary; short films and features; historical and contemporary, home videos;
- Access moving images in different ways, eg cinema, video, television, video games, CD-ROM;
- Talk about out-of-school FVT viewing, responses and preferences;
- Talk about content and structure of short video sequences while teacher uses pause button to encourage and enable close observation of composition and framing;
- Use VCR, camcorder, and ICT software for sequencing and making animations.

OUTCOMES

Learners should be able to:

Language

- Identify and talk about structuring features such as music, changes in location, interior/exterior settings, actors and presenters;
- Use key words to refer to elements of film language when describing events in a story;
- Use key words in talking about character types, as well as referring to clues such as dress, casting, performance etc.

Producers and audiences

- Use credits, video covers and posters to identify titles and actors' names, likely audience category, and theme or genre;
- Identify broad categories of intended audience, eg 'this is for little children', and give reasons;
- Identify common features between FVT, book and game versions of generic texts, eg myth, fairy tale, space adventure etc.

Messages and values

- Identify and talk about different levels of 'realism', eg naturalistic drama vs cartoon animation;
- Use key words to refer to elements of film language when explaining personal responses and preferences;
- Identify devices such as flashback, dream sequences, exaggeration – discuss why they are needed and how they are conveyed.

In addition they should be able to:

- Use VCR to find and repeat short sequences of FVT to support analysis and discussion.
- Work co-operatively with others to discuss or make moving image sequences;
- Use ICT software to sequence still or moving images to tell story or convey information;
- Transfer a narrative sequence from one medium to another, eg poem to film/photo story; film sequences to written text or cartoon strip;
- Add music or commentary to a moving image sequence.

STAGE 2: Becoming cineliterate**EXPERIENCES AND ACTIVITIES**

Pupils should have opportunities to:

- See a wide range of FVT including more complex narratives, more from pre-1950 and silent periods, films from different cultures including subtitled films, and non-narrative and experimental films;
- Watch and discuss sequences that build impressions or emotional effects, eg montage;
- See different versions of the same story or event;
- Watch/listen and discuss the use of music, voices, sound effects and silence in short sequences;
- Watch and discuss how continuities and discontinuities in space and time are conveyed in FVT (eg in chase sequences);
- Watch and discuss sequences in which characters are presented non-verbally (eg through camera position, lighting, costume, music etc).

OUTCOMES

Learners should be able to:

Language

- Describe how sound contributes to the overall meaning of a moving image sequence, using key words where appropriate;
- Use key words to explain how a FVT sequence is constructed.

Producers and audiences

- Use key words to distinguish between different moving image delivery systems;
- Identify and distinguish some production roles, using key words;
- Suggest reasons why different people may have different responses to the same FVT text;
- Explain why some FVT may cost a lot of money to make.

Messages and values

- Use key words to identify ways in which FVT can show things that have not 'really' happened, eg violence, magic;
- Explore reasons for and against censorship, age classification and the broadcasting 'watershed'.

In addition they should be able to:

- Read subtitles;
- Plan and shoot short sequences on video using more than one point of view, eg a person entering a room; one person meeting another; a chase;
- Create animated sequences on film, video or ICT or in an optical toy such as a zoetrope.

STAGE 3: Becoming cineliterate**EXPERIENCES AND ACTIVITIES**

Pupils should have opportunities to:

- See a wide range of FVT including examples of different national cinemas of different historical periods, examples of major directors and significant 'movements';
- Watch and discuss sequences which have ambiguous elements or do not have a clear narrative resolution;
- Through analysis and practical activity, explore ways in which small editorial changes can effect meaning (eg slight change of timing of a cut);
- Look at and discuss publicity material for films and have opportunities to make posters, press packs, trailers etc;
- Use interviews and questionnaires to find out about audiences choices and preferences.

OUTCOMES

Learners should be able to:

Language

- Use key words to identify and discuss differences between FVT genres;
- Explain how meaning is created through editing of image and sound;
- Explain some of the ways in which film styles have changed over time.

