



# MOVING IMAGE EDUCATION IN SCOTLAND



# DVD



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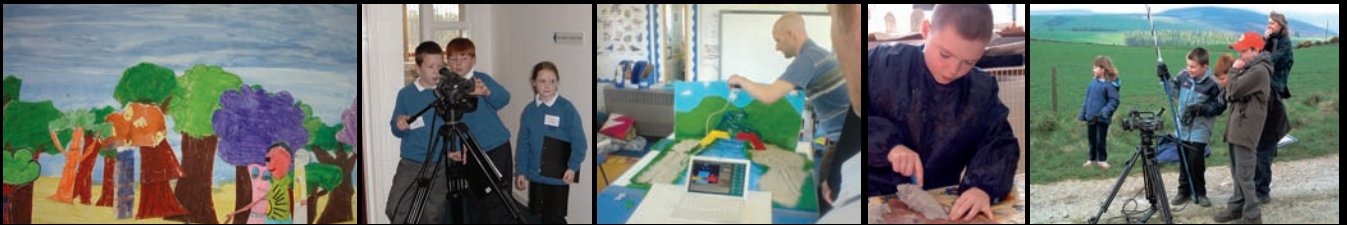
# MAIN MENU



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Scottish Screen is the national screen agency for Scotland with responsibility for developing all aspects of screen culture and industry, across the country.



# FOREWORD

The purpose of this booklet is to provide an introduction to the work of Scottish Screen and its partner organisations in the ongoing development of moving image education. In particular, it seeks to illustrate some of the ways in which moving image education contributes to the realisation of *Curriculum for Excellence's* aims: to enable all children and young people to become successful learners, confident individuals, responsible citizens and effective contributors to society and at work.

This booklet follows our publication in 2006 of *Moving Image Education and A Curriculum For Excellence* (which can be downloaded from our website). This was written by teachers involved in the groundbreaking Brechin project; since then, moving image education initiatives have seen the development of professional qualifications, online resources, early years work, professional development in a wide range of contexts and places, research and evaluation. Some of this work is described in this booklet and DVD, but if you want to know more or do more about moving image education, I hope the resources, links, people and stories in here will help. Or send us an email!



**Scott Donaldson**  
Head of Education Development

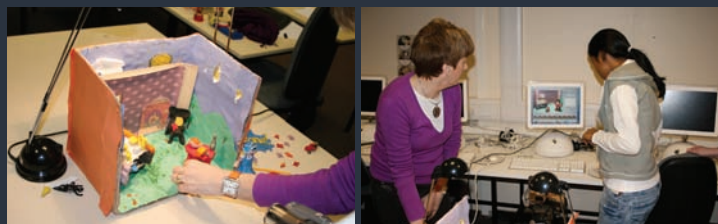


[www.scottishscreen.com/education](http://www.scottishscreen.com/education)

# INTRODUCTION

## Scottish Screen

Scottish Screen is the national screen agency for Scotland with responsibility for developing all aspects of screen culture and industry, across the country. It is a relatively small agency operating in several major fields – including education, one of the largest of all public enterprises, with a budget in Scotland of several billions of pounds.



Nonetheless, Scottish Screen seeks to make a big impact, by working in partnership with national and local government, and with other key organisations and agencies. Some of the partnership programmes that have resulted are profiled briefly in this booklet.

## Moving Image Education

Many terms have been used to describe education with, about or including film, TV and related texts, with many different aims and approaches. For Scottish Screen, the term 'moving image education' refers to learning and teaching practices which develop moving image media literacy. And moving image media literacy means being inspired and equipped to understand, appreciate, explore, create and share screen media.

These practices involve analysing moving image texts, creating them, exploring, appreciating, enjoying and sharing them, and understanding their rhetorical and aesthetic operation. This is neatly expressed in the '3Cs' of media literacy: cultural access, critical understanding, and creative activity.



The '3Cs' are overlapping parts of a whole, each enriching and supporting the development of the other aspects, rather than separate and distinct learning activities.



# Why do we need it?

Because moving images dominate global culture and communication...

...and because moving image language is dense, complex and highly evolved. Most people are largely unaware of the subtlety and sophistication of the language, because it appears obvious and transparent: we can 'read' TV news stories or movies effortlessly, without being conscious of their many layers...

...and because moving images represent more than a century of global heritage, a record of human culture and history of incalculable value and importance...

...and because of their priceless and unique artistic value...

...not to mention their ever-expanding economic importance.

For these and other reasons, there is a growing recognition that our conception of literacy needs to expand beyond the traditional printed and spoken word. Educational curricula around the world are beginning to address moving image and other media, and many believe that moving image education should be an integral part of literacy work across the curriculum, rather than a separate 'subject'.

## So what is it?



In practice, moving image education involves watching and listening to a range of short film texts, discussing and analysing them; generating discursive and creative written work, storyboards and scripts; making a range of moving image artefacts, re-purposing 'found' material, digital storytelling (not necessarily large scale filmmaking projects); exploring genres and types of texts that might be less familiar, eg short films, archive film, foreign language film; and re-examining familiar texts.

However, the precise nature of the activities led by educators will, of course, depend on context and aims – though many 'generic' techniques and practices, tools



and tricks, have been developed over the years. Some of these can be found on [movingimageeducation.org](http://movingimageeducation.org) and elsewhere (see the end of this booklet for more ideas).

It's worth emphasising though, that – *wherever* moving image education is deployed in a school's curriculum, or to whatever broader purpose – it is most effective if the cultural, aesthetic and linguistic elements are at the heart of the learning: how is meaning generated, what pleasures does it afford, how does it connect to the rest of our culture? Conversely, using moving image texts simply as a 'vehicle' for some other purpose, for thematic illustration for example, is unlikely to be as successful.

