Making Multimodal Meaning with *Kahootz*

Resource materials for the

**3D multimodal grammatical design and authoring pedagogy project**

Annemaree O’Brien
Paul Chandler

---

The Australian Research Council Linkage Project *Teaching effective 3D authoring in the middle school years: multimedia grammatical design and multimedia authoring pedagogy* (LP0883563) (aka "3D multimodal grammatical design and authoring pedagogy") is funded for 2009-2011. The Chief Investigators are Prof. L. Unsworth (University of New England) and Dr A. Thomas (University of Tasmania), in conjunction with the Australian Children’s Television Foundation.
**Kahootz and Making Multimodal Meaning**

**Introduction**

This sequence of lessons addresses one broad objective: to tell stories effectively. The writer who composes with only words, the aural story teller, the illustrator or the 2D or 3D animator – all must achieve some level of mastery over the meaning-making resources in their chosen mode. This is what is meant by the term ‘grammatical design’. As Collerson\(^1\) explains,

> a language like English (or indeed any language) offers a rich array of resources of making meaning, including words, other structures and the principles by which we select and arrange them to realise our purposes in using language. Grammar is the central organising system for all the meaning-making resources in a language, and it really consists of a series of options – a system of choices for making meaning (p. 2).

So, in this sequence of lessons, we are firstly concerned with introducing students to the system of choices for making meaning when working as 3D multimedia authors. This sequence of lessons represents the first of three units of work and is designed to improve students’ repertoire and capability. At the end of this Unit, they will not have done a lot of storytelling (though they will create a 3D multimedia product of which they should be proud), but they will have a greater grasp of the elements which should be ‘on the tip of the tongue’ (so to speak) of the 3D multimodal author.

The complete repertoire of meaning-making resources available in 3D multimedia is quite simply vast. The modes of linguistic, visual, spatial, gestural and audio\(^2\) would need to be considered, and it certainly couldn’t be done thoroughly in 17 lessons. (Note that we are deliberately interested in ‘modes’ of making meaning rather than ‘types’ of multimedia.). In this sequence, we concentrate primarily on the visual and spatial modes, and to some extent also the audio mode. These are the modes which products such as Kahootz do well\(^3\), and it seems to us that if students have a basic grasp of the meaning-making resources of these modes they would be well on their way to being able to tell 3D stories effectively. Therefore, whilst the emphasis is on introducing students to the system of choices for making-meaning (aka ‘design elements’) when working as 3D multimodal authors, it is necessarily a restricted and focussed approach.

Our second interest is with learning the software so as the various design elements can in fact be deployed. What we are endeavouring to achieve in this sequence of lessons is to bring the ‘what’ (eg design element) and the ‘how’ (eg software function) together in a simultaneous learning experience. Our approach is described in the following section on the ‘pedagogical framework’, but can we stress that the emphasis should be on design element first and technical skill second, through the design element.

---


\(^2\) Cope & Kalantzis have used these ‘divisions’ between the various modes of meaning making; other authors may describe the field differently. The intention here is to make the reader aware of how vast a complete study would really be. See Cope, B., and Kalantzis, M. (2009b). A grammar of multimodality. *The International Journal of Learning, 16*(4), 361-426.

\(^3\) For instance, gesture can only be implemented to a limited extent in Kahootz.
Our third interest is with pedagogy, that is – loosely put – how all of this will be taught. We are conscious that this sequence of 17 lessons represents a substantial quantity of paper (!). The reason for this is that we wanted to give sufficient suggestions, advice, examples and support material to help the teacher. It is not intended to be prescriptive. As a unit of work in draft from, we highly value feedback you can give us about all aspects of these resources. We are, however, a little bit more “protective” of the pedagogical sequence of all lessons in turn and within each lesson, and this is explained as follows.

**Pedagogical Framework**

It is helpful to consider some sample relationships between different software functions and “design elements”. What the following table illustrates is that there is not a 1:1 relationship between these – any particular software function may be used enact more than one design element

**Sample relationship between software functions and design elements**

<table>
<thead>
<tr>
<th>Software function</th>
<th>Design element</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Keypointing and Animation</td>
<td>Movement of characters</td>
<td>Movement, gestures, posture, gaze (characters look directly or not directly at camera or between characters to show degrees of engagement)</td>
</tr>
<tr>
<td></td>
<td>Movement of objects</td>
<td>Background movements simply to create life and rhythm</td>
</tr>
<tr>
<td>Placing object/characters to compose a scene</td>
<td>Zoom</td>
<td>Long, medium, or close-up shots to show social distance between viewer and characters</td>
</tr>
<tr>
<td></td>
<td>Point-of-view</td>
<td>Aerial, high, low, eye-level camera angles, such as to show the subjects’ degree of power</td>
</tr>
<tr>
<td></td>
<td>Framing</td>
<td>What is included or excluded in the shot, boundaries or empty spaces</td>
</tr>
<tr>
<td>Camera movement</td>
<td>Zoom</td>
<td>Long, medium, or close-up shots to show social distance between viewer and characters</td>
</tr>
<tr>
<td></td>
<td>Point-of-view</td>
<td>Aerial, high, low, eye-level camera angles, such as to show the subjects’ degree of power</td>
</tr>
<tr>
<td></td>
<td>Framing</td>
<td>What is included or excluded in the shot, boundaries or empty spaces</td>
</tr>
</tbody>
</table>

What the 3D multimodal author needs is a repertoire of design elements and to build a mental association with the various software functions which may be used to enact that design element. The purpose for learning to use the camera (for example) is not simply to have a repertoire of skills for manipulating the camera, but to be able to work with the design elements of zoom, point-of-view, framing etc.
There are several well-known pedagogical frameworks which may be associated with the use of 3D animation software. We mention just two: the generalised design process of ‘Design-Make-Appraise’\(^4\) which has found application in materials, systems and information technologies, and the ‘pedagogy of multiliteracies’\(^5\) expressed as ‘Experiencing’, ‘Conceptualising’, ‘Analysing’ and ‘Applying’. What these have in common is a concern for product development or curriculum sequencing writ large. They are ‘big picture’ frameworks. What we find is needed is a ‘small picture’ framework which allows students to develop a repertoire of design elements and to build a mental association with the various software functions. As much as possible, we have designed the lessons in this Unit according to the following sequence which helps build this association.

### The Pedagogical Sequence of Each Lesson\(^6\)

<table>
<thead>
<tr>
<th>View</th>
<th>A very short film clip, chosen deliberately to exemplify certain codes/conventions (eg use of camera, framing, colour, sound effects)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Deconstruct</td>
<td>Review and understand how meanings have been made using certain codes/conventions</td>
</tr>
<tr>
<td>Demonstrate</td>
<td>The teacher to model construction of an element of a Kahootz expression which uses those codes/conventions to create meaning in a joint construction with the class</td>
</tr>
<tr>
<td>Do</td>
<td>Work on a Kahootz expression to use exactly these codes/conventions to create meaning</td>
</tr>
<tr>
<td>Reflect</td>
<td>Consider how effective each effort has been at creating meaning using these codes/conventions</td>
</tr>
</tbody>
</table>

Repeat this process for several pieces of work (possibly up to twenty), each taking no more than a lesson to complete, which are cumulative in their complexity and deliberately scaffold the learning in meaning-making and technical skills.

The sequence of lessons as a whole has been quite carefully constructed. For instance, for motivational reasons, we have sought to place the design elements for which you get good ‘mileage’ as early as possible in the sequence (eg characters), and place the more difficult skills for which the ‘mileage’ is often not so good as late as possible (eg keypointing is often difficult, but with a good sense of shots, less keypointing is often required). For technical reasons, we have had to place certain technical elements from which there is ‘no turning back’ (eg choice of world) where they ‘had to be’. As there is a many-to-many association between design elements and software function, there is also no single, best pathway through either the design elements or the software functions. In all, the end result is much more tightly ‘engineered’ sequence of lessons than we might have imagined when we started (ie engineered to avoid as many pitfalls as possible).

