

# Evaluation of Scottish Screen's Moving Image Education Projects

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# **1 INTRODUCTION AND EXECUTIVE SUMMARY**

## **1.1 Introduction**

In January 2007, Scottish Screen commissioned the Faculty of Education in the University of Glasgow to undertake an evaluation of Moving Image Education (MIE) Initiatives in Scotland. The evaluation ran from February 2007 to January 2008. This report provides an account of the work undertaken by the evaluation team, presents the findings and summarises the key issues.

The Moving Image Education Initiatives comprised Scottish Screen's Professional Development Programme in three contexts: a cluster of schools in a rural setting, a cluster of schools in a city, and an Early Years cluster of nurseries and primary schools. The Professional Development Programme grew out of Scottish Screen's Teacher Education Programme and entailed film professionals working alongside education professionals. This collaborative context allowed teachers and lead practitioners to explore aspects of film and other moving images that might be taught, how such aspects might be taught and how visual literacy can become embedded in the curriculum in Scottish primary and secondary schools. Within the Professional Development Programme, MIE was defined as exploring, analysing and creating media artefacts such as film, video etc.

## 1.2 Executive Summary

### Research Questions

Based on the purposes, aims and issues the following research questions were addressed:

- What are teachers' understandings concerning the purpose of the Professional Development Programme in MIE?
- How do teachers respond to the input from Scottish Screen?
- Has the Professional Development Programme impacted on teachers' and students' involvement with, appreciation of and enjoyment of film and other media in school and in their everyday lives? If so, how?
- To what extent have teachers participating in the initiatives developed a new relationship between the teacher and the learner?
- Have participating teachers changed their teaching strategies in response to their involvement in the initiatives? If so, to what extent?
- Have the pupils responded to any such changes?
- Has the Professional Development Programme impacted on critical connectedness with the world for teachers and their students? If so, how?
- Has the Professional Development Programme impacted on teachers' and their students' critical connectedness with current ideas and issues in school and in their everyday lives? If so, how?

## **Methodology**

For the evaluation a cross-sectional case study design with a number of longitudinal features was used. In this particular study, given its duration, a comprehensive longitudinal design was not feasible despite the fact that a number of literature reviews suggest that such a design is required for a more illuminative evaluation of the impact of visual and media literacy initiatives.

Three case studies were identified as those clusters of schools involved in Scottish Screen's Moving Image Education initiatives. Two of the clusters consisted of a secondary school and its associated primary schools, with the third cluster consisting of four primary schools with nursery classes attached.

Key stakeholders were identified in each cluster: lead practitioners, headteachers, teachers, classroom assistants and early years practitioners. 1:1 interviews were conducted with all those involved in the Programme. All stakeholders in two of the clusters were interviewed twice. MIE sessions were observed by the evaluators on a number of occasions using a specially designed observation schedule. In addition, the response of the pupils involved was obtained by inviting selected groups of pupils to participate in focus groups led by one of the evaluators.

## **Findings**

### **What are teachers' understandings concerning the purpose of the Professional Development Programme in MIE?**

The purpose of the Professional Development Programme was understood somewhat differently by the various stakeholders in each of the clusters. In cluster A, the teachers saw the purpose of the programme as being about the development of their own skills in order to help them engage with children's interests in film and other moving images and make links with literacy. In cluster B, two distinct but overlapping understandings emerged. The first related directly to MIE and a perception of literacy as encompassing visual as well as verbal texts. The second related to ideas linked to citizenship and learning such as collaboration and independent thinking. In cluster C, however, whilst enhancing visual and traditional literacy was, to an extent, understood by some as being an aspect of the programme, MIE was also comprehended as a learning tool to promote a more child-centred pedagogy. For these teachers and practitioners, the Professional Development Programme was just that: a programme that allowed them to develop their own teaching skills in order to enhance their pupils' learning. However, it was apparent that some variance in emphasis existed amongst the early years staff involved regarding the main purpose of MIE.

For most teachers, MIE came to be seen as providing a context in which the requirements of recent training in current initiatives occurred naturally. For example, each of the four capacities of *A Curriculum for Excellence* was identified as arising out of MIE activities. Similarly, MIE was seen as creating a context for critical skills, active learning and cooperative learning, current initiatives in which many of the teachers had received recent staff development.

### **How do teachers respond to the input from Scottish Screen?**

Teachers' responses to Scottish Screen's input were almost unanimously positive. In particular, the lead practitioners' input was felt to be significant in demonstrating the pedagogical possibilities presented by MIE. In all locations, several teachers' responses focused on the lead practitioner's skills, style and characteristics, which were seen as providing a model of teaching MIE that engaged and motivated pupils. Indeed, teachers' observations of the enthusiasm, enhanced self-esteem and confidence of pupils during MIE sessions with lead practitioners, proved decisive in persuading them of the value of MIE. In addition, teachers were highly appreciative of the technical skills and advice that lead practitioners were able to offer.

### **Has the Professional Development Programme impacted on teachers' and students' involvement with, appreciation of and enjoyment of film and other media in school and in their everyday lives? If so, how?**

Without exception, the teachers involved in each of the three initiatives indicated that their appreciation and enjoyment of film had increased as a direct consequence of involvement in the Programme. Many were also able to extrapolate from the programme to their awareness of visual images in other contexts and to make connections between visual and verbal literacies.

Within focus groups, most young people also reported that they now thought about features such as camera angle, lighting and setting when they watched film and television. The young people also reported that they enjoyed learning through visual media.

The comments of both teachers and pupils were supported by the data gathered during observations of MIE sessions in each of the locations involved.

### **To what extent have teachers participating in the initiatives developed a new relationship between the teacher and the learner?**

Evidence from the evaluation suggests that, at least in the context of MIE lessons, the relationship between teachers and learners shifted in those contexts where MIE survived beyond its initial stages. Teachers and pupils attributed change directly to the developments in teaching and learning evidenced in this report and discussed below. In many instances, teachers and pupils were able to see each other 'in a new light'. Pupils appreciated that their teachers were often less directive and more supportive during MIE lessons. 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.

**Have participating teachers changed their teaching strategies in response to their involvement in the initiatives? If so, to what extent?**

In the initial stages of their engagement with the programme, the majority of teachers considered that MIE would be assimilated into their current teaching strategies, especially group work, questioning and discussion. A few, however, recognised the possibilities for further development offered by the opportunities presented for collaborative learning and for pupils' ideas to guide the work of the class. As they gained in confidence and familiarity with MIE, the majority of teachers changed teaching strategies, at least during MIE lessons. This was especially the case in clusters A and B where the teachers had longer time to engage with the programme. 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. From interview data, however, there was less evidence of these strategies permeating teaching in all curricular areas, mostly as a consequence of the constraints of having to teach to a set curriculum.

Classroom assistants had also become involved in the teaching of MIE in ways that resulted in them having a greater contribution to make and hence feeling more valued and equal. It may be the case therefore, that MIE provides a useful context for collaboration among adults as well as pupils.

**Have the pupils responded to any such changes?**

All teachers and pupils reported on initial enthusiasm and increases in confidence and self-esteem. Pupils indicated that learning during MIE was enhanced and was fun. Teaching was felt to be less directive and more supportive. In particular, pupils and teachers reported increased talking and listening skills, with many also indicating that writing had also improved. In some cases, however, initial enthusiasm had waned and some aspects of MIE, particularly storyboarding, had lost their attractiveness.

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.

**Has the Professional Development Programme impacted on critical connectedness with the world for teachers and their students? If so, how?**

There was little evidence for this in interviews and focus groups. In observations, however, there was at any rate implicit evidence of critical awareness of the world, at least in connection with MIE activities. This ranged from pupils' justification of their own and others' ideas in terms of experience beyond the classroom. This may have been in the analysis of film or in the generation of ideas in discussion. Similarly in solving problems related to the making of DVDs, pupils and their teachers were observed discussing the effects of the weather on decisions regarding what could or could not be filmed on a particular day. In addition, when someone was absent, there were decisions to be made regarding who else could fulfil the role, whether acting, directing, filming or scripting that would otherwise have

been left vacant. In each of these occasions, the pupils and their teachers demonstrated an awareness of the world, other people and their strengths and abilities that was often insightful and evidential of critical thinking.

**Has the Professional Development Programme impacted on teachers' and their students' critical connectedness with current ideas and issues in school and in their everyday lives? If so, how?**

Notwithstanding the comment above, there was little evidence that the programme had impacted on either teachers' or pupils' critical awareness of current ideas and issues. Perhaps, the concept of critical connectedness would benefit from being made more explicit both in lead practitioners' interactions with teachers and MIE activities involving teachers and pupils. Alternatively, the development of critical connectedness is, perhaps, a long-term aspiration of MIE.

## **2 THE MOVING IMAGE EDUCATION PROJECTS**

### **2.1 Cluster A (Rural Cluster)**

A cluster of schools in a rural region of Scotland began the MIE Programme in April 2006, funded by Scottish Screen. This cluster consisted of one secondary school and its three feeder primary schools. The cluster was supported by a lead practitioner, currently a film professional, who was a qualified and experienced teacher.

Of the three primary schools, one shared a campus with the local secondary school whilst the other two were in neighbouring villages. Each of the primary schools consisted of mainly composite classes.

In addition to visiting each school in order to provide MIE input for classes and teachers, the lead practitioner provided input on in-service days and was also readily available by email. In total, between April 2006 and April 2007, the lead practitioner visited the cluster on nine occasions. The children and their teachers first experienced MIE during these lead practitioner input sessions. This afforded teachers the opportunity to observe, take notes and discuss with the lead practitioner the processes, pedagogical possibilities and content of MIE lessons. Observation also gave teachers the opportunity to gauge pupils' reactions to and engagement with MIE. In addition to the viewing and analysis and the making of film, lead practitioner sessions were related to other subject areas such as music and science. Consequently, the primary schools in this cluster were able to begin session 2006 – 2007 with an eight-week plan for each of stages P1-3, P4-5 and P6-7 provided by the lead practitioner.

### **2.2 Cluster B (City Cluster)**

In session 2005 – 2006, a city authority introduced Scottish Screen's Teacher Education Programme into several clusters of schools across the authority. One cluster of schools, (cluster B) continued the initiative beyond the period of initial funding. This cluster consisted of one secondary school and its four associated primary schools. The cluster was supported by a lead practitioner who, like the other lead practitioners, was a qualified and experienced teacher. Each of the primary schools consisted of mainly same stage classes, with composite classes being the exception.

In addition to visiting each school in order to provide MIE input for classes and teachers, the lead practitioner provided input on in-service days and was also readily available by email, telephone and via cluster group meetings. As a result, the children and their teachers first experienced MIE during these lead practitioner input sessions. Initially, the lead practitioner's input centred on the authority's theme of 'transition' in a number of clusters within the city. Subsequently, the cluster of schools reported here as cluster B, applied for further funding from Scottish Screen in order to continue their activities. The lead practitioner's input from that point was focused solely on this cluster of schools. Whilst the transition theme involved pupils in upper primary and lower secondary working around the same theme, the continuation evolved differently within the participating schools in cluster B.

### **2.3 Cluster C (Early Years)**

In 2007 the Scottish Government's Moving Image Education pilot project in Angus was expanded into the Early Years, that is, for children aged 3-7 years, with funding from Scottish Screen. It was located in four primary schools, these schools being selected as schools with a nursery class attached and with an interest in pursuing their curriculum in the context of Moving Image Education. A Lead Practitioner was appointed to develop, initiate and trial MIE activities in these schools.

Three of the schools were located in a rural context consisting of composite classes throughout each school. The fourth school was located in an urban context with same stage classes (P1-P7) being the norm throughout the school.

Each school had a nursery class with children aged 3 years and 4 years learning together. Children's learning in the early years was facilitated by an early years practitioner though not necessarily a trained and experienced teacher. The Lead Practitioner visited each location on at least one occasion per week over a six month period. Both the children and the early years practitioner (and where appropriate, a classroom assistant) were introduced to MIE in the first instance by the Lead Practitioner. Initially the Lead Practitioner selected a short film (for example, Baboon on the Moon) to show to the class. Following the film the Lead Practitioner encouraged the children to articulate their responses to the film and in the context of both whole class and small group discussion (See Appendix 1). The film acted as a stimulus to generate a story as the basis for the MIE work. In subsequent sessions the children took part in story boarding, prop design and generation of appropriate music. Finally, the children constructed the various 'sets' to support the generation of a film (or DVD) of their story. During the MIE sessions the teacher (an early years practitioner) observed the Lead Practitioner and participated in discussion with the children.

### 3 EVALUATION METHODOLOGY

#### 3.1 Aims, purpose and research questions

Scottish Screen identified the purposes of the evaluation as being:

- To identify the particular contributions that moving image education can make to learning, especially its contribution to the four ‘capacities’ outlined in *A Curriculum for Excellence*;
- To inform, improve, and contribute to the development of moving image education through robust scrutiny.

Scottish Screen also identified the particular aims of the evaluation as being:

- To assess the overall impact of moving image education developments on teachers and pupils;
- To identify what impacts, if any, they have on pupil attitudes, motivation, self-esteem, achievement and attainment levels;
- To begin to identify *distinctive and particular* learning outcomes of moving image education;
- To examine pedagogic practices and models, and the wider management context and development support; and to correlate these contextual features with outcomes;
- To gauge the ‘value’ of the projects against the required ‘development effort’, and to explore implications for sustainability.

The first aspect of the programme for investigation by the researchers was learning, both on the part of professionals and children. The teachers, early-years practitioners and classroom assistants involved in the initiatives found themselves engaging with a whole new context in which their personal store of information regarding the appreciation, analysis and creation of moving images may initially have been minimal.

Working with lead practitioners, some of whom were also film professionals, challenged teachers’ concepts of themselves as educators and had the potential to lead them to reconstruct themselves as learners as well as teachers. Reconsidering how and with whom they learn and the shifting relationships between learners and teachers and among learners offered teachers the possibility of rethinking pedagogy from the learners’ point of view. Alternatively, some or all could eschew a process-based approach. Instead, they could retreat into a traditional teaching style based on content, in which they could then consider themselves as ‘incompetent’ within the subject and look to the film professional as ‘expert’ to provide the content they required in order to be able to teach their pupils.

The second significant aspect for investigation was the impact of Scottish Screen's moving image initiatives on teaching. In a context where information about study topics was varied and instantly available from a range of sources, teachers and pupils found themselves involved in activities in which their roles were often reversed. The Professional Development Programme had the potential to encourage teachers to reconsider the possibilities that these shifting relationships offered for learning and how the role of 'teacher' in this context becomes one of creating the environment in which the process of knowledge creation, critical thinking and independent yet collaborative learning could take place (see, for example, Engeström *et al.*, 1999).

The third aspect of the programme of importance to the research was that of sustainable change. Assuming that both learning and teaching were improved, there remained the question of how the teaching, learning and use of resources could be sustained. There were two features of this aspect. First, the transfer of developments of teaching and learning gained through the MIE initiatives into wider areas of the curriculum and classroom interaction.

