Educational Institute of Scotland

Can Moving Image Education Improve Literacy Attainment?

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Introduction

In 2016 the North Lanarkshire literacy programme was introduced in my school, which has meant a change in resources used to implement literacy: a major shift has been the use of moving image. During the academic year it has been more difficult to know if the children have been attaining, as there are no assessment materials specifically for Moving Image Education (MIE). There is also no set resource so I used a variety of short films and full length feature films as stimuli, chosen by the children. What I noticed most was the overwhelming interest from the children so I organised a lunchtime club using feature length films. The engagement was evident: in a lunchtime club where the children were free to attend or not, there were consistently 20 children attending from the expected 25. Throughout, they were receptive and some showed strong inference through colour and sound. Within class the children showed interest and were able to answer questions regarding the character and setting using inferential skills, especially the children who were supported in literacy.

The Scottish Index of Multiple Deprivation of my primary school is predominantly one, with an above average allocation of free school meals. With improvement in attainment in literacy and closing the attainment gap being key priorities in Scottish Education, it made me think about how I could change my traditional approach to reading, which children may have difficulty accessing, and engage them instead with visual aspects of text. They still needed to demonstrate higher order reading skills, and strategies would have to be effective. I would also need to prove any impact as a result of exposure to media **and** conclude that an action research project would be appropriate, focussed on whether children can learn inferential skills and higher order reading strategies more easily through media, and how any attainment can be proven to be due to media.

Background

> *"The teaching of reading in our schools today is lost in a jungle of detail and outdated beliefs and procedures."*

This quote from Dorris May Lee in 1967 is as apt now as then (Educational Leadership, p413).

Reading is a means to understanding, and the depth of understanding is contributed to by the personal experiences we have had in life and can apply to the situations or text we are reading. As teachers we help children to make sense of written words by asking them to make links with personal experiences, with other texts which are similar or what they know of the wider world to encourage inference and make links. Interest always helps the learning process to begin and most teachers make choices of the literature used in their class because they know it will interest their children, often targeting specific groups to help them engage. In recent years, the way information is communicated has dramatically changed, yet teachers, and parents, still put great faith in a reading book coming home with the child. As readers, children and adults dip into listening activities, look at illustrations, and engage with multimedia presentations. Adults interact with all these forms of communication routinely, as well as children who are now bombarded on a daily basis from T.V., games consoles, phone apps and increasingly rarely from written text. We strive to encourage reading for pleasure: indeed, the First Minister's Reading Challenge aims to build on the work already taking place in schools across the country to encourage children to read widely, explore a range of books and develop a love of reading (Scottish Book Trust, 2018). It is interesting that the website disseminates information to teachers by written text, video, twitter, email and illustration: if adults who have gone through tertiary education depend on these means of communication to understand, then surely we do our children a disservice by expecting them only to read books to communicate and understand.

Perhaps our children *are* reading for pleasure, just not in the way we want. Are they gaining information? Are they communicating ideas and feelings? Are they showing understanding through links they have already made with the world? If so, is this not reading and have our children not made that important step in their own choice of material?

In our increasingly technological world, preparing children by being able to critically read a range of texts will best equip them for future success in the workplace.

The Horizon Report details trends in the use of technology in education and stated in 2012:

> *"Digital media in literacy continues its rise in importance as a key skill in every discipline and profession."*[1]

This is backed up by UNESCO's Statement for the United Nations Literacy Decade, 2002- 2012, which lists the digital as well as written forms of literacy and how literacy is vital in communication, and is stated in South Lanarkshire Literacy Policy (p3).

In my own authority, South Lanarkshire, the literacy policy reminds us that literacy is about communicating and states the role of class teachers of primary school children in developing literacy.[2]

It doesn't mention what resources should be used so it can be assumed it is written text although it does state that information and communications technology should play a part (p10). By the time children enter secondary school however, the policy recognises the importance of children being able to access a range of media as it will impact on their literacy development but it does not give guidance in how that impact will take place (p13). Curriculum for Excellence stated as early as 2001 that our young people will be literate if they use multimodal texts, relate to others through what they have watched and interact, understand and analyse a variety of texts. If these aforementioned authorities are all highlighting digital media as important, why are we not made aware of how to fully embrace it in the class? The literacy benchmarks (2017) mention watching text in the Experiences and Outcomes for enjoyment and choice, but not as a tool for reading (p22). Perhaps moving images should be in use at all stages, nursery, primary as well as secondary, as a resource for reading, with teachers appropriately supported with the necessary information to implement it effectively? How we use a resource is important, so teachers should not be left to work out effective implementation for themselves and should be supported by the government providing exemplars of how to use higher order reading skills in analysing the digital text. This way there will be consistency of learning.