# MOVING IMAGE EDUCATION IN ANGUS



Jim Anderson

Scottish Screen's and Angus Council's four-year pilot programme commenced in 2004, with significant investment from the Scottish Government's Future Learning and Teaching fund. The programme sought to embed moving image education into the heart of the curriculum in the Brechin cluster of schools, with literacy as the key starting point. Teachers involved in this programme reported on the project in 2006 in *Moving Image Education and A Curriculum for Excellence* (which can be downloaded from the Scottish Screen website).

The successes brought by the pilot programme led Angus Council and Scottish Screen to invest from 2007 in the extension of the programme to additional schools.



"The years of our MIE project have been stimulating and thoroughly enjoyable. We have high hopes that this project will develop into a way of working which will permeate all our classroom processes."

JIM ANDERSON,  
DIRECTOR OF EDUCATION, ANGUS COUNCIL





# The Brechin Project

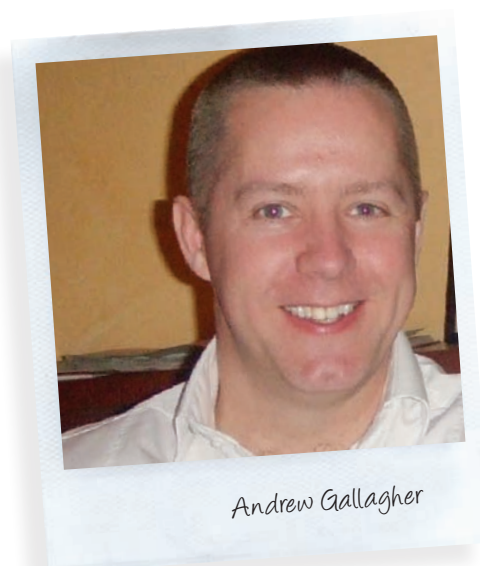
Project Leader (2004–08)

Andrew Gallagher reflects on his experience of the developments.



In August 2004, just after being lucky enough to start as MIE Project Leader, I was quoted saying, "I envisage that the next four years will be a rollercoaster of emotions based on successes, opportunities for many problem solving activities, mishaps and hopefully, a whole heap of hilarious out-takes!" Looking back on those four years we had all of that and significantly more.


What made it so thoroughly enjoyable for me, on a personal level, was the innovative way that the classroom practitioners approached the model. It was never seen as a 'programme of study' that had to be strictly adhered to, rather it was a powerful tool made available to them that enhanced their classroom practice as and how they wanted it to. The management in all of the pilot schools provided the support, and freedom, to their staff to allow MIE to develop organically and from the ground up - fitting in with other curricular initiatives such as co-operative and active learning.





“Teachers’ questioning styles altered – moving away from closed, direct questioning to an open-ended, discursive questioning, which has been seen as another strength of the Brechin model.”

*University of Glasgow  
Evaluation*



“This change of classroom practice by teachers promoted active thinking as opposed to ‘right and wrong’ answers, fitting perfectly with the four principles of Curriculum for Excellence – and with life skills in real situations. The positivity within the project was reciprocal in nature – pupils were happy, so staff were happy, so management were happy ... everybody enjoys the experience of MIE.

I used *Laughing Moon* in the first week with mine and not only was the writing powerful stuff, the kids really enjoyed it!”

*Teacher involved in Brechin project*



Pupils were also given much more ownership of what was done within their classes. From the initial analysis activities, through the developing creative work to the finished pieces, all classroom practitioners gave full responsibility over to their classes. Pupils responded very well to this with resulting comments such as: “I think I have learned the full importance of team work”, “I think that the project has made a difference to my respect for other people”, “I am proud of the film we made. I get a spark when I think ‘I made that film’”, and “Discussion groups have made me more confident because I wasn’t so good until MIE has made me more confident”.

The real challenge faced now is how to keep such positive momentum going in Brechin – and how to establish it elsewhere. The teamwork in the Brechin model was its true success – all involved worked together to support each other, regardless of their educational status. Local authorities have to see the potential of using 21st century texts with pupils in the 21st century.

*“It’s good to think your own way. You’re free to think and say whatever you think is right.”*

*Student involved in Brechin project*







# *“Everyone in Scotland should get a chance to use MIE. Why? Because it really does make a difference.”*

*Producer involved in the Brechin project*



The Moving Image Education pilot was massively exciting to lead. It is not only the improvement in literacy attainment which was rewarding to see, but also the change in pupils' self esteem, co-operation skills and self-confidence. Developing their thinking skills in an active way deepens their ability to reason and justify, while taking greater account of the opinions of their peers.

GLOW is providing a framework for staff to support each other, networks are being established locally and nationally to share good practice, and '21st Century Reading' groups are being set up in more than one authority for staff to explore short - and feature - films and share how they may be integrated into classroom activities.

I loved the thoughts of one freelance media producer who was involved with the Brechin project and I think it is a perfect summation: Everyone in Scotland should get a chance to use MIE. Why? Because it really does make a difference.

**Andrew Gallagher 2009**

Find out more:

[www.scottishscreen.com/education](http://www.scottishscreen.com/education)



# Angus Programme Expansion



Staff tutor Jan Hughes discusses the expansion of Moving Image Education into three additional clusters of schools.



Jan Hughes

Angus Council, together with Scottish Screen, was quick to recognise the success of the pilot MIE programme, and early in 2007 committed to investing in the expansion of MIE across the authority. Planning focused on ensuring the momentum was maintained, and in August 2007 the roll-out programme began. With the appointment of a staff tutor for MIE, the final year of the Brechin pilot project ran alongside the integration of MIE into the Education Development Service.