Secondly, there was the question of how MIE could become a discrete part of the curriculum itself where this was desirable. The initiatives presented opportunities to build on the pedagogy detailed in *Look Again*. A crucial element of sustainable change is transfer. The transfer of knowledge and skills learned in one context into another has been a longstanding issue within education (Fisher, 1990; McGuinness, 1999). However, there are claims that pedagogies involving the use of process questions aimed explicitly at transfer may prove effective in achieving transfer (Haywood, 1993; Head and O'Neill, 1999; Head, 2005). This element of pedagogy is not immediately obvious within *Look Again* but is an example of teaching and learning contexts and processes that can be explored by Scottish Screen and, indeed, had been within the Teacher Education Programme in session 2005 – 2006.

Based on the purposes, aims and issues the following research questions were addressed:

- What are teachers' understandings concerning the purpose of the Professional Development Programme in MIE?
- How do teachers respond to the input from Scottish Screen?
- Has the Professional Development Programme impacted on teachers' and students' involvement with, appreciation of and enjoyment of film and other media in school and in their everyday lives? If so, how?
- To what extent have teachers participating in the initiatives developed a new relationship between the teacher and the learner?
- Have participating teachers changed their teaching strategies in response to their involvement in the initiatives? If so, to what extent?
- Have the pupils responded to any such changes?

- Has the Professional Development Programme impacted on critical connectedness with the world for teachers and their students? If so, how?
- Has the Professional Development Programme impacted on teachers' and their students' critical connectedness with current ideas and issues in school and in their everyday lives? If so, how?

## 3.2 Design

The literature reviews by Buckingham (2004) and Livingstone *et al.* (2004) suggest that longitudinal studies are required for proper evaluation of the impact of media literacy initiatives and this was taken into account in developing the methodology outlined below. Furthermore, both these reviews of the research literature suggest that rigorous research needs to move on from a simple account of how media literacy is being taught in schools towards a more thorough analysis of the impact of media education on students' viewing and reading of media in their daily lives and again account was taken of this suggestion. As Livingstone *et al.* point out:

*Researching media literacy faces some serious challenges. Media literacy is concerned with people's generally implicit, yet complex and subtle understanding of the media, and these are difficult to ask about directly. It may be concerned with things they cannot do or have not seen the importance of...*  
(Livingstone *et al.*, 2004, p56)

Consequently, both Buckingham and Livingstone *et al.* question the efficacy of questionnaires and multiple-choice instruments in gathering the qualitative data necessary to meet the challenges just described. The preferred method indicated by both reviews is the use of focus groups. Within local authorities, however, the logistics of timetabled teaching can often present difficulty for teachers to gather together in one place in order to form focus groups. The evaluation team, therefore, were cognisant of the challenges presented by Buckingham and Livingstone *et al.* when constructing observation and interview schedules for teachers. Interview schedules were also constructed to ascertain lead practitioners' perspectives on the initiatives. Focus groups remained the preferred means of involving pupils and their parents in the evaluation. Observation of MIE classes, what lead practitioners, teachers and pupils actually did, was considered an appropriate method of triangulating what both groups said in interviews or focus groups.

Moreover, in the early stages of any initiative, the specific detail required in an effective questionnaire may not yet be discernable to respondents. Therefore, to request data concerning the long-term incorporation of the knowledge gained in the programme into the classroom and curriculum could be asking teachers to reflect on something that has not yet happened or has only happened to a limited extent. It seemed more appropriate at this stage in the development of the initiative to ask teachers and their pupils to respond in three ways to their experiences so far. First, they were asked to reflect on their engagement with MIE both early in the project and at a substantially later stage; secondly to consider how this had impacted on their enjoyment and reading of media texts at both stages; and thirdly to project how what they learned through engagement with MIE could be used in the future in relation to media and media texts and also in relation to the wider environment. In designing our research in this way, our instruments paralleled the themes of the initiatives, namely learning, teaching and sustainable change.

This methodology had three advantages. First, it responded directly to the immediate priorities of Scottish Screen (including positioning moving image education within the four capacities of *A Curriculum for Excellence*) and to those highlighted in the reviews of research literature. Second, it built on the basis for a longitudinal study created by evaluation of the Teacher Education Programme in session 2005 – 2006. The overriding concerns for the

longitudinal aspect of the study were the impact of the initiatives on learning, teaching and sustainable change rather than the mechanical implementation of media education into the curriculum, thereby addressing the eternal problem for schools of ‘where do we fit this in’ from the outset. Third, the focus group themes and interview schedules constructed the research as a **learning process** in which the act of participation in the evaluation entailed a metacognitive element that was intended to contribute to the development of the initiatives themselves.

### 3.3 Instruments

In order to generate data to answer the research questions, interview schedules, focus group themes and observation schedules were drawn up. The teachers’ interview consisted of six themes (see Appendices 2 and 3). The first of these themes was ‘Teachers’ initial involvement and understanding’. This theme was included to gather data regarding the first research question, ‘What are teachers’ understandings concerning the purpose of the Professional Development Programme in MIE?’ Under this theme questions were asked regarding teachers’ perceptions of the purpose of the programme, how it might be helpful for them and what they saw as the distinctive learning outcomes of MIE.

The second theme related to teachers initial reaction to input from Scottish Screen and was aimed at gathering data in answer to the second research question, ‘How do teachers respond to the input from Scottish Screen?’ In this section, teachers were invited to give their views on input from lead practitioners and other Scottish Screen input, and to indicate how, if at all, they saw MIE in relation to *A Curriculum for Excellence*.

The third theme related to the impact of the programme on teaching and addressed the following research questions:

- To what extent have teachers participating in the initiatives developed a new relationship between the teacher and the learner?
- Have participating teachers changed their teaching strategies in response to their involvement in the initiatives? If so, to what extent?

As the theme suggests, questions in this section concerned teachers’ opinions on how they might use what they have learned in MIE sessions and to consider how they might use this to develop their teaching in other curricular areas.

The fourth theme related to the impact of the programme on learning and addressed the following research questions:

- To what extent have teachers participating in the initiatives developed a new relationship between the teacher and the learner?
- Have the pupils responded to any such changes?

Questions in this section invited teachers to express their perceptions of the impact of the programme on such aspects of learning as pupils’ enjoyment and appreciation of film, pupil motivation, self-esteem, attainment, ICT skills and teamwork. Questions seeking data on

pupils' reactions to lead practitioners and teachers' teaching within MIE were also included. Finally, in this section, teachers were invited to reflect on whether or not the programme had any impact on pupils' critical awareness of themselves, school, and events in the world in general.

The fifth theme in the teachers' interview schedule concerned the personal and professional impact of the programme and was directly related to the research question on the same theme. The questions in this theme related to teachers' personal enjoyment and appreciation of film and other media and any impact that the programme may have had on their critical connectedness with events in school and the world in general.

The final theme related to sustainability of the programme. Questions in this section invited teachers to give their views on the strengths and shortcomings of MIE, how it relates to other curricular areas and what would be required for MIE to become sustainable in their schools.

Interview schedules were also constructed for headteachers and school managers using similar themes and questions (see Appendix 4). Two other themes were included in the headteachers' and school managers' interviews. These related to management of the programme in which headteachers were invited to report on support for the project from within and without the school, staff development and response from the local authority to the initiative. The second additional theme included questions regarding headteachers' perspectives on improving design and delivery of the programme, the preparation of teachers to teach MIE, sustainability and critical connectedness.

Similarly, interview schedules were constructed for lead practitioners (see Appendices 5 and 6).

Observation schedules were also constructed in order to gather data on the nature and purpose of activities that took place in MIE classes and the time spent on them. Field notes were also made regarding observation of lead practitioners, teachers and pupils (see Appendix 7).

Focus group themes were developed for pupils under three themes: their initial reaction to MIE, any impact it may have had on their learning, and whether or not it has had any impact on their attitude towards school and learning (see Appendix 8). Similar themes and prompts were used as the basis for semi-structured interviews with parents (see Appendix 9).

In all cases, appropriately amended versions of the instruments were used for the second round of interviews, observations and focus groups (see, for example, Appendices 3 and 6).

### **3.4 Participants**

The Professional Development Programme built on Scottish Screen's Teacher Education Programme (TEP). The Programme entailed Film professionals working alongside Education professionals in order to explore aspects of media that might be taught, how they might be taught and how media literacy could become embedded in the curriculum in Scottish primary and secondary schools. Within the Teacher Education Programme, media education was defined as exploring, analysing and creating media artefacts. This was similar to Ofcom's definition of media education as encompassing, access to, understanding and creation of media artefacts and corresponding to levels of media literacy that have been

described as functional, critical and active (Buckingham, 2004). These definitions form the basis of the British Film Industry's (*bfi*) own Media Education publication, *Look Again* developed by a *bfi* working group comprising of members from both Film and Education. Within Scottish Screen's Professional Development Programme, however, there was a clear emphasis on media literacy rather than the mechanical and technical production of media artefacts. Since 2003, Scottish Screen had been actively seeking to introduce MIE into schools through their teacher education and development programmes.

In one rural cluster of schools (cluster A), MIE caught the imagination of the head teacher of the secondary school. Following discussion with the head teacher and staff of the three primary schools associated with the secondary the cluster applied to Scottish Screen for funding and staff development in order to introduce the programme. In addition to the two head teachers, eight primary teachers were involved in the initiative. Cluster A was supported by a lead practitioner. The evaluation team visited this cluster on three occasions for orientation and to conduct the research. Of the eight teachers, seven were interviewed twice and one, once. One of the headteachers was also interviewed on two occasions with the other being interviewed only once. Focus groups and observations were conducted on two occasions with each class grouping, giving six focus groups and six sets of observations. The lead practitioner for this cluster provided one interview as did one parent.

The Teacher Education Programme operated in two local authorities in session 2005 – 2006, one of which was a city authority. In this city authority, five clusters of primary schools and their related secondary schools included media education under the theme of Transition. Funding for this project came from the Scottish Executive's *Determined to Succeed* initiative. In one cluster, a limited amount of further funding was secured from Scottish Screen, thereby allowing the Programme to operate into session 2006 – 2007. It was this aspect, and the continuation of it beyond the cessation of funding, that was the subject of this evaluation in cluster B. This cluster consisted of one secondary school and its four feeder primary schools. This cluster was supported by a lead practitioner who was also the depute head of one of the primary schools within the cluster. This cluster was also visited on three occasions. The head teachers (or their equivalent at the time) of two of the primary schools were interviewed once, with one headteacher being interviewed twice. One primary headteacher and the secondary headteacher were unable to provide interviews. One member of staff from the secondary school was interviewed on two occasions with two other members of staff being interviewed once each. In the primary schools, one teacher was interviewed twice and three teachers and two classroom assistants each interviewed once. In addition, two focus groups were conducted in one primary school and one focus group in the secondary. The lead practitioner was interviewed twice.

The Early Years initiative was a new project in session 2006 - 2007. An Early Years practitioner from Angus was seconded to Scottish Screen in order to develop models of MIE appropriate for younger children. As part of the initiative, the lead practitioner introduced the programme into early-years settings consisting of three primary schools and two nurseries. The Early Years cluster was visited on one occasion only with interviews being provided by twelve members of staff including headteachers, teachers, classroom assistants and early-years practitioners. Five focus groups and five sets of observations were also conducted. The lead practitioner was interviewed twice, once on the visit and subsequently by telephone. A parent also provided an interview.

### **3.5 Data collection**

Data were collected over a one-year period spanning school sessions 2006 – 2007 and the first two terms of session 2007 – 2008. Three visits were made to Cluster A and Cluster B with data collected from Cluster C in one visit to each school involved. The first round of data gathering was planned to take place in the early stages of each initiative, in which the lead practitioner's role was prominent. Later data collection was planned to coincide with teachers having gathered enough confidence and experience to teach MIE without the support of the lead practitioner. In total, fifty-two interviews were conducted with head teachers, teachers, parents and lead practitioners. In addition, eleven focus groups were conducted with pupils. Most classes were observed on each visit but all classes were observed on at least one occasion.

In order to obtain the views of a representative group of pupils in all classes, the evaluation team carried out focus groups with approximately 25% of pupils involved in the initiatives. Where possible, the groups were formed to represent the ability range and gender balance of the classes. In some instances, however, small numbers required that the focus group consisted of the whole class.

## **4. FINDINGS FROM CLUSTER A**

### **4.1 Lead Practitioner perspectives**

#### **Understanding and impact of PDP on teachers**

The lead practitioner in cluster A understood MIE as having value for pupils, teachers and society in general. The lead practitioner also understood that MIE and the PDP were deliverable and workable within current educational practice and aims. It was envisaged as making a long term contribution to culture through its potential to stimulate much needed change in schools. In particular, the lead practitioner commented that generally, practice in education lags behind theory but with MIE that could not be the case.

The lead practitioner reported that communication and the monitoring of progress was informal.

#### **Impact on and change in teaching and learning skills**

At the time of the interview, the lead practitioner was aware that at least one teacher in one context had changed teaching strategies considerably as a direct result of engagement with the programme. For the others it was predicted that it was only a matter of time before they became confident enough to do likewise.

*For the pupils involved, MIE represented a whole new area of learning. Engagement with the language of MIE also helped children 'to bring forth' ideas and concepts whilst growing their skills to construct their learning. They refer to it with regard to other areas of life; they contextualise it. They talk of it as being fun and, in the lead practitioner's opinion, they really enjoy and are motivated by it.*

#### **Lead practitioner's perspectives and reflection**

In response to questions regarding delivery of the PDP, the lead practitioner indicated that the work to date had to be examined in order to identify best practice for lead practitioners. The production of guides for lead practitioners that included specific aims, objectives and processes, were felt to be needed and helpful. The lead practitioner explained that specific outcomes may be too prescriptive but that the aims, objectives and processes would benefit from being more formal than at present.

In terms of teacher engagement and confidence, the lead practitioner recognised that some teachers required more time than others.

The lead practitioner indicated that the major strength of MIE, and consequently the PDP, is its currency:

*We live in a changing world where the rate of change is faster. MIE can adapt & change while the world around us is changing & help us to cope with that change.*

In addition, the lead practitioner saw MIE as a useful self-monitoring tool for disaffected and troublesome pupils who tended to engage with the medium.

The lead practitioner considered that the major deficiency with the PDP as it is currently constituted, is the possibility for teachers and others to conceptualise it solely as film making; hence the suggestion above of a more formalised guide for lead practitioners.

In terms of sustainability and development, the lead practitioner felt that future projects would benefit from a consolidation of current materials and experience. The project requires to be supported strongly by the local authority and the authority itself would need to be forward thinking and be able to see the benefits of MIE beyond its immediate novelty appeal.

Overall, the lead practitioner in this cluster was greatly encouraged by experience of this project, especially its impact on pupils:

*I have been so often touched by the responses of the children. I am learning from them. I am astounded by their imagination and capacity to learn. One child has lit up and given me something to think about. I feel privileged to be paid for this. I feel as if I am at the start of something revolutionary in education.*

## 4.2 Teacher perspectives

### Interviewee's initial involvement and understanding

Teachers understood MIE as a way of engaging with children's knowledge of and interest in film and linking it to literacy. Generally, they appreciated that children were attentive and engaged during MIE lessons, that they were enjoying themselves and that real learning was taking place. By the second round of interviews in the primary schools, MIE had taken on a meaning and purpose beyond either traditional literacy or film and visual literacy and had become significant as providing a context and process for effective teaching and learning.