Teachers - and parents - know that play involving the stimulation of senses, especially if the different senses are used to integrate the learning, help children to learn. Holt declared various types of sensory stimulation help children construct a reading context, which enables children to learn independently (2005). Building on this, Wei and Ma (2015), studied the effect of sensory stimulation to enhance attention and learning performance in 48 children and found audio books gave the highest attention performance. However, when they looked at gender they found e-books gave the best attention performance for boys, suggesting boys learn best with visual and auditory stimulation and these multimedia effects help boys to increase concentration and learning. This was backed up when they looked at the influences of visual attention and reading time on children and adults in a separate study (2017). Although our visual attention and reading time does increase with age from childhood to adulthood, boys have better visual attention than girls and multimedia picture books substantially enhanced boys' visual attention. Pictures, light and sound made the reading activity more appealing.

Language teachers have used film in their classes for years because of the auditory and visual responses it elicits (Donaghy, 2014). Mainstream class teachers use film and other media in many curricular areas, so it certainly makes sense for us to use it as part of a literacy programme. Why can it not be the main resource for reading?

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[1] https://www.nmc.org/pdf/2012-horizon-report-HE.pdf

[2] www.southlanarkshire.gov.uk/download/downloads/id/6906/literacy_strategy.pdf

The Scottish Government published its Literacy Action Plan in October 2010 recognising the need to improve literacy skills for all Scotland, especially amongst those from deprived backgrounds. Studies proved that attainment was linked to socioeconomic status and this equity gap continues in the present day (Joseph Rowntree Foundation, 2017). This Literacy Action Plan mentions reading as being an important family activity, the importance of a book rich environment and how sharing books are all conditions we should strive towards. While not disagreeing with these facts, many people rarely pick up a book because of lack of time, so we must be realistic in how literacy is promoted in the home[3]. As part of its action plan, the Scottish Government also supported four literacy hubs, North Lanarkshire being one, which had a proactive approach to raising literacy across the authority. In a review of the literacy hub approach it showed statistical gains in reading comprehension, but all results are based on written text[4].

North Lanarkshire Active Literacy is increasingly being used as a core resource for other authorities, including my own authority. Indeed, my own school decided to use this as our core. On attending the training, I discovered that the biggest change in its approach to teaching literacy was it gave specific advice on how to teach higher order reading skills at Primary 6 and Primary 7 using moving images. Even though this is a huge change in how to teach reading, that North Lanarkshire provides in depth resources for, that it discussed detail of implementation, it still suggests a teaching time of two weeks in the academic year will be sufficient. In reality, my own experience in the classroom and anecdotal evidence from colleagues across Scotland is that this is largely insufficient. However, North Lanarkshire does realise there are similarities between a book and a film, that both have a storyline, setting, character but a film also uses colour, sound and camera to tell its story and it is these last three which seemed to be more easily picked up on by children of lower ability within my class.

Research design

As my action research is about raising attainment in reading, a core curricular area, all thirty Primary 7 children will be involved in the class lessons and contribute to the data. In order not to skew the results, all reading work will be done using moving images as the resource. Out of the thirty pupils, I will monitor a focus group of ten children in total:

- Four children who have above average reading ages
- Two who are of average age
- Four who are reading at least 3 years below their chronological age.

Prior to beginning this research, the children's reading was assessed and their reading ages were recorded using NGRT digital standardised testing in March and November 2017 and again in March 2018.

Class assessments of ability to infer and gather information had been done using a school resource, Primary Education Teaching Comprehension skills, and teacher observations of critical analysis of class text were also recorded prior to work being done.
A questionnaire was done by each child to gauge their interest in books and films. The same questions were asked about films and books and this showed any difference in how they react to the information.

I implemented the research over a period of 6 weeks. It was conducted during the literacy blocks allocated to reading, approximately 5 hours per week. Each week, the whole class watched a different short film and used the tools of film to show their skills in prediction, summarising, critical analysis, inference and how the filmmaker had created a deeper meaning in the text using sound/ camera/ colour. I deliberately chose films which had no

[3] (yougov 2014)

[4] (Christie, Robertson, Stodter 2014)

dialogue so the children had to use those tools to understand the story and the theme. This is in response to:

> *"When reading text, we see and hear what the author wants us to hear and see, but when we watch a film, we have the freedom to choose one detail over another."* (Monaco, 2009, p232)

I wanted to see and hear the children choosing detail, which I am not controlling, and how they interpreted and inferred what was going on.

I intended to complete the research by asking each child to complete the original questionnaire again to see if, and how, their understanding of film had improved.

I used a summative assessment of inference from Primary Education Teaching Comprehension Skills to compare with results from earlier.

As a qualitative understanding of their reaction to reading I also asked the pupils to list films watched during this period, and also list books read during this period. This work can contribute to the First Minister's Reading Challenge, which specifically targets books.

Through Moving Image Education, the following Literacy Experiences and Outcomes of Curriculum for Excellence are delivered, which cannot be delivered via written text:

- I engage with and create a wide range of texts in different media
- I extend and enrich my vocabulary through listening, talking, watching (and reading)
- I regularly select and listen to or watch texts which I enjoy and find interesting
- I can show my understanding of what I listen to or watch by giving detailed, evaluative comments, with evidence, about the content and form of short and extended texts
- To help me develop an informed view, I can identify some of the techniques used to influence or persuade
- I can share my thoughts about structure, characters and/or setting
- As I listen or watch, I am learning to make notes under given headings and use these to understand what I have listened to or watched and create new texts.