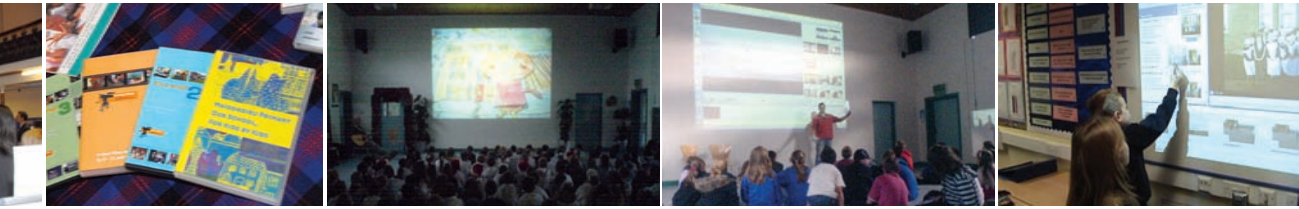
It has been widely recognised in Angus that pupils of all ages and abilities find MIE an accessible and engaging tool for learning. They see learning through MIE in any area of the curriculum as relevant to their lives and experiences. In some settings, MIE has become embedded in learning and teaching to the extent that we have examples of pupils themselves suggesting it as a vehicle for their learning across the curriculum.

Teachers frequently comment on the positive impact MIE has on disengaged learners, with challenging pupils responding positively, contributing effectively and staying on task when MIE is the vehicle for learning and teaching. A particular strength of the pedagogy of MIE is the inclusion it offers – pupils who have specific barriers to learning, including those who have English as a second language, can access moving image texts at the same level as everyone else, and as a result both teachers and pupils cite raised confidence and esteem as the most prominent benefits of MIE.

*“It has been widely recognised in Angus that pupils of all ages and abilities find MIE an accessible and engaging tool for learning.”*

*Jan Hughes*





With the implementation of *A Curriculum for Excellence* (CFE), practitioners are being encouraged and empowered to link learning outcomes across the curriculum, and to make these links explicitly clear to learners. MIE is providing a powerful tool for both cross-curricular and contextualised planning in primary, and has been identified as a way forward to improve and facilitate inter-disciplinary collaboration in secondary. With this in mind, MIE is being introduced in secondary settings taking a whole school approach, and a wide range of subject areas are benefitting from access to CPD opportunities and resources, including the Scottish Screen Archive and other partners in the Creative Archive License agreement.

Active learning strategies are implicit in all aspects of MIE, as are the development of enterprising skills and creativity, enabling teachers to deliver these cross-cutting themes of CFE effectively within all areas of the curriculum.

The success of the programme to date, the sharing of good practice and the celebration of pupils' achievements have ensured a high profile for MIE throughout the authority. As a result we have found that many schools and teachers are undertaking available MIE CPD opportunities or requesting whole-school staff training, thus 'opting in' to MIE, and realising its potential prior to the roll-out programme reaching them. This must surely be one of the most powerful signs that Moving Image Education has become widely recognised in Angus as a way forward for education in the 21<sup>st</sup> century.





# MOVING IMAGE EDUCATION IN EARLY YEARS LEARNING



Mairi Flood

Mairi Flood was seconded to Scottish Screen during 2006-08 to develop a model of Moving Image Education for Early Years Learning

Many educators and parents understandably have concerns about the profusion of moving image texts that very young children engage with. The curriculum review in Scotland recognises that 21<sup>st</sup> century living necessitates an education system that supports young people to understand, use and adapt to the multi-faceted opportunities of modern culture. The Curriculum for Excellence acknowledges the importance of texts such as films, games and internet pages, legitimising their use alongside more traditional forms of writing.

Popular culture is cited as one of many stimuli to be explored holistically through all stages, while in technology numerous applications of the multi-modal world are investigated. Recent research is demonstrating that the multi-modal experiences of pre-school children can be highly interactive and social in nature. Furthermore, understanding better how these texts work augments more traditional pre-reading skills and makes learning more relevant to young children.







The MIE for Early Years project aimed to promote moving image literacy as part of a wider literacy and as a context for collaborative and active learning experiences.

Over the two year project, participants developed the potential of MIE to facilitate:

- Exploring texts
- Problem solving
- Making film texts
- Play
- Partnership with parents
- Documenting, reflecting and evaluating learning

Giving classroom status to this important aspect of children's social lives generated an enthusiastic response. Increased levels of motivation and engagement were observed. Children who had been withdrawn in traditional literacy activities spontaneously contributed their opinions and ideas. The children themselves identified that they had become better team workers, that MIE was fun, and their discussions of films generated imaginative and new ideas. Some commented that they noticed different things when watching films and television at home.

Find out more:

[www.scottishscreen.com/education](http://www.scottishscreen.com/education)



# Teaching colleagues, managers and parents on MIE in early years

The responses of educators and management teams were positive and all settings involved in the project independently used MIE after the conclusion of the project.

The evaluation found that MIE learning and teaching practices:

- motivated children
- helped with listening and talking
- provided relevant and purposeful writing opportunities
- boosted confidence and self-esteem
- provided collaborative experiences
- gave children greater ownership and direction of their learning

Senior management commented on how the children's understanding of story structure had developed and that MIE was a relevant and purposeful medium to deliver collaborative and active learning.

Parents shared instances where their children demonstrated greater critical

awareness of their viewing and the world around them. Others noted a desire for making up stories and an understanding of aspects of film authoring. Many commented that MIE had boosted their child's motivation and confidence, and a desire to take on individual responsibilities.









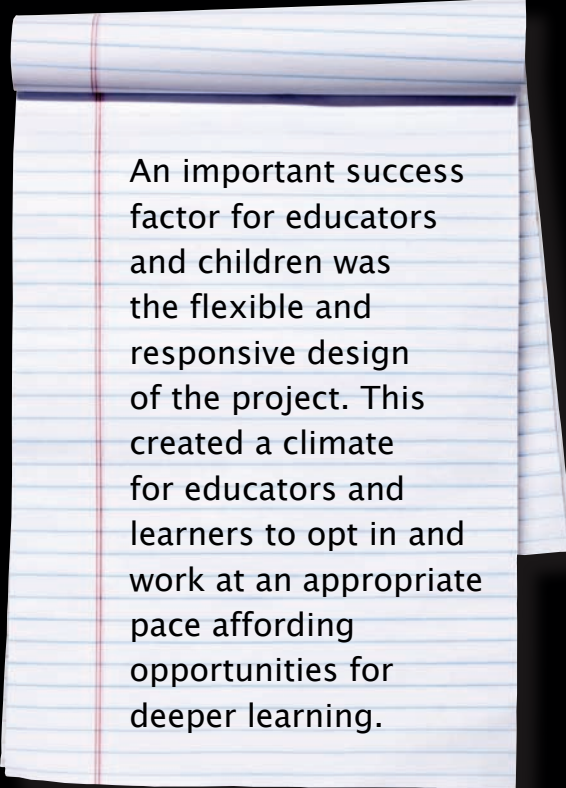


# Key lessons learned

Young children learn a great deal outside their school experiences. Connecting with and giving status to this source of learning can have a powerful and positive impact on both educators and learners.