*I'm enjoying MIE. We don't teach MIE as a subject – it's involved in every part of the curriculum. It's a pedagogic tool for delivering the curriculum. The children are very much enjoying the MIE activities.*

Among the distinctive learning outcomes of MIE teachers included:

- Collaborative Learning
- Taking More Responsibilities.
- Formative Learning.
- Increased confidence
- Enhanced skills in the use of cameras, ICT and digital media.
- Better understanding of the use of words, lighting and effects
- Reading for enjoyment
- Promotion of critical analysis
- Generate a script
- Observing skills

As indicated above, as a result of teaching MIE themselves, pedagogical issues, including learning outcomes, had moved on for some teachers.

*The learning outcomes have shifted from being literacy based entirely to learning outcomes linked to the Curriculum for Excellence across the whole curriculum. I see it as a pedagogic arrangement /form to deliver all aspects of the curriculum.*

*[It's] Not just literacy. It helps them to think, makes them more analytical, not just passive recipients. Main value is literacy. Talking and listening and writing.*

### **Initial reaction to Scottish Screen's input**

Initially, teachers were excited by MIE but some of them found the prospect of teaching it daunting, mostly due to their lack of familiarity with the programme and / or lack of experience using the technology. For others, it was this very newness and unfamiliarity, allied to the pupils' level of engagement that was the source of their enthusiasm.

The teachers all commented highly favourably on the lead practitioner's input. They all appreciated his helpfulness with their questions and reassurance with their fears regarding the use of technology. Most importantly, however, the lead practitioner's demonstration of MIE lessons provided exemplars and ideas and a significant boost to teachers' confidence in their own ability to teach MIE.

*The most important part for me. I get a lot from that*

*Fantastic – I love it we're all taken on board. We enjoy it as much as they do and it leaves me with ideas.*

All teachers involved in the evaluation commented on the appropriateness of MIE as a 'natural' vehicle for the four capacities of a Curriculum for Excellence.

*[The class] I'm getting next year (with significant needs) it'll be a way of helping them achieve. I think it will be an absolute godsend. Certainly, I anticipate including it in to my school development plan.*

From the point of view of learning, teachers reported that, in MIE, children were more involved and more responsible for their own learning. The fact that pupils were motivated by what they saw on screen and the activities MIE required helped to enhance learning. Teachers also felt that the collaborative aspect of MIE contributed to the development of confidence in pupils. In addition, teachers indicated that children learn that everybody's comments and thoughts are valued. There are no right answers. Teachers reported that pupils had begun to realise everyone had a role to play and a contribution to make, including less able children and those who might be disengaged in other areas of the curriculum.

*[MIE is] hugely inspirational and interactive. This is the reason for its success.*

## **Impact of the programme on teaching**

At the time of the first round of interviews, most teachers were unable to determine any immediate impact on their own teaching. Other teachers reported that they were beginning to adopt more interactive ways of engaging with pupils, including ‘stepping back’ and allowing the pupils to take their learning in their own direction.

*There’s a significant emphasis on helping children to learn themselves rather than teaching them.*

Some teachers commented on the ‘open-ended’ nature of MIE lessons in the sense that it is not always possible to predict where an MIE lesson might go or what the outcomes might be. This might account for some teachers’ apprehension, although all reported growing confidence as they realised the opportunities for expansive learning offered by MIE. Instead, they were able to identify those techniques with which they were familiar, such as questioning and discussion. Teachers were aware of the opportunities that MIE presented for cross-curricular and multi-curricular activities. For example, the same piece of MIE film could provide simultaneous input and discussion on verbal literacy, visual literacy and science.

Some teachers, including those who expressed apprehension about teaching MIE, nevertheless reported that the techniques used in MIE were beginning to inform their teaching in other parts of the curriculum.

*Yes, yesterday I was doing algebra - one of these [...] sheets. I didn’t think it would appeal and then later we were still discussing it and I thought I really enjoyed that and they did too. I wouldn’t have done anything like that prior to this project.*

Most teachers at the second round of interviews indicated that they were already using MIE in Science, Environmental Studies and Maths or had firm plans to do so. All teachers in this cluster reported that they had or were in the process of integrating the practices and methodologies they had been using in MIE into their overall teaching practice. They attributed this directly to the increased learning behaviour that they experienced during MIE sessions.

*It must not be an add-on to the curriculum. I want to get it embedded in my teaching. I’m now really excited about it.*

## **Impact of the programme on learning**

All teachers reported that pupils had engaged with and reacted positively to MIE. They indicated that, in contrast to written texts, pupils were willing to return to a visual text (DVD) several times and that they learned something new each time. They indicated that during MIE lessons all children, including those who might be difficult or reluctant to engage at other times, were enthusiastic during MIE. They also noted that pupils interacted better and worked together more purposefully.

*They’re pulling the film apart rather than watching passively. They look at special effects, lighting, music etc [and are] analysing*

*a completed effect. [Pupils are now] active watchers.*

By the second round of interviews, significant developments in pupils' attitudes, behaviour and ability to work together were even more marked.

*MIE has made a huge transformation in their behaviour to an extent I've not been able to do before. The cooperative working has been amazing.*

At the second round of interviews, however, some teachers noted a shift in children's learning that mirrored that in more traditional classes.

*My pupils are well motivated in working with DVDs but they don't like story-boarding. They don't like writing but like discussion. But team work is outstanding.*

Overall, though, teachers reported that pupils' initial enthusiasm had been sustained and several recounted incidences of pupils displaying motivated behaviour.

At the first stage interviews, the teachers had not noticed any significant development in critical awareness among pupils beyond the immediate context of MIE, although there had been discussions in some classes on topics such as bias. There was also some sense among teachers that older pupils were able to engage more critically with new texts and that they offered more alternative ideas and richer responses in dealing with more traditional texts.

The most significant impact reported by teachers, was on their perceived increase in children's confidence and enthusiasm. Some teachers reported instances of pupils initiating and engaging in 'risk-taking' learning behaviours and they attributed this directly to their experience of MIE.

*A variety of groups are just trialling things. Sometimes it's, 'oh gosh' - not been organised. But we just want to try things. [Pupils suggest] you could do this and that. [There is] so much more we could do. So much could be addressed. I am really enthusiastic.*

## **Personal and professional impact of the programme**

Teachers reported that their experience of MIE has impacted on their personal and professional views on film, television and other forms of moving image.

*Has had a major impression- I hardly watch TV but when I do I think oh there's an over-the-shoulder-shot. I've had to revise my views (usually don't like videos) 6 min story is perfect- have had to eat humble pie.*

For some teachers, this development had found its way into other aspects of their lives, including their professional lives. Some reported now being more aware of the visual presentation of artefacts, including text books used in schools.

## Sustainability

There was unanimous agreement among teachers that MIE could be extended into all areas of the primary curriculum, and had the potential to have a profound impact on children's learning, especially with reference to the four capacities of *A Curriculum for Excellence*.

The main strengths of MIE were seen as the level of engagement, and the fact that learning is fun. Children had improved their skills in working together and organising their own learning and there had been significant advances in literacy, especially talking and listening. There had been a recent HMI visit and MIE had been seen in a very positive light:

*HMIE is very impressed. It's mentioned in this school's HMIE report – now in draft form. It's an interim inspection.*

There had been some teething problems regarding both space and time available but it was envisaged that these could be overcome through careful planning. At the second round of interviews, time in particular was identified as the most significant issue. In addition, some teachers commented on the difficulty of managing a large class involved in a number of disparate activities e.g. filming, editing and storyboarding. A particular difficulty that arose in primary settings was the teaching of MIE in a composite class in which only one section of the class was undertaking MIE.

- *Plan topics and insert them into the Curriculum for Excellence grids*
- *Teachers need training in MIE*
- *Appropriate resources must be available*
- *It's necessary to have access to technical help*

*Resources, especially with composite classes. There's only so often you can use the same film. I'm always looking for new ways to use e.g. filming for new stuff.*

Staff development and support, especially of new staff were also highlighted as issues:

*Our new teachers need to be trained – we've not been able to do this.*

*Having a headteacher who is a champion of MIE is essential.  
But we also need another input from the lead practitioner.  
An action plan is also essential.*

Throughout the entire evaluation, however, the most significant factor that teachers identified as being essential to sustainability was the lead practitioner's input.

## 4.3 Analysis of observations

### General Observation

At the first round of observations, the themes for lessons in P1-4 in all schools in cluster A were storyboarding and music. This lesson for lower school was appropriately pitched in terms of language used, time given for responses and the range of activities involved. In the observation activities the pupils were encouraged to look for detail, especially for spelling, vocabulary and images. The format involved recall of previous lessons, followed by storyboarding of a section of film and finally considering the role of rhythm and music in film. The pupils thoroughly enjoyed this lesson whilst the teachers acted as observers, taking notes for future reference.

In the P5-7 classes the theme of the lesson was science and fair testing. Although the film used was factual rather than imaginative, the 3Cs and 3Ss<sup>1</sup> still applied and were explored. After recall of previous lessons, the film of science experiments was shown and discussed. Following discussion, part of the film was shown as a series of shots and each was storyboarded.

In the first round of observations, the balance of time tended towards a slight favouring of whole class activities, with an average ratio of 4:3 between whole class and individual work. The individual work consisted mostly of watching and storyboarding with the range of whole-class activities including listening, clapping discussion and imagining.

### Observation of lead practitioner

The lead practitioner introduced lessons by telling the class what they would be working on, for example, storyboarding, video and music. The lead practitioner recalled how to use materials e.g. storyboard in simple terms by asking what might be put in the frame and what might be written underneath.

The lead practitioner employed questioning techniques throughout these lessons. Recall of previous visits was done entirely through questions. Some of these demanded factual recall but others required more abstract thought (for example, roles, qualities and tasks). In addition, questions such as the meaning of colour in film were asked. Pupil's ideas were treated with dignity and pushed as far as the individual and class could go with them, even ideas that initially appeared 'wrong'. For example, one pupil's conceptualisation of white to signify the villain eventually elicited an explanation of black and white stripes on thief's t-shirt and white coated 'crazy scientists'. During the storyboarding section, the lead practitioner allowed pupils to analyse and suggest how shots were made. In all lessons, the lead practitioner used a technique of process questioning and 'where', 'how' and 'why' questions were the questions most commonly used in order to take lessons through their various stages.

As appropriate, the importance of factors such as audience was also explored as was the concept of truth in both science and film.

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<sup>1</sup> Analytical practices developed by the British Film Institute for short films through 'Camera, Colour, Character, Sound, Setting, Story'.

The lead practitioner employed a range of pedagogical techniques from writing vocabulary on the board as pupils generated it, to encouraging pupils to make connections with rhythm in the real world and worlds of music and film during the music section of some lessons.

Throughout lessons, the lead practitioner demanded close observation from pupils, including the 3Cs and 3Ss, and the pattern of footfall when stamping out various rhythms.

### **Observation of teachers**

During lessons in the first phase of the evaluation, teachers acted mostly as observers, taking notes for future reference. They also assisted by undertaking practical tasks such as writing vocabulary on the board and supporting pupils during storyboarding. At the second round of observations, this situation had completely changed and teachers undertook all classes on their own. Typically, after initial explanations by the teacher of the context and recall of roles, classes were generally pupil-directed.

Teachers allowed pupils to generate the knowledge required to take forward the lessons, sometimes through ‘sitting back’ but taking careful note of where the lesson was going and by active intervention at other times. For example, one teacher started a DVD and stopped it immediately at the title, asking pupils to predict what happens, thereby capturing close reading of the film from the outset.

Throughout all lessons, the teachers did not accept unsupported answers or first answers. Instead, they probed using process questions in order to elicit accuracy and justification from pupils. Mostly, teachers questioned for exploration of ideas on feelings and meaning and pupils’ suggestions on the content. All answers, suggestions, ideas and other contributions were challenged and probed for justification.

When the pupils were working individually, in pairs or small groups, teachers supported those who were slow to get started or who became stuck. One teacher rounded off her lesson by pointing out that the focus group (which was to follow and would involve the entire class) was a related activity.

Teachers also used MIE lessons as opportunities to foreground the social aspects of learning. For example, one teacher began a lesson by recounting previous work on MIE and roles within this project in detail. She made a point of stressing how criticism had been constructive and any laughter had been friendly rather than derisory. During filming, she allowed the class to solve problems that arose without intervening. When asked questions by pupils, she referred them to the director or camera crew as appropriate. She only intervened when one pupil appeared to become a little upset. In addition, she ensured that the end discussion was pupil led and set up a re-run of the film at the pupils’ request. Finally, she led the discussion toward which parts of the film required more work, what that work was and when it would be addressed. The pedagogical approach described here was typical of teachers’ approaches throughout our second round of observations in cluster A.

### **Observation of pupils**

Pupils were attentive and engaged throughout all observed lessons. They were enthusiastic in their answers to lead practitioner’s and teachers’ questions. Factual recall questions were

handled with ease. More abstract questions were dealt with more thoughtfully and pupils were unafraid to try out their own ideas.

One group of P5-7 pupils engaged in a prolonged discussion on the nature of truth. A film might portray scientific 'truth' whilst itself being fictional. Adverts were identified as an example of a fictional work that purported to represent a 'truth'. There was also a discussion regarding scientific 'truth'. During this discussion, pupils moved away from normal perceptions of truth as 'fixed' towards a sense of truth as depending on the perspective of individuals, including scientists, experimenters, film makers and the audience.

The variety of activities observed appeared to appeal to pupils. Pupils were eager to express their own ideas and have them challenged and supported by others in the class. The pupils made many suggestions at all stages of lessons. Instances of unwanted behaviour were rare and where they did occur, pupils were easily brought back 'on task' and lessons flowed smoothly.

Interestingly, in response to questions regarding content of shots, younger pupils tended to make connections between the film and reality, and were able to discuss how the contents of their own bedrooms reflected their personalities in the same way that they encountered content in film. In another lesson, although the teacher and lead practitioner had made it explicit that spelling was not important, pupils still asked for help. It was almost as if, at least for some pupils, removal of the 'stress' of worrying about spelling gave them permission and freedom to seek it at will.

Throughout observed lessons, pupils were able to respond in detail to questions and to generate their own ideas. For example, one pupil offered the suggestion that a storyboard can be a bit like a planning sheet, thereby making their own connection between MIE and traditional literacy.

During teacher-run sessions at the second round of observations, most pupils were fully engaged for most of the time. During lessons that involved filming, all pupils were fully involved with little or no distraction. Each pupil had a role either as actor or in a technical capacity. A great deal of lively discussion and talk with pupils offering presenters advice on facing camera, stance etc. was observed. Problems were discussed and solutions negotiated, tried and rejected as they arose.

All pupils who made contributions to discussion, whether problem solving during filming or in analysis lessons, gave reasons justifying their suggestions either as part of their response or following the teacher's probing. Mostly they gave reasons spontaneously. In their contributions, the pupils made connection between the material they were watching currently and others that they had seen. They also made connections to other similar stories or experiences. During a session on similarities and differences, pupils' observations were discerning and suggestions imaginative. As well as justifying their own contributions, they supported other pupils' suggestions as they saw appropriate, always providing an explanation for their support.

## 4.4 Analysis of focus groups

### Response to MIE

Focus groups reported that in MIE they typically watched a film and then wrote about it. Typically, they have to write stories and predict what happens next. They then see the end of the film. Pupils reported that the older ones write more whilst the younger ones focus on describing words. They also used cameras to make a movie, put it on the computer and see where they had made mistakes. They also did animation.