Producers and audiences

- Identify and distinguish between a wider range of production roles;
- Explain basic differences between processes of pre-production, production, post-production and exhibition;
- Use key words to explain some of the ways FVT are marketed and promoted to audiences;
- Identify and discuss factors that may contribute to success of a FVT text, eg star, genre, theme.

Messages and values

- Use Key Words to explain how social groups, events and ideas are represented in FVT;
- Explain and justify aesthetic judgments and personal responses. Argue for alternative ways of representing a group, event or idea.

In addition they should be able to:

- Use ICT to draft, create and manipulate moving image and sound sequences;
- Use online and print resources to access information about films;
- Use credits, packaging and publicity material to identify key information about a film's production.

STAGE 4: Becoming cineliterate

OUTCOMES EXPERIENCES AND ACTIVITIES

Pupils should have opportunities to:

- See a range of FVT that both consolidates and extends existing viewing experience in terms of genre, directors, national cinemas mainstream and non-mainstream, historical periods, and television productions from different countries;
- Find out more about different modes of FVT production, eg industrial/mainstream vs low-budget independent;
- Have opportunities to relate FVT knowledge to other cultural fields, eg literature, history, fine art, music etc;
- Investigate a topic, using FVT text, online and print sources.



TRAIN OF THOUGHT | COURTESY OF JONATHAN HODGSON

OUTCOMES

Learners should be able to:

Language

- Identify and describe some major FVT styles and narrative forms, using Key Words;
- Explain how elements of FVT styles may relate to technologies, eg portable cameras, editing software.

Producers and audiences

- Identify and discuss some of the factors in the production process that may effect the final shape and meaning of a FVT text;
- Describe some of the risks and costs involved in FVT production, distribution and exhibition;
- Explain some of the possibilities and limitations of audience research.

Messages and values

- Use Key Words to discuss and evaluate FVT texts with strong social or ideological messages.

In addition they should be able to:

- Use ICT to redraft and manipulate moving image and sound sequences in response to audience comment;
- Use FVT knowledge to evaluate information on FVT from online and print sources;
- Use stills and clips in live or recorded presentations of critical arguments or investigations.

STAGE 5: Becoming cineliterate

EXPERIENCES AND ACTIVITIES

Pupils should have opportunities to:

- Use ICT to explore expressive/communicative potential of specific FVT styles;
- Consolidate viewing experience and background knowledge of two or three aspects of FVT, eg a genre, a director's work, a movement, a national cinema, a technological innovation;
- Read and discuss some critical approaches to FVT, eg auteur, genre, realism, audience, effects, representation etc;
- Undertake independent research, using FVT texts, online and print sources, and live interviews where appropriate.

Learners should be able to:

Language

- Explain how FVT styles and narrative forms can relate to authors, production context, social and cultural context;
- Use film language to construct moving image narratives;
- Identify and describe the contributions of different skills in a FVT text.

Producers and audiences

- Describe and explain how authors, genres and stars are meaning-bearing systems and how they can be used to market FVT;
- Identify and describe some of the ways in which FVT institutions relate to social, cultural and political contexts;

- Describe the economic organisation of FVT institutions and the relationship between producers, distributors, exhibitors and audiences.

Messages and values

- Use key words to discuss and evaluate ideological messages in mainstream FVT texts;
- Describe and account for different levels of realism in FVT texts;
- Explain relationships between aesthetic style and social/political meaning.

In addition they should be able to:

- Assemble research findings into clear argument or exposition;
- Create moving image texts for specific audiences and purposes in specific styles and genres;
- Develop independent judgments about the value and relevance of critical theories.

Rationale**LANGUAGE**

Each medium has its own system of conveying meaning, although schools have concentrated mainly on the medium of print. But over the last 100 years, the moving image medium of film has developed a particularly powerful language, which is now also used by television, video and computer software. The ways in which images are framed, sequenced, paced and combined with sounds – music and sound effects as well as words – have become a highly significant component of the information, stories and ideas we encounter every day. Everyone should have the chance to learn about how the moving image media create meaning. It is a basic skill of cineliteracy to be able to refer to devices such as framing, camera angle or editing easily and meaningfully in discussion and in critical writing. People of any age learn this most easily when they have opportunities to make and manipulate these devices in their own creative work.