Qualitative data gained from my observations and quantitative evidence from completed work will be used to assess the extent these have been implemented. I will be particularly interested in how accessible the supported learners have found this style of reading. Have they contributed? How engaged were they? How did they feel doing the same lesson as others?

As the class is supported by another teacher and a classroom assistant, I will use their observations of the class working on moving image instead of text-based work as further evidence.

Findings and analysis

The Experiences and Outcomes were assessed in "bundles", as advised by Education Scotland to prevent excessive workload.

- I regularly select and listen to or watch texts which I enjoy and find interesting.
- I engage with and create a wide range of texts in different media.
- I extend and enrich my vocabulary through listening, talking, watching

Although all the children have a personal reader and they are immersed in the written word within the class and school, my research shows that most children are not sufficiently interested to read for pleasure. In the original questionnaire all except three of my class said they preferred films to books because they understood the plot of a film better than the plot of a book (Appendix 1). When asked how many films they had watched in the previous two months, the answers in the focus group ranged from: "Only on a Monday, that's our movie night," to 80 films. On average, the focus group watched 24 films each in 2 months, and the only children who could name a book they had read in the same period of time were the supported learners. (Appendix 2)

At the start of the research 50% of the class could state something they had learned from a fictional book and 50% could name something they had learned from a film. After the 6 weeks of teaching media skills, 68% could give examples of something they learned from film text. A small increase, but hopeful.

Making connections with text is an important part of reading, helping us to connect, so although the children are watching many films, they are not doing so in a way which they can relate to. When watching moving image they must be taught strategies which help them to relate, to understand personal experiences they have had which are similar so they can connect with the world. Understanding more about how the colour, camera and sound can immerse them in the film can help them to relate.

As a separate project we have now moved onto making our own films with iPads. This is something the children asked to do and are busy putting theory into practice by telling a story using the different shots in the most effective way. There is no doubt their vocabulary has increased as they discuss film making amongst themselves and a visiting media professional was impressed at their technical knowledge and responses to his questioning about a film clip (Appendix 3).

- I can show my understanding of what I listen to or watch by giving detailed, evaluative comments, with evidence, about the content and form of short and extended texts.
- I can share my thoughts about structure, characters and/or setting.

Through the teaching of moving image education I had hoped to see an improvement in the children's ability to show inference. Using Primary Education Skills, they had completed a lesson on inferential skills at the start and end of the 6-week programme. However, the results did not show any improvement. When I analysed the results more closely I could see some reasons why they were disappointing (Appendix 4).

When the children undertook the lesson on inference from Primary Education Teaching Comprehension Skills, the text had been read aloud to all groups of children and through questioning the children learned necessary strategies, so it had been taught explicitly, formatively assessed and the children then completed an exercise by themselves. The marks were higher than I had anticipated, based on evidence from class work, so I was pleased with their attainment. However, when the exercise was repeated the results showed lower marks. I was concerned at this drop in summation of inference but when I reflected on the circumstances the initial lesson relied on short-term memory and there had been a lot of teacher input. The final lesson had been a 'cold' lesson with no teacher input or reminder of success criteria.

In the second lesson, the four supported children still had the text read to them but their answers showed they did not understand what was being asked of them. They were not able to infer, stating only literal answers.

The middle group read the text and questions by themselves, and I believe this to be the main reason their results dropped: the children do not read closely or carefully, instead they race through work and so lose detail. Only 15% (2) of the children in this group improved, neither by a substantial amount and only 38% of the group were above 67% as opposed to 50% in the original lesson.

By contrast, the top group read the text and questions by themselves and their results showed they understood the text. 69% (9) of the group improved their result but all 100% of the group were 67% or higher in the original lesson as well as the second.

Then I looked again at the weekly critical analysis results of the films we had watched (Appendix 5). There was a range of questions, both literal and inferential as well as questions asking the children to make connections with the world. In all cases only the literal questions were answered well. Other

questions lacked depth and proof from the text (film). However, as the weeks went on, there was an increase in ability from all groups to answer more inferential questions. Perhaps because they knew the pattern of what was expected, but I also believe because of the other work we did on the film, the constant reading (watching) and subsequent discussion. Although the supported group only gave literal answers when working independently, when I scribed and they knew the pressure of writing was gone, they were able to give much fuller answers and use evidence from the film to prove their point. With moving image, their answers were more full because they didn't need to search a text or reread it for information: they had visuals to help and pictures are easier to remember (Appendix 6).

I would conclude that there has been an increase in ability to answer inferential questions regarding film text but this ability and depth of evidence does not translate to written text.

The NGRT digital standardised test results were interesting and have been tracking the pupils for the last three years. I looked beyond the small focus group and analysed the whole class results to see bigger trends. Obviously we expect the reading age to increase, but that had not happened and there was a 50% decrease in reading ages from March of Primary 6 to November of Primary 7. 25% of reading ages stayed the same and only 25% had improved. From August to December reading was being taught through novel studies as dictated by North Lanarkshire Literacy, with all three groups in the class working on their own novel.