Pupils indicated that MIE was teaching them to write stories. They indicated that before MIE they just wanted to write short pieces but now they wanted to write long ones.

*It helps us in thinking how to write a story ...it gives us ideas*

They said they had learned a lot about making moving images including detail such as small steps in animation, and the effects of a big jump.

*It makes us feel better so we try and do our best. We enjoyed... we liked... making movies, whether you move the camera or the object.*

They also reported that learning was different when doing MIE.

*...we enjoy and it's fun. [teacher] is nice and teaches us a lot. We want other schools to have it as well.*

Pupils involved in focus groups also said that MIE helped them to support each other. Support could take the form of taking turns with the camera or other MIE related activities, but could also include other schoolwork.

*When we are doing storyboards the older ones have to do longer stuff and the wee ones don't.*

*When P1 and P2 are still doing work, P3 and P4 are asked to help them. We don't give answers, just help.*

Overall, pupils reported that they thought it was fun to find out how films are made and liked the fact that they could take part. One pupil reported that he felt proud of himself after taking the role of the main character and 'seeing' himself do quite well.

### Impact

The groups said that they no longer need as much help with work as they did before MIE, thereby allowing the teacher to spend more time with younger pupils and those who need help.

*We don't need as many words [from the teacher] and we ask each other [P4].*

In response to a prompt regarding making friends, there was a resounding ‘yes’ from the groups and they gave examples from playing football with someone they would not previously have played with to ‘being nice to girls’. One group said that discussion about characters like ‘the pinman’ had helped them think about other people. The pupils were able to give personal examples of where relationships had changed positively as a result of such discussions and other MIE activities. They liked working with partners because if they weren’t sure what to do they could ask their friend to help them and ‘you become better friends’.

At the time of the first focus groups, none of the pupils was entirely sure whether or not they looked at texts on screen any differently from before. This included TV programmes and DVDs at home. All did say that they identified shot types when watching at home.

They appeared to find MIE different from other learning.

*‘I find it fun – quite like doing things when you’re not at school’.*

By the second round of focus groups, however, there appeared to be a sense that at least for one class, MIE was losing its novelty value. They reported that they hardly ever did MIE and had just started to pick it up again about two weeks prior to the evaluation team’s visit. They indicated that they did MIE once, maybe twice a week. Two pupils stated that sometimes it became boring and they all agreed that storyboarding was boring. Scripting was seen as less boring. Filming was fun and being outside (on location) was fun. Watching clips was also seen as fun.

### **Getting on at school**

At the first set of focus groups, the groups said that going to school was no longer just about going to learn but about making friends as well. They all assessed that they were ‘doing fine’ or better at school. They all reported that doing MIE made school fun and like a treat. They agreed that if they had MIE all the time it would be boring.

*‘School’s ok – MIE’s one of my favourite subjects’.*

*‘I hate the dentist because I have to miss MIE’.*

*‘It would have to be my favourite thing – apart from PE’.*

*‘I’m actually really happy and if I miss it I’m really quite sad’.*

*‘I like it because I don’t know what it’s gonna be...’*

*‘It’s one of those things you can actually look forward to’.*

By the second round of focus groups, the pupils were less secure in their evaluation of whether or not MIE helped them in school.

### **Parental perspective**

One parent from cluster A was available to express her views on MIE as it affected her child. This parent was very aware and appreciative of MIE in her child’s school. She reported that her child spoke often about MIE and was very enthusiastic and highly motivated regarding MIE.

Having undergone a considerably different educational experience, in which success was based largely on the exam results, there was an initial tension for this parent adjusting to a programme that focused on the 'softer' outcomes such as increases in collaboration and confidence. However, as she has come to appreciate MIE and the benefits it has had for her child's learning, she has come to see greater value in these outcomes. She reported that she had noticed an impact on her child's enthusiasm, imagination and application.

This parent also indicated that her child made frequent mention of MIE and could explain what was happening and why whenever the family watched television or a DVD at home.

### **Concluding comment**

In this cluster, teachers have overtaken the introduction of a new programme with enthusiasm and commitment. Initially, some teachers were apprehensive but the opportunity to observe the lead practitioner at work and the impact of MIE on their pupils was an influential factor in overcoming any initial misgivings. Consequently, each of them has adopted and adapted MIE so that it has become meaningful for them and the young children whom they teach. Teachers were highly appreciative of the pedagogical opportunities which MIE presents. In all of their efforts, the teachers in this cluster have been well supported by school managers (who have themselves been 'champions' of MIE).

Particular mention was made of the value placed on the contribution of the lead practitioner, with many teachers indicating that they would not have been as confident, had it not been for the example he had set. All staff indicated that continued support and professional development, including technical support, would enhance the progress of MIE.

Given the enhanced learning and developments in visual and media literacy reported, it can be concluded that the MIE initiative in this cluster resulted in considerable success.

## 5 FINDINGS FROM CLUSTER B

### 5.1 Lead practitioner perspectives

#### Understanding and impact of PDP on teachers

The lead practitioner clearly understood the PDP as providing teachers with the opportunity to engage with visual literacy and media literacy in order to develop their own teaching and their pupils' visual, media and traditional literacies. The lead practitioner had provided staff development for all of the schools in this cluster and had been heavily involved in the Teacher Education Programme that had operated under the theme of 'transition'. At the first interview, the lead practitioner was satisfied that all teachers involved in the project had been enthusiastic to a greater or lesser degree. However, there were some concerns that not all the schools had elected to continue the project beyond the funding for the transition theme.

At the time of the second interview, the lead practitioner had provided input on animation for a number of schools in the cluster, in particular the secondary school, where ten teachers had attended a staff development session and were very interested. The secondary and one of the primary schools have taken MIE forward and planned to use their own budgets to support the initiative:

*I did some animation in [secondary school] with 10 teachers – a bright spot. They have software and training. They have brand new headteacher who is very motivated by new and interesting ideas and he loves [primary] school. Jointly [primary and secondary] are purchasing an ITE technician from [their] budgets. In these schools, there is a sense of optimism*

Elsewhere, however, a number of factors had led to MIE becoming less prominent or even to have ceased. Some of the contributory factors highlighted by the lead practitioner were the introduction of new local authority policy initiatives, staff changes among teachers and crucially, the attitude of headteachers and school management.

*[the management team] have set the agenda. [They] have set the classes and teachers have to do it. Other schools are not the same. Where Heads have not bought in, enthusiastic teachers are still doing something e.g. after school club but it is difficult for them on their own.*

*We still need to win the hearts and minds of headteachers and managers if it is to happen. One way is to get them to bid. Evaluation team visits etc might bring it to mind. In one cluster [in the previous project], 3 teachers were so enthusiastic but the headteacher did not even give me the time of day.*

Nevertheless, the lead practitioner was still hopeful that attendance at cluster headteachers' meetings would provide the opportunity to present the vision for MIE and the PDP to support teachers in taking it forward. Cluster meetings had become the main context in which progress was monitored and disseminated.

## **Impact and change in teaching and learning skills**

The impact on teaching and learning had been varied depending on the teacher and school. In one primary school, MIE has made a significant impact on teaching and learning. All staff have had input on MIE and are using it to some extent. In addition, support staff i.e. classroom assistants had become involved and had received staff development. The lead practitioner considered that this had led to significant developments in that school:

*Within [primary school], what [school managers] do is try and make contexts for people to use MIE but what amazed me is how people pick it up and use it themselves.*

*Packs have become really popular. [Primary school] have bought extra packs and DVDs.*

In this same school, the pupils had become involved in a number of MIE associated initiatives, including participating in an event organised by the BBC:

*[Pupils] did something for BBC and there was a lot of enthusiasm among [their] kids. One is now auditioning for Oliver. They have a great drama club and that has worked out well with MIE.*

*[Primary school has] been commissioned to create some new idents for CBBC.*

## **Lead practitioner perspectives and reflection**

Overall, the lead practitioner was optimistic regarding the progress of MIE as a result of experience in the transition initiative and where some schools had taken it. The lead practitioner repeated that experience of the PDP had highlighted the importance of school managers' attitudes for the progress and success of the PDP and MIE itself:

*Something new that is happening in [city] is a MIE interest group. It is individual teachers. I think getting to the school managers is the way forward if we want schools to be sustainable. If [headteacher and depute head] left [one primary school], there would still be lots of good practice but there remains an element of doubt depending on the incoming headteacher, regarding whether staff felt confident to develop it. With a Curriculum for Excellence, there is more opportunity for MIE to be a priority. But schools where the headteacher says no are a real struggle for individual teachers.*

## 5.2 Teacher perspectives

### Interviewee's initial involvement and understanding

Overall there were two broad responses on teachers' understandings of the purpose of the MIE project. The majority of teachers appreciated the scope of MIE to provide a vehicle for wider literacy learning appropriate to the demands of the 21<sup>st</sup> century and made clear links to the need for critical engagement with multimodal texts and the potential to expand opportunities for exploratory thinking. Some of this group saw MIE in terms of the development of citizenship and emphasised aspects of learning, such as co-operative skills and independent thinking, which might serve their pupils in lifelong learning. One teacher commented:

*'MIE is more than just a genre – by doing this kind of literacy they'll be more informed and more able to question things as they grow up'.*

One benefit of MIE highlighted by a secondary teacher was the potential for it to enable secondary schools to work in the same way as primary schools, with opportunities for greater integration of subjects across the curriculum. Another teacher had noticed how pupils undertaking MIE had '*set themselves very high standards*' and how their confidence in themselves as learners had grown throughout the project. Increased pupil motivation and enhanced learning during MIE were stressed by all of the teachers in this group and, furthermore, they reported on their own enjoyment of the project which had similarly boosted their own motivation.

Among the distinctive learning outcomes of MIE teachers identified:

- learning the techniques and language of film making;
- the development of a 'can-do' attitude amongst pupils;
- the development of literacy in a multi-media society;
- the potential to engage pupils who struggle with 'traditional' reading;
- increased confidence and self-esteem as learners;
- the development of collaborative working skills;
- the development of critical skills;
- the promotion of media texts in schools.

A smaller group of teachers had a different understanding of MIE which generally saw the project about the development of ICT skills and, in particular, film making (and the teaching of specific aspects of film, such as animation). This group were unsure of the aims of the project, with one teacher describing MIE as, '*...a product to help children to play with technology*'. Typically in this group, broader perspectives of the new literacies involved in MIE and the links to the development of critical and analytical skills were not mentioned.

## Initial reaction to Scottish Screen's input

Teachers had different levels of ICT skills to bring to the project but, while some approached the project with anxieties about the technical demands, all were ultimately positive about the support they received from Scottish Screen staff, often describing it as '*excellent*.' The support from the CPD centre had been appreciated and, where it had been received, teachers commented on the high quality of the lead practitioner's training inputs. Most teachers reported very positively on the follow-up support and accessibility of the lead practitioner, when further support was required. A small number of teachers, however, felt that access to the lead practitioner was less than they would have liked. A number of teachers highlighted the focus on analysis as being highly interesting and supportive of their MIE work and the *bfi* pack was also pointed up as being an excellent source of good ideas. One headteacher commented that, on return from the training, '*...staff were all fired up*'.

All (who had received inputs in school) spoke highly of the lead practitioner's input and the children's responses, which were universally positive. The teachers spoke of the high level of motivation and enjoyment engendered in the pupils by the lead practitioner sessions and his enthusiasm was reported to have '*caught on*' in both teachers' and pupils' strong embracement of MIE. Confidence and self-esteem were again stressed as being clearly evident during, and beyond, MIE sessions:

*I could see a big difference in confidence and self-esteem...  
the children could take different parts – director, actor, editor –  
and they were so proud of their achievements.'*

Teachers saw clear links between MIE and the potential to develop the four capacities of *A Curriculum for Excellence* through this medium of learning. All were able to talk about specific capacities and illustrate, through their MIE experience so far, how they saw the growth of particular capacities in their pupils. One teacher spoke of the MIE primary-secondary transition project and the specific development of the pupils' capacity to be *effective contributors*; this was realised through the pupils being able to express '*their own voices*' and lead the responses to the primary children's concerns through creating their own transition films. Another teacher went further on MIE - ACfE links, expressing the belief that the four capacities were clearly embedded in MIE:

*It just says it all – A Curriculum for Excellence was made for MIE,  
not the other way round!*

## Impact of the programme on teaching

Involvement in the project had caused some teachers to reflect on the impact of MIE on their own pedagogy. The majority of teachers reported increased motivation when teaching MIE - even amongst those who had been unclear about the project aims and/or those who had been initially daunted by the technical aspects. Some teachers had paused on this issue of motivation and were thinking how this sense of enthusiasm might be injected into their general teaching across the curriculum. Most had a sense of how MIE could be incorporated into any curricular area – and across the subject areas.

One member of the secondary school staff had set up an MIE development group (with colleagues drawn from a range of subject areas) with the specific goal of looking at how

greater subject integration and collaborative working might be achieved through MIE. The platform for this group was eventually achieved through setting up an animation club and attracted teachers from different subject areas. Generally, their responses to MIE were positive and they were keen to explore how MIE might be productively integrated into their own subject curricula. However, one teacher felt that their own subject area presented particular challenges in incorporating MIE:

*[subject area] is a funny one to get them involved in. It's a matter of time. It's difficult to get through the course, never mind do anything else. It has more to do with literacy than with [subject area]*

This view indicated a perception of MIE as an adjunct to the curriculum (and that it was seen as more suitably located in the English subject curriculum), rather than a vehicle for wider integration of subjects. The teachers interviewed felt MIE was beneficial for both 'less able' and 'really bright' pupils and felt that it had definite role to play in achieving the four *Curriculum for Excellence* capacities. One teacher, when describing an MIE project undertaken in partnership with a local museum, highlighted the links to *A Curriculum for Excellence*:

*...anything that takes learning out of the traditional classroom context is the direction we want to be heading in.*

Some teachers felt that MIE worked better with groups and were worried about the 'rest of the class' when they were teaching MIE. Consequently, the perennial tension of management and learning of groups versus the whole class appeared to emerge as a factor (for these teachers) on how to achieve effective MIE teaching. This group also felt that the teaching techniques employed for MIE were no different to the methods they usually employed.

Some teachers noted that their involvement in MIE had helped increase their ICT skills and this had spin-off benefits in their general teaching. Many felt that the project's propensity to develop co-operative learning skills and teamwork in pupils meant that they had an increased responsibility to take this on board in their planning for groups – and, again, this was perceived to be valuable in advancing their own teaching and group/class management skills. The impact of MIE on teaching was further described by two teachers in terms of questioning skills (and the need to be aware of how to elicit deeper responses from pupils through more skilled questioning) and increased involvement of pupils in their own learning through routinely taking on their ideas and views – and not just in MIE. Generally, it would appear that MIE appears to have contributed to the ongoing process of teacher reflection and development for those who took part in the project.

By the time of the second-round of interviews teachers were more confident in teaching MIE and cited specific aspects in which they felt they were now skilled, such as editing and analysis. The lead practitioner's role was viewed by these staff as that of a facilitator but they had gained enough expertise to deliver programmes with minimal support. One primary school, with a high level of management commitment and support for MIE, have 6-7 teachers who were reported as being 'experts' in MIE and, furthermore, the whole staff had participated in 'in-house' MIE staff development events. There were some teachers, though, who still felt uncomfortable with some of the technological aspects.

