Appendix A

Appendix B

A teaching program based on a scaffolded sequence of consecutive film learning modules. From Teaching the screen: Film education for generation next (Anderson and Jefferson, 2009, p. 86).

MODULE 1

MODULE 2

MODULE 3

MODULE 4

MODULE 5

MODULE 6

MODULE 7

OCCUPATIONAL HEALTH AND SAFETY FOR FILM LEARNING

FILM LANGUAGE
Form and function, the fundamentals

EXPECTATIONS
Narrative and genre

BELIEF AND DRAMATIC ACTION
Acting and writing for film

ACTION, SOUND AND MUSIC
Tension in action and between characters.

FRAMING THE DRAMATIC ACTION
The paradigms of a genre, mise en scene, montage and music

THE ELEMENTS OF MISE-EN-SCENE
Focus and tension in the image and the story

CHARACTERS IN A LANDSCAPE
Space, cause/effect and dialogue
Appendix C

Ethics approval and modification of research investigation:

21 December 2007

Dr Michael Anderson  
Faculty of Education and Social Work  
Room 808, Education Building – A35  
The University of Sydney

Dear Dr Anderson

Title: Video as a learning medium. A comparative study of learning through process drama and film video drama. Narratives of three Drama students and a Drama Educator

Reference: 9086

The Executive Committee considered your request dated 5 December 2007 (see attached) to modify the above protocol. The Executive Committee found that there were no ethical objections to the modification/s and therefore recommends approval to proceed.

Chief Investigator / Supervisor’s responsibilities to ensure that:

(1) All serious and unexpected adverse events should be reported to the HREC as soon as possible.

(2) All unforeseen events that might affect continued ethical acceptability of the project should be reported to the HREC as soon as possible.

(3) The HREC must be notified as soon as possible of any changes to the protocol. All changes must be approved by the HREC before continuation of the research project. These include:
   - If any of the investigators change or leave the University.
   - Any changes to the Participant Information Statement and/or Consent Form.
(4) All research participants are to be provided with a Participant Information Statement and Consent Form, unless otherwise agreed by the Committee. The Participant Information Statement and Consent Form are to be on University of Sydney letterhead and include the full title of the research project and telephone contacts for the researchers, unless otherwise agreed by the Committee and the following statement must appear on the bottom of the Participant Information Statement. Any person with concerns or complaints about the conduct of a research study can contact the Senior Ethics Officer, University of Sydney, on (02) 9351 4811 (Telephone); (02) 9351 6706 (Facsimile) or gbov@usyd.edu.au (Email).

(5) Copies of all signed Consent Forms must be retained and made available to the HREC on request.

(6) It is your responsibility to provide a copy of this letter to any internal/external granting agencies if requested.

(7) A report and a copy of any published material should be provided at the completion of the Project.

Yours sincerely

[Redacted]

Associate Professor J D Watson
Chairman
Human Research Ethics Committee

cc Ms Miranda Jefferson, Faculty of Education and Social Work, Education Building – A35, The University of Sydney

End

Modification request dated 05/12/07
THE UNIVERSITY OF SYDNEY
HUMAN RESEARCH ETHICS COMMITTEE
REQUEST FOR MODIFICATION

1. Principal investigator: Dr Michael Anderson
   Department: Educational and Social Work
   Address: Room 808, Faculty of Social Work, A35

2. Project Title: Video as a learning medium. A comparative study of learning through process drama and film video learning.

3. HREC Approval No.: 04-2006/9086

4. Names of Students/Co-Investigators: Miranda Jefferson

5. Project Description:
   Please provide a one paragraph lay summary of your original project
   The study investigates the use of video as a learning medium in secondary classrooms. The study focuses on the creation of narratives and their place in the drama, English and other syllabuses. The study uses interview and case based methodology to collect data which is the aggregated and presented in rich case studies.

6. Any previously approved minor amendments? □ Yes □ No
   If YES, please briefly outline
   Miranda Jefferson was approved as an associate investigator.

7. Nature of and reasons for amendment(s)
   Please provide details of the changes you propose to make to the project and explain why they are necessary. Please justify any increase in sample size.
   The essential research (phase 1) focused primarily on student responses to the video learning medium. It involved the narratives of three Drama students and a Drama educator. The proposed change to the research is to undertake phase 2 which involves responses and evaluations from in-service teachers to the pedagogy of process drama and film video learning. The sample size of Drama educators will be increased to 10 in order to represent a range of school systems and situated contexts.
   Phase 2 of the study is being undertaken by Miranda Jefferson's PhD research. Her status then has to be changed from associate investigator to PhD student in this study.