Technical issues often arise so it is important to source technology that is easy to access and easy to use, while promoting to educators and parents the many other valuable ways to explore MIE. It is not just about filmmaking!



An important success factor for educators and children was the flexible and responsive design of the project. This created a climate for educators and learners to opt in and work at an appropriate pace affording opportunities for deeper learning.







# ONLINE DEVELOPMENTS

Advances in digital technology mean that moving images can be made as accessible in the classroom as books and music. Scottish Screen is working in partnership to develop two major new web based projects to support the development of moving image education.

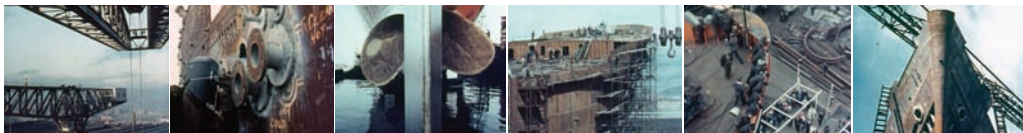


## Scotland on Screen



The National Library for Scotland's Scottish Screen Archive is a fantastic resource for learning, covering over a century of Scottish cultural, economic and social change. Pupils and teachers can use archive film to connect with the past in a visceral and thrilling way, to learn more about non-fiction film, and to create new work with downloaded films.

Scotland on Screen is a web development for the national schools intranet GLOW. It will provide free access to a considerable amount of material from the Scottish Screen Archive, not just for watching but for downloading and creative reuse in learning across the curriculum. The material has been selected and tagged specifically to support learning within *Curriculum for Excellence*.

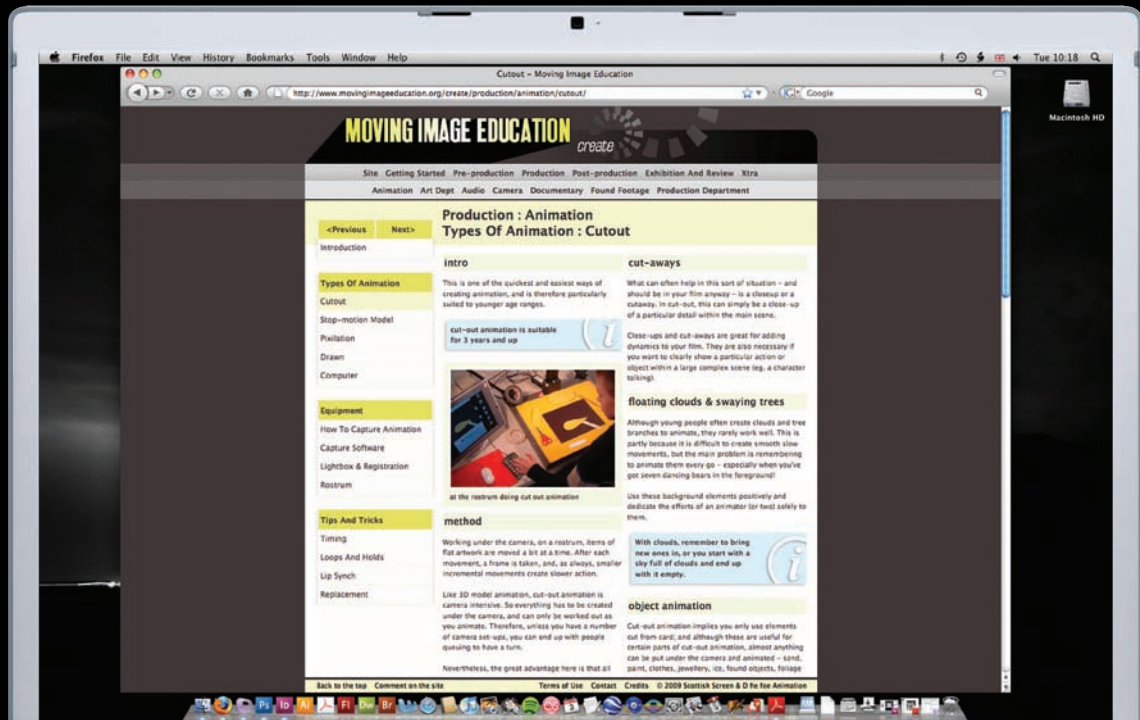


Find out more:

[www.scotlandonscreen.org.uk](http://www.scotlandonscreen.org.uk)



Scotland on Screen is a partnership between Scottish Screen, Learning and Teaching Scotland and National Library of Scotland





# D fie foe



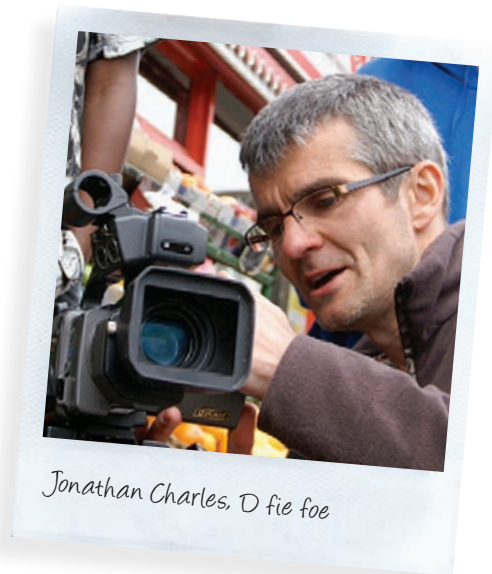
Working in partnership with award winning animation company **D fie foe**, Scottish Screen is developing the web's premier moving image education site for teachers.

