Appendix L

Example of initial coding of data from interview tape description:

[Handwritten notes]

- Need a Eng. / Event to build up
- Film already suggested 2 years
- Principal has been open
- 4:30 pm. Don't understand perf. arts
- Reading interest / thing by - understood
- Unless taught do - do you understand arts
- Principal's role in Scien. arts
- Does film but not inner understanding
- See him for topic
- Competition w/ U.A. competition w/ U.A.
- Problems - time to write course for 60s
- Need to do that - and gone to
- Principal
- Need to introduce Digital media
- Looked up - competition we have
- Following image ill-defined
- A corded - just point - to film
- Two of us - not defined
- B engage with take up that of
- Blegg to U.A. (also copied that)
- Not as well about digital media
- Same as we understood
- Making holds
- Summer
- File
- Not complete
- Incomplete
- Nearly save film on drama
- Very start above & meet that
- 6:30 I can do
- May not take film out of drama
- Can I appear
- Yes, amongst year w/ Drama + film
- 4:30 opportunities for integrating drama
- Film - integrating drama & film
- Not main time a had aim for the
Multimedia Theatre

- Important point

46.46
- Reserves

46 - Urban School - good - more
- More held - things organizing

46.30
- Important technology
- Who looks after tech?

46.30
- Need better centre

48 - Not developed
- Lack of interest

50 - Need for resources

50 - Need for checking the development

50 - Sequencing of concepts
Appendix M

Example of transcribed interview with selected verbatim blocks:
The school is quite keen to get its students -
and, to be fair, so are the teachers. They're thinking
of us running the entertainment centre or such
because we're losing a lot of students who want to go off to do other stuff.
So for them it's very important - it's so hard -
because it's seen as the losers - winners -
I'm some stupid kid who runs potho

An old culture vs a new culture. It's old
learning vs new learning. Our kids are ready
for all this stuff. They're plugged in. They're plugged in.
understand it's a great way to look at things.
We had a project that required them to use
their phones to film - trying to look at things.
- we were making little movies, little
groups from their mobile phones.

The staff - trying to make something
better - we had to have special letter
for them to use the mobile phones
as recording devices. The school and
then we had to have a 2nd great autogener
permission - because we wanted them
to make these short films.
Appendix N
Workshop outline as modules 1 and 2:

**MODULE 1**

**Learning focus**

FILM LANGUAGE: Form and function, and dramatic action as fundamentals

Students are introduced to the film language of framing, composition and montage and the fundamental principle that the aesthetic form is related to the function of identification and tension for the viewer. The first module begins with the predominant form of the visual image and students will attempt to control and create meaning in film only through the visual aesthetic. Dramatic action, intent and belief are introduced as fundamental elements of narrative construction and role.

**Making**

Students collaborate in small groups of around 4 members, to create a 30 to 45 second scene without dialogue, sound and music that focuses on and explores how the visual language of framing, composition and montage serves to communicate the purpose of one dramatic action to engage an audience.

**Appreciation**

Students watch featured extracts from films and will focus on shot choices, composition and conventions and will be introduced to fundamental ideas in editing. They will describe the film language used and analyze why it was used and to what affect.
MODULE 2

CHARACTERS IN A LANDSCAPE: Space, cause/effect and dialogue.

Prior learning

Students have been introduced to the film language of framing, composition and montage as fundamental principles and attempted to control and create meaning in film through the visual aesthetic.

Learning focus

A character's action and the landscape or space they inhabit is explored as a means to explore the dramatic purpose and control of the visual aesthetic. Students develop an understanding of how meaning is made from a character's relationship with their surrounding landscape, through the choice of location, the framing and composition of the character in the landscape, the editing of time and space, and the creation of dramatic action and moments for the character. The elements of fabula and syuzhet, cause and effect, tension and expectation are introduced as the principle foundations of narrative construction and the creation of dramatic action and dialogue.

Appreciation

Students will hypothetically problem solve how a certain character and relationship with the landscape or space can be created through location, shots, composition, time of day, weather, light, dramatic action, editing, sound and music. The hypothetical scenes described are compared to scenes from actual films that capture the same relationship between characters and a landscape or space. Students view a brief film extract that shows a character or characters moving from one landscape to another landscape, and analyze in detail how and why the filmmaker has made certain choices.
**Making**

Students collaborate in groups to create a 30 second to 1 minute scene that focuses on how two characters, a landscape or space, and the cause and effect and heightening of dramatic action, come together to create a scene. Music cannot be used, and sound, props and dialogue must be minimal.