From January to April reading was taught through a 6-week block of moving image education, then a 4-week poetry analysis block and then a 4-week nonfiction block. During this term the children chose personal readers on which they were not assessed or questioned.

When the results of the March NGRT digital testing were completed, 87% of the class had improved their reading ages from November to be the same reading age or higher than they had attained in P6. These were tremendous results which couldn't be contributed solely to Moving Image Education, but the fact a downward spiral had been prevented and different reading strategies were in place must be a contributing factor. Of the supported group, the results were as expected compared to evidence in the class. The NGRT testing expects children to read on a computer screen to answer questions on a text and to complete sentences, exactly the type of work they have difficulty with in class. Class evidence, however, shows ability to answer questions on moving image (Appendix 7).

- As I listen or watch, I am learning to make notes under given headings and use these to understand what I have listened to or watched and create new texts.

- To help me develop an informed view, I can identify some of the techniques used to influence or persuade.

Although we were reading from moving images and this involved oral discussion and collaborative group work, there were still written activities to be completed. We made predictions from sounds we could hear or screenshots, summarised using tag lines or storyboards, drew mind maps of characters or setting and drew on our personal experiences to make connections with the text and help understanding. We used the films as stimuli for writing and as part of interdisciplinary art work (Appendix 8). As the weeks progressed the children became more confident at using colour, camera and sound to prove meaning and understanding (Appendix 9). They were able to apply this knowledge when answering questions from the visiting media specialist, and a visiting author who was discussing advertising. Previous to beginning MIE the children were unreceptive to literacy, disengaged readers and their willingness to record answers showed a general apathy. Now, they engage more productively with written text. Behaviour has improved. Class mood has improved and there is a much better ethos and cooperation with both myself as well as their peers. The supported group still need structure and 1-1 help, but they are more motivated to complete tasks.

Screening Shorts states, “Working with moving image texts can dramatically raise the self-esteem of pupils who find reading a challenge. Film and other moving image media can often be more immediately accessible – and feel less like reading.” I wholeheartedly agree.

When I asked the children if they preferred working in groups or as a class, the higher ability group preferred working in their own group, thinking they were challenged more. The supported group preferred working as a class but they did recognise they needed more thinking time. Working as a class has definitely helped their self-esteem. Knowing that this is a new experience for everyone and there are no wrong answers, put them on a level playing field with the rest of the class and they contributed without fear of embarrassment. According to Maslow’s Hierarchy of Needs, (Burleson, Thoron 2017) people learn best when needs have been addressed. If self-esteem is satisfied and learners feel confident and know they will get recognition, then they will have a sense of self-worth and feel capable of taking on tasks. Often this supported group have worked out with the class, using different resources with support assistants. Now they were part of a class using the same resource and when they were questioned their answers were valued.

Conclusion

Although results are not as overwhelming as I had hoped for, there are hopeful trends. There are also other underlying issues which contributed to attainment results.

This cohort of Primary 7 was a bigger class size than previously, the academic ability of the class was much wider and there was a demanding range of behaviours caused by a variety of contexts.

In January I began implementing MIE as well as behaviour strategies in the class. Clear, consistent routines, a more stimulating atmosphere and having two teachers in class for 0.7 each week has significantly improved pupil engagement and behaviours. As discussed previously, the literacy NGRT results in November 2017 showed a decrease in reading ages from March 2017. This could have been because the format of assessment was paper based in November instead of digital, but classroom dynamics would have been a contributing factor. The fact the results rose in March 2018 gives credence that digital assessment improves attention performance, just as Wei and Ma stated.

Media has a place in the attainment of literacy and in class ethos by valuing the contributions of all. I firmly believe that had I continued with the traditional literacy programme this would have resulted in even lower NGRT results. Instead, using media as a resource helped to change the patterns of behaviour in the class. Implementing differentiated whole class lessons improved my classroom organisation. Using a resource on screen led to pupil engagement, with less distractions and disturbances and more discussion. There was more inclination to complete written tasks because there was engagement with the methodology and it resulted in even traditional critical analysis being completed more fully.

Recommendations

I would definitely advocate the use of media studies as a literacy resource, with an awareness of how it impacts on emotional literacy.

To get the benefits I think any class should use it for a minimum six-week block, using short films or trailers on a weekly basis.

It should begin further down the school. After all, children come to school watching film so why not teach them to read film while infants?

With MIE as part of a school programme, skills would be taught in a spiral curriculum. Tracking of media skills would be ongoing, meanwhile literacy knowledge would be improving and adding value to NGRT scores.

There is scope for parental engagement with a film club, not just to watch a film, but to include activities which parents and children complete together and continue at home.

At Primary 7 there are transitional events, one of which could be through MIE as I know it is a part of the S1 curriculum.