Designed by the award winning Design is Central, [movingimageeducation.org](http://movingimageeducation.org) is structured around the three elements of moving image literacy: the ability to explore, analyse and create screen texts. Each section is tailored to the needs of teachers and others working with groups of young people. The website offers comprehensive coverage, from first steps to advanced techniques.

The site also features high-quality downloadable short films for classroom use, supported by learning resources. An RSS feed will allow subscribers to have the latest news about Moving Image Education in Scotland delivered to their desktop. An interactive forum allows educators to share ideas and resources.

Find out more:

[www.movingimageeducation.org](http://www.movingimageeducation.org)



*Jonathan Charles, D fie foe*

[www.dfiefoe.co.uk](http://www.dfiefoe.co.uk)  
[www.designiscentral.com](http://www.designiscentral.com)

# INDEPENDENT EVALUATION

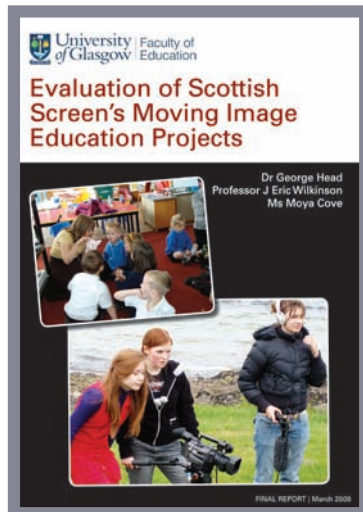


A key part of our work is to support action research and to commission independent evaluation of moving image education programmes, undertaken by others and ourselves. This both adds to the evidence base, and informs the development, management and support of moving image education, and its associated pedagogies.

This work involves research staff in the Universities of Glasgow, Aberdeen and Stirling, who continue to work on a number of research projects.



*From Evaluation of Scottish Screen's Moving Image Education Projects, University of Glasgow 2008:*



“A number of teachers commented on the surprising quality of contributions from some pupils and the hard work and engagement of children who were more likely to be disengaged in other lessons.

Observation in all clusters generated evidence of teachers using strategies that can be understood in terms of active learning, critical skills, metacognition and the social construction of learning. For many of these teachers, this represented a significant shift from their previous practice.

In particular, pupils and teachers reported increased talking and listening skills, with many also indicating that writing had also improved.

Overall, pupils’ responses to the different pedagogical strategies encountered in MIE were positive. They considered that they now learned more from each other. They also reported that they now appreciated other points of view and other pupils’ contributions to discussions, film making and general classroom learning to a greater extent than previously.”



*“All schools could benefit from the advances in teaching, learning and attainment that [moving image education] brings.”*

*Evaluation of Scottish Screen’s Teacher Education Programme*



All reports are published in full on

[www.scottishscreen.com/education](http://www.scottishscreen.com/education)

*From Evaluation of Scottish Screen’s Teacher Education Programme, University of Glasgow 2006:*

“Film and moving images can often engage otherwise reluctant learners.

Using film and moving images in schools provides a context in which children and young people can work together more successfully than other school contexts.

Teaching through moving image provides a context in which your pupils can differentiate for themselves by social support and by connecting with the material at their own level.”

*From Evaluation of Future Learning and Teaching Moving Image Education Project in Brechin, Interim Report, University of Glasgow 2006:*

“... all teachers were aware of a significant impact of MIE on pupils’ listening and talking skills ... by the second round of interviews, teachers reported significant developments in writing skills.

... all schools could benefit from the advances in teaching, learning and attainment that [moving image education] brings.”



# LEAD PRACTITIONERS

In 2004, Scottish Screen began to recruit 'Lead Practitioners' who could help to promote and develop learning about and through the moving image. Since then, many of them have deployed their exceptional skills, experience and commitment on a wide range of Scottish Screen partnership initiatives across the country, including most of the programmes described in this booklet.



The success of these initiatives is the result of their work.



Just a few of Scottish Screen's Lead Practitioners

Jan Hughes and Andrew Gallagher in Angus

Philip Donnelly (Head of ICT, Faculty of Education, University of Glasgow) leads the Chartered Teacher modules in moving image education, supported by several other lead practitioners

Mairi Flood developed the model of moving image education for early years

David Griffith manages the Scotland on Screen project, and provides professional development in South Lanarkshire's moving image education programme

Jonathan Charles of d fie foe leads the development of [movingimageeducation.org](http://movingimageeducation.org) supported by several other lead practitioners

Find out more:

[www.scottishscreen.com/education](http://www.scottishscreen.com/education)



## CASE STUDY

Lead Practitioner Greg Dimeck is Depute Head Teacher at Gylemuir Primary School in Edinburgh



Greg Dimeck

The school has invested in high quality and flexible spaces for learning and teaching. MIE has also given both staff and pupils the skills to document, celebrate and share the achievements of the school with a variety of stakeholders. This has had an impact on personal learning planning but parents have also come to expect that they will see their child starring in a movie after the outdoor residential experience at school camp!

There have been many other examples of MIE in action: children animating Tam O'Shanter, 20ft angels projected above the manger and teachers filming camels on holiday to use in the nativity, children producing road safety information movies, themed assemblies, pupils producing films as part of the school's 40th birthday celebrations, children producing idents for the BBC, and P7 children being reporters for an Edinburgh parent conference. In 2008 the school also worked with Scottish Screen on a whole school project looking at "A Day in the Life". This involved further training for every member of staff, looking at resources, visual literacy, film language, and some of the practicalities of filming and editing.

MIE offers schools and teachers a way to teach that can be truly motivating for children. It also offers staff and pupils the ability to document and share its good practice with anyone that will listen and anyone that will watch!