---


\(^6\) This process is deliberately shown in the diagrammatic form of a Nassi-Schneiderman Diagram, familiar to computer programmers. It shows a sequential set of four steps and the conditions under which they are repeated.
When we noted above that we are “protective” of the pedagogical sequence of all lessons in turn and within each lesson, we mean the following three things:

- What we are endeavouring to do is bringing the ‘what’ (eg design element) and the ‘how’ (eg software function) together in a simultaneous learning experience. Any approaches which achieve this are particularly valued, and we would like to hear about any you have encountered or would suggest. We would prefer to de-emphasize a model of ‘ICT teacher teaches the skills, I teach the application’ as much as possible.
- The view/deconstruct/demonstrate/do/reflect sequence is our suggestion of how we can achieve this ‘simultaneous learning experience’. However else you might vary the teaching/learning activities of each lesson, we would ask that you give this approach ‘a fair go’. Feedback on this approach is always welcome, as are other ideas as to how a sequence might be developed to achieve the same aim.
- The overall sequence of lessons is quite tightly engineered. If you stray from it, you will have to really know what you are doing, as there are numerous pitfalls which might be encountered unwittingly. That being said, feedback is always welcome as to how the overall sequence might be improved.

Outcomes – More than multimodal authoring

During a trial of some ideas which led to this publication, teachers reflected that whilst grammatical design was an important outcome, there were two others which a unit of work of this type was very important in developing

- Self-management and persistence
- Computer and file management

Expect to see that your students will develop – and will need to develop – in areas such as these.
Suggested lesson schedule

This teaching resource is designed to be taught over 10 weeks, with two sessions of approximately one hour in each week. It is assumed that students have very little, if any, background knowledge with Kahootz. A sample schedule is as follows:

<table>
<thead>
<tr>
<th>First session</th>
<th>Second session</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 1</td>
<td>Lesson 1: Narrative Structure, Genre &amp; Storytelling. [Pre-production] Students do not need computers</td>
</tr>
<tr>
<td>Week 2</td>
<td>Lesson 2: Story to script. [Pre-production] Students do not need computers</td>
</tr>
<tr>
<td>Week 3</td>
<td>Deliberately not scheduled in case there is some catching up is needed</td>
</tr>
<tr>
<td>Week 4</td>
<td>Lesson 3: Location, setting &amp; mood [Production]</td>
</tr>
<tr>
<td>Week 5</td>
<td>Lesson 5: Acting and animation [Production]</td>
</tr>
<tr>
<td>Week 6</td>
<td>Lesson 6: Adding narration [Production] In addition to an introduction, students will need some time during the week in a quiet space to record their voice</td>
</tr>
<tr>
<td>Week 7</td>
<td>Lesson 8: Camera angles [Production]</td>
</tr>
<tr>
<td>Week 8</td>
<td>Lesson 10: Storyboard and the ‘first cut’ [Post-production]</td>
</tr>
<tr>
<td>Week 9</td>
<td>Lesson 12: Titles, credits music and the ‘final cut’ [Post-production]</td>
</tr>
<tr>
<td>Week 10</td>
<td>“Film festival” and assessment of student work</td>
</tr>
</tbody>
</table>

**Kahootz parallel activities**

It is important that students are becoming familiar with Kahootz before they commence their production lessons. So it is suggested that students would work through several activities to “learn about Kahootz” in parallel with the pre-production lessons which is “learning about multimodal storytelling”. In particular, the following activities from the K3 Beginner Training CD are suggested:

- World Navigation (seaside village)
- Swatching and internal animation (town square)
- Object keypoints (dance hall)
Summary of lessons

Lesson 1  Pre-production: narrative structure, genre and storytelling

Teaching Focus

• Introduction to the project
• Introducing the three multimodal production stages
• Introducing/revising narrative genre structure
• Introducing multimodal literacy
• Exploring features of different narrative film genres
• Introducing writing a story outline
• Introducing writing character profiles
• Deciding on story location

Lesson 2  Pre-production: story to script

Teaching Focus

• Introducing multimodal literacy
• Introducing multimodal authoring metalanguage
• Introducing script writing as a writing form
• Introducing script writing metalanguage: big print, dialogue, scene heading

Lesson 3  Production design: location, setting and mood

Teaching Focus

• Choosing a Kahootz location within a larger world
• Creating setting and mood
• Exploring how colour and light can communicate meaning
• Using colour and swatching to create setting and mood
• Using fog and lighting effects to create time of day, setting and mood
• Using specialised language
• Managing files
• Evaluating work of others and reflecting on own work
Lesson 4 Production design: characters, props and set dressing

Teaching Focus
- Defining characters through a character profile including gender, age, personality traits and required basic movements.
- Considering ‘internal’ animation in selection of character from Kahootz object library.
- Choosing props and set dressing for the set to convey meaning and to create mood.
- Placing objects realistically in the set (not floating).
- Reshaping and resizing a character to suit a character profile.
- Using colour and swatching to change a Kahootz characters appearance to better suit character profile.
- Using specialised language.
- Managing files.
- Evaluating work of others and reflecting on own work.

Lesson 5 Acting and animation: moving characters and objects

Teaching Focus
- Creating character movement.
- Customising internal animation sequences.
- Planning and creating character/object movement sequences using keypointing.
- Animating actions.
- Using keypointing strategically.
- Being aware of workarounds.
- Using specialised language.
- Managing files.
- Evaluating work of others and reflecting on own work.

Lesson 6 Production design: adding narration

Teaching Focus
- Recording a voice-over (VO).
- Performing VO using tone of voice and expression to add meaning.
- Using audio to set shot timing.
- Importing wav files into Kahootz.
- Using specialised language.
- Managing files.
- Evaluating work of others and reflecting on own work.
### Lesson 7  
**Camera framing: shot size and controlling what the audience sees**

**Teaching Focus**
- Understanding the conventions of the basic camera framing shot sizes: long shot, mid-shot, close-up, extreme close-up, extreme wide shot
- Choosing size of camera framing to compose shot distance
- Using shot framing/camera distance to communicate specific information to the viewer
- Using shot framing/camera distance to reveal or hide information
- Using specialised language
- Managing files
- Evaluating work of others and reflecting on own work

### Lesson 8  
**Camera framing: camera angles**

**Teaching Focus**
- Using vertical camera angles to communicate power relationships
- Using horizontal camera angles to communicate involvement
- Using shot framing and camera angles to create a specific audience response
- Using camera angles to create dramatic effect
- Using specialised language
- Managing files
- Evaluating work of others and reflecting on own work

### Lesson 9  
**Camera movement and depth (3D)**

**Teaching Focus**
- Introducing different camera movements: zoom, pan, tracking, fly
- Exploring how speed of camera movement can influence meaning
- Using camera movement to construct specific meaning to help tell story
- Using mobile framing to link different camera shots
- Using specialised language
- Managing files
- Evaluating work of others and reflecting on own work

### Lesson 10  
**Bring it all together: the ‘first cut’**

**Teaching Focus**
- Production of a first cut
- Creating interesting or beautiful shots (aesthetics)
- Noting and correcting problems that may distract the viewer
- Using specialised language
- Managing files
- Evaluating work of others and reflecting on own work
Lesson 11  Post production: adding sound effects

Teaching Focus
- Exploring the role of sound effects (SFX) in constructing meaning
- Selecting appropriate SFX to enhance meaning
- Adding SFX to communicate specific information to the viewer
- Using specialised language
- Managing files
- Evaluating work of others and reflecting on own work