PRODUCERS AND AUDIENCES

Now that there are so many different sources of communication it is an increasingly important element of basic citizenship for people to be able to identify where messages are coming from and what motivates them. It is not enough simply to be able to interpret or create moving image texts. The moving image media are huge industries and films are commodities, bought and sold by competing multinational companies. Audiences are targeted and



BABOON ON THE MOON | COURTESY OF CHRISTOPHER DURIEZ

courted in many different ways, although their real interests and responses can be very hard to identify. Everyone should be able to make informed choices about their consumption of moving image media, learning how to identify their sources and the interests they serve. By recognising that they themselves are members of audiences and larger social groups, learners can think about how their own interests relate to the ways they are defined by others. They should experience the excitement and power of producing their own moving image texts and these should be seen and discussed by real audiences.

MESSAGES AND VALUES

Film and television can affect our emotions and our ideas. There are many theories about the effects of the moving image and opinion is fundamentally divided as to the real extent of its power to affect behaviour. However, we all know that we can be moved, entranced, angered, delighted or bored by film and it is important to explore these responses and be able to justify them. Particular texts or types of text may have ongoing effects on our ideas, values and beliefs: we need to consider whether this is the case, how it happens and whether it matters. It is also important to think about how we might assess the potential effects of the moving image – whether these are aesthetic, moral, political

or economic – on other individuals and groups. Everyone should be able to explore the relative realism of different moving image texts and have learned to distinguish between literal meanings and underlying themes. Learners should have the chance both to see and to create moving image texts in a variety of modes from documentary and dramatic realism to fantasy and non-narrative forms.

REFERENCES

Film Education Working Group (FEWG), 1999, *Making Movies Matter*, bfi
Downloadable from
www.bfi.org.uk/education/strategy/mmm



CHAPTER EIGHT

RESOURCES FOR TEACHING AND TRAINING

This chapter lists some of the agencies that provide support for teaching and learning about the moving image for children aged three to 11. For many of these agencies their main focus is on older learners (secondary school/youth and above); but all those listed here have some track record of interest in the foundation and primary phases. This is a rapidly developing field, so we have concentrated on providing website addresses wherever possible so that you can check for more up to date information.

CLASSROOM RESOURCES

The **British Film Institute** publishes a range of classroom resources, books, videos, DVDs and the monthly magazine *Sight and Sound*, which includes reviews of all films released each month in the UK. As of 2003, the *bfi*'s resources for the younger age range include:

- *Show Us A Story!* A listing and guidance on 16 recommended feature films for primary schools, which are commercially available on video;
- *Now Showing* A listing of 280 feature films suitable for under-12s, with plot summaries and snapshot reviews;
- *Starting Stories* A video compilation of five complete and unusual short films and teachers' book for use with three-to

six-year-olds within the context of literacy (forthcoming);

- *Story Shorts* A video compilation of five complete and unusual short films and teachers' book for use with seven- to 11-year-olds within the context of literacy;
- *Bag of Rice* Iranian feature film (VHS video);
- *The Boy Who Stopped Talking* Dutch feature film on video (VHS video);
- *Kirikou and the Sorceress* French/Senegalese animated feature film (VHS video and DVD forthcoming).

For more detail on *bfi* resources visit:

www.bfi.org.uk/education/resources

The website also includes a number of free downloadable resources.

Film Education's study resources (many of which are free) include film-specific CD-ROMs and educational online resources, study guides, television programmes, study videos, plus new materials on digital video editing. Resource titles for primary schools include:

- *Film and Literacy* Parts 1 and 2 Part 1 covers book to film adaptations, scriptwriting and storyboarding. Part 2 focuses on myths, legends and fairytales as well as story structure. Both are accompanied by study



ANDERS ARTIG | COURTESY OF CHRISTINA SCHINDLER

videos of film extracts, photocopyable worksheets and teachers' notes;

- *Film at Key Stage 1* Study video of clips from films such as *The Tigger Movie*, *Thomas and The Magic Railroad* and *Charlotte's Web*, with teachers' notes;
- *Screening Stories* Study video of film extracts and teachers' booklet;
- *Using film to meet special educational needs* study video and teachers' booklet focusing on short term targets relating to the National Curriculum and Scottish guidelines such as communication, literacy, numeracy, behaviour and social skills. Useful for pupils with mild to moderate learning difficulties.