However, before any of this can be implemented, teachers need to feel confident, well-resourced and supported. Modelled lessons and quality CPD at inset or from suitable sites such as Into Film or Screening Shorts are required, as well as having internal supportive staff.
I have thoroughly enjoyed my experiences in teaching MIE and although the quantitative data didn't show me a huge increase in literacy attainment, it showed a move in the right direction. More encouragingly, it's the qualitative data, showing an underlying trend in motivation and increasing confidence, which has made this experience worthwhile.

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Appendix 1: Initial questionnaire was done by each child to gauge their interest in books and films. The same questions were asked about films and books and this showed any difference in how they react to the information.

Name

Date

Answer the questions with a number from 1 - 10

I like reading.

I understand my reading books in school.

I know why characters in books behave the way they do.

If someone asks me about the plot, I can tell them easily.

I want to read books.

I have learned facts about the world from my reading books.

Can you give an example of something you now know?

I can relate my own experiences to reading books.

Can you give an example of a book which was about something you know about?

I understand films.

I know why characters in films behave the way they do.

If someone asks me about the plot of a film, I can tell them easily.

I want to watch films.

I have learned facts about the world from watching films.

Can you give an example of something you now know?

I can relate my own experiences to films.

Can you give an example of a film which was about something you know about?

Appendix 2: Evidence of:

- I regularly select and listen to or watch texts which I enjoy and find interesting
- I engage with and create a wide range of texts in different media
- I extend and enrich my vocabulary through listening, talking, watching

focus pupil	number of films watched in first two months of 2018.
1	Every Monday
2	10 films
3	Watches a film every night
4	Watches cartoons, not long films
5	30 films
6	54 films
7	17 films
8	about 80 films
9	17 films
10	8 films

Appendix 3:
Quotes from children to visiting media specialist

General discussion

‘Deaf people can understand a film because they can see it.’
‘If you’re not good at reading, films are good because you can see what is going on.’
‘Books can’t describe setting well but a film shows it better.’

Children showed hands that they agreed they never read or read very little.
Children showed hands that they watch a lot more films than books.

Children knew these technical details

Angles are important.
Panning.
Tracking.
Zooming.
Bird’s eye view.
Point of view shot.
Freeze frame.
Establishing shots introduce scenes.
Colour helps to tell a story.
When you hear what is going on and can’t see, it describes feelings and emotions.

Answers in response to music from Hunger Games

It summarised what is going on.
There will be fast-paced shots.
Action will be happening on screen.
Something bad is going to happen.
There is a high-pitched sound, must be important.
The music tries to make your heart beat faster.
The drums and loud bangs in the music are like footsteps or heartbeat.
It makes you feel as though you are there.
When the music stopped you must be safe.
Intense music so knows there is an intense battle.

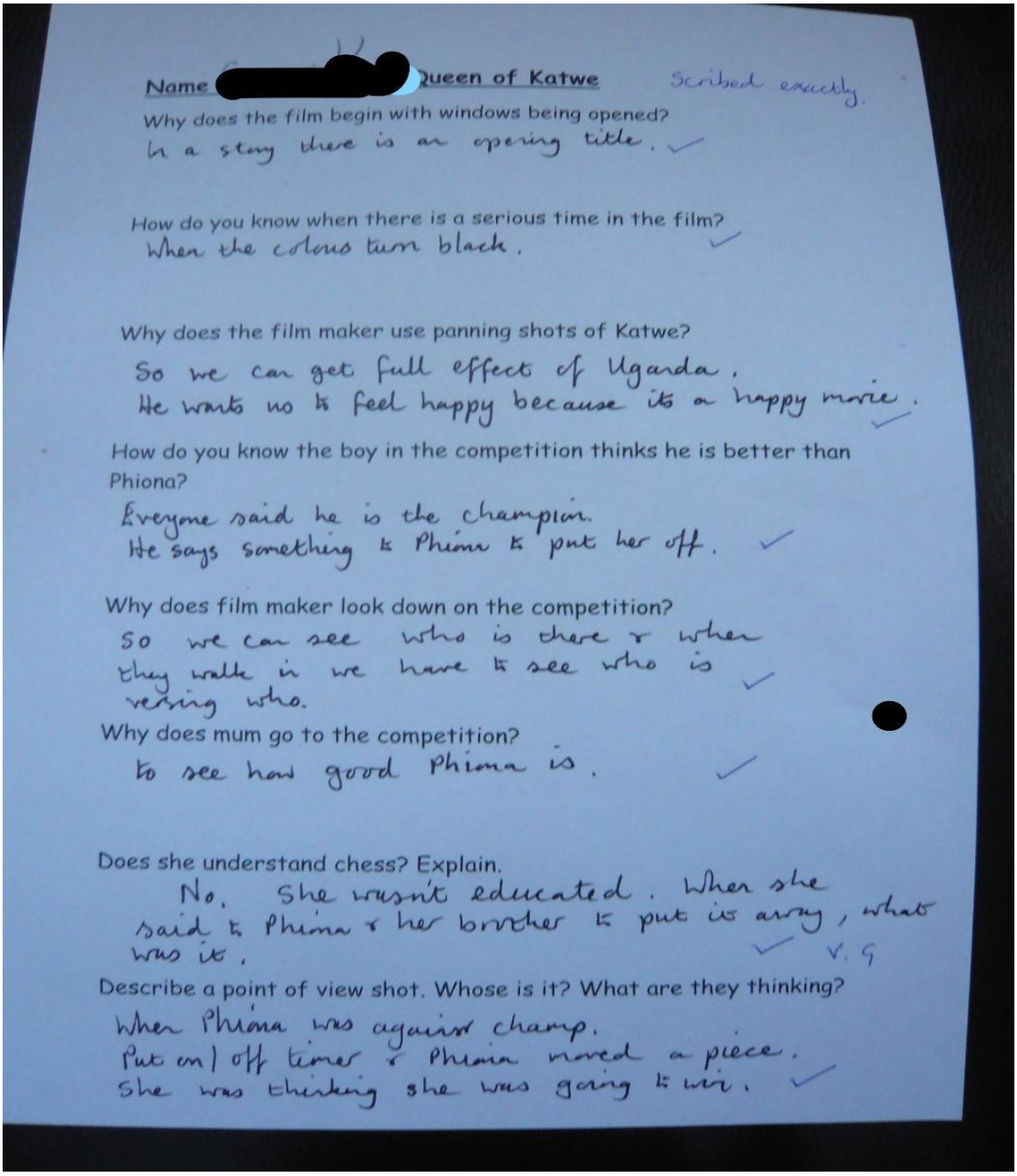
Appendix 4: Ability to use inference in a text. Text used was Primary Education Skills book:

Inference lesson and assessment of inference.	C 24/01/18	C 21/03/18	E 24/01/18	E 21/03/18	F 24/01/18	F 21/03/18
Focus pupil 1	20%	25%				
Focus pupil 2	100%	25%				
Focus pupil 3	40%	0%				
Focus pupil 4	100%	37.5%				
Focus pupil 5			83%	60%		
Focus pupil 6			67%	20%		
			67%	80%		
			100%	80%		
			abs	80%		
			17%	30%		
			17%	abs		
			50%	abs		
			67%	50%		
			33%	abs		
			abs	50%		
			100%	80%		
			100%	80%		
					87%	92%
					100%	83%
					87%	100%
					74%	67%
					abs	67%
					74%	75%
					74%	83%
					abs	75%
					abs	67%
Focus pupil 7					87%	100%
Focus pupil 8					87%	100%
Focus pupil 9					100%	83%
Focus pupil 10					100%	83%

Appendix 5: Ability to use inference in a moving image
% of inferential questions answered by showing evidence from media

	The Lucky Dip	A Slippery Tale	Lucia	The First Time it Hits	Flatlife	Queen of Katwe
Focus pupil 1	33	did not do activity	showed some inferential skill orally	showed some inferential skill orally	25	100
Focus pupil 2	50	did not do activity	showed some inferential skill orally	75	100	92
Focus pupil 3	17	did not do activity	33	showed some inferential skill orally	75	90
Focus pupil 4	17	did not do activity	0	abs	100	87
Focus pupil 5	50	25	25	abs	75	77
Focus pupil 6	33	25	abs	75	25	100
Focus pupil 7	50	25	0	showed some inferential skill orally	25	100
Focus pupil 8	abs	25	25	75	100	71
Focus pupil 9	66	25	0	50	100	92
Focus pupil 10	33	25	0	abs	50	89

Appendix 6: Scribed answers for supported group, focus child 1



Name [redacted] Queen of Katwe Scribed exactly.

Why does the film begin with windows being opened?
In a story there is an opening title. ✓

How do you know when there is a serious time in the film?
When the colours turn black. ✓

Why does the film maker use panning shots of Katwe?
So we can get full effect of Uganda.
He wants us to feel happy because its a happy movie. ✓

How do you know the boy in the competition thinks he is better than Phiona?
Everyone said he is the champion.
He says something to Phiona to put her off. ✓