At Gylemuir, MIE has helped to create a fantastic school ethos - an ethos of achievement, an ethos of ambition and creativity, and also importantly an ethos of fun!

## CASE STUDY

An Account by  
Tim Flood, Lead  
Practitioner, Moray



Tim Flood

I have been working with Scottish Screen since January 2006, previously, I had been a primary school teacher for ten years. In terms of my own professional development, as an artist and as an educator, this involvement has been crucial.

Amongst many other projects, I have taught MIE in the classroom at the Farr cluster of schools in Caithness; I have tutored on CPD sessions for the Highland Council with 80 teachers keen to learn about MIE and literacy; I have led sessions for the Highland Employer Coalition working with long term unemployed - and I have loved every minute of all of it! Currently, I am curating a list of short films for use in schools with MIE.

What I have learned since working on these projects is that Scottish Screen is investing in exactly the right sort of research and groundwork that will ensure that young people receive a relevant, interesting and motivating education for the 21st century. What I have experienced is that learning, using MIE, is fun for the pupils, and for the teacher.

MIE offers many essential aspects to teaching and learning, it:

- Makes use of young people's interest in the moving image.
- Engages pupils.
- Motivates those not interested in other aspects of literacy.
- Gives a context for writing.
- Provides windows and springboards to investigate other cultures.
- Offers the opportunity to use skills that can be difficult to use with the written word such as: analysis, hypothesis, character study, narrative structure, authorship and audience perception.
- Is relevant.
- Is fun!





Letters  
the children  
wrote to  
Tim Flood...

East End School  
Institution Road  
Elgin  
Moray  
IV30 1RP  
Monday 26<sup>th</sup> January 2009

Dear Mr Flood  
Thank you for coming in to teach us for the day. I really appreciate it, and it was really fun. I liked the whole idea that we were going to learn how to make animations.

I can't say what I particularly enjoyed about it because I liked all of it. It was really fun.

I learnt more than expected. I learnt how to make animations. I learnt how to use Microsoft Movie Maker. I also learnt how to work in groups.

I will definitely try to make another animation because it's really fun.

Yours Sincerely

East End Primary School  
Institution Road  
Elgin  
Moray  
IV30 1RP  
Monday 26<sup>th</sup> January 2009

Dear Mr. Flood  
I am willing to say thank you for coming to our school and spending a day with us for doing the poem with us. I thought that it was a great day for having a great time with you.

The thing I enjoyed was showing my face in the camera and as well working hard as a team. I also say that I was mostly happy from having you here and spending all day with you. I really want to do that again because that was the second best thing I ever had done. Anyway when I go to collage I want to work like you because it seems to be interesting every one having fun.

I would like to do that again because it's so cool. As I say I would like to work hard.

Your  
Sincerely

East End Primary School  
Institution Road  
Elgin  
Moray  
IV30 1RP

Monday 26 January 2009

Dear Mr. Flood  
Thank you very much for coming in on Thursday and spending the whole day animating with Primary Seven. I enjoyed making Fred the most because it was funny the way he turned out to be. Taking the pictures the first time wasn't so good because my team and I made to big movements, so it lasted about four seconds. The second time was way better because you helped us.

I think I learnt that a small movement can go a long way when your animating. I also learnt that it would take alot of photos to make an hour long film. I would like to do this again.

Yours Sincerely

# USING MOVING IMAGE EDUCATION TO DELIVER NEW OPPORTUNITIES

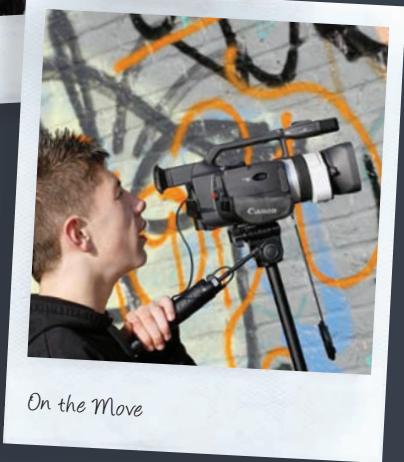
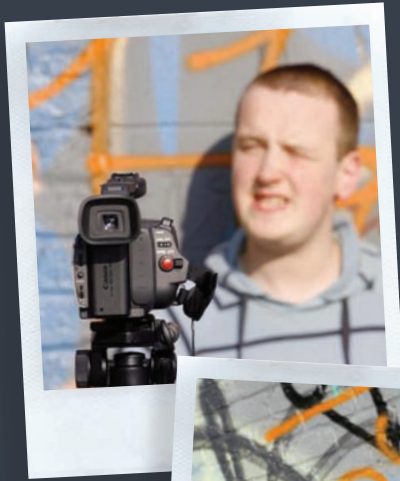
Skills Development Scotland (SDS) consistently looks to develop innovative and exciting ways of engaging with economically inactive adults and those young people classed as not in education, employment or training. By working in close partnership with Scottish Screen new approaches have been developed that utilise MIE to enhance the skills and learning experiences of these two groups:

*Changing Scenes* is a new multi-agency employability programme which uses the medium of film making and creative arts to engage economically inactive people living in Scotland. The four week part time programme offers a mix of soft skills development, confidence building, certificated training, employability skills and the opportunity to meet with employers. Courses are delivered via SDS branded learning centres and often lead to permanent employment.

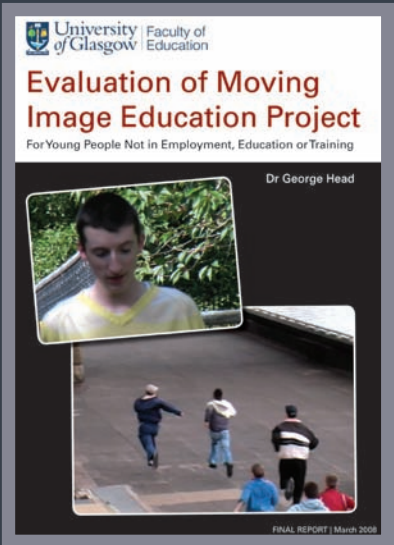
|||  
Skills  
Development  
Scotland

*On the Move* is a development programme which uses MIE to enhance transferable skills such as media literacy, communication, leadership and confidence within young learners engaged in the *Get Ready for Work* (GRfW) programme. Through the process of producing a short film, emphasis is placed on collaboration and peer support to equip the young people with the necessary skills for key transitions in life. Further support is provided to the training provider network by *Reel to Real*, a capacity and professional skills building programme which increases awareness and understanding of the practical applications of MIE.