One teacher summed up the spirit of positive embracement of MIE and the affordances it offers:

*I keep saying that over the last few years we seem to have become more constrained but MIE has reminded me of things I used to do – allowing children to be more independent, not expecting written work at the end of everything we do. I don't have to control everything they are doing. They are all there – different types learning where you don't have a product at the end of it. I think this is good with A Curriculum for Excellence.*

### **Impact of the programme on learning**

Teachers reported that pupils had been keen to engage in MIE and all spoke about the pupils' growth in confidence and self-esteem during the project; several teachers made reference to the film festival event which they believed had given the pupils a tremendous sense of achievement and pride. The pupils' expectations of what they were able to achieve appeared to be surpassed, '*...they were absolutely amazed at how it turned out.*' Overall, the teachers stressed that MIE had been fun for pupils and teachers alike.

Many teachers commented on the pupils' attraction to active learning and the apparent deeper engagement brought about by such hands-on learning experiences:

*...they were desperate to use the cameras and get involved...  
...they liked doing the doing things.*

However, not all aspects of MIE were as enthusiastically embraced by the pupils. Teachers said that, while pupils relished using the cameras and taking part in the group activities, they were less keen to engage in storyboarding tasks and could become '*quite bored*'.

The evidence from a few teachers suggests that MIE may have a positive impact on motivating boys who are less drawn to, and who have less success in 'traditional' literacy learning using books. Teachers reported that these boys were more focused during MIE and that the tasks '*grabbed their attention*'. Similarly, several teachers spoke about pupils who, ordinarily, struggled in their learning; there had been several incidences where these pupils had made significant and leading contributions to the group during MIE. This had changed peer and, sometimes, teacher perceptions of the pupils involved and previous ideas about their abilities had had to be reconstituted.

Many teachers felt that MIE had started a process of greater critical awareness of how and why multimodal texts are constructed in particular ways and this helped pupils to look at the *authors'* purposes in more depth. Some teachers believed that they had begun to see an increase in pupils' critical awareness of societal and global issues but direct evidence on this was somewhat thin.

Among the specific factors on *impact on learning* teachers referred to:

- pupils learning to express their ideas in the form of a text which they'd previously had no experience in constructing

- effective learning of group working skills and the language of film making
- purposeful discussion on films viewed at home and in the community and consequent development of listening and talking skills
- awareness of how films are constructed and intentions behind specific approaches
- movement towards critical, rather than passive, engagement as a film viewer/reader
- appreciation of the art of film making – eg. how long it takes to make an animated film

By the time of the second-round interviews teachers had seen an even greater impact on pupils' talking and listening skills, writing skills and collaborative working skills. One teacher commented on how sustained MIE had benefited pupils' learning overall:

*Pupils understand much better visual images – they are more critical consumers. They are more confident with technology. It's been a great context to work collaboratively.*

Examples of MIE helping as a vehicle to provide more inclusive learning experiences for those pupils with additional support needs were again highlighted by the teachers in the second-round interviews. One secondary teacher identified a number of positive learning gains; these included self-discipline skills, natural leadership skills and enhanced development of creative skills.

### **Personal and professional impact of the programme**

All teachers stressed that their involvement in MIE had increased their awareness and appreciation of film making. Most teachers appreciated the power of the MIE programme to extend and develop the scope of literacy teaching in schools as befits 21<sup>st</sup> century societal, economic and global contexts. Many of the teachers reported that they themselves now watch films differently. One teacher commented:

*Whether it's film or animation I question "how did they do that? how could we do that?" The camera angles, the visuals and so on ...I'm more aware of moving images as artefacts.*

One secondary staff member reported that within the librarian community there was much discussion about new technologies and new literacies as learning tools. There was also a feeling that 'if we stick to the traditional methods pupils will be bored'. A primary school learning assistant observed that MIE had inspired her and a fellow learning assistant to take their laptops home at the weekend and meet up to '...play around with editing' thus echoing the motivational aspects reported by teachers and pupils alike. Overall, teachers were keen to build on their initial experiences of MIE. One teacher summed up this sentiment, 'I'd like to do more – I don't want to lose the skills I've learnt'.

## Sustainability

Agreement on the benefits and value of MIE was almost universal. MIE was seen to pay dividends and deliver effective learning on a number of fronts. These included:

- clear and meaningful links to the aspirations of ACE;
- potential to build bridges between curriculum subject areas and create opportunities to provide more holistic, integrated learning experiences;
- potential to assist in major transitions (nursery-primary, primary-secondary);
- potential to bring about more inclusive learning through reducing the gender gap in literacy learning and through the genuine harnessing of pupils' real abilities in group learning experiences;
- potential to expand co-operative learning practices and further develop active learning;
- universal agreement that MIE is motivating, fun and enhances self-esteem.

During the second-round interviews one primary teacher, in a school where MIE had been sustained and developed, described MIE as, '*...part of the whole life of the school, rather than an extra.*' The same teacher felt that MIE works particularly well when the whole school population is involved - and that it should not be seen as something for older pupils.

On the downside, a number of areas for development were identified by the teachers on the programme. These included:

- the need for more training from Scottish Screen and the provision of CPD to support initial training;
- the need for clear continuity and progression in MIE;
- the need for clear communication on the envisaged roll-out of the programme;
- the need for MIE to be incorporated into the school and authority development plans;
- the need for MIE planning to link in to ACE planning;
- the need to share expertise, resources and examples of good practice across schools;
- the need to identify and ring-fence time when teachers and external agencies can come together to discuss and plan for MIE;
- the need for teachers to be aware that they do not have to have finely honed technical skills;
- the need for CPD on managing MIE with the whole class (based on the belief that MIE is suitable only for a small group);
- the need to facilitate regular, designated time for MIE - both in the curriculum for pupils and in CPD time for staff;
- the need to avoid competitiveness and/or elitism in securing community resources.

## 5.3 Analysis of Focus Groups

### Response to MIE

Secondary school pupils gave an account of the activities undertaken through MIE, which included an event for a BBC website competition. They said that MIE was educational but thought it was '*...a bit more fun and interesting*' than all other subjects - with the exception of P.E. They made links to motivation, learning and achievement possibilities through MIE, '*... if you like something you do it better*'. The primary pupils liked MIE and cited favourite activities, such as using the camera. One pupil commented '*...school is more enjoyable when we're doing MIE.*' Secondary pupils talked about having a greater sense of independence and choice when undertaking MIE - and they valued this highly.

### Impact

The secondary pupils commented that, while they liked watching films as viewers, making their own films was more interesting and held their engagement for longer. Impact on learning was reported in other ways too, such as in improved efforts in handwriting '*...because everyone has to read your script*' and the use of '*...bigger, more interesting words*' in writing storyboards. Critical analysis of film was evident through pupils' growing awareness of matters such as editing, types of shots (and the effectiveness of some shots over others).

There was a strong impact on collaborative working and strengthening friendships both in the primary and secondary schools. One secondary pupil commented:

*...it's like a bond-thing and you end up working together more. You work as a team because you're more focussed on it. Both people have to agree that working together will make the film come out better.'*

An interesting observation was made by one secondary pupil with additional support needs in literacy; this pupil had found the MIE experience to be more inclusive and engaging:

*I was dyslexic and people in special provision were holding me back a bit. I would have preferred to be in class [as in MIE] where I'm involved.*

### Concluding comment

Development of MIE in this cluster was less coherent than in the other clusters, yet where it survived, it was markedly strong. The principal factors in ensuring that the initiative continued in some form were the enthusiasm of individual members of staff and the encouragement of school managers.

In the secondary school, MIE survived as an extra-curricular club and the staff involved were imaginative and optimistic in the ways in which they have come to use and envisage possibilities for MIE. In the primary school, MIE has become an integral part of the learning and teaching of the school and, indeed, an everyday activity and part of school life. The engagement and commitment of the majority of staff, the support and encouragement of school management, and the enthusiasm of the pupils have all contributed towards making MIE a highly successful initiative in this school.

## 6 FINDINGS FROM CLUSTER C

### 6.1 Lead Practitioner's perspective

Two interviews were conducted with the lead practitioner for MIE in the Early Years based on the following themes:

- background, understanding of MIE and response of teachers
- impact on learning and teaching
- perspectives on the programme
- reflection/sustainability

In terms of how the purpose of MIE was perceived, it was clear from the outset that the lead practitioner's perspective was focussed on the pedagogy of MIE and not only specifically literacy.

*It fits the whole idea of active learning – providing opportunities for children to become engaged in real and meaningful situations in their lives.*

Such 'active learning' was directed at promoting media literacy: *media literacy is around all of us in society and children need to be more informed.* Literally, the lead practitioner saw herself as author and facilitator for staff as well as children, a role that was adapted for the different teachers with whom she worked.

Turning to the perceptions of the impact of her involvement on teachers, her views were mixed. She saw some teachers as engaging with the MIE activities quite readily but was cautious about whether all staff had reached the point where they were sufficiently confident to adopt MIE work on their own. Initially several staff regarded MIE as an 'add-on' to their routine curricular activities and had not yet seen MIE as a potential alternative. As far as the pupils were concerned, she was of the opinion that MIE activities were encouraging children to explore their own thinking more and to have a greater say in their day-to-day activities.

At the second interview, which took place subsequent to her direct input to the schools, it became clear that implementing MIE in the four early-years settings had shifted her perspective somewhat:

*The writing really has made me focus in on (particular) aspects. Originally, I had thought about the social interaction aspects but now I also think about narrative and genre.*

*The other thing I have come to think about is the collaborative nature of MIE – that is highly important.*

The response of staff to their engagement with MIE over a three month period was generally very positive, though it was apparent that the disposition and confidence of different teachers played a significant role. In addition, the extent to which the staff involved felt supported by their school was crucial:

*Some schools I know are continuing and supporting it whereas in others it was not so well supported. It's a question of degree perhaps.*

It would appear that the level of input provided to some teachers was not sufficient to secure a continuity of MIE work. On the other hand in one school, she was more hopeful:

*....the children are driving it. Next session the P1-4 pupils will show the P7s how to go through the filming process. They (the pupils) have been discussing and deciding on their next project, independent of the teacher.*

On the issue of the impact of the MIE project on learning and teaching, again, the lead practitioner's response was varied. In some schools the impact was evident:

*she has changed a lot of the elements of how she delivers and documents the curriculum.*

In others, however, she was more cautious: (teacher) *would probably want more input on the technical side.* Perhaps a more significant observation is the challenge MIE brings to some teachers:

*She found it hard to begin with to sit back and give control to the children. Through doing that, she found pupils took more pride in their work and greater ownership.*

It would appear that the variation in the adoption of MIE by class teachers is dependent both on the overall support in the school for MIE and, more significantly, the pedagogic approach with which an individual teacher feels confident and comfortable. There is no doubt that MIE presents a challenge to traditional pedagogies.

Looking to the future, the lead practitioner was asked for her suggestions for improvements in the design and delivery of MIE. She was quite clear that MIE activities could be greatly improved if they were embedded in teachers' CPD responsibilities

*People would have benefitted enormously if they had time built into their CPD calendar – time out of class to learn.*

She also took the view that the arrangements for engaging in MIE in each school were not the most appropriate:

*I don't think it works with giving it to children on a one lesson per week basis. It has to be blocks (of time) for continuity.*

When asked to reflect in more general terms on the basis of her experience about what she regarded as the main strengths (and shortcomings) of MIE, priority was given to the pedagogic benefits:

*It is extremely strong on cross-curricular, collaborative learning, understanding of narratives, documenting of children's learning and it is learner centred.*

On the downside, the technical demands were highlighted:

*What was coming up was ICT problems .... Networks and servers not able to hold large quantities of video.*

She also recognised the demand that MIE makes on class teachers and other practitioners:

*Pressure on them to do other things that might make it difficult to fit in MIE.*

Looking to the future the lead practitioner is now working on the generation of an MIE website for early-years practitioners, recognising that teachers and others require more support to help them implement the aims of MIE:

*Scottish Screen's web model should help. I actually do think it needs some input from lead practitioners but I might be proved wrong. I would really like to see what is on the website trialed by a cluster and built into their CPD calendar, under the auspices of a project, perhaps. To make it work might mean intensive input at the beginning. I also would want someone from local authority ICT staff to be tabled into the CPD. It's about getting them started then pulling back.*

*[Early-years practitioner] said it has probably taken her about the full 15 months to be confident enough to [cope] with it on her own.*

*It needs to be built into CPD. I'm not sure if the staff tutor model will work*

*Student teachers should get it. I think there were a lot interested at Strathclyde but I went in at a level that was beyond many of them.*

## **6.2 Staff perspectives**

In November 2007 the research team visited three of these schools to undertake fieldwork for the evaluation of MIE in the Early Years. The data collection undertaken consisted of:

- 1:1 interviews with the Lead practitioner, Headteachers, Early Years teachers/practitioners and Classroom Assistants.
- observation of MIE activities
- informal discussions with small groups of children

The interview schedules for the different stakeholders were designed to cover a number of themes as follows:

- understanding of MIE and involvement in MIE activities
- reaction to Lead practitioner input
- impact of the activities on teaching and learning
- personal and professional impact
- sustainability/reflection

In all, 11 interviews were undertaken, three observations and three focus group discussions.

### **Analysis of the staff interviews**

Virtually all the respondents firmly located their understanding and purpose of MIE in the field of pedagogy – in other words, MIE in the early years is about:

*the idea of active learning; it's a vehicle for learning; it's to encourage pupils to see the links between different areas of the curriculum and to generate better understanding.*

Interestingly it was a classroom assistant who identified the main purpose of MIE to develop children's language, though teachers at the upper end of the early years age-range, that is P3, articulated the benefit of MIE to help children's listening and talking skills.

The original purpose of MIE as it operates in the FlaT project in Angus was to promote children's literacy primarily in the traditional areas of literacy such as reading, writing, talking and listening but also in widening children's literacy skills in the more visual context to analyse and understand more about the various forms of moving image – video, film, television and computer images.

In the context of the Early-Years, this purpose was not spontaneously articulated by the majority of those interviewed. Interpreting the responses of those interviewed, MIE was regarded more as a means of enhancing active and collaborative learning in the early years of the primary school whilst in nursery it offered young children new ideas to help motivate learning.

With regard to respondents' involvement in MIE activities, all respondents reacted warmly to the activities but, as with teachers working with MIE in other schools in Angus, the technical side of the work proved challenging: *With technical things you need someone to have that enthusiasm and show you where to go.*

### **Reaction to the Lead Practitioner Input**

The overwhelming response when asked about reactions to the Lead practitioner's input was very positive. Typical responses were:

*She's very good – she listens and comes across very well; she's knowledgeable and is always available when I need to ask for help; gives all children a chance to be successful; very understanding of the needs of teachers and how MIE fits in with what we are doing; inspirational and supportive to me.*

Interestingly the comments provided by the respondents focussed largely on the skills, style and characteristics of the Lead practitioner herself rather than being focussed on the value of the actual MIE activities *per se*. Only one teacher cited her reaction in terms of learning new skills:

*Yes – it's been good doing new things – operating a digital camera, setting up films – it's really helped my technical skills.*

### **Impact of MIE on Teaching**

Responses to questions in this section varied somewhat. A small number of teachers thought the impact was more about extending existing practice:

*It's very much the same as other aspects of teaching – Q &A sessions, small group activities and individual work.*

Others said the impact of MIE on pedagogy in terms of promoting collaborative/ co-operative learning:

*My staff development on collaborative learning has been very helpful in working with MIE.*

*I use media and film more in my teaching as a stimulus.*

*It's helped me to listen to children a bit more.*

### **Impact of MIE on Learning**

All respondents reported that their pupils had reacted to the MIE sessions very enthusiastically:

*They get excited and have responded really well. All the children have a role to play; I observed a lesson last week based on MIE – the children were so focussed on the task – they were stimulated and motivated.*

In all the schools visited the teachers and assistants felt well supported by the school's management, particularly when the headteacher or depute headteacher were enthusiastic about MIE.