Modification Form: Version 3, 13 March 2007

[Signature]

19/12/07
Appendix D

Participant information form and consent form:

Title: Video as a learning medium

(1) What is the study about?
The focus of this research is how the emergence of technology, film (video) making and the critical appreciation of visual text in the NSW secondary curriculum are challenging praxis and demanding the acquisition of new skills, knowledge and understandings for teachers and students. This study aims to: (i) introduce a pedagogical model for film learning to a group of Drama teachers in a series of six workshops, and (ii) examine through a collective case study of six Drama teachers, the application and delivery of the film pedagogy into schools and classrooms.

(2) Who is carrying out the study?
The study is being conducted by Miranda Jefferson, part-time lecturer at the University of Sydney and will form the Doctoral studies at The University of Sydney under the supervision of Dr Michael Anderson, Senior Lecturer in Drama Education at the University of Sydney.

(3) What does the study involve?
The study involves an online questionnaire to be undertaken by all workshop participants before the film pedagogy workshops commence. Six workshop participants will keep a reflective journal throughout the workshops and take part in an interview at the completion of the series of workshops, and then another interview six months later. Each interview will be audiotape recorded for transcription purposes. These tapes will be kept securely for 7 years prior to being confidentially destroyed.

(4) How much time will the study take?
The questionnaire should take 30 mins and the interviews will be approximately 1 hour in length.

(5) Can I withdraw from the study?
Participation in this study is entirely voluntary: you are not obliged to participate and - if you do participate - you can withdraw at any time without prejudice or penalty.
(6) **Will anyone else know the results?**
All aspects of the study, including results, will be strictly confidential and only the researchers will have access to information on participants. A report of the study may be submitted for publication, but individual participants will not be identifiable in such a report.

(7) **Will the study benefit me?**
The aim of this study to gain knowledge from the collaboration of stakeholders participating in the research and to generate an active dialogue with education practitioners and the research.

(8) **Can I tell other people about the study?**
Yes

(9) **What if I require further information?**
When you have read this information, Miranda Jefferson will discuss it with you further and answer any questions you may have. If you would like to know more at any stage, please contact Miranda Jefferson on 0410088062 or Dr Michael Anderson Faculty of Education and Social Work at the University of Sydney 93517810.

(10) **What if I have a complaint or concerns?**

Any person with concerns or complaints about the conduct of a research study can contact the Senior Ethics Officer, Ethics Administration, University of Sydney on (02) 9351 4811 (Telephone); (02) 9351 6706 (Facsimile) or gbriody@usyd.edu.au (Email).

*This information sheet is for you to keep*
PARTICIPANT CONSENT FORM: VIDEO AS A LEARNING MEDIUM

I, ................................................……............... , give consent to my participation in the research project

Name (please print)

TITLE: What is the experience of secondary Drama teachers with film pedagogy in NSW classrooms?

In giving my consent I acknowledge that:

1. The procedures required for the project and the time involved have been explained to me, and any questions I have about the project have been answered to my satisfaction.

2. I have read the Participant Information Statement and have been given the opportunity to discuss the information and my involvement in the project with the researcher/s.

3. I understand that I can withdraw from the study at any time, without affecting my relationship with the researcher(s) now or in the future.

4. I understand that my involvement is strictly confidential and no information about me will be used in any way that reveals my identity.

Signed: ................................................................................................................................................................................................

Name: ..............................................................................................................................................................................

Date: ..............................................................................................................................................................................
Appendix E

Email request to validate data:

Subject: PhD data extracts  
Date: Tuesday, 5 October 2010 1:00 PM  
From: Miranda Jefferson <miranda.jefferson@smartchat.net.au>  
To: (Email addresses deleted)  
Conversation: PhD data extracts

Dear _______  
These extracts used in the thesis are taken from your interview and log book. The extracts are spread across 7 chapters and are contextualised by my analysis. Here are only your extracts.  
Can you read over the extracts and validate they are what you said or wrote at the time. You can correct and delete anything you want to. I have track changes on.  
The introductions at the beginning are based on what you said or wrote. Correct those too if you need to.  
Obviously your pseudonym is _______  
Thanks for doing this!  
Miranda

Subject: Addendum from Miranda  
Date: Tuesday, 5 October 2010 4:02 PM  
From: Miranda Jefferson <miranda.jefferson@smartchat.net.au>  
To: (Email addresses deleted)  
Conversation: Addendum from Miranda