Lesson 12  Post production: music; titles and credits; the final cut

Teaching Focus
- Checking timing and flow of the story across the four shots
- Checking the look or aesthetics of the animation
- Noting and correcting problems that may distract the viewer
- Checking that all elements of this story work together to communicate the story to the viewer
- Adding tiles and credits
- Selecting appropriate text fonts, size, colour and placement of text on screen to suit the story
- Using specialised language
- Managing files
- Evaluating work of others and reflecting on own work

To celebrate the conclusion of this unit of work and to exhibit the final work produced by students, plan a ‘film festival’ of the finished stories to the whole class. If possible, extend the invitation to other classes.
Film clips and screen resources

Lesson 1
- Multimodal glossary
- ‘Spidery Love’ (Kahootz 3 student work)
- ‘Goldfish’ (Kahootz 3 student work)

Lesson 2
- Multimodal glossary
- ‘Persuasion’ (Kahootz 3 student work)

Lesson 3
- Multimodal glossary
- ‘Goldfish’ (Kahootz 3 student work)
- ‘Accommodation’ (Kahootz 3 student work)
- ‘Japanese Seasons’ (Professional product in Kahootz 3)
- ‘How the sun was made’ (Kahootz 3 student work)

Lesson 4
- Multimodal glossary
- ‘Persuasion’ (Kahootz 3 student work)
- ‘The front line’ (Kahootz 2 student work)

Lesson 5
- Multimodal glossary
- ‘Vietnam Journey’ (Professional product in Kahootz 3)
- ‘Example 1’ (Extract from Kahootz 3 student work)
- ‘Example 2’ (Extract from Kahootz 3 student work)
- ‘Example 3’ (Extract from Kahootz 3 student work)
- ‘Example 4’ (Extract from Kahootz 3 student work)
- ‘Example 5’ (Extract from Kahootz 3 student work)
- ‘Example 6’ (Extract from Kahootz 3 student work)
- ‘Example 7’ (Extract from Kahootz 3 student work)
- ‘Example 8’ (Extract from Kahootz 3 student work)
- ‘Goldfish’ (Kahootz 3 student work)

Lesson 6
- Multimodal glossary
- ‘Humpty Dumpty by PG’ (Kahootz 3 student work)
- Audio recordings of the Ms Muffet rhyme (year 5 student work)

Lesson 7
- Multimodal glossary
- ‘Taken’ (Kahootz 2 student work)
- ‘Noah and Saskia Clip 1’ (Extract from television series)
- ‘Example 3’ (Extract from Kahootz 3 student work)
- ‘Example 4’ (Extract from Kahootz 3 student work)
- ‘Example 9’ (Extract from Kahootz 3 student work)

Lesson 8
- Multimodal glossary
- ‘Noah and Saskia Clip 1’ (Extract from television series)

Lesson 9
- Multimodal glossary
- ‘Noah and Saskia Clip 1’ (Extract from television series)
- Theseus and the Minotaur (Kahootz 2 student work)
- Wombats 1 (Kahootz 2 student work, ACTF)
- Wombats 2 (Kahootz 2 student work, ACTF)
- ‘Example 10’ (Extract from Kahootz 3 student work)

Lesson 10
- Multimodal glossary
Lesson 11
  - ‘Taken’ (Kahootz 2 student work)
  - Multimodal glossary
  - ‘Noah and Saskia Clip 2’ (Extract from television series)

Lesson 12
  - Multimodal glossary
  - ‘Accommodation’ (Kahootz 3 student work)
  - ‘Example 11’ (Extract from Kahootz 3 student work)
  - ‘Example 12’ (Extract from Kahootz 3 student work)
  - ‘Example 13’ (Extract from Kahootz 3 student work)
Lesson 1

Pre-production: narrative structure, genre and storytelling

Learning focus

<table>
<thead>
<tr>
<th>Links with VELS Domains</th>
<th>Communication</th>
<th>Arts</th>
<th>English</th>
<th>ICT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introducing the project</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Introducing the three multimodal production stages</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Introducing/revising narrative genre structure</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Introducing Multimodal literacy</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exploring features of different narrative film genres</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Introducing writing a story outline</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Developing character profiles</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Deciding story location</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Key vocabulary
Multimodal authoring, narrative, film genre, setting, location, story outline, character profile

Place in the overall sequence
- **Pre-production** (Lessons 1-2): Generating ideas and planning the story
  - Development of the idea
  - Story outline
  - Character profile
  - Script
  - Storyboard
- **Production** (Lessons 3-9)
- **Post production** (Lessons 10-12)
Resources – this lesson presumes you have these
- Whiteboard, interactive whiteboard, butchers paper or some other way of writing for the whole class to see
- Data projector (or interactive whiteboard), computer and speakers
- Multimodal glossary for teacher &/or student reference (PDF or PowerPoint provided)
- Video clips
  - Goldfish (Kahootz 3 student work)
  - Spidery Love (Kahootz 3 student work)
- Student access to computers is not required in this lesson
- A workbook for each student (eg 30 page exercise book)
- Key terms introduced in this and subsequent lessons need to be on permanent display in the classroom. These are the metalanguage of multimodal authoring and are the means by which we can talk about the detail of the work and the production process. There are several options:
  - Write the definitions on butcher’s paper or card when they are encountered in each lesson
  - Print the slides from the PowerPoint version of the multimodal glossary (provided) for display
  - Use the PowerPoint version of the multimodal glossary (provided) to display the terms electronically. As the list of terms grows longer, the PowerPoint could be allowed to cycle through on a data project or interactive whiteboard as an electronic display

Preparation and planning – do these before the class starts
- Become familiar with key terms and definitions: multimodal authoring, narrative, film genre, setting, location, story outline, character profile.
- Set up the data projector (or interactive whiteboard) and computer, with audio connected to speakers
- Print Worksheet 1.1 for all students

References – these may be helpful
- Multimodal glossary for teacher &/or student reference (PDF provided)

Some symbols used in this lesson
- The teacher will need to show (screen) something to the class on the data projector. A movie, a PowerPoint presentation or some still screen shots.
- Students need to some writing, usually in their workbook or sometimes on a worksheet.
- The teacher needs to some writing. Possibly on a whiteboard, interactive whiteboard, or butcher’s paper.
- Refer to Kahootz online help: pp. ooooo
- Technical “how to” information is found on these pages of the Kahootz online help document.
- Vital technical information. Teachers and/or students to observe very carefully.
- Don’t do this. Really. It will just make someone’s life harder. Teachers and/or students to observe very carefully.

Introducing multimodal authoring with Kahootz (Unit 1) Narrative structure, genre and storytelling. Lesson 1, page 2
© 2011
This material is only available to teachers associated with the 3D multimodal grammatical design and authoring pedagogy project in 2011 and must not be reproduced or redistributed without written permission of the authors.
Lesson outline

(estimated duration: 60 mins)
Students may also require some additional time to complete their story outline and character profile.

This lesson also assumes that students are mainly familiar with narrative structure and film genres; if these need to be introduced or significantly revised, it may be better to think of this lesson as two lessons of about 45 mins each.

1 Introduction (5 mins)
Introduce the purpose of the project (to create an animated story).
Brainstorm the ways a filmmaker can give information to the viewer.
Identify the various modes information is communicated to a viewer (image, gesture, movement, music and sound effects).
Overview of three stages of animation production: pre-production, production, post-production.