*I play a supportive role and make sure this is working easily.*

However, one teacher was a little more cautious:

*The children are not as engaged as with other materials – the puppet is uppermost in their minds.*

In other words, the novelty of the materials could at times distract children from more serious aspect of MIE.

Similarly when teachers were asked as to whether MIE had impacted on children's approach to new texts, some of the responses were cautious: *Not at the moment – it's early days*

However, other teachers were more positive:

*MIE helps with talking and listening but I'm not sure about reading – some find it hard and struggle. But writing has come on as a consequence of MIE work.*

Interestingly a classroom assistant was very enthusiastic about the impact of MIE in terms of how it was applied in the classroom:

*I'm treated as an equal – but doesn't always apply to other classes. We plan together and I get tasks to do with the children.*

### **Personal and professional impact**

When asked as to whether working with MIE had had any impact on the respondents' appreciation and enjoyment of film and other media the overwhelming response was positive:

*Yes – I sometimes think how I could use clips from the films I see at home in my MIE work. I know the way it's been made – the different shots. It enhances my enjoyment.*

*I use MIE work to help with building my classroom ethos – to encourage positive relationships*

### **Sustainability/Reflection**

Respondents were asked how MIE activities could be sustained in their school. As with teachers in schools elsewhere in Angus, the overwhelming responses were:

*Access to technical support; we need the Lead practitioner available when needed; I need more training.*

Some staff saw MIE as being relevant to other areas of the curriculum – specifically Maths. A small number of teachers thought that sustainability would be enhanced if MIE was extended into other areas of the curriculum.

Amongst younger teachers there was a keen enthusiasm for MIE largely in response to the perceived enjoyment on the part of their pupils:

*It gives children a greater awareness. It helps with communication and confidence levels.*

Finally, respondents were requested to reflect on what they regarded as the main strengths and weaknesses of MIE. The responses were significantly in favour of MIE's strengths:

*It's a way of approaching learning that builds on experience. It's a process.*

*It boosts self-esteem and confidence.*

*It encourages them (the children) to be a bit more focussed.*

*They (the children) have greater ownership of their learning.*

On the downside, some teachers based their views on children's responses and thought that *some of the children find it difficult to engage in MIE activities*. Others saw the downside more in terms of resource and technical support: *It needs access to technical support. It's so vulnerable.*

Virtually all those interviewed were unequivocally supportive of MIE though many recognised the additional challenge that MIE required:

*It's about my own time management – I have to roll up my sleeves and meet deadlines. It's more demanding of me. If it's worth it, this will be OK.*

It was somewhat humbling to be told by one respondent that: *We feel tremendously privileged to have been involved.*

### **Parental perspective**

An interview was conducted with one parent at one of the schools involved in the Early Years part of the project.

As with the staff interviews, the parent was initially asked about her awareness and understanding of MIE. Her understanding of MIE was strongly influenced by the use of film and video in school:

*It's about stories through moving pictures. My reaction was "fantastic".*

Perhaps not surprisingly the parent did not articulate the purpose of MIE in terms of how learning and teaching can be organised differently nor in terms of its role in enhancing children's language development. She saw it more about generating new ideas and promoting imagination.

When asked about the impact of MIE on her child the parent was very enthusiastic:

*Yes, my daughter often talks about her work in MIE terms. She's fond of making up stories ever since MIE started. She observes more about the world around her and she's showing more critical awareness. As parents, we're very enthusiastic about it. The children all work together as a team. A range of skills are being learned and the teamwork is brilliant. It's great fun.*

The parent was also very satisfied with her child's schooling:

*Our daughter is very happy at school – the teacher is wonderful. Totally fantastic – no downside as yet. Our daughter is starting to use IT at home.*

*My older child is also enthusiastic. It gives the children self belief and promotes self-esteem and confidence. Imagination is being promoted.*

Clearly the parent had a good relationship both with her child and the school her child attended.

### **Concluding comments**

As with other schools where MIE has been introduced, the response of the teachers, classroom assistants, early-years practitioners and parents to MIE in the Early Years has been very positive. They have risen to the challenge of a new context for promoting learning and most find it enjoyable:

*It's a really enjoyable way to work with the children. Play and MIE together is making the transition from nursery to P1 much smoother.*

Again, as with others, the need for a technical backup and MIE expertise was seen as essential for continuity.

However, on a somewhat more critical note, there was a degree of uncertainty amongst those interviewed as to their understanding of the purpose of MIE. Was it fundamentally about enhancing knowledge and skills, specifically in literacy, or was it more concerned with an approach to learning – that is, the pedagogy?

When MIE was first introduced with the initial cluster of schools in Angus, its main focus was on literacy:

*How schools can raise and maintain literacy standards is the key issue in education which the establishment of the MIE programme seeks to address.*

(Angus Digital Media Centre leaflet on MIE 2003)

It is significant that when MIE has been applied to the Early Years its focus has shifted somewhat towards a more pedagogic focus for promoting a wider range of learning outcomes (see Appendix 1). It would seem that this shift in emphasis from the original purpose and context of MIE has addressed the boundary in pedagogic practices between the informed nursery context and the more structured context of the first two years of the primary school. Many early years practitioners would welcome this as a means of injecting more imaginative and informal learning into the early stages of the primary school. To this extent MIE has a useful role to play.

### **6.3 Analysis of Observations**

Three structured observations were undertaken in three of the different schools involved in MIE for the early years and one unstructured observation in a nursery class. The following is an outline of a typical MIE session in the early stages of primary school.

### **General observation**

This class had used Film Detectives as a way of engaging with moving images. They were organised in MIE groups according to their film detective. The class had storyboarded their film and filming had been planned for today. Although much of the course of the lesson appeared to be led by the lead practitioner, in actuality the pupils made all the major decisions regarding their film and how they would work together.

### **Observation of lead practitioner(s)**

At all times, the lead practitioner sought explanations and justifications from children. Through questioning, she also mediated for the pupils to make all the decisions regarding which scene would be shot, and who would need to be involved. For example, it was raining and the lead practitioner took the pupils through the storyboard and let them discuss which shots could be filmed on such a day. This led to a problem-solving discussion in which the pupils debated whether or not they should change the shot or have a substitute actor (both were the pupils' suggestions). The majority chose to have a substitute actor.

### **Observation of teacher(s)**

The teacher took an active part in this session, both as actor and supporting pupils and the lead practitioner. For example, when the class split after the initial discussion, the teacher took a group of actors to discuss the scene content. She explained the context and asked the pupils to suggest content. The children generated ideas and made choices at all times. Both teacher and lead practitioner mediated for control of behaviour through reference to the activity, for example, *'listen to your director'*, or *'stand by for silence on set'*.

### **Observation of pupils**

Whether in whole class or in their groups, most pupils were actively engaged most of the time. All appeared interested and enthusiastic. All pupils contributed to the discussions and decision making at some point. In the smaller groups, in which pupils were involved in setting up cameras and sound, acting and directing, etc. there was some 'restlessness' but this was always dealt with through reference to the learning task, for example, *'stand by for silence on set'*.

In all lessons observed, there was clear evidence of learning behaviour, with pupils taking responsibility for their learning, making decisions regarding the organisation of their learning, justifying their decisions and challenging and supporting their own and others' ideas.

In the nursery classes the activities were not as structured. Getting younger children to focus on and engage with a specific activity is more challenging, it being left to the children how much, and when, they got involved in constructing the props, etc. for their film. It was evident that the younger children were more spontaneous and more easily distracted, though they managed to sustain an interest in the overall theme for their selected story as the basis for their film.

## 6.4 Analysis of Focus Groups

Three focus groups were conducted in the early-years settings. Consistently the pupils expressed their enthusiasm for MIE and saw it as ‘fun’. They reported taking part in class discussions about their reaction to the films, etc. and how much such discussion led to the generation of imaginative new ideas.

In terms of the impact of MIE, some of the older pupils in the groups were aware of how MIE had affected the way they watched film and/or TV. One pupil stated that when she watches film or TV now she notices things she didn’t notice before. The other said that MIE had had no impact on how they watch films, TV or other moving images.

The biggest impact has been on working in groups. The pupils stated that they do that better now. Discussion on how the children perceived their school experience in general threw up the observation that:

*MIE lessons are better than other lessons, and that there should be more MIE.*

Opinions were divided on their involvement in writing with several pupils reporting that they did not have to write as much in MIE.

What clearly emerged, however, is that all the children, even those initially reluctant to participate, had benefited from their experience with MIE. There was a high degree of motivation and a willingness to work together.

## 7 ANALYSIS AND DISCUSSION

### 7.1 Analysis of the data

Analysis of the data is organised in terms of the research questions (see Chapter 1) which relate to the impact of the Professional Development Programme on teachers and their pupils in the three locations involved in MIE.

#### **What are teachers' understandings concerning the purpose of the Professional Development Programme in MIE?**

The purpose of the Professional Development Programme was understood somewhat differently by the various stakeholders in each of the clusters. In cluster A, the teachers saw the purpose of the programme as being about the development of their own skills in order to help them engage with children's interests in film and other moving images and make links with literacy. In cluster B, two distinct but overlapping understandings emerged. The first related directly to MIE and a perception of literacy as encompassing visual as well as verbal texts. The second related to ideas linked to citizenship and learning such as collaboration and independent thinking. In cluster C, however, whilst enhancing visual and traditional literacy was, to an extent, understood by some as being an aspect of the programme, MIE was also comprehended as a learning tool to promote a more child-centred pedagogy. For these teachers and practitioners, the Professional Development Programme was just that: a programme that allowed them to develop their own teaching skills in order to enhance their pupils' learning. However, it was apparent that some variance in emphasis regarding the main purpose of MIE existed among early years staff involved.

For most teachers, MIE came to be seen as providing a context in which the requirements of recent training in current initiatives occurred naturally. For example, each of the four capacities of *A Curriculum for Excellence* was identified as arising out of MIE activities. Similarly, MIE was seen as creating a context for critical skills, active learning and cooperative learning, current initiatives in which many of the teachers had received recent staff development.

#### **How do teachers respond to the input from Scottish Screen?**

Teachers' responses to Scottish Screen's input were almost unanimously positive. In particular, the lead practitioners' input was felt to be significant in demonstrating the pedagogical possibilities presented by MIE. In all locations, several teachers' responses focused on the lead practitioner's skills, style and characteristics, which were seen as providing a model of teaching MIE that engaged and motivated pupils. Indeed, teachers' observations of the enthusiasm, enhanced self-esteem and confidence of pupils during MIE sessions with lead practitioners, proved decisive in persuading them of the value of MIE. In addition, teachers were highly appreciative of the technical skills and advice that lead practitioners were able to offer.

#### **Has the Professional Development Programme impacted on teachers' and students' involvement with, appreciation of and enjoyment of film and other media in school and in their everyday lives? If so, how?**

Without exception, the teachers involved in each of the three initiatives indicated that their appreciation and enjoyment of film had increased as a direct consequence of involvement in the Programme. Many were also able to extrapolate from the programme to their awareness of visual images in other contexts and to make connections between visual and verbal literacies.

Within focus groups, most young people also reported that they now thought about features such as camera angle, lighting and setting when they watched film and television. The young people also reported that they enjoyed learning through visual media.

The comments of both teachers and pupils were supported by the data gathered during observations of MIE sessions in each of the locations involved.

### **To what extent have teachers participating in the initiatives developed a new relationship between the teacher and the learner?**

Evidence from the evaluation suggests that, at least in the context of MIE lessons, the relationship between teachers and learners shifted in those contexts where MIE survived beyond its initial stages. Teachers and pupils attributed change directly to the developments in teaching and learning evidenced in this report and discussed below. In many instances, teachers and pupils were able to see each other ‘in a new light’. Pupils appreciated that their teachers were often less directive and more supportive during MIE lessons. 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.

### **Have participating teachers changed their teaching strategies in response to their involvement in the initiatives? If so, to what extent?**

In the initial stages of their engagement with the programme, the majority of teachers considered that MIE would be assimilated into their current teaching strategies, especially group work, questioning and discussion. A few, however, recognised the possibilities for further development offered by the opportunities presented for collaborative learning and for pupils’ ideas to guide the work of the class. As they gained in confidence and familiarity with MIE, the majority of teachers changed teaching strategies, at least during MIE lessons. This was especially the case in clusters A and B where the teachers had more time to engage with the programme. 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. From interview data, however, there was less evidence of these strategies permeating teaching in all curricular areas, mostly as a consequence of the constraints of having to teach to a set curriculum.

Classroom assistants had also become involved in the teaching of MIE in ways that resulted in them having a greater contribution to make and hence feeling more valued and equal. It may be the case therefore, that MIE provides a useful context for collaboration among adults as well as pupils.

### **Have the pupils responded to any such changes?**

All teachers and pupils reported on initial enthusiasm and increases in confidence and self-esteem. Pupils indicated that learning during MIE was enhanced and was fun. Teaching was felt to be less directive and more supportive. In particular, pupils and teachers reported increased talking and listening skills, with many indicating that writing had also improved. In some cases, however, initial enthusiasm had waned and some aspects of MIE, particularly storyboarding, had lost their attractiveness.

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.

### **Has the Professional Development Programme impacted on critical connectedness with the world for teachers and their students? If so, how?**

There was little evidence for this in interviews and focus groups. In observations, however, there was at any rate implicit evidence of critical awareness of the world, at least in connection with MIE activities. This ranged from pupils' justification of their own and others' ideas in terms of experience beyond the classroom. This may have been in the analysis of film or in the generation of ideas in discussion. Similarly in solving problems related to the making of DVDs, pupils and their teachers were observed discussing the effects of the weather on decisions regarding what could or could not be filmed on a particular day. In addition, when someone was absent, there were decisions to be made regarding who else could fulfil the role, whether acting, directing, filming or scripting that would otherwise have been left vacant. In each of these occasions, the pupils and their teachers demonstrated an awareness of the world, other people and their strengths and abilities that was often insightful and evidential of critical thinking.

### **Has the Professional Development Programme impacted on teachers' and their students' critical connectedness with current ideas and issues in school and in their everyday lives? If so, how?**

Notwithstanding the comment above, there was little evidence that the programme had impacted on either teachers' or pupils' critical awareness of current ideas and issues. Perhaps, the concept of critical connectedness would benefit from being made more explicit both in lead practitioners' interactions with teachers and MIE activities involving teachers and pupils. Alternatively, the development of critical connectedness is, perhaps, a long-term aspiration of MIE.