Film Education's online primary resources can be found at www.filmeducation.org via 'primary resources'. These are all free to download. Activity ideas and teaching support materials include:

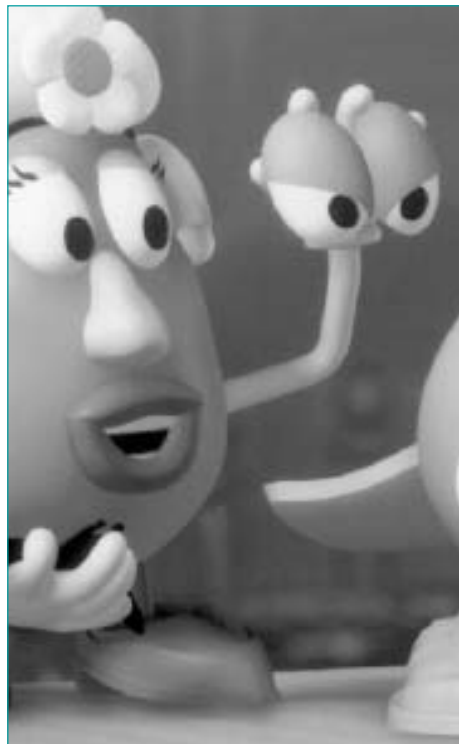
- Animation
- Charles Dickens
- Creepy crawlies on film
- European film
- Fantasy and legends
- Films around the world
- History of films
- Key Stage 1 – first outings to the cinema
- Marketing films
- Myths and legends
- Page to screen
- Primary film and Shakespeare
- Special effects
- Using your local cinema.

The National Museum of Photography, Film and Television has a classroom activities pack with five illustrated photography and video project ideas for Key Stage 2, including Hoax Photography, Making Videos, Light and Photography, Reading Pictures, Same Story.... Different Treatment.

£10 plus £1.50 p&p

Available from NMPFT, Bradford, BD11NQ

Tel: 0870 701 0201



TOY STORY | COURTESY OF BFI STILLS

Software

There is a huge range of software available and almost all new computers now include some kind of moving image editing software as part of the basic deal. The following titles are in current use by members of the Primary Education Working Group and thus may be of interest to those purchasing new software.

Multimedia

- **PowerPoint** Usually used as a presentation tool for lectures, but can be a good 'halfway-house' between still image sequences and moving image texts, because you can set shot transitions and timings, and add graphics and sound tracks to create a potentially powerful audiovisual text.
- **Hyperstudio and Illuminatus** Multimedia authoring packages that link together text, image, video, animation and audio. Once published users can select their own path through the presentation; in other words create a non-linear text.
- **Macromedia Flash and Director** are industry multimedia tools ideal for intermediate users.

Animation

- The Logitech Quickcam 4000 is an ideal starting point for stop frame animation. All software is supplied with the camera, including an easy to use editing package. The camera can also be used for video-conferencing;

- *Complete Animator*, produced by Iota software, is a cheap package at easy entry level for drawn animation. The program stitches together separately drawn frames to provide moving image.
- *Gif Construction* is available as shareware from the Alchemy Mindworks website. It uses the same principle as the program above but is slightly less intuitive. It has the advantage of compressing animations for the web.
- *PaintShop Pro* animation package comes as part of PaintShop Pro graphics package (version 5 onwards). This is a timeline program that requires the user to draw separate frames that are stitched together. There are transitions and special effects available which are easy to apply and there is a wizard to guide you through should you need it;
- *Lego Studio* is a very easy all-in-one animation package (camera, editing software and screen); the tiny camera can also handle live action. It is an excellent introduction to basic animation techniques and extremely cheap.