2 View / Deconstruct (15 mins)
View *Goldfish.* Use this to discuss:
- Story structure
- Characters
- Setting
- Film genre
- Communication modes
Discuss five things that make for a good story
Introduction to the *Little Ms Muffet* rhyme
Narrative structure in *Little Ms Muffet*
View *Spidery Love,* and identify:
- Story structure
- Characters
- Setting
- Film genre
- Communication modes
- Evaluation phase of narrative

3 Demonstrate – joint construction (15 mins)
Brainstorm familiar film genres
Key signifiers of these genres
Examples of story outlines, which show format of a story outline, and some different and innovative re-versionings
Attention to setting in the story outline
Examples of character profiles

4 Do – independent construction (20 mins)
Students work as individual or in pairs to create:
- Story outline
- Character profile
Use the provided templates (Worksheet 1.1)

5 Reflect and conclude (5 mins)
Sharing of story ideas
Review of ideas learnt this lesson
Introduce workbook
Students create an entry in their workbook regarding this lesson.
1.1 Introducing the project

Explain to the class that the purpose of this project is for students to learn how to make a animation story using 3-D animation, using multiple communication modes (alongside the language modes of writing and speech) to communicate meaning in different ways to help tell the story.

Ask the class to think about a favourite film, animation or TV show. How do we know what is happening in film/animation story? What are some of the ways a filmmaker can give information to the viewer? For example, what do we see? What do we hear?

Brainstorm a few ideas very briefly.

Building on this discussion, identify and list some of the possible communication modes which can be used to create meaning in an animated film, for example, image, body language or gesture, movement, music and sound effects. (These modes will be explored in more detail in lessons to come.)

When these different communication modes are used together and in combination, we call this ‘multimodal’. An animation is a ‘multimodal’ text as a number of these different modes work together to tell the story. The term ‘multimodal literacy’ will be used a lot in this program.

1.2 Introducing the three stages of multimodal production

Explain to the students that the lessons in this Unit are based on the three stages of multimodal production:

- **Pre-production** (Lessons 1-2):
  - Development of the idea
  - Story outline
  - Character outline
  - Script
  - Storyboard
- **Production** (Lessons 3-9): making the story in Kahootz
- **Post production** (Lessons 10-12): adding sound effects, titles and credits and finalising timing of shots and story flow.

Note that even though the storyboard is an important tool in the pre-production phase, we will not be using it very much in this introductory unit. One will be prepared in lesson 10 – as a conclusion to the camera work in lessons 7, 8 & 9 – because a storyboard is mainly about planning how the camera will be used. It is re-introduced in more detail in Unit 2.
2.1 Revision of narrative structure and story
Screen *Goldfish*, a narrative made in Kahootz by a Year 6 student.

Discuss and list responses on the board or on butcher’s paper:
- What is this story about? What are the main events? (Story structure)
- Who is it about? How do you know? (Characters) (eg: *two fish, two children*)
- Where is it happening? What are the main locations? (Setting) (eg *goldfish bowl, lounge room, toilet, sewer pipe, river*)
- What sort of story is it? Why? (Film genre) (*Drama*)
- What are some of the communication modes used to tell this story? For example, sound effects, visual information, movement etc.

2.2 The importance of story
Beginning with the preproduction stage, and a focus on story, discuss the importance of story in different formats, for example, books, comics or graphic novels, films, animations etc.

Students work in pairs or small groups to discuss and list the five things they think are essential to a good story.

Students share their list with the class and collate the information onto a class list.

2.3 Pre-production: The story
Review and discuss this class list of what makes a good story.

Explain to students that a film story of any type begins with an idea. To make things a little easier to begin with, in this introductory Unit, students will be *retelling* an existing very short story, a nursery rhyme to learn how to use film or multimodal tools to create meaning and we have chosen ‘Little Ms Muffet’.

While this nursery rhyme is well known, there are many ways to adapt and re-tell even a simple story such as this. As creative filmmakers, students will get to make many imaginative decisions to produce their own versions of the story.

Revise the wording of the original rhyme with the class and write on the board:

*Little Ms Muffet sat on a tuffet,*
*Eating her curds and whey.*
*Along came a spider who sat down beside her*
*And frightened Ms Muffet away.*

Identify and explain any unfamiliar words in the rhyme if required and discuss, for example, ‘tuffet’, ‘curds’ and ‘whey’.
Briefly discuss possible interpretations of this story and encourage students to think about why they think this. Ask students to consider the following questions:

- What do you think Ms Muffet might look like? Why?
- Where do you think she might be? Why?
- How have you seen this rhyme traditionally portrayed in nursery rhyme book illustrations?

2.4 Pre-production: narrative structure

Work through the Little Ms Muffet story to identify the narrative structure. For example:

*Little Ms Muffet sat on a tuffet, Orientation*
*Eating her curds and whey. Orientation*
*Along came a spider Complication*
*who sat down beside her Complication*
*And frightened Ms Muffet away Resolution*

Note: Evaluation is also an important component of the narrative structure. An evaluation ‘points up the significance of what happens in the narrative by narrator or characters’. It may not be present in a very short narrative such as this. In such a short piece, evaluation is more likely to emerge thorough the other modes, such as visual. For example, in *Spidery Love* below, we know that spider feels very sad about what has happened because we see tears running down his face in the final shot. We also know Ms Muffet is revolted by the Spider because of her actions and her loud exclamation of disgust.

Screen *Spidery Love* a 3-D animation narrative by a year 6 student.

Discuss and list responses on the board or on butcher’s paper

- What is this story about? What are the main events? (Story structure)
- Who is it about? How do you know? (Characters)
- How does each of the main characters feel? How do you know? (Evaluation)
- Where is it happening? What are the main locations? (Setting) (eg fantasy garden)
- What sort of story is it? Why? (Film genre) (Romance or Romantic comedy).
3.1 Pre-production: The film genre

Discuss the concept of film genre and how a filmmaker needs to choose the type of narrative film genre. Film genres are clearly identifiable types of films, which the audience understands with the use of instantly recognisable filmic techniques or conventions.

Brainstorm a list of the familiar film genres, for example horror, action, adventure, drama, crime, comedy, romance, romantic comedy, science fiction, musical, etc.

Discuss the identifying features of two or three examples of these genres. For example, a romance, how does the filmmaker make sure the audience understands this?

- What are the key signifiers used to indicate a romance film? Think about setting, character, music, and set design.
- What are the key signifiers used to indicate a horror film?
- What are the key signifiers used to indicate a comedy film?
- What are the key signifiers used to indicate a science fiction film?

(A summary of some of the key signifiers is given in Appendix 1)

3.2 Introducing the story outline through different Ms Muffet genre example

Explain that a first step in filmmaking is to develop the story idea into a Story Outline. Introduce an example story outline of the Spidery Love version of Ms Muffet written in a specific genre and discuss. (Presented in Appendix 2.)

Discuss the way this Story Outline is structured. Identify the key information given and how it is given.

Draw attention to the way the story is structured with a twist, so the viewer doesn’t quite know what to expect next. What is the ‘twist’ in this story? How does it work?

Discuss how this retelling works with the original words of the rhyme but tells a very different type of story to what we might expect from the traditional version.

- How does this version of Ms Muffet differ from what traditional versions? How does the filmmaker achieve this?
- The rhyme is the same, so what tells us the story? How do viewers understand what is happening?
- How do we know how these characters feel?

This is an interesting example of how multimodality works in animation storytelling.

3.3 Further exploration of Ms Muffet story possibilities

Before students write their own version of Ms Muffet, read through and discuss one or two other examples of a Story Outline, using the same nursery rhyme to create very different stories. Examples are given in Appendices 3, 4 and 5 – but there is no need to use all of them.

NOTE: The idea is not to “faithfully retell” the conventional Ms Muffet rhyme, nor to write a completely new rhyme – but to use the existing rhyme as a springboard to some creative storytelling.
3.4 Setting and Location

Location is the place where the action takes place. Locations maybe exterior or interior.