## **7.2 Discussion**

### **Learning and teaching**

In terms of the research questions, it is evident that the programme has had a significant impact on learning and teaching. Most noticeable, is the concordance among participants and observation data that MIE is enjoyable, that teachers and young people engage with it and that pupils' confidence and self-esteem are enhanced as a consequence of working with MIE. The majority of the teachers involved have come to realise the quality of learning that takes place when their pupils are engaging with MIE. This can be explained in terms of pupils

taking responsibility for their own learning by making decisions about what they will do, when they will do it and with whom. In MIE pupils are required to plan and organise their own and each other's learning leading to active and cooperative learning. Moreover, the metacognitive style exemplified by lead practitioners, in which there are no definitive right or wrong answers, and that each pupil contribution is pursued and probed until it is taken to the limits of the class's knowledge, has been adopted by the majority of teachers, in some cases literally revitalising their enthusiasm for teaching. In those schools and nurseries where the headteachers, teachers and practitioners have recognised MIE as providing benefits rather than being something else that has to be done, both in terms of content and process, then the Professional Development Programme has had a significant impact on learning and teaching.

The programme has had a greater impact in primary schools, especially those in which the headteacher was convinced of the efficacy of MIE. Over the course of the evaluation, neither of the two secondary schools managed to introduce MIE into the curriculum. In one case, this was attributable to staffing difficulties; the teacher who had taken part in the Professional Development Programme had been out of school for a considerable amount of time on leave of absence. In the other school, the member of staff who had initially led the initiative was out of school on long-term sickness leave but MIE had survived in the school in the form of an animation club that met once per week and was run by three members of staff.

The experience of MIE in each of the three contexts has also provided information for consideration of the Professional Development Programme as a model for introducing MIE into schools and nurseries. Three aspects of the experience in particular contributed to the success or otherwise of the programme: the lead practitioner, the headteacher and the local authority.

### **The lead practitioners**

The quality of the lead practitioner is crucial to the success of the programme. In this model, it is through the lead practitioner that teachers and pupils gain their first experience of MIE. It is essential, therefore, that from the outset, the relationship between lead practitioners and teachers is based on collegiality and trust. Throughout the evaluation, teachers commented on how much they appreciated that lead practitioners understood children, teachers, and how classrooms functioned. They also commented favourably on the opportunity to observe lead practitioners working with pupils and the contribution this had made to building their own confidence and how they had come to teach MIE. This places a considerable responsibility on the lead practitioners. First, they have to be seen to know what they are about and the detailed planning each had undertaken in preparation of MIE lessons was impressive and appreciated by staff. Secondly, there is a delicate judgement to be made regarding when a teacher has had adequate support and when and how the lead practitioner reduces their role and increases that of the teacher. As the lead practitioner in cluster A suggested, it might be helpful for lead practitioners if best practice could be identified and guidelines produced.

### **The headteachers**

In all of the schools and nurseries involved, the attitude and general approach of the headteacher to MIE played a major role in the progress or otherwise of the programme. In those schools where the headteacher or other responsible school manager, was an MIE

‘champion’, the programme flourished. Conversely, in those schools where the headteacher was not an energetic supporter of MIE, it became difficult for individual teachers to remain enthusiastic and to take forward their own professional development in MIE. This raises important issues about the standard of leadership required in schools for new ideas such as MIE to become firmly established.

### **The local authorities**

Similarly, the attitude of the respective local authority personnel had a significant impact on the progress of MIE in each of the contexts. Initial enthusiasm was maintained and developed in all of the clusters when the local authority treated it as a priority. However, as other ‘priorities’ and initiatives were introduced, MIE was set aside (in some cases permanently) or MIE activity reduced in order to attend to the new initiatives. This experience is not, of course, unique to MIE and the Professional Development Programme but nevertheless it remains an important consideration for the progress of the three initiatives and for future projects.

## 8. CONCLUSIONS AND RECOMMENDATIONS

### 8.1 Conclusions

In terms of Scottish Screen's aims for the Professional Development Programme, there are two overlapping but distinct strands. The first of these is MIE itself and concerns the relationship between MIE and traditional concepts of literacy, an extended concept of literacy to include visual media literacy and pedagogy. The second strand refers to the Professional Development itself and considers its effectiveness as a model for introducing MIE into schools and nurseries, the implications for schools and local authorities and sustainability. In order to pursue how MIE and the PDP were pursued in each of the initiatives, the purpose and aims of the evaluation, as detailed in chapter 1, can now be addressed.

Specifically, Scottish Screen identified the purposes of the evaluation as identifying the particular contributions that moving image education can make to learning, especially its contribution to the four 'capacities' outlined in *A Curriculum for Excellence*. Scottish Screen also identified the particular aims of the evaluation as being about the impact of the MIE initiatives on teachers and pupils and the effectiveness of the PDP as a model for the introduction of MIE into schools and nurseries.

In terms of *A Curriculum for Excellence*, there is clear agreement among teachers and headteachers that MIE provides a context in which each of the four capacities develops naturally. The active participation required of pupils, the necessity to work together in order to achieve shared goals, the negotiation, analysis, need for justification and sheer enjoyment inherent in MIE build within pupils the confidence and responsibility to achieve success and feelings of effectiveness.

The impact of MIE on teachers and learners within the initiatives in this study was considerable. Teachers and pupils alike reported significant improvements in children's talking and listening skills. Writing was also identified as an aspect of pupils' performance that was also enhanced through involvement with MIE. There was less certainty regarding the impact of MIE on reading.

Teachers and pupils have also become aware of the value and necessity of an extended concept of literacy. They have developed a realisation that in the twenty first century, traditional concepts of literacy as applying only to verbal communication are no longer adequate and the visual and digital media have become equally important in our everyday lives.

In addition to increased awareness of film, digital and other moving images, teachers have come to realise the pedagogical opportunities that MIE presents. These can be explained as developing through theories of learning based on communities of learners, activity theory and collective competence. In terms of current discourses in schools, they might be understood as relating to active learning, critical skills and formative assessment. As with *A Curriculum for Excellence*, MIE is a context in which each of these occurs naturally. Indeed, in some schools and for some teachers in each of the initiatives, the pedagogical opportunities have become the most valued aspects of MIE. Evidence from the teacher interviews and observations indicates that teachers appear to have taken what they learned

from the lead practitioners and developed it further. This is further indicative of a huge increase in teachers' confidence in and perception of the value of MIE.

The impact most reported by both teachers and pupils, however, related to confidence. Teachers reported considerable increases in all children's confidence and this was confirmed by evidence from focus groups and observations.

Teachers and pupils alike attributed increased confidence to the fact that everyone has a contribution to make and that all contributions are valued. This applied to both the analytical aspect of MIE in which all pupils' ideas are treated with respect and dignity and explored fully, and to the creative side in which pride in the production of quality moving images promoted confidence. It is significant that it was not only teachers who were aware of increased confidence but the pupils were able to identify increased confidence in themselves and each other. Teachers made specific comment regarding the potential to engage pupils who struggle with 'traditional' reading. Perhaps most significantly, however, all participants reported that MIE was fun.

The aspiration that proved most difficult to achieve was critical connectedness. Scottish Screen had hoped that, through a process of developing the ability to critique film and other moving images, including their own, pupils and teachers would become more critically aware of school, their education and events in the world, generally. Whilst many participants reported an increased critical awareness of film, there was little evidence of a development of critical capacity, generally.

Teachers were able to identify a range of learning outcomes, some of which could also apply to a range of curricular areas but which were felt to be particularly attainable through engaging with MIE. These included collaborative learning, taking responsibility, and critical analysis. In addition, learning outcomes which were felt to be specific to MIE were also identified. These were:

- Enhanced skills in the use of cameras, ICT and digital media.
- Better understanding of the use of words, lighting and effects
- Generation of a script
- Observation skills
- learning the techniques and language of film making
- the development of literacy in a multi-media society

### **Effectiveness and Sustainability of the Professional Development Programme model**

Evidence from the data gathered indicates that the lead practitioner model is a highly effective means of introducing MIE to schools. Teachers appreciated the opportunity to observe and learn from experts in the field and the pedagogical and technical support that was available throughout the course of the initiatives. However, this places a great deal of responsibility on the lead practitioners and has implications for their own professional development.

In addition, as identified within our research and remarked upon by the lead practitioner in cluster B, there are also considerable implications for headteachers and local authorities.

## 8.2 Recommendations

In light of the above discussion, the evaluation team offer the following recommendations in support of Scottish Screen's MIE initiatives.

### Recommendation 1

In current and future initiatives, the multi-faceted value of MIE is made clear to those involved. These are:

- MIE as contributing to an extended concept of literacy;
- The impact of MIE on traditional literacy;
- The pedagogical opportunities offered by MIE.

### Recommendation 2

Continuing professional development should be offered to lead practitioners as a means of increasing skills, of raising awareness of issues, and as a context for mutual support and the sharing of ideas.

### Recommendation 3

Scottish Screen should seek assurances from local authorities that they will actively support MIE and, at least for the duration of funding, they will ensure that it is not superseded or reduced in level of priority by any other initiative.

### Recommendation 4

Scottish Screen should consider organising a practitioner conference in order to disseminate the practice currently in place.

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## **APPENDICES**

# Appendix 1

## Example of 3 Weekly Planning Sheet (Early Years)

Learning Activities derived from the pupil's planning and interests	Adult support / direct teaching	Capacities of the Curriculum for Excellence	Notes on specific Learning Outcomes covered																																																																
<p>23/10 The children decided to go to the moon to see Baboon. They will bring flowers, do a funny dance and tickle him.</p> <p>They want to build a rocket to get there and they want to take Baboon back to the nursery</p> <p>24/10 Creating painting of the moon and other props for the story to make a wall display and play area.</p> <p>Mara singing a song about the Baboon as she draws. Could we use this on the film? M says,</p>	<p>22-23/10 Pupils watched the short film Baboon on the Moon. Adult to scribe pupil's responses. Adult to discuss story line with the pupils. Focus on how Baboon is feeling and why he is sad.</p> <p>25/10 Adult support pupil's to shape their idea into a story. Adult to draw a simple story board as this is happening focussing on what would we see next. Suggest that we could make a film of their story.</p> <p>26/10 Visit the library to get books on baboons and on rockets so that they can work out how to design and build a rocket they can sit in.</p> <p>Video or record the pupils singing the song. Adult to listen to the recording and scribe the words to the song.</p> <p>Make a list with the pupils of all the props they will need to get together to make the film.</p> <p>Use books with DVDs 'Can't You Sleep Little Bear' and 'Bringing Down the Moon' to explore light and dark – link this to seasonal changes.</p>	<p><b>Successful learners able to</b> wk 1 2 3</p> <table border="1" data-bbox="982 370 1472 1471"> <tr> <td>demonstrate enthusiasm and motivation for learning</td> <td></td> <td></td> <td></td> </tr> <tr> <td>demonstrate determination to reach high standards and achievement</td> <td></td> <td></td> <td></td> </tr> <tr> <td>demonstrate openness to new thinking and ideas</td> <td></td> <td></td> <td></td> </tr> <tr> <td>use literacy</td> <td></td> <td></td> <td></td> </tr> <tr> <td>use communication</td> <td></td> <td></td> <td></td> </tr> <tr> <td>use numeracy</td> <td></td> <td></td> <td></td> </tr> <tr> <td>use technology for learning</td> <td></td> <td></td> <td></td> </tr> <tr> <td>think creatively and independently</td> <td></td> <td></td> <td></td> </tr> <tr> <td>learn independently</td> <td></td> <td></td> <td></td> </tr> <tr> <td>learn as part of a group</td> <td></td> <td></td> <td></td> </tr> <tr> <td>make reasoned evaluations</td> <td></td> <td></td> <td></td> </tr> <tr> <td>link and apply different kinds of learning to new situations</td> <td></td> <td></td> <td></td> </tr> <tr> <td colspan="4"><b>Responsible citizens able to</b></td> </tr> <tr> <td>respect others</td> <td></td> <td></td> <td></td> </tr> <tr> <td>Demonstrate commitment to participate responsibly</td> <td></td> <td></td> <td></td> </tr> <tr> <td>develop knowledge and understanding of the world and Scotland's place in it</td> <td></td> <td></td> <td></td> </tr> </table>	demonstrate enthusiasm and motivation for learning				demonstrate determination to reach high standards and achievement				demonstrate openness to new thinking and ideas				use literacy				use communication				use numeracy				use technology for learning				think creatively and independently				learn independently				learn as part of a group				make reasoned evaluations				link and apply different kinds of learning to new situations				<b>Responsible citizens able to</b>				respect others				Demonstrate commitment to participate responsibly				develop knowledge and understanding of the world and Scotland's place in it				<p>25/10 numeracy covered as we counted how many people would go to the moon. MW- 6 and one more is 7.</p> <p>Telescopes being made to look at the moon.</p> <p>Creating rocket and wall display was great for promoting the pupil's use of tools and brought this group of individual together, working towards a joint goal.</p> <p>We watched the DVD on TV and Daniel did not appear to watch, talking all the time, however when we watched other footage of him and his peers on the computer he was completely absorbed. What is his experience of TV watching at home?</p>
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	<p>Explore with the children how long would it take to go to the moon. What would we need to take with us for the journey? List their ideas.</p> <p>Video the children making the rocket and write to DVD so they can watch and comment on the experience</p>	<p>understand different beliefs and cultures</p> <p>make informed choices and decisions</p> <p>evaluate environmental, scientific and technological issues</p> <p>develop informed, ethical views</p>				
Learning Activities derived from the pupil's planning and interests	Adult support / direct teaching	Capacities of the Curriculum for Excellence	Notes on specific outcomes covered			
	<p>Film the story with the pupils using a mixture of video and still pictures. Where possible let the children use the cameras and ask them to suggest where to place the camera to show what they want to see.</p> <p>Prepare the video clips and support the children using their storyboard and ideas to click and drag the clips onto the storyboard on Windows Movie Maker.</p> <p>Support the children to create dialogue for voiceovers and scribe these.</p> <p>Model how to record voiceovers using Windows Movie Maker Support the children to use the package to record their voiceovers.</p> <p>Children to agree on and add title and credits</p>	<p><b><u>Confident individuals able to</u></b> wk 1 <b>2 3</b></p> <p>demonstrate self-respect</p> <p>demonstrate a sense of physical, mental and emotional well-being</p> <p>demonstrate secure values and beliefs</p> <p>demonstrate ambition</p> <p>relate to others</p> <p>manage themselves</p> <p>pursue a healthy and active lifestyle be self-aware</p> <p>develop and communicate their own beliefs and views of the world</p> <p>live as independently as they can</p> <p>assess risk and make informed decisions</p> <p>achieve success in different areas of activity</p> <p><b><u>Effective contributors able to</u></b></p> <p>demonstrate an enterprising attitude</p>				Children very interested in helping to replace battery in microphone and connect mic to camera

	Watch and discuss final film.	demonstrate resilience				
		demonstrate self-reliance				
		communicate in different ways and in different settings				
		work in partnership and in teams				
		take the initiative and lead				
		apply critical thinking in new contexts				
		create and develop				
		solve problems				

## Appendix 2

**University of Glasgow**

**Faculty of Education**



**UNIVERSITY  
of  
GLASGOW**

**Evaluation of  
Scottish Screen's  
Professional Development Programme**

**Ms Moya Cove  
Dr George Head  
Professor J. Eric Wilkinson**

**Interview Schedule for Teachers**

Interviewee:

Date:

Place:

Time start:

Time finish:

Interviewer(s):

### **Section A: Interviewee's initial involvement and understanding**

1. What do you understand to be the purpose of the programme?
2. In what ways did you think it might be helpful for you?
3. From your experience of the programme, what do you consider to be the distinctive and particular learning outcomes of MIE?