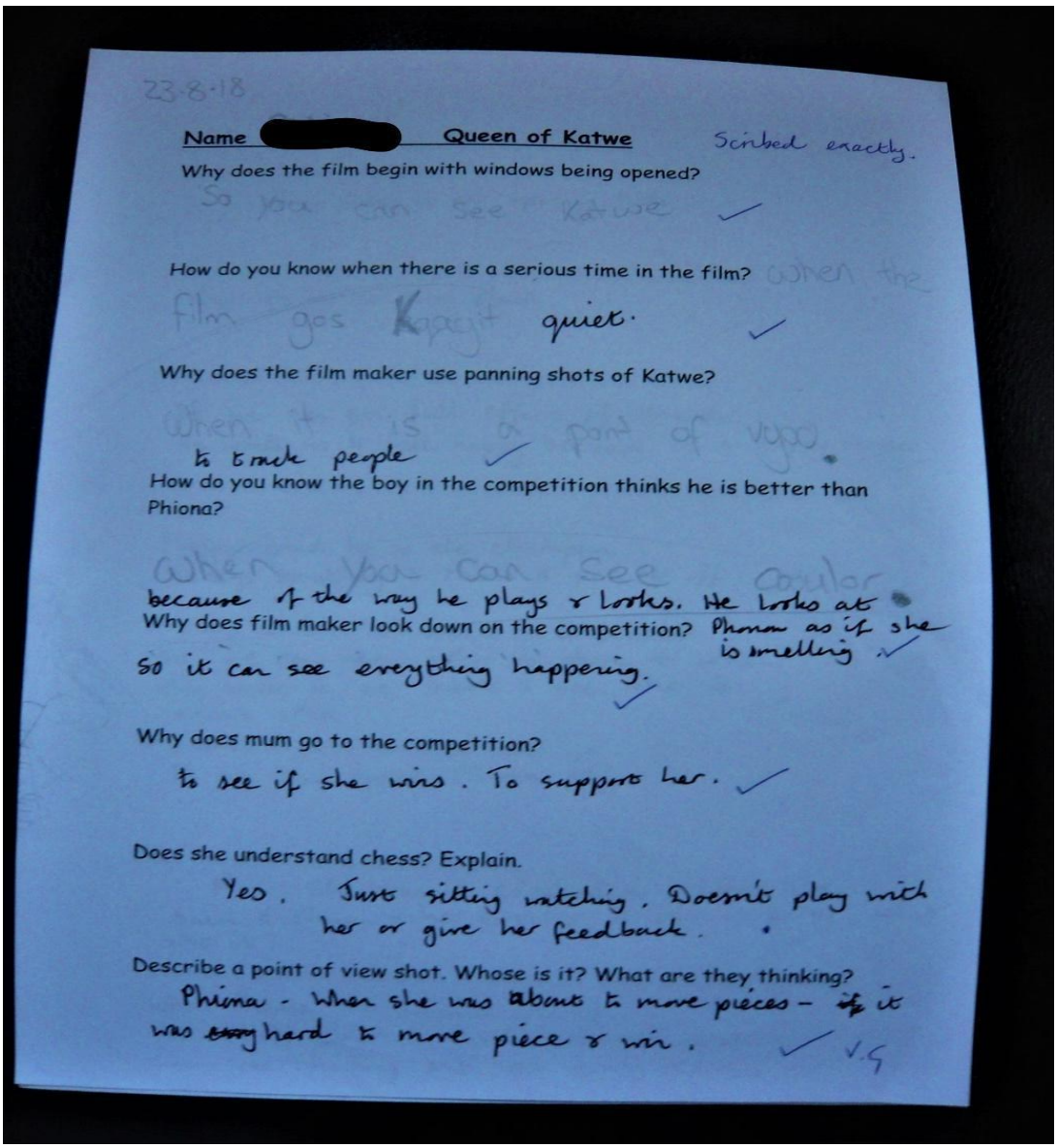
Why does film maker look down on the competition?
So we can see who is there & when they walk in we have to see who is versing who. ✓

Why does mum go to the competition?
to see how good Phiona is. ✓

Does she understand chess? Explain.
No. She wasn't educated. When she said to Phiona & her brother to put is away, what was it. ✓ V. G

Describe a point of view shot. Whose is it? What are they thinking?
When Phiona was against champ.
Put on/off timer & Phiona moved a piece.
She was thinking she was going to win. ✓

Appendix 6: Scribed answers for support group, focus child 4



23-8-18

Name [redacted] Queen of Katwe Scribed exactly.

Why does the film begin with windows being opened?

So you can see Katwe ✓

How do you know when there is a serious time in the film?

When the film goes Kaggit quiet. ✓

Why does the film maker use panning shots of Katwe?

When it is a part of yuyo.

to track people ✓

How do you know the boy in the competition thinks he is better than Phiona?

When you can see Gaulor

because of the way he plays & looks. He looks at Phiona as if she is smelling ✓

Why does film maker look down on the competition?

so it can see everything happening. ✓

Why does mum go to the competition?