Film editing

- *Apple iMovie* (now in version 3) is very good basic-level non-linear editor, intuitive to use and very difficult to get lost;
- *Adobe Premiere* is a more sophisticated but very versatile PC-based non-linear editor which also allows animation through a firewire link to camera.

Image manipulation

- *Apple iPhoto* provides a basic photo viewer and presentation tool;
- *Adobe Photoshop* is a fairly sophisticated photo manipulator, but ideal for intermediate users.

Hardware

As specifications change constantly we are not giving brand names and product detail here, but simply a guide to the range of equipment you should try to acquire.

Essential

- Apple Mac or PC computer with editing software: even without a camera you can still undertake moving image production work on your computers;
- Video cassette recorder with good still-frame facility: essential for all critical analysis of moving image media; use as large a monitor as possible and position it to minimise lights reflected on the screen.

Desirable

- Digital video camera
- Tripod
- External microphone
- Lights on secure, stable stands.

A camera on its own is not enough for work in school. You need to be able to position it securely (with the tripod; it can be a good idea to tape the legs to the floor with 'gaffer tape' or other strong sticky tape). You need to be able to pick up sound properly – in-camera

microphones are inadequate and nothing ruins your filming as much as bad sound. Lights (even angle-poles) give that extra clarity and contrast.

Nice if you can get it

- DVD player
- Video/DVD projector

DVD is increasingly the medium of choice for providing a high quality moving image. It is also much easier to search for the bit you want to analyse or re-show, and the 'extras' can also be useful. The more powerful the projector, the better and brighter the image: a factor to consider in big-windowed classrooms.

There is an increasing range of support for digital video work in schools, including:

- N Theodosakis, (2001) *The Director in the Classroom: How filmmaking inspires learning*, San Diego, CA: Tech4Learning Publishing. For over a decade, Canadian filmmaker, Nikos Theodosakis, has worked with students and teachers from kindergarten to college exploring how to use filmmaking in the classroom. His book looks at how the filmmaking process translates into the classroom as a series of learning opportunities and suggests strategies for successful video projects. Comes with a CD-Rom of useful resources.
<http://www.thedirectorintheclassroom.com>
- <http://www.apple.com/downloads/macosx/video/> Apple Computer's software resource for video editing. Contains free downloadable software

and plug-in effects for iMovie, Final Cut Pro, QuickTime player and other editing software.

- <http://www.apple.com/trailers/> Useful resource containing free downloadable QuickTime clips and trailers from recent releases and less recent classics.
- <http://education.guardian.co.uk/digitalvideo/> *The Guardian* newspaper's education supplement on Digital Video in Education. A useful starting point for those interested in using moving images in the classroom. First published November 19th 2002.

SOURCES OF INFORMATION AND ADVICE

The British Film Institute is funded by the government through the Film Council and its role is to foster and develop the cultural and educational status of moving image media in the UK. Its education staff provide a wide range of events at the National Film Theatre and other venues, publish classroom resources, provide teacher training, undertake research into effective teaching and learning, develop new approaches to moving image education, and argue for the value of moving image education with policy-makers across the UK. Its website of more than 8,000 pages provides a huge range of information. Key pages include:

- www.bfi.org.uk/education/resources/teaching/primary/nowshowing2 – searchable database version of *now showing*, a listing of 280 feature films suitable for under-12s;



THE BOY WHO STOPPED TALKING | COURTESY OF BFI STILLs

- www.bfi.org.uk/showing/regional/index.html – to find films currently showing at the national film theatre and at 20 regional independent cinemas around the UK;
- www.bfi.org.uk/gateway/categories – the bfi National Library's film links gateway with links to a wide range of selected websites relating to film and media, including access to what's available on video and DVD;
- www.bfi.org.uk/nationallibrary/olib/index/html – search the catalogue of the bfi National Library, which holds over 42,000 books, directories, reports etc relating to film and television;
- www.bfi.org.uk/bookvid/index.html – search the bfi's catalogue of books, videos and DVDs available for sale through online ordering.