Forgot to say with the PhD extracts, if you don't agree with anything you said or wrote anymore, or feel it has to be re-worded let me know your thinking ...if you want to. No pressure.  
Just feel happy with how you are quoted and how you are represented.  
Thanks again!  
Miranda
Appendix F

Example of participant data changes:

Carol’s school

It’s a really successful, co-educational school. (The feeder areas are kids of) The school feeder area is predominantly professionals (most of the time,) but not all are wealthy (do have a mix, they’re not all from the better off areas.) The housing is becoming quite expensive, so there is a growing affluence. The students are much more worldly, they’re kids who have travelled, but have not necessarily been to the theatre. But parents embrace all that, we can take them on excursions. However, in this economic climate, we have to consider what the kids can afford. In terms of staff at the school people don’t leave here, they retire from here.

I just teach drama and I am the drama co-ordinator, I was actually employed as a specialist teacher in drama in 1996. The school has an amazing drama history because all the people who have worked here have been innovators. It was a really good drama department and a past principal saw the potential for a performing arts and creative arts area at the school. I think I got the job because of my age, and because I was passionate and able to commit myself to the job fully. (Interview, 31/7/08)

CAROL

Carol views herself as a competent drama teacher and in 2009 she introduced film as a semester course in drama. Carol describes her enthusiasm for teaching film.

Carol’s interest in film learning

We have film at the school because I thought if we had film in the junior years we could get another drama teacher who could teach film and teach drama too. I saw film as a way to get another teacher, to expand the faculty, for me not to be the only drama teacher in the school, and take the pressure off me. We have a year 12 drama class every year, and it’s hard work.
Appendix G

Prologue and interview schedule:

Thank you for participating in this research.

You know that participation in this study is entirely voluntary, you are not obliged to participate and - if you do participate - you can withdraw at any time without prejudice or penalty.

All aspects of the study, including results, will be strictly confidential and only the researchers will have access to information on participants. A report of the study may be submitted for publication, but individual participants will not be identifiable in such a report.

Each interview will be audiotape recorded for transcription purposes. These tapes and the written reflections will be kept securely for 7 years prior to being confidentially destroyed.

You will be asked to verify and review data from your interviews and workshop questionnaires/logbooks that is used in the research. Anything said or written by you may be changed in your verification and review.

1. Your school (context)
   b) The type of students? staff?

2. Your teaching position
   a) What do you teach? What do you have responsibility for at your school?
   b) Why do you want to teach film?

3. Professional development in film
   a) What was your response to the film pedagogy and learning workshops?
   b) What have other professional development courses in film offered?

4. Teaching film
   a) Do you feel equipped to teach film? Why?
b) What has been the affect of the workshops on your teaching?

5. School issues
   a) What support is your school and school system giving you to develop film?
   b) What problems do you see in developing film at your school?

6. Access to technology
   a) Is the technology in your school adequate for you to use to teach film?
   b) What problems do you encounter with the use of technology?

7. Place of film learning
   a) Where do you see film in syllabuses and in the curriculum? How does it affect you?
   b) What teaching support is there for teachers teaching/using film?

8. The future
   a) Where do you see yourself and film learning in your school in six months time?
   b) If you had complete control what would you create in film learning?
SURVEY: VIDEO AS A LEARNING MEDIUM

This survey examines emergence of technology, film (video) making and the critical appreciation of visual text in the NSW secondary curriculum are challenging praxis and demanding the acquisition of new skills, knowledge and understandings for teachers and students. This study aims to: (i) introduce a pedagogical model for film learning to a group of Drama teachers in a series of six workshops, and (ii) examine through a collective case study of six Drama teachers, the application and delivery of the film pedagogy into schools and classrooms. It is a voluntary survey and you are free to withdraw at any time without any penalty.

1. Are you a pre-service/ early-career/ mid-career/ late-career teacher?

2. Where do you teach?

3. Is your school DET/ CEO/ Independent?
4. How many years have you been teaching?

5. What do you teach now?

6. What do you see as your area of experience and/or expertise in teaching?

7. Why do you wish to participate in the film video workshops?

8. What is your experience and/or expertise in film video learning?

9. What are your expectations of the film workshops? What do you think you will gain from them?
10. How do you think the film workshops will be relevant or appropriate for your school/ faculty/ classroom?

11. Do you have any expectations or plans for film making and appreciating in your school/ faculty/ classroom? If so, what are they?

12. What do you anticipate as difficulties or problems in fulfilling your expectations or plans for film making and appreciating in your school/ faculty/ classroom?