to see if she wins. To support her. ✓

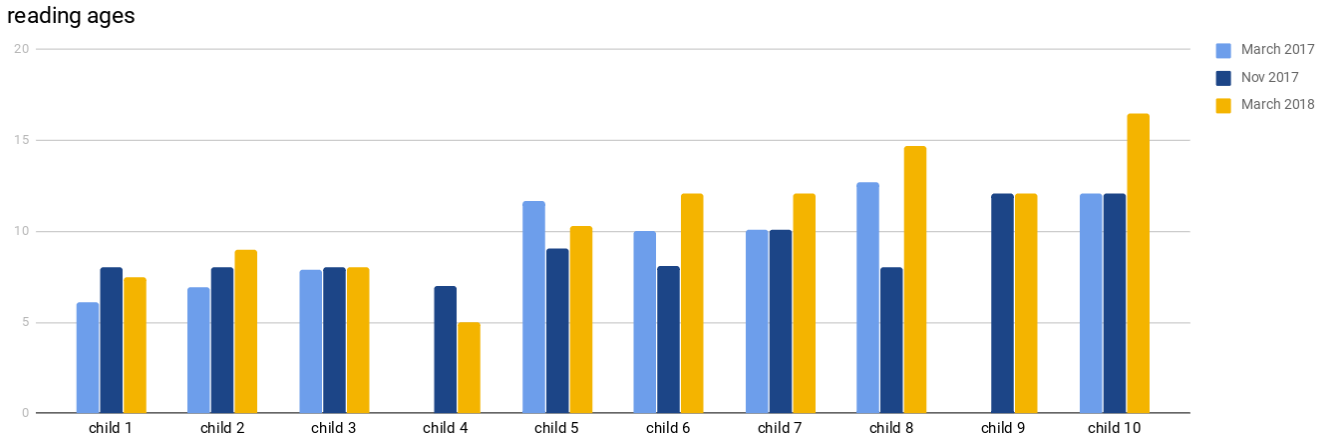
Does she understand chess? Explain.

Yes. Just sitting watching. Doesn't play with her or give her feedback.

Describe a point of view shot. Whose is it? What are they thinking?

Phiona - When she was about to move pieces - ~~if~~ it was ~~easy~~ hard to move piece & win. ✓ V.G

Appendix 7: Result of NGRT Digital testing in Literacy



Appendix 8: Films watched for moving image education from Screening Shorts and activities undertaken

Date	Film	Activities
8.01.18	The Lucky Dip	Sound on/vision off. Discussed point of view shots and where found in text. Character analysis. Critical analysis. Theme of film.
15.01.18	A Slippery Tale	Predicted setting using sound on/vision off. Discussed panning, zooming and tracking camera angles. Summarised story on a 6-window storyboard. Wrote a voiceover for a scene. Critical analysis. Mapped the setting by drawing an aerial view.
22.01.18	Lucia	Predicted with sound on/vision off. Discussed symbolism and predicted what their interpretation of the flying object was. Learned about use of silence in sound. Critical analysis. Character analysis of Lucia. Discussed importance of colour and the dream effect of camera.
29.01.18	The First Time it Hits	Prediction from title. Completed a film visualiser. Filled in aspects of colour, sound, camera, story, setting and characters: what they know and how they know it. Learned about shots where the camera is the character and impressions it gives. Discussed change of mood and sound. Prediction throughout film. Critical analysis. Tag lines as a summary and drew posters for previous films with taglines.

5.02.18	Flatlife	Prediction using sound on/vision off. Completed Tell Me grid of surprises/puzzles/patterns/similarities in the film. Summarised with a tag line. Created a timeline focusing on cause and effect. Used freeze-frame to stop and move on frame by frame. Critical analysis.
19.02.18	Queen of Katwe trailer	Predicted story from posters. Visualiser of 3c/3s. What do they know and how do they know it? Listening for positive statements in soundtrack. Theme of film. 3c and 3s game from Into Film. Critical analysis. Wrote review of film.

Appendix 9: Quotes from children proving they can infer meaning from aspects of colour, camera and sound

Connections with colour

‘I know there is a serious time because the colour goes darker.’

‘The brightness of the weather and the clothing people wore represented people’s feelings.’

‘When it was dark I thought something bad would happen.’

‘I learned that colour can change the mood of the scene.’

‘The colours made me feel sad because when she got called names it went dark. When she got a chess piece her face lit up because she was happy.’

Connections with sound

‘I know it is near water: I can hear splashing.’

‘The sound changed depending on whether they were watching tv or talking.’

‘The sounds help you understand if something good or bad happened.’

‘I know there is a serious time because the music gets deeper.’

‘The music changed when Phiona was winning. It was like the mood changing and it got deeper. When something bad happened the music changed to build tension.’

Connections with camera

‘The film maker uses panning shots of Katwe so we understand (Uganda) is a poor country.’

‘I could see Phiona’s point of view when she looks through the hole in the wall to the chess club and thinks, “I want to play.”’

‘The camera made me feel happy when I saw Phiona because she was smiling a lot.’

‘At the start the camera angles show all of Katwe and I can see it is poor.’

‘The film maker showed a bird’s eye view camera shot to see the amount of people in the competition.’

‘I know there is a serious time because the colour goes darker.’

‘I know there is a serious time because the camera zooms in.’

‘The film started with windows being opened because it represented doors being opened onto another world.’

‘I know the boy thinks he is better than Phiona because he was wiping the sweat off his hand after shaking hands.’

Appendix 10: Class frieze of moving image education topic, “Queen of Katwe”

Visualisers
Sound
Summary
In this film there is a girl called Phiona. She is poor and doesn't go to school and is Ugandan. However, she becomes a chess champion.
At the start of the film, Phiona started playing chess and was winning most of her games. She went on to go to the chess championship and won the gold medal.
We drew posters to advertise the film
Primary 7 watched Queen of Katwe as part of their reading.
We wrote taglines to summarise
QUEEN OF KATWE