# Impact of Programmes



Both programmes have delivered a variety of positive outcomes and have produced measurable positive impacts in participants' confidence, self-efficacy, creativity, learning and ability to collaborate as part of a team.

*"You learn more, it was a laugh, you enjoyed yourself and you learned."*

Trainers are also enthusiastic about further developing MIE and feel that it presents new learning opportunities for them and their clients.

*"A tool for self-esteem, confidence building and to get young people expressing themselves and taking ownership and leadership within what's being done."*

Trainers also feel that they have benefited greatly from the staff development provided by Scottish Screen that covers the technical and theoretical aspects of MIE. This support from staff will help to ensure the sustainability of the approach within the programmes.

*"It is a new way of learning. We need to think of new ways."*





“A brilliant example of an approach to teaching and learning that puts the emphasis on process over product.”  
*Patrick Mooney, graduate*



# CHARTERED TEACHER MODULES



University  
of Glasgow

Scottish Screen, the University of Glasgow's Faculty of Education, and Lead Practitioners Greg Dimeck and Dini Power developed two Chartered Teacher Modules in moving image education. These were approved by the General Teaching Council for Scotland in May 2006.

Chartered Teacher Modules are an initiative of The Scottish Government's Education Department, and give excellent teachers a chance to develop their careers as classroom practitioners.

A range of Lead Practitioners and faculty staff deliver the courses, which are designed to support teachers wishing to develop and examine moving image education at any level of the curriculum 3–18, and in any curricular area. The courses focus on learning and teaching, traditional literacy (talking, listening, reading, writing), and 21st century literacy – including moving image.

Here are views of some graduates of the course:

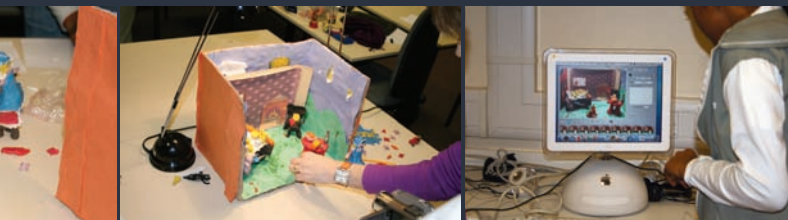
*"A brilliant example of an approach to teaching and learning that puts the emphasis on process over product."*  
Patrick Mooney

*"A 'natural' context for collaborative work."* Anne McFadzen

*"The best thing about Moving Image Education is its inclusive nature and the rich view of cultural and visual experience that otherwise may remain hidden."* Simon Greer

*"The best CPD I've embarked on. A brilliant way of engaging children in their learning."* Caroline Pitcathley

**"The best CPD I've embarked on. A brilliant way of engaging children in their learning."**  
*Caroline Pitcathley, graduate*



# MOVING IMAGE EDUCATION AND CURRICULUM FOR EXCELLENCE



*The Curriculum for Excellence* review represents a generational opportunity to remake schools education in Scotland. As our 2006 publication *Moving Image Education and A Curriculum for Excellence* shows, MIE provides a uniquely powerful context for the development of CFE's four key capacities. Now, many of the final *Experiences and Outcomes* (April 2009) suggest a significant recognition of the role learning and teaching about and through moving image media can play in the new approach to the curriculum, in discrete curricular areas, and in interdisciplinary work.

In particular, the wider definition of 'text' in the key area of Literacy and English represents a critical step forward for 21st century learning in Scotland.











These clips from the *Experiences and Outcomes* show some of the areas where moving image education will contribute to learning in the new curriculum.

## Literacy and English

The definition of 'texts' needs to be broad and future proof: therefore within Curriculum for Excellence, a text is the medium through which ideas, experiences, opinions and information can be communicated... Texts not only include those presented in traditional written or print form, but also orally, electronically or on film.

Examples of texts: ...films, games and TV programmes...

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 enjoy creating texts of my choice and I am developing my own style. I can regularly select subject, purpose, format and resources to suit the needs of my audience.

I can share my thoughts about structure, characters and/or setting.

I can communicate in a clear, expressive manner when engaging with others within and beyond my place of learning, and can independently select and organise appropriate resources as required [this may include images, objects, audio, visual or digital resources].

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.

## Modern Languages

I develop and extend my literacy skills when I have opportunities to:

- engage with and create a wide range of texts in different media.
- extend and enrich my vocabulary through listening, talking, watching and reading.

Awareness of social, cultural and geographical aspects of the countries where a particular language is spoken.

Learning through the languages area of the curriculum enables children and young people to... use different media effectively for learning and communication.

I enhance my understanding and enjoyment of other cultures and of my own and gain insights into other ways of thinking and other views of the world.

I explore how gesture, expression and emphasis are used to help understanding.





# Social Studies

Develop their understanding of the history, heritage and culture of Scotland.

Explore and evaluate different types of sources and evidence.

Presentation skills – oral, written, multimedia.

I can make a personal link to the past by exploring items or images connected with important individuals or special events in my life.

By exploring places, investigating artefacts and locating them in time, I have developed an awareness of the ways we remember and preserve Scotland's history.

I can interpret historical evidence from a range of periods to help to build a picture of Scotland's heritage and my sense of chronology.

I can use evidence to recreate the story of a place or individual of local historical interest.

I can compare and contrast a society in the past with my own and contribute to a discussion of the similarities and differences.