13. What do you hope to achieve from undertaking these film pedagogy workshops?
Appendix I

Logbook handout:

A LOGBOOK for reflections and evaluations during the workshops.

Although your reflections may be used as valuable data in the research, the logbook is primarily for you to process what is going on in the workshops. Your audience is you, not me! Feel free to be as candid as you like. Any data in the research has to be approved by you for it to be used.

After each workshop, feel free to write anything you like in the logbook provided or record your logs on computer. At the end of the workshops you can hand them in to me if you are happy to.

Here are some springboards to bounce off if you need them for the first week:

- Comfort zone
- Of interest
- Old news
- Light bulb
- Get the spade
- Springboards are annoying

Logbook email questions:

Subject: Some questions for your reflective log.
Date: Tuesday, 1 April 2008 12:46 PM
From: Miranda Jefferson <miranda.jefferson@smartchat.net.au>
To: (Email addresses deleted)
Conversation: Some questions for your reflective log.

Hi All,

First of all, brilliant work on Saturday. Your films were masterpieces of learning!

Here are some questions for your reflective log if you want to use them. I also think that if you have been reflecting/evaluating/digesting as a stream of consciousness please continue to do so and ignore the questions. A reflective log should allow you to reflect in your own way. The questions I have given, end up being more for me, than for you. So, the log has number of functions, and a different role for us all.

Your reflections and evaluations will be part of the pedagogy's development. But that's not the focus of the research. The focus of the PhD is to look at what is going on in schools with drama teachers and film learning. The pedagogy workshops are a key if you like, to unlock those issues in schools in a deeper, more complex way. Does that make sense?
So, parts of your log, may be for you, for me, for nobody, from a teacher point of view, from a student learning point of view or just personal thoughts. You can decide what I can see or use for research purposes. And remember in terms of research you will always be anonymous, you have another name and your school is only described in a general way, never named.

The logs in the research are part of what is called crystallisation or triangulation of the data, which means it adds another way of looking at something and when you do that, you see more sides to the story - contradictions and affirmations. Think of light when you put it through a crystal or how the sides make up a triangle. (I think that's enough metaphors.)

The questions are below. Respond or ignore!
Shoot back any questions or complaints.

Cheers,
Miranda

1. Do you see most of learning in the workshops so far, being about the pedagogical approach, or about the film learning itself? Or both? Or neither?

2. What do you feel were the benefits of the group filming work? What was difficult about the group filming work?

3. Did you feel there was enough learning preparation before the film making task? Should there be more? Less? Why?

4. How have the workshops been challenging or engaging for you? How haven't they been challenging or engaging for you?

Subject: Questions and drinks
Date: Wednesday, 9 April 2008 5:42 PM
From: Miranda Jefferson <miranda.jefferson@smartchat.net.au>
To: (Email addresses deleted)
Conversation: Questions and drinks

Hi film comrades,

Excellent entertainment from the limerick film productions last Saturday. I was transported to another world through the narratives, landscapes and performances!

Now this Saturday I invite you all to imbibe in a drink after the workshop at the Hostelry to welcome in the holidays. If no takers that's fine, you may actually want to just enjoy the holidays.

Regarding your log...again, please feel free to express yourself as a stream of consciousness, but here are some questions for those who want some structure or a bit of a trigger for thoughts:

1) Do you think the learning so far needs to be pared back or added to? If so, try to explain why and how?
2) Is there value or not in 'experiencing' the experiential learning in the film workshops? Why?

3) How much professional development do you think teachers need/want/should/have time for?

4) Has there been value for you in doing the workshops? If so, in what ways? If not, why?

5) Where to after the film workshops? Nowhere? Somewhere? Who knows where?

See you Saturday with bells on (my grandmothers expression...what does it really mean?),

Miranda

---

Subject: Some more logbook questions!
Date: Wednesday, 23 April 2008 11:05 AM
From: Miranda Jefferson <miranda.jefferson@smartchat.net.au>
To: (Email addresses deleted)
Conversation: Some more logbook questions!

Hi comrades,
I wonder if any of you will receive this email? I hope you have been able to shut down your working minds for a while.
Here are 5 questions for your reflective logs if you want to use them. Please raise any questions and thoughts in your logs that I haven't asked about.

1. Did you find the making task in the last workshop (character in a landscape) too difficult? If so, in what ways was it hard?

2. Do you perceive any problems with students doing this task? If so, what do you think the problems may be?

3. This Saturday will involve an evaluation/reflection discussion of the workshops. Are you happy to be involved in this discussion? If so, why? If not, why?