Discuss the possible look of the location for this Little Ms Muffet story. Where is it set? What might this setting look like? Write a joint class description.

For example:
Location: Outdoors on a ranch, in a dusty corral with a few horses. A bright sun in the background suggests a hot mid-morning.

What information is added to the story by the choice of these locations?

3.5 Character profiles

Discuss how the filmmaker needs to present information about their main characters to the audience to support the story. Who are the characters in this version of Ms Muffet? What does the audience need to know? How does this knowledge help the storytelling?

Model compiling a Character Profile as a joint construction with the class. For example:

<table>
<thead>
<tr>
<th>Name</th>
<th>Character description</th>
<th>Relationship with other character</th>
</tr>
</thead>
<tbody>
<tr>
<td>‘Little’ Ms Muffet</td>
<td>A crack cowgirl, long legged and weather-beaten, in her mid 40s. A loner. She is called “Little” as a joke, she is tough, tall and strong</td>
<td>Doesn’t take kindly to young up-starts and city slickers. She doesn’t like him.</td>
</tr>
<tr>
<td>Spider</td>
<td>A young guy, about 17 “all arms and legs” (hence his nickname). A city-slicker with more confidence than skill, who’s keen to make a name for himself as a cowboy.</td>
<td>Wants to impress Ms Muffet and grabs any opportunity to show off.</td>
</tr>
</tbody>
</table>
4 Do (Individual/pairs)

**4.1 Ms Muffet story outline**

Students use the *Story outline Worksheet 1.1* to plan their own version of a Little Ms Muffet story. Encourage students to think creatively, and to add an imaginative twist or something unexpected into their story to keep their viewer’s interest.

Students can choose to work with one of the genre story outlines provided. This can be adapted to suit their personal writing style if desired.

**4.2 Ms Muffet character profiles**

Students create a Character Profile briefly describing their Ms Muffet and Spider characters.

5 Conclusion (Whole class)

**5.1 Sharing of ideas**

Students share their story outlines with each other and the class. Identify similarities and differences in the ways in which the story is retold. Highlight any interesting examples.

**5.2 Review of learning**

Discuss and reflect on what has been covered in this lesson, summarising what students have learned.

Students have been introduced to:

- the project
- multimodal literacy
- narrative structure
- two narrative genres
- choice of location
- story outline.
- character profile

**5.3 Written reflection in workbook**

Introduce students to the project workbook and explain that this is the book they will use throughout the project to keep their ideas, observations, questions and learning record.

Students staple *Worksheet 1.1* in their workbook.

Students complete an entry in their workbook recording what they learned in this lesson and how they think it will help them as a filmmaker/multimodal author.
**Worksheet 1.1 Ms Muffet Story outline**

**Name:** _______________________

<table>
<thead>
<tr>
<th>Title:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Film genre</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Location</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Narrative stage</th>
<th>Description of what happens</th>
<th>Narration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orientation/Introduction</td>
<td>Little Ms Muffet sat on a tuffet, eating her curds and whey.</td>
<td></td>
</tr>
<tr>
<td>Event 1</td>
<td>Along came a spider</td>
<td></td>
</tr>
<tr>
<td>Event 2</td>
<td>who sat down beside her</td>
<td></td>
</tr>
<tr>
<td>Conclusion/Resolution</td>
<td>And frightened Ms Muffet away</td>
<td></td>
</tr>
</tbody>
</table>

**Character profile:**

<table>
<thead>
<tr>
<th>Name</th>
<th>Character description</th>
<th>Relationship with other character</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ms Muffet</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spider</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Appendix 1 – Signifiers of some film genres

From http://www.filmsite.org/genres.html

**Romance**: shares some features with romantic dramas, romantic comedies. These are love stories that centre on passion, emotion, and the romantic, affectionate involvement of the main characters (usually a leading man and lady), and the journey that their love takes through courtship or marriage. Romance films make the love story the main plot focus.

**Horror**: designed to frighten and to invoke our hidden worst fears, often in a terrifying, shocking finale, while captivating and entertaining us at the same time. Features an almost unbearable building of suspense, an ordinary person battling against evil, can have monsters. There is always an evil antagonists or villain.

**Comedy**: light-hearted plots consistently and deliberately designed to amuse and provoke laughter (with one-liners, jokes, etc.) by exaggerating the situation, the language, action, relationships and characters. There are various forms of comedy including slapstick, screwball, spoofs and parodies, romantic comedies, black comedy (dark satirical comedy) etc

**Sci fi**: are often quasi-scientific, visionary and imaginative - complete with heroes, aliens, distant planets, impossible quests, improbable settings, fantastic places, great dark and shadowy villains, futuristic technology, unknown and unknowable forces, and extraordinary monsters ('things or creatures from space'), either created by mad scientists or by nuclear havoc. They are sometimes an offshoot of fantasy films, or they share some similarities with action/adventure films. Science fiction often expresses the potential of technology to destroy humankind and easily overlaps with horror films.
Appendix 2 – Story outline for “Spidery Love”

<table>
<thead>
<tr>
<th>Story outline 1</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title:</strong> Spidery Love</td>
</tr>
</tbody>
</table>

**Film genre**  | Romantic Comedy  
**Location** | Fantasy Garden  
**Narrative stage** | Description of what happens  
| **Orientation/ Introduction** | Ms Muffet is seated below a beautiful tree in the fantasy romantic garden peacefully enjoying her breakfast.  
| **Event 1** | When Spider sees the beautiful Ms Muffet, he is overwhelmed and falls instantly in love with her.  
| **Event 2** | Heart pounding with joy, he heads towards his true love. He climbs up on her lap and gives her a big kiss.  
| **Conclusion/ Resolution** | Ms Muffet is appalled and shoves Spider away. Broken hearted, Spider watches Ms Muffet walk out of his life forever.  

Discuss the way this story outline is structured. Identify the key information given and how it is given.

Draw attention to the way the story is structured with a twist, so the viewer doesn’t quite know what to expect next. What is the ‘twist’ in this story? How does it work?

Discuss how this retelling works with the original words of the rhyme but tells a very different type of story to the traditional version:

- How does this version of Ms Muffet differ from what traditional expectations?  
- How does the filmmaker achieve this?  
- The rhyme is the same, so what tells us the story? How do viewers understand what is happening? How do we know how these characters feel?

This is an interesting example of how multimodality works in animation storytelling.
### Appendix 3 – Story outline for “‘Little’ Ms Muffet”

<table>
<thead>
<tr>
<th>Story outline 2</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title:</strong> ‘Little’ Ms Muffet</td>
</tr>
<tr>
<td><strong>Film genre</strong></td>
</tr>
<tr>
<td><strong>Location</strong></td>
</tr>
<tr>
<td><strong>Narrative stage</strong></td>
</tr>
<tr>
<td><strong>Orientation/Introduction</strong></td>
</tr>
<tr>
<td><strong>Event 1</strong></td>
</tr>
<tr>
<td><strong>Event 2</strong></td>
</tr>
<tr>
<td><strong>Conclusion/Resolution</strong></td>
</tr>
</tbody>
</table>

- What happens? Identify the key story events
- What is the story genre? How do you know? Identify and discuss the specific identifying features of the Western genre?
- Describe ‘Little’ Ms Muffet? What do we know about her? How do we know?
- Describe Spider. What do we know about him? How do we know?
- What is the relationship between these characters? How do you know?

Discuss the way this story outline is structured and identify the key information given and the way it is set out.

*Note: This is version is adapted from the ‘Western story’ described in Appendix 5.*
Appendix 4 – Story outline for “‘Little’ Ms Muffet”

This process can be repeated with another Ms Muffet genre example, highlighting the genre features within this story outline.