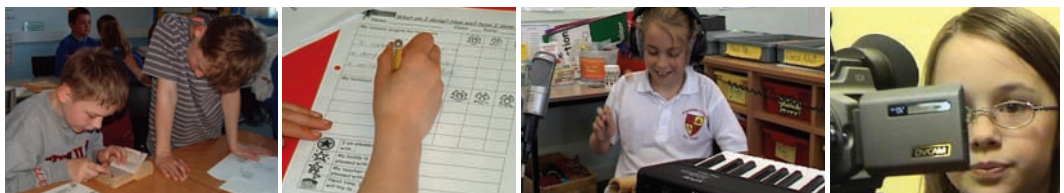
I can evaluate the changes which have taken place in an industry in Scotland's past and can debate their impact.

I have explored how people lived in the past.

I can compare aspects of people's daily lives in the past with my own by using historical evidence.

I have experimented with imaginative ways such as modelling and drawing, to represent the world around me, the journeys I make and the different ways I can travel.

By comparing the lifestyle and culture of citizens in another country with those of Scotland, I can discuss the similarities and differences.



Though the list of Expressive Arts – dance, drama, music, art & design – is unchanged, moving image media have their own unique artistic and expressive potential. Crucially, the *Experiences and Outcomes* now recognise that moving images also *combine* the other expressive arts, and so provide new ways of engaging with them.

## Expressive Arts

Moving image media provide opportunities to explore dance, drama, music, art and design within another narrative medium and to combine these traditional expressive arts in film-making work.

Inspired by a range of stimuli, I can express my ideas, thoughts and feelings through creative work.

I have the opportunity to choose and explore an extended range of media and technologies to create images and objects, comparing and combining them for specific tasks.

## Mathematics and Science

I have had fun creating a range of symmetrical pictures and patterns using a range of media.

I enjoy investigating objects and shapes and can sort, describe and be creative with them.

Learners... can present their findings in writing, orally or visually using a variety of media.

Children and young people develop as scientifically literate citizens with a lifelong interest in science by... being able to read and understand essential points from sources of information including media reports.

Learners... reflect upon and critically evaluate media portrayal of scientific findings.

I can talk about science stories to develop my understanding of science and the world around me.

By recording and analysing sound signals, I can describe how they can be manipulated and used in sound engineering.

By exploring reflections, the formation of shadows and the mixing of coloured lights, I can use my knowledge of the properties of light to show how it can be used in a creative way.

By exploring the refraction of light when passed through different materials, lenses and prisms, I can explain how light can be used in a variety of applications.



# WEBSITES AND RESOURCES



## KEY NATIONAL ORGANISATIONS

- ▶ **Scottish Screen**  
[www.scottishscreen.com/education](http://www.scottishscreen.com/education)
- ▶ **BFI Education**  
[www.bfi.org.uk/education/](http://www.bfi.org.uk/education/)
- ▶ **Film clubs in schools**  
[www.filmclub.org/](http://www.filmclub.org/)
- ▶ **Film education resources and events – National Schools Film Week**  
[www.filmeducation.org/](http://www.filmeducation.org/)
- ▶ **Funding for filmmaking with young people – First Light Movies**  
[www.firstlightmovies.com/](http://www.firstlightmovies.com/)
- ▶ **Ofcom media literacy research**  
[www.ofcom.org.uk/advice/media\\_literacy/medlitpub/](http://www.ofcom.org.uk/advice/media_literacy/medlitpub/)
- ▶ **Creative industries careers advice – Skillset**  
<http://www.skillset.org/>

## RESOURCES & FURTHER READING

- ▶ **The site for teachers developing moving image education**  
[www.movingimageeducation.org](http://www.movingimageeducation.org)
- ▶ **Scotland on Screen**  
[www.scotlandonscreen.org](http://www.scotlandonscreen.org)
- ▶ **NLS Scottish Screen Archive**  
<http://ssa.nls.uk/>
- ▶ **Britain's film and TV history**  
[www.screenonline.org.uk](http://www.screenonline.org.uk)
- ▶ **A Wider Literacy (NI Screen/BFI 2004)**  
[www.northernirelandscreen.co.uk/page.asp?id=59](http://www.northernirelandscreen.co.uk/page.asp?id=59)
- ▶ **Archive footage from BFI and Open University**  
[www.bfi.org.uk/creativearchive/](http://www.bfi.org.uk/creativearchive/)  
[www.open2.net/creativearchive/index.html](http://www.open2.net/creativearchive/index.html)
- ▶ **Reframing Literacy (BFI, 2008)**  
[www.bfi.org.uk/education/research/teachlearn/pdf/reframing\\_literacy.pdf](http://www.bfi.org.uk/education/research/teachlearn/pdf/reframing_literacy.pdf)
- ▶ **Film: 21st Century Literacy (2008)**  
[www.21stcenturyliteracy.org.uk/downloads.html](http://www.21stcenturyliteracy.org.uk/downloads.html)
- ▶ **Look Again! (BFI, 2003)**  
[www.bfi.org.uk/education/teaching/lookagain/pdf/bfi\\_edu\\_look-again\\_teaching-guide.pdf](http://www.bfi.org.uk/education/teaching/lookagain/pdf/bfi_edu_look-again_teaching-guide.pdf)
- ▶ **Moving Images in the Classroom (BFI, 2000)**  
[www.bfi.org.uk/education/teaching/miic/pdf/bfi\\_edu\\_miic\\_teachers-guide.pdf](http://www.bfi.org.uk/education/teaching/miic/pdf/bfi_edu_miic_teachers-guide.pdf)
- ▶ **Sweden's Film for Joy & Learning**  
[www.sfi.se/en-gb/English/Education/](http://www.sfi.se/en-gb/English/Education/)
- ▶ **Moving Image Arts 'A' level**  
[www.ccea.org.uk/movingimagearts/](http://www.ccea.org.uk/movingimagearts/)
- ▶ **60-second videos by young people (12–20 years) all over the world**  
[www.theoneminutesjr.org/](http://www.theoneminutesjr.org/)





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