4. Have the six workshop of six hours on a Saturday been difficult for you to attend? Would you have preferred another time to attend or another way to deliver the workshops?

5. What do you see as the major problems and/or successes of the film pedagogy workshops?

Thanks everyone for your generosity of time and commitment.
See you on Saturday at 10!

Miranda
Appendix J

Examples of logbook entries:

So do I think the learning so far

seems to have been added to the

understanding of Yes! Old dogs need retraining.

tricks... I want more. I suspect MM

miranda worries that we know all this

stuff, so it feels stupid to teach "motors to

suck eggs". But, sometimes revisiting the

old stuff refreshes, opens new windows and

feeds the tired soul. Being the kid again

grounds the teacher in the real problem in

the learning - like working in groups -

graphing with personalities, or keeping a

Journal - and doing it regularly or making

creative decisions and having them fail (and how that feels) Having the teacher

ask "difficult" questions during the development

and realizing you have holes in your work

(and how that feels at the 10th hour!)

so the experimentation is essential - if teachers

dare to create rich exponential classrooms

Teachers need more but don't have time or

are too far away from what they need!!
There once was a teacher from far
Who travelled to Sydney by car
Now she knows what she doesn’t
And Drama, Film wasn’t
So with more help she could be a star!

THE STORY BOARD OF LIMERICK
4. Great film extract with Martin Scorsese (can’t spell!!). Fascinating look at the director as illusionist + of conventions still in use + those now outdated + why.

5. Why? Dramatic function! Really good to remind ourselves why we make or use the shots we do. Framing shots (difference between pan, tilting, tracking, dollies) + how good to know.

6. Composition – this has been an eye opener. Actually everything I’ve watched. Since Saturday noticed how much perspective/diagonal shots are used to give depth. Almost everything. I never noticed that before. I also noticed the strong point in the frame + how much they are used too. I may now always watch film with an analytical eye! I’ve lost my naivety of film viewing.

7. Finally, it was great to finish with the acting for camera lectures. I am now used to the stage + comedy that the art of conveying intent + subtlety is not an art I’ve mastered. I’m much better at caricatures than characters. I mean it’s not as if I get cast in the stage play in order to bring reality to the stage.” So it was great to be reminded of finding truth in the moment. The grammar of motives was great to reinforce this.

I really am so lucky to have this opportunity + am looking forward to the weeks ahead. It’s rare to have such a steep learning curve in a professional development activity + I am relishing every moment + how I can implement it.
Appendix K

Example from researcher’s reflective logbook:

Tuesday 25th May  REFLECTION WORKSHOP 2

Been too preoccupied with developing ideas for a film workshop I had to do with Primary
students at Uni, and ideas for the next pedagogy workshop - I neglected to write down
my reflections and evaluation.

How did the workshop go?

The ‘homework’ task (finding pictures to illustrate
framing + composition) was very favourably
received. Comments like it 'was a great tool'
and 'will help me understanding structure' when ideas applied etc.

I’m surprised how a simple idea seemed so
innovative and simple to many of the teachers.

The re-cap of last week's workshop - presented
as a framework - I hoped would consolidate
the learning. It’s aim was to clarify - to
summarise the learning that had already
been under taken.

Then everyone began their working tasks.

and who were unable to attend the first
workshop were thrown into groups - where the
knowledge was shared around.

For me, it was hard to articulate the idea
that film making is not just telling stories
but ‘embodifying stories’. Like drama, it should
be done using the idea of “what if…”

It is the stepping into the shoes of “who” and
exploring aspects of the world through
“what if…” that drives the aesthetic choices
you make in the art form… I think.
Therefore to develop a the focus a lack of some consciousness needed for film acting. I introduced some simple exercises to examine explore and examine form, continuity, awareness rhythms, pace - - the embodiment of drama, the subjective experience. Very simple stuff - but they seemed to respond to it - I think. Hopefully with the evolution I will find out more. I wonder if I should evaluate the first module next workshop. Will it take up too much time? Will it be interesting for them - I mean will they learn, or develop or question the learning by revisiting may I consolidate and raise vital questions at this stage.

So, groups started making short of amounts and were conscious which was the usual pain of technical resources problems you have to work around. As a result the filming groups were 5, and for the tenth too long. Really automated in them directing the group process - do I have heard - strategy reflections - especially too many of us deciding which made me think about group work in control. Drama for Drama Teachers working in this way to be very challenging - because we are so used to be the 'director', or main person. So I think the group process was challenging - which heightened I think the significance of group work in so many ways. I think I will send an email - to get their thoughts about this in their reflections. How is that directing their thoughts too