SHREK | COURTESY OF BFI STILLS

Film Education is a registered charity funded by the film industry in the UK, whose aim is to encourage and promote the study of film and cinema within the curriculum. Film education events include national schools film week. Its position as the link between the UK film industry and education enables it to provide up-to-date film information to teachers and students. See www.filmeducation.org

National Museum of Photography, Film and Television – www.nmpft.org.uk Part of the Science Museum, but situated in Bradford, the

NMPFT offers not only a museum experience but also events for learners of all ages, screenings, teacher training and film festivals.

British Educational Communications and Technology Agency (BECTA) www.becta.org.uk

The government's lead agency on the use of ICT in education, this website reflects the full range of BECTA's activities and online publishing

MOVies This national network consists of moving image education specialists who work in cinemas and at festivals throughout the UK. They develop

partnerships with teachers who want their children to experience the magic of cinema, show films from around the world, including features and shorts, and can structure events which support learning about the language of the moving image, tailor-made to support the needs of your groups.

www.mediaed.org.uk

Website for teachers, students and anyone else interested in media and moving image education in primary, secondary, further and informal education. Funded by the bfi and managed by media education Wales in partnership with the Northern Ireland media education association (NIMEA), the Association for Media Education Scotland (AMES) and 'in the picture', the media education magazine.

www.media-educ.org

Website of the European online observatory for media education, which collects data on media education initiatives across Europe and encourages information sharing and partnerships. Funded by the European Commission.

Media matters

www.netcomuk.co.uk/~media/matters.html

Specialises in designing curriculum materials and delivering in-service training. The web site includes links to media institutions, links to Scottish schools and other media education sites.

Mpowernet

www.mpowernet.anglia.ac.uk

Part of Anglia Polytechnic University, are funded by the New Opportunities Fund (NOF) as training providers in ICT skills to cross curriculum teachers throughout England.

Screen Agencies

The **national screen agencies** in Scotland, Wales and Northern Ireland provide funding for film production and for cultural and educational work and training related to film. In England, regional **screen and media agencies** have been established in response to the film council's call for a unified regional funding strategy for moving image media. They offer a support infrastructure to the film and television industry, and funding for cultural and educational work and training. Each organization has an officer with responsibility for education.

Scottish Screen

www.scottishscreen.com

Scottish screen is responsible to the Scottish parliament for promoting and developing all aspects of film, television and new media in Scotland through the support of both industry and government.

Northern Ireland Film and Television Commission

www.niftc.co.uk

The NIFTV promotes the growth of film and television culture and the industry in Northern Ireland.

Sgrin (Media Agency for Wales)

www.sgrin.co.uk

Sgrin promotes welsh media and film production, exhibition and education.

The English regional screen agencies are:

East Midlands: EM-Media

www.em-media.org.uk;

South west: South West Screen

www.swscreen.co.uk;

London: Film London

www.filmlondon.org.uk;

North-west: Northern Film And Media

www.northernmedia.org;

North-west: North West Vision

www.northwestvision.co.uk;

East: Screen East

www.screeneast.co.uk

South: Screen South

www.screensouth.org;

West Midlands: Screen West Midlands

www.screenwm.co.uk;

Yorkshire: Screen Yorkshire

www.screenyorkshire.co.uk.

Copyright

The 'fair dealing' clause in the Copyright Designs and Patents Acts 1988 allows teachers to make copies of moving image material for their own classroom use only. It does not allow the distribution or re-sale of such copies to others. This means that teachers are allowed to record broadcast material off-air for use in the classroom with their own pupils, but not to make copies for other teachers.



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Film and video classification**British Board of Film Classification**

www.bbfc.co.uk

The British Board of Film Classification is an independent, non-governmental body, which has exercised responsibilities over cinema since 1913, and over videos since 1985. The BBFC classifies all films released in the UK in terms of their suitability for different audiences, on behalf of the local authorities who license cinemas under the Cinemas Act 1985. The BBFC is funded through the charges it makes to distributors, and their classification of films on release certificates function as a form of protection for cinema exhibitors, who could lose their local authority licences if they allowed under-age people into screenings. Their classification of videos, games and DVDs governs the sale and rental of videos under the terms of the Video Recordings Act 1984.