### **Section B: Initial reaction to Scottish Screen's input**

4. What has been your initial reaction to the programme?
5. How interesting did you find the lead practitioner's input session(s)?
6. What support have you had from SS and how useful have you found it?
7. In what ways, if any, do you feel that MIE can contribute towards the 4 capacities of CfE?

### **Section C: Impact of the programme on teaching**

8. How do you envisage you might be able to use what you have learned on the programme?
9. Are the teaching methods encountered on the programme any different or do they match those you used previously?
10. If they are different, in what ways?
11. How have you, or how might you, develop your teaching in other curricular areas as a result of taking part in the programme?

### **Section D: Impact of the programme on learning**

12. What impact, if any, has the programme had on your pupils' appreciation and enjoyment of film and other media in school and in their everyday lives? What evidence do you have for this?
13. Have you detected any difference in pupils' attitude, motivation, self-esteem, attainment and the development of a more creative approach to learning, I.C.T skills and teamwork between those pupils involved in MIE work and those that are not? If yes, give examples

14. How have pupils responded to input from M.I.E staff? Were they positive or negative? Are any examples given?
15. Have pupils noticed any improvements in attitude, motivation, self-esteem, etc. within themselves and their classmates? If yes, give examples.
16. How do your pupils react to you when you teach film and other moving image material?
17. Is this any different from other times?
18. If so, what is making the difference (e.g. the material, the way it is taught, the type of learning or all three)?
19. If you have made changes to your teaching, how do the pupils respond to your new teaching when you are not working with film etc?
20. How does this compare with how they previously responded in this area of the curriculum?
21. How does this compare with how they respond to film?
22. Has pupil involvement in the programme had any impact on how they think about other issues in school?
23. What impact, if any has involvement in the programme had on your pupils' critical awareness of how events and issues are presented in the world, generally?
24. Has MIE (and the engagement with multimodal texts – incorporating visual images, sound and words) affected the way children 'read' and make meaning? If so, how?
25. Has MIE helped children to deepen their critical engagement and thinking in discussing and analysing the new texts? If so, how?
26. Are you aware of children drawing on their own experience of using 'new' texts (in the home and community) to interact and engage with MIE?

### **Section E: Personal and professional impact of the programme**

27. What impact, if any, has the programme had on your appreciation and enjoyment of film and other media in school?
28. What impact, if any, has the programme had on your appreciation and enjoyment of film and other media in your everyday life?
29. Has involvement in the programme had any impact on how you think about other issues in the school?
30. What impact, if any, has involvement in the programme had on your critical awareness of how events and issues are presented in the world, generally?
31. Has your own experience in using 'new texts' [in and outwith your work] (websites/emails/blogs/texting etc) been helpful in understanding / working with MIE?

### **Section F: sustainability**

32. How do you think the use of film and other media could be extended into other areas of the curriculum and what impact might it have?
33. What impact do you envisage this might have on young people and their learning (with particular reference to the 4 capacities)?
34. What impact do you envisage this might have on teachers, how they teach and the resources they use?
35. What do you see as the main strengths so far of the M.I.E. project?
36. Does it have any shortcomings?
37. How might M.I.E. activities be sustained in your school in the future?

Thank you for taking part.

## Appendix 3

**University of Glasgow**

**Faculty of Education**



**UNIVERSITY  
of  
GLASGOW**

**Evaluation of  
Scottish Screen's  
Professional Development Programme**

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**Second Interview Schedule for Teachers**

**November 2007**

Interviewee:

Date:

Place:

Time start:

Time finish:

Interviewer(s):

### **Section A: Interviewee's initial involvement and understanding**

1. Now that you have been involved in teaching the programme, in what ways, if any, have you found it helpful for you?
2. From your experience of the programme, what do you now consider to be the distinctive and particular learning outcomes of MIE?

### **Section B: Initial reaction to Scottish Screen's input**

3. How helpful have you found the lead practitioner's input in helping you develop your own teaching of MIE?
4. In what ways, if any, do you feel that MIE can contribute towards the 4 capacities of CfE?

### **Section C: Impact of the programme on teaching**

5. Are the teaching methods encountered on the programme any different from those you use in other curricular areas?
6. How have you, or how might you, develop your teaching in other curricular areas as a result of taking part in the programme?

### **Section D: Impact of the programme on learning**

7. What impact, if any, has the programme had on your pupils' appreciation and enjoyment of film and other media in school and in their everyday lives? What evidence do you have for this?
8. Have you detected any difference in pupils' attitude, motivation, self-esteem, attainment and the development of a more creative approach to learning, I.C.T skills and teamwork between those pupils involved in MIE work and those that are not? If yes, give examples
9. Have pupils noticed any improvements in attitude, motivation, self-esteem, etc. within themselves and their classmates? If yes, give examples.
10. How do your pupils react to you when you teach film and other moving image material?
11. Is this any different from other times?
12. If so, what is making the difference (e.g. the material, the way it is taught, the type of learning or all three)?

13. Has pupil involvement in the programme had any impact on how they think about other issues in school?
14. What impact, if any has involvement in the programme had on your pupils' critical awareness of how events and issues are presented in the world, generally?
15. Has MIE (and the engagement with multimodal texts – incorporating visual images, sound and words) affected the way children 'read' and make meaning? If so, how?
16. Has MIE helped children to deepen their critical engagement and thinking in discussing and analysing the new texts? If so, how?
17. Are you aware of children drawing on their own experience of using 'new' texts (in the home and community) to interact and engage with MIE?

### **Section E: Personal and professional impact of the programme**

18. Now that you have been teaching the programme, what impact, if any, has it had on your appreciation and enjoyment of film and other media in school and everyday life?
19. Has involvement in the programme had any impact on how you think about other issues in the school?
20. What impact, if any, has involvement in the programme had on your critical awareness of how events and issues are presented in the world, generally?
21. Has your own experience in using 'new texts' [in and outwith your work] (websites/emails/blogs/texting etc) been helpful in understanding / working with MIE?

### **Section F: sustainability**

22. How do you think the use of film and other media could be extended into other areas of the curriculum and what impact might it have?
23. What do you see as the main strengths so far of the M.I.E. project?
24. Does it have any shortcomings?
25. How might M.I.E. activities be sustained in your school in the future?

Thank you for taking part

## Appendix 4

**Evaluation of  
Scottish Screen's  
Moving Image Education Initiatives**

**INTERVIEW SCHEDULE  
FOR HEAD TEACHERS**

**Name of Interviewee:** .....

**Name of Interviewer:** .....

**Date:** .....

**Start time:** .....

**Finish time:** .....

**PLEASE STRESS THE CONFIDENTIALITY OF THE INFORMATION AND  
VIEWS SUPPLIED**

**THEME 1:                   IMPACT OF M.I.E. ON TEACHERS AND PUPILS IN PARTICIPATING SCHOOLS**

1.     What do you understand to be the purpose of the MIE project?
2.     What input has there been from MIE staff? How do you respond to this input ?  
  
       Are you positive or negative? Do you have any examples?
3.     Have you detected any difference in pupils' attitude, motivation, self-esteem, attainment levels and the development of a more creative approach to learning, I.C.T, skills and teamwork involving pupils involved in MIE and those who are not?

If yes, give examples

4.     How did pupils respond to input from M.I.E staff?  
  
       Were they positive or negative?  
       Are any examples given?
5.     Do you think that pupils have noticed any improvements in attitude, motivation, self-esteem, etc. within themselves and their classmates?  
       If yes, give examples.
6.     How have teachers responded to the MIE project?
7.     In what ways, if any, do you think that MIE can contribute to the 4 capacities of CfE?
8.     In what ways, if any, do you think MIE might contribute to children's and young people's wider literacy development?
9.     From your experience of the programme so far, what do you think are the distinctive and particular learning outcomes of MIE?

## **THEME 2: MANAGEMENT OF THE M.I.E. INPUT**

10. What support does the school provide to the MIE project?
11. What support is forthcoming from outside the school for the project, if any?
12. Does any specific staff development take place in relation to the MIE work? If so, please specify.
13. Are there any plans to involve other teachers in the school in MIE work?
14. Has there been any response from Highland Council to the project? If so, please specify.

## **THEME 3: IMPROVEMENTS IN PUPIL ATTITUDE AND BEHAVIOUR**

15. Have you been able to detect any impact on pupils' communication, co-operation and behaviour at school that you feel you can attribute to the programme?
16. As appropriate:  
  
Do you think the transition from primary to secondary school was smoother for participating pupils as a result of the project?  
  
What impact, if any, do you think the project might have on transition from primary to secondary for participating pupils?
17. Have you detected a more creative approach to learning? Give examples.

## **THEME 4: PERSPECTIVES ON MIE**

18. Do you have any suggestions for improvements in the design and delivery of the project?
19. Do you feel that your teachers are adequately prepared to deliver the course?
20. What are your opinions about the sustainability and practical efficacy of the project?
21. An important aspect of the programme is the concept of critical connectedness (explain in as much detail as is required). Have you noticed any impact on teachers and pupils?

## **THEME 5: REFLECTION**

22. What do you see as the main strengths so far with the M.I.E. project?
23. Does it have any shortcomings?
24. How might M.I.E. activities be sustained in your school in the future?

Thank you for taking part.

## Appendix 5

**Evaluation of  
Scottish Screen's  
Moving Image Education Initiatives**

**INTERVIEW SCHEDULE  
FOR LEAD PRACTITIONERS**

**Name of Interviewee:** .....

**Name of Interviewer:** .....

**Date:** .....

**Start time:** .....

**Finish time:** .....

**PLEASE STRESS THE CONFIDENTIALITY OF THE INFORMATION AND  
VIEWS SUPPLIED**

**THEME 1: BACKGROUND, UNDERPINNING CONCEPTS AND IMPACT OF THE PDP ON TEACHERS IN PARTICIPATING SCHOOLS**

1. What assumptions underpin the PDP?
2. What about the PDP made you feel it would be worthwhile becoming involved?
3. What expectations do you have for the PDP?
4. What assumptions about teaching and learning underpin the PD Programme?
5. What role do you play in the project?
6. What communication processes are in place to let different people know what is going on?
7. How is progress monitored and disseminated?
8. Are you able to gauge responses of the teachers to the PD Programme?

**THEME 2: IMPACT AND CHANGE IN TEACHING AND LEARNING SKILLS.**

9. In particular, have teachers changed strategies for teaching in response to participation in the PD Programme? If yes, give examples.
10. Are you aware of any other impact on or change in teaching as a result of teachers' participation in the programme?
11. Has a more creative approach to learning been developed?

**THEME 3: LEAD PRACTITIONER PERSPECTIVES**

12. Do you have any suggestions for improvements in the design and delivery of the programme?
13. Do you know if teachers feel that they are adequately prepared to deliver lessons based on the programme?
14. What are your opinions about the sustainability and practical efficacy of the project?
15. Do you think that the programme would work well in other authorities across Scotland?

#### **THEME 4: REFLECTION**

16. What do you see as the main strengths so far of the PD Programme?
17. Does it have any shortcomings?
18. How might The PD Programme be sustained and developed?
19. Are there any further comments you would like to make?

## Appendix 6

**Evaluation of  
Scottish Screen's  
Moving Image Education Initiatives**

**SECOND INTERVIEW SCHEDULE  
FOR LEAD PRACTITIONERS**

**Name of Interviewee:** .....

**Name of Interviewer:** .....

**Date:** .....

**Start time:** .....

**Finish time:** .....

**PLEASE STRESS THE CONFIDENTIALITY OF THE  
INFORMATION AND VIEWS SUPPLIED**

**THEME 1: BACKGROUND, UNDERPINNING CONCEPTS AND IMPACT OF THE PDP ON TEACHERS IN PARTICIPATING SCHOOLS**

- 1 Can you outline what your role has been and what has taken place within the cluster since our last interview?
- 2 Has your further experience in any way impacted on or altered your assumptions about and expectations of MIE?
- 3 How has progress been monitored and disseminated?
- 4 Are you able to gauge responses of the teachers to the PD Programme?

**THEME 2: IMPACT AND CHANGE IN TEACHING AND LEARNING SKILLS**

- 5 Are you aware of any impact on or change in teaching as a result of teachers' participation in the programme?
- 6 Has a more creative approach to learning been developed?

**THEME 3: LEAD PRACTITIONER PERSPECTIVES**

7. Do you have any suggestions for improvements in the design and delivery of the programme?
8. Do you know if teachers felt that they were adequately prepared to deliver lessons based on the programme?

**THEME 4: REFLECTION**

9. What do you see as the main strengths of the PD Programme?
10. Does it have any shortcomings?
11. What would need to happen now in order that the PD Programme be sustained and developed?
12. Are there any further comments you would like to make?

THANK YOU FOR TAKING PART

## **Appendix 7**

Scottish Screen: Schools observation schedule

School:

Scottish Screen:

Local authority:

Education:

No. of pupils:

Observer:

Date:

Whole class: activity	Purpose	Lead practitioner	Teacher	Time spent

Small groups: activity	Purpose	Lead practitioner	Teacher	Time spent

Individual: activity	Purpose	Lead practitioner	Teacher	Time spent

**Field notes**

**General observation**

**Observation of lead practitioner(s)**

**Observation of teacher(s)**

**Observation of pupils**

## Appendix 8

**Evaluation of the PDP : Themes for pupil focus groups**

**THEME 1: Response to MIE**

**Prompts:**

- What's been happening in MIE classes?
- What's been good about it? Why?
- How does it compare with other things you do in school?
- What's your reaction to the amount of written work involved?
- Is learning any different in MIE lessons?

**THEME 2: Impact**

**Prompts:**

So far, has being involved in MIE classes had any further effect on –

- The way you watch films on TV?
- Your ICT skills/use of the internet?
- Making friends?
- What you think about school?
- Is teaching any different in MIE lessons?
- Your ability to work in groups?
- How you feel about events or important issues in the world e.g. global warming?
- What impact do you think MIE has had on your reading, writing, talking and listening skills? (including the *way* you read etc.)
- What kind of things/texts do you like to read outside of school?

### **THEME 3: Getting on at school**

- How are you all getting on at school? Satisfied?
- Which subjects has MIE helped you in?
- How do you get on with other pupils when you do MIE?
- Is this any different from other times?

## Appendix 9

## **Parents focus group themes**

### 1. Awareness of MIE

Are you aware of MIE in your child's school?

How have you become aware?

What do you think the school is trying to achieve through MIE?

### 2. Impact of MIE

Does your child ever mention MIE lessons?

If so, what do they say?

Do they ever mention MIE when watching DVDs or television e.g. camera angles, shot type, or even 'I know how they did that'.

When they talk about MIE, do they sound as if they really know what they are talking about?

Do they ever talk about working with other children in MIE lessons?

### 3. Getting on at school

Does your child ever talk about whether or not MIE helps with other lessons (e.g. literacy)?

Have you noticed any change in your child's talking since they have been doing MIE e.g. are they able to say more, explain themselves better, talk about things more fully?

Do you think that MIE helps your child get on at school generally?