<table>
<thead>
<tr>
<th>Title: Ms Muffet’s Underground Adventure</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Film genre</strong></td>
</tr>
<tr>
<td><strong>Location</strong></td>
</tr>
<tr>
<td><strong>Narrative stage</strong></td>
</tr>
<tr>
<td><strong>Orientation/Introduction</strong></td>
</tr>
<tr>
<td>Far underground, in a cavern Ms Muffet is perched on stone bench having a bite to eat looking over the edge of the chasm ahead of her.</td>
</tr>
<tr>
<td><strong>Event 1</strong></td>
</tr>
<tr>
<td>Spider is watching Ms Muffet when suddenly he/she sees a huge boulder rolling towards Ms Muffet. She is in terrible danger.</td>
</tr>
<tr>
<td><strong>Event 2</strong></td>
</tr>
<tr>
<td>Spider moves to Ms Muffet to warn her, trying very hard not to alarm her. Ms Muffet sees the spider and is terrified.</td>
</tr>
<tr>
<td><strong>Conclusion/Resolution</strong></td>
</tr>
<tr>
<td>Suddenly she sees the boulder heading her way, she is about to be knocked into the chasm. Spider produces a glorious, long, strong length of silk that spans the chasm, Ms Muffet clings to him as they swing over the abyss and the boulder crashes into the depths. They are safe.</td>
</tr>
</tbody>
</table>

- What happens? Identify the key story events
- What is the story genre? How do you know? Indentify and discuss the specific identifying features of the Action/Adventure genre. (For example: The event usually features something out of the ordinary with danger and physical action, is set in exotic or hostile locations, and the action moves very quickly.
- Describe Ms Muffet? What do we know about her? How do we know?
- Describe Spider. What do we know about him/her? How do we know?
- What is the relationship between these characters? How do you know?

Discuss the way this story outline is set out and identify the key information given and the way it is set out.

Discuss how the rhyme for the most part has been kept as the original, with just the last line changing if required to fit the story. Note, the idea is not to write a completely new rhyme but to use the existing rhyme as a springboard to some creative storytelling.

*Note: This is a version adapted from the ‘Adventure story’ described in Appendix 5.*
Appendix 5 – Further ideas for “Ms Muffet”

The following versions of Little Ms Muffet © Laura Goodin, http://www.lauragoodin.com/

Do you need some more examples? Is your class still stuck for some really good ideas? Here are some stories which have the same basic “Ms Muffet” structure, prepared by a professional short story writer.

Trying to implement any of these faithfully will be “mission impossible” in the short space of time that you have, so don’t even try. Don’t even show the words of these to students, because they will then try to prepare something “word for word”.

You might, however, read one (or more) of these aloud to students, and then ask them:

- What happens? Identify the key story events
- What is the story genre? How do you know? Identify and discuss the specific identifying features of the Action/Adventure genre.
- Describe Ms Muffet? What do we know about her? How do we know?
- Describe Spider. What do we know about him/her? How do we know?
- What is the relationship between these characters? How do you know?

Reading aloud might not even need to be followed by a deconstruction. It might be enough to ask “did that give you some ideas?”

Also, if you need to prepare additional story outlines or character profiles, these brief stories give you a basis for doing that.

Science fiction: Miss Muffett and the spider looked cautiously around as they walked down the ship’s ladder to the planet surface. As Miss Muffett took a reading of the atmospheric conditions, she felt the spider grab her arm with one of his. With another, he pointed off to the right. “Look there,” he whispered tensely. A blob nearly as big as their ship was rolling wetly toward them across the rocky surface.

"Back in the ship!" hollered Miss Muffett, and ran for the ladder. But the spider hauled back on her arm and shoved past her and up the ladder, slamming the door shut.

Fantasy: Miss Muffett had a job to do: there was a dragon to slay and a treasure to win, and no time to waste. The forest was dark, and the trees seemed to close in around her. Without warning, an enormous spider dropped out of the foliage and dangled in her face. She ducked, and he fell further to keep exactly at eye level. She stood up, and he ascended just as quickly. There was no room for her to go around, the path was so narrow. "I'm late for work," she told the spider peevishly, and swung at him repeatedly with her sword. At each stroke, he bobbed nimbly up and down, dodging the blows and laughing insanely.

Western: "Well, I reckon you couldn't ride that bronco if I tied you to the saddle," taunted Miss Muffett. She was the best rider on the ranch, and never missed an opportunity to remind everyone else.

"Could so," whined the spider. "Watch me." He climbed up the fence and flung himself onto the saddle. The horse’s sleepy eyes flew open in shock, then narrowed in hatred. The spider was in for the ride of his life.
Mystery: The spider scuttled from corner to corner on six of his legs. One of the remaining two held a magnifying glass; the other, a large pipe, from which rose a thin trail of tobacco smoke.

Miss Muffett fanned the air in front of her nose. "Where do you get that tobacco, a compost heap?"

"Never mind that," snapped the spider irritably. "We're trying to find clues as to who hit the guard with a large salami, stole the jewels, and ate the pheasant pie Her Ladyship had wanted as a midnight snack."

"The fiend!" cried Miss Muffett, and she dropped to her hands and knees to join the spider in looking for clues.

Adventure: Miss Muffett and the spider stood at the edge of the chasm. The entire cavern was lit by the red glow of the heaving lava far below. Across the chasm was the tunnel that would lead them to the surface, and safety. Behind them – far too close behind them, in fact – swarmed the minions of Doctor Fantamabumrung, the evil geologist who had built her empire here in the very depths of the earth.

The spider shot a length of silk across the cavern with a grunt. "It's my best stuff," he said. "Hang on tight." He and Miss Muffett clung to each other as they swung across the abyss.

Farce: The spider looked up guiltily at the sound of footsteps. With a quick, furtive flick of one of his eight legs, he kicked the book he'd been reading so that it slid under the bed. At that instant, the door flew open and slammed against the wall. "Where is it, you creep?" Miss Muffett yelled. "Where's Harry Potter and the Prisoner of Azkaban? I have to find out what happens!" She stomped around the room, looking for the book.

"I have no idea," said the spider casually. "Did you try in the bathroom? Maybe someone needed something to occupy them while they –"

Miss Muffett shrieked in fury. The spider was going to have to find some other way to distract her. She was such a slow reader, and he, too, wanted to find out whether Sirius Black was going to kill Harry.
Camera framing: camera angles

Learning focus

<table>
<thead>
<tr>
<th>Camera framing aspects</th>
<th>Communication</th>
<th>Arts</th>
<th>English</th>
<th>ICT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Using vertical camera angles to communicate power relationships</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Using horizontal camera angles to communicate involvement</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Using shot framing and camera angles to create specific audience response</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Using camera angles to create dramatic effect</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Using specialised language</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Managing audio files and Kahootz files</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Evaluating work of others and reflecting on own.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Key vocabulary
Framing shot, high angle, low angle, eye-level angle, relationships.

Place in the overall sequence
- **Pre-production** (Lessons 1-2)
- **Production** (Lessons 3-9): Creating the story
  - Location and setting
  - Characters, props and set dressing
  - Animation
  - Voice-over
  - Camera
- **Post production** (Lessons 10-12)
Resources – this lesson presumes you have these

- Data projector (or interactive whiteboard), computer and speakers
- Multimodal glossary for teacher &/or student reference (PDF or PowerPoint provided)
- Video clips
  - Noah and Saskia clip 1 (from the television series)
- PowerPoint presentation showing different vertical camera angles (provided)
- PowerPoint presentation showing different horizontal camera angles (provided)
- Adequate number of computers for students to work individually or in pairs
- Kahootz 3 software installed (version 3.1.0) and known to be working
- From the previous lessons, a workbook for each student
- From the previous lessons, Story Outline, Character Profile and Script (probably affixed into workbook)
- From an earlier lesson, the file muffet_[NAME]_lesson4.ktz

Key terms introduced in this and all other lessons need to be on permanent display in the classroom. Options of using butcher’s paper, card or a PowerPoint presentation have been elaborated in Lesson 1 – refer there for details.