BBFC classification does not, therefore, cover screenings in the home or in schools: so in theory teachers are free to show anything to pupils of any age. In practice of course, teachers would be wise to take note of the BBFC guidelines and to consult parents if they wish to show pupils anything not classified by the BBFC as suitable for their age group. The BBFC website provides information about the guidelines they use in classifying films.



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TRAINING PROVIDERS

The bfi provides a range of training for teachers ranging from twilight and one-day INSETS at venues across the UK, to master's level courses taught through distance learning, including digital video in education. Some training events are linked to study days at the National Film Theatre, aimed at enhancing the learning outcomes from these events. A number of training events are also offered in partnership with regional independent cinemas.

The English and Media Centre

www.englishandmedia.co.uk offers teacher training in digital video editing.

The Centre for Language in Primary Education

www.clpe.co.uk offers professional development and information relating to English, language, literature and ICT, and undertakes projects and research.

Film Education organises INSET courses and seminars: see www.filmeducation.org. Accredited training in digital video has been developed by Film Education in partnership with Denbighshire ICT Centre to train ICT advisers and other the trainers. For further information, visit www.dvineducation.org.uk

Many of the regional independent cinemas offer in-service training as well as events for formal and informal education, and have active education officers. These include:

Belfast Queen's Film Theatre

www.qftbelfast.info;

Broadway Nottingham

www.broadway.org.uk;

Chapter Arts Centre Cardiff

www.chapter.org;

Edinburgh Film House

www.filmhousecinema.com;

Glasgow Film Theatre

www.gft.org.uk;

Leicester Phoenix

www.phoenix.org.uk;

Manchester Cornerhouse

www.cornerhouse.org;

Norwich Cinema City

www.cinemacity.co.uk;

Newcastle-upon-Tyne Tyneside Cinema

www.tynecine.org;

Sheffield Showroom

www.showroom.org.uk;

Warwick Arts Centre

www.warwickartscentre.co.uk;

Watershed Arts Centre

www.watershed.co.uk.

Several of the cinemas in the City Screen chain also have **Education Officers** see www.picturehouses.co.uk.

Southern Film Education

www.southernfilmed.co.uk

– works to develop film education in Hampshire, Southampton and Portsmouth. Southern Film Education is responsible for coordinating film related events within the southern region and providing a link between venues, teachers/lecturers and industry experts, working with formal education institutions from primary through to university level as well as working with youth and community groups.

RESOURCES FOR TEACHING AND TRAINING



SEEING FILMS AT THE CINEMA

There are many regional independent cinemas across the UK, several small independent chains, and a few large exhibition chains. All of these have some interest in providing educational activity and in building their audiences, and it is always worth approaching your local cinema to explore possible ways in which you could collaborate with them and set up screenings for your school or perhaps for a group of local schools. Some of the regional independent cinemas (see above under training) have their own education officers and a well-established programme of educational events, training and special screenings. For an account of how schools can collaborate with a local cinema, see *you might change the way people think: school-cinema partnerships in rural areas*, bfi 2002, downloadable at www.bfi.org.uk/education/research/teachlearn/cineclub.

Apollo Cinemas

www.apollocinemas.co.uk;

Caledonian Cinemas

www.caledoniancinemas.co.uk;

Cine-UK

www.cineworld.co.uk;

City Screen

www.picturehouses.co.uk;

Mainline Pictures

www.screencinemas.co.uk;

National Amusements

www.showcasecinemas.co.uk;

Oasis cinemas

020 7733 8989 (London and Edinburgh);

Odeon cinemas

www.odeon.co.uk;

Reeltime cinemas

01843 834290 (South-East England);

Scott cinemas

01626 65368 (West Country);

Showcase cinemas

www.showcasecinemas.co.uk;

Spean Bridge cinemas

01208 996 9920 (Scotland);

Ster century Europe

www.stercentury.com;

UCI cinemas

www.uci-cinemas.co.uk;

UGC cinemas

020 8987 5000;

Ward Anderson Cinema Group

(353) 1 872 3422/3922 (Ireland);

Warner Village cinemas

www.warnervillage.co.uk

WTW cinemas

01208 812791 (Cornwall);

Zoo cinemas

mail@zoocinemas.co.uk.

VIDEOS

If you can't get to a cinema, there is a huge list of mail order videos and DVDs available from video suppliers, such as

- Moviemail on www.moviem.co.uk, offers a catalogue that includes interesting and informative articles about aspects of cinema;
- Black Star at www.blackstar.co.uk.
- For useful reviews of new film and DVD releases, plus interviews, what's on near you, trailers, quizzes, competitions see <http://www.bbc.co.uk/films/>

INFORMATION ABOUT THE FILM AND TELEVISION INDUSTRIES

UK Film Council – www.filmcouncil.org.uk

The government– funded film agency responsible for the creation of a sustainable uk film industry and the development of film culture and education about film; main funder of the British Film Institute.

BAFTA – www.bafta.org

The British Academy of Film and Television Arts is the UK's leading organisation promoting and rewarding the best in film, television and interactive media.

Moviemap – www.visitbritain.com/moviemap

Part of the British Tourist Authority, this site provides information on various film locations in Britain along with information on stars and other attractions.

The Radio Times film section – www.radiotimes.beeb.com/film

BBC film website – www.bbc.co.uk/films

Particularly useful for current films, interviews and links to “official” movie websites.

Film festivals – www.filmfestivals.com

The leading site on film festivals and motion picture events, dedicated to showcasing festivals around the world and fostering filmmaking talent.

Internet Movie Database – www.uk.imdb.com

Database information on just about any film, film star or genre you can think of.



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World of Film –

www.yell.co.uk/yell/ff/wofilm.html

Information and articles relating to all aspects of film including Hollywood today, cult classics, world cinema, news, reviews and archives.

625 Television Room – www.625.uk.com

Offers a lot of news and information about television and some useful links to other information and cult sites.

www.metronet.co.uk/cultv

Really for cult television show fans but provides useful and entertaining information on shows such as *The Simpsons* and *Dr Who*.

Media UK internet database – www.mediauk.com

Details of the UK media scene, including links to all the main TV and radio stations, magazines and newspapers.

Television company websites:

Anglia television www.anglia.tv.co.uk

BBC www.bbc.co.uk

Border Television www.border-tv.com

Carlton Television www.carltontv.co.uk

Channel Four www.channel4.com

Granada Television www.granadamedia.com

HTV www.htv.co.uk

London Weekend Television www.lwt.co.uk

Meridian Broadcasting Ltd

www.meridian.tv.co.uk

S4C www.s4c.co.uk

Scottish Television www.stv.co.uk

Ulster Television www.utvlive.com

A teaching guide to using film and television with three-to eleven-year-olds

Film, television, video, web sites and computer games are increasingly central to our culture and society. To be fully literate in the 21st century means being able to understand and use these media. All children should have opportunities to learn about the media from their earliest years in school.

This accessible and persuasive guide is for teachers of children from three to eleven years old, to help them extend and improve the way they use and teach about the moving image media. It has been developed by a UK-wide team of early years and primary teachers, advisers and teacher trainers.

Look Again! provides eight basic teaching techniques for the close study of film and television, a wealth of practical ideas for engaging children in analysis of moving image media, and powerful arguments for the value of such work in children's learning. It outlines the close connections between teaching literacy and cineliteracy, details how to engage children in the early years in discussing different aspects of moving image media and how to integrate these activities across the curriculum in primary schools.

The guide includes advice on how to manage teaching and learning in early years settings, classrooms and across the school, a model for learning progression, and an extensive list of further resources and resource providers.

Look Again! has been published by *bfi* Education, with financial support from the *Department for Education and Skills*. To order a free copy email education@bfi.org.uk.

The British Film Institute offers you opportunities to experience, enjoy and discover more about the world of film and television.