Preparation and planning – do these before the class starts

- Become familiar with key terms and definitions: framing shot, high angle, low angle, eye-level angle, relationships.
- Understand the purpose of different camera shots and their typical application to construct power relations and involvement
- In Kahootz, know how to manipulate the camera
- Set up the data projector (or interactive whiteboard) and computer, with audio connected to speakers

References – these may be helpful

- Multimodal glossary for teacher &/or student reference (PDF provided)
- Kahootz online help
- There is no relevant Kahootz video tutorial for this lesson. The tutorial on “world keypoints” considers camera movement, which is the subject of lesson 9.

Some symbols used in this lesson

The teacher will need to show (screen) something to the class on the data projector. A movie, a PowerPoint presentation or some still screen shots.

Students need to some writing, usually in their workbook or sometimes on a worksheet.

Refer to Kahootz online help: pp. ooooo

Technical “how to” information is found on these pages of the Kahootz online help document.

!! Vital technical information. Teachers and/or students to observe very carefully.

X Don’t do this. Really. It will just make someone’s life harder. Teachers and/or students to observe very carefully.

Acknowledgements

Australian Children’s Television Foundation for Noah and Saskia (2004)
## Lesson outline (estimated duration: 60 mins)

1. **View / Deconstruct (20 mins)**
   - Discuss camera shot size and social distance
   - Using examples, consider what is meant, and when to use
     - Eye level angle
     - Low angle
     - High angle
     - Bird’s eye view
   - View *Noah and Saskia clip 1* to
     - Identify examples of camera angles

2. **Demonstrate – joint construction (10 mins)**
   - Open the joint construction from an earlier lesson: `muffet_{[NAME]}_lesson4.ktz`
   - Demonstration of selecting a suitable angle for each of the four shots
   - Save the joint construction in a suitable location and a file name such as `muffet_{[NAME]}_lesson6.ktz`

3. **Do – independent construction (20 mins)**
   - Open the file from the earlier lesson: `muffet_{[NAME]}_lesson4.ktz`
   - Students work as individuals or in pairs to elect a suitable camera angle for each of the four shots
   - Save the work in a suitable location and a file name such as `muffet_{[NAME]}_lesson6.ktz`

   **Further examples**
   - From student’s work, demonstrate some examples of different camera angles
   - Discuss involvement and horizontal camera angles. Using examples, consider what is meant, and when to use
     - Front view
     - Oblique view
     - High angle
     - Bird’s eye view

4. **Reflect (5 mins)**
   - Classroom showcase. Consider how students have constructed what they want the audience to *feel* and to *know.*

5. **Conclude (5 mins)**
   - Brief classroom discussion on use of different camera angles
   - Students create an entry in their workbook regarding this lesson’s work.
1.1. Revision and introduction

Revisit and briefly discuss the work from the previous lessons, in particular revisiting why careful choices of the following are important to communicate meaning:

- choosing a location within the larger World
- colour, swatching, fog and lighting effects to communicate atmosphere, mood, time of day, era etc
- choice of character, size, shape colour and how they move communicates something about that character
- placement of characters to communicate something of the relationship between characters
- use of voice-over not only for narration or dialogue, but to contribute to setting genre, mood, emotions or atmosphere
- Use of different camera distances to construct what you want your audience to see (framing)

Before we commence, it is absolutely essential that students have an xpression (almost certainly named something like `muffet_[NAME]_lesson4.ktz`) which has:

- Four scenes (three duplicates of one original)
- The scenes have characters, props and set dressing (it does not have to be 100% complete, but very substantially complete)
- The scenes are appropriately named
- The scenes have timings set of five seconds
- There is at least one keypointed animation with appropriate animations on each keypoint
- There is an audio track which is the voice-over
- They should have experimented with shot size

We have already made a copy of `lesson4` for the previous lesson on camera framing. We will make a second copy of it for this lesson.
1.2. Camera angles

This lesson is the second of four lessons which consider how we can use the camera. In this lesson we consider the vertical angles used look at a subject, and we make some mention of the meaning which can be communicated through horizontal angles.

Use the PowerPoint presentation provided to explain the main types of vertical camera angle. In each case, we should consider:

- Where is the camera placed?
- How do you as the viewer feel about the situation in this shot? Why?

The main types of vertical camera angle are:

- **Eye level angle**: the camera is on the same level as the subject. The view looks ‘normal’. The character/subject is shown as an equal.
- **Low angle**: the camera is tilted to look up at the subject. The subject looks very large and ‘looking down’ on us. The subject seems large or frightening.
- **High angle**: the camera looks down on the subject. The subject looks very small and we are ‘looking down’ on them. The subject seems small, innocent or scared.
- **Bird’s eye view**: the camera is directly overhead. The subject doesn’t know the viewer is there; subject tiny and the setting dominant. An unusual shot, because we don’t meet it ‘in real life’, but easy to set up in Kahootz. But because it is unusual and very dramatic, this technique needs to be used carefully. It creates a sense of depth and space, and to show the dimensions of the character within the grandeur of the setting.

(See also the table on the next page)

Use the PowerPoint presentation provided to explain the main types of vertical camera angle. In each case, we should consider:

**Power relationships** are communicated by the vertical camera angle.

1.3 Identify key shots

Screen the **Noah and Saskia clip 1**. We have seen it before, but this time it is used to identify the main vertical camera angles. Use the player pause function to freeze or pause the film on one or more of each ‘shot’ type example and discuss what the camera is doing in this shot.

- Where is the camera placed?
- How does each of these camera positions make the viewer feel about what is happening in the shot?

A filmmaker can use the angle of a shot to influence the way the audience feels about and responds to what they see. This means as a filmmaker, students need to think about how they want their audience to feel about a character in these shots, or about what is happening and then make a choice of camera angle and perspective to achieve this reaction.
Using camera angles to create meaning chart

<table>
<thead>
<tr>
<th>Vertical Angles</th>
<th>We see:</th>
<th>Can be used to:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eye level angle:</td>
<td>The character/object/action at the same eye level as the viewer.</td>
<td>Show the viewer and the character/action on an equal level. This camera angle looks 'normal' and is most commonly used.</td>
</tr>
<tr>
<td><img src="image1.png" alt="Image" /> The camera is on the same level as the subject.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Low angle</td>
<td>The camera is low and the viewer is looking up to the character/ object/action.</td>
<td>Create an unequal relationship between viewer and character. This can make the viewer feel less powerful or smaller than the character who is shown in a dominant position.</td>
</tr>
<tr>
<td><img src="image2.png" alt="Image" /> The camera is tilted to look up to the subject.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>High angle</td>
<td>The camera is high and looking down on the character/ object/action.</td>
<td>Create an unequal relationship between the viewer and the character. The viewer appears larger and more powerful than the character who can look small, childlike or scared.</td>
</tr>
<tr>
<td><img src="image3.png" alt="Image" /> The camera is tilted to look down on the subject.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bird’s eye view</td>
<td>The camera is high overhead looking down on the tiny character in a vast landscape. (This technique is easy in Kahootz.)</td>
<td>The viewer is in a dramatic powerful, all knowing ‘God-like’ position. The setting dominates and the character looks insignificant.</td>
</tr>
<tr>
<td><img src="image4.png" alt="Image" /></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
2. Demonstrate and joint construction (Whole class)

2.1 Creating camera shots in Kahootz

Explain that for this lesson we will be treating the Kahootz screen as a static shot where the animation moves but the camera does not move, similar to a picture storybook frame or photograph.

Open the class version of Ms Muffett created previously (something like muffet_[NAME]_lesson4.ktz in the teacher or class folder).

Explain that the most important thing is to decide what you want to show here:
- How do you want your audience to feel?
- How will this help tell the story?
- What is the best angle of camera shot to do this?

Demonstrate the different vertical angles:
- **Low angle shot** where the camera looks up to the subject. Ms Muffet or (the spider) is now is looming over the viewer, it’s as if that person is standing on top of you. How does this low angle shot make the audience feel about the character? What might this camera angle tell us about the character?
- **High angle**: the camera looks down on the subject. Now, Ms Muffet or (the spider) looks tiny and is looking up to the camera. How does this high angle shot make the audience feel about the character? What might this camera angle tell us about the character?
- Change extent of camera angle to increase or decrease the effect and discuss what difference this makes.
- **Bird’s eye view**: the camera is directly overhead looking down on Ms Muffet (or the spider, or indeed the whole scene) from very high up. This shows a lot of the setting. How does this shot make the audience feel about the character(s)? What might this camera angle tell us about the character(s)?

The work consists of four shots. The goal is to use an appropriate shot for each scene. Where would a low angle shot work? Where would a birds eye view shot work? Where would a high angle shot help tell the story?
- How do you want your audience to feel?

The “automatic position” of the camera will probably give you an eye-level shot. This may well be suitable. But there should be some variety. The important thing is to make a considered decision about the angles which you will use, and how that helps tell the story.

Save file and demonstrate naming and filing conventions for the class. A suitable name would be muffet_[NAME]_lesson6.ktz in the teacher or class folder.
Est 10 minutes

3 Do (Individual/pairs)

3.1 Framing camera shots in Kahootz

Have students working in the same pairs or independently as in previous lesson.

Their work consists of four shots. The goal is to choose an appropriate camera angle for each scene, and to be able to explain why in terms of:

- How do you want your audience to feel?

Open the Ms Muffet file saved from the previous lesson (the file will be something like muffet_[NAME]_lesson4.ktz).

Students experiment with using the Kahootz camera to choose an angle for each shot in a way that helps tell the story, and provides the right information to the audience. Remind students that operating the camera provides the viewer with the eyes to the story.

Encourage students to experiment with and to then choose a variety of camera angles across the four shots. Which shot might be best as a high shot? Which shot might work as a low shot? Is there time when a bird’s eye view would be appropriate? The “automatic position” of the camera will probably give you an eye-level shot. This may well be suitable. But there should be some variety. The important thing is to make a considered decision about the angles which you will use, and how that helps tell the story.

Save the file. A suitable name would be muffet_[NAME]_lesson6.ktz.
Intersperse students’ work with examples

Horizontal angles

Suggest to students that vertical camera angles are used to communicate power relationships, then horizontal camera angles are used to communicate something different. Use the PowerPoint presentation provided to show three horizontal camera angles, and ask students to try to identify what the meaning might be. After students have had an opportunity to discuss, suggest that it is the idea of involvement.

Involvement between the object/character/action and the viewer is communicated by the horizontal camera angle.

Revisit the PowerPoint presentation to consider:
- Where is the camera placed?
- How do you as the viewer feel about the situation in this shot? Why?
- The main types of horizontal camera angle

Observe that the problem with beginner multimodal stories is often that they are fairly uninteresting because the camera work has not been thought through. The "default camera position" shows objects too distant and too front on. So “by default” there is not enough:
- Information about social distance
- Information about what a character is feeling
- Dramatic emphasis
- Thought given to power relationships
- Thought given to whether the viewer is “involved” with characters

By thinking more carefully about how we use the camera, we can address these issues and thereby make our work much more interesting.

The challenge to students is to use a range of different horizontal angles in your work. As with all multimodal work, think carefully why you have chosen to use different camera angles.

Student showcase

As students are working, identify some interesting uses of camera angles to present to the class. Ensure that students describe why they choose each camera angle and what this adds to their storytelling.
Using camera angles to create meaning chart

<table>
<thead>
<tr>
<th>Horizontal Angles</th>
<th>We see:</th>
<th>Can be used to:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Front angle:</td>
<td>The character/object/action is shown as <strong>directly facing</strong> the viewer.</td>
<td>Demand the viewer’s attention.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>It can set up a sense of direct attention between the character and the viewer.</td>
</tr>
<tr>
<td></td>
<td>The character/object/action is directly facing the viewer.</td>
<td></td>
</tr>
<tr>
<td>Oblique angle</td>
<td>The character/object/action is shown at a <strong>horizontal angle</strong> to the viewer.</td>
<td>The viewer is being excluded or ignored by the character.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>It can be used to create a sense of separation between the character and the viewer.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>The viewer is “observing” what is going on rather than interacting directly with the character.</td>
</tr>
<tr>
<td>Back view (extreme oblique angle)</td>
<td>The <strong>rear</strong> of the character/object/action is <strong>facing</strong> the viewer.</td>
<td>It can be used to create an extreme sense of separation between the character and the viewer.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>This is like “someone has turned their back on you”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>By “turning their back on us” a character shows that they are not at all involved with the viewer.</td>
</tr>
</tbody>
</table>
4 Reflect (Whole class)

4.1 Student showcase

Students demonstrate their work to the class, describing why they chose the particular camera angles they did and what this adds to the telling of their story.

Ask for student suggestions as to how their work could be improved.

Highlight any interesting or unusual uses of camera angles.

Also include any students who have used techniques for camera other than those demonstrated earlier to show what they have done and explain how this makes meaning in this context.
5 Conclude (Whole class)

5.1 Review of learning

It is important to direct classroom talk towards the metalinguage of multimodal authoring – that is, when we talk about what meaning we want to communicate and how that might be achieved, when our thinking and talking is more about the ‘why’ than the ‘how’. The key terms introduced throughout the lesson, and described in the glossary, provide the vocabulary to use to talk about why. Encourage fluent and accurate use of the key terms in the lesson they are encountered and subsequently.

Summarise with observations of what student have learned about the importance of camera angles and why you need to consider these when telling a story. For example:

- Eye level angle
- Low angle
- High angle
- Bird’s eye view
- Front angle
- Oblique angle
- Back view

Identify and add any other ways students have discovered to do this. (For instance, it may be just as effective to move a character towards the camera than the camera towards character.)

5.2 Written reflection in workbook

Students complete an entry in their workbook recording what they learned in this lesson and how they think it will help them as a filmmaker/multimodal author. Model this on the board using guiding questions such as the following:

- Today I learned…..
- Something I found interesting is…..
- I want to find out more about …
### Evaluation of a 3D multimodal narrative composition

*Insert an X in one shaded cell in each row to score the text*

The totals are out of 25

<table>
<thead>
<tr>
<th>Lessons 3, 4</th>
<th>Setting and location</th>
<th>NA</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lesson 4</td>
<td>Participant Selection/Construction</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lesson 5</td>
<td>Arrangement and Interaction of the participants</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lesson 4</th>
<th>Sequencing of information</th>
<th>NA</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lesson 7</td>
<td>The selection of visual information (framing)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lesson 8</td>
<td>The angles through which visual information is seen</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lesson 9</td>
<td>The movement of the viewer with respect to that which is viewed</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lesson 6</th>
<th>Multimodality (how visuals, gestures, dialogue/narrative &amp; sound effects work together)</th>
<th>NA</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>Totals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lessons 10-12</td>
<td>Other media (on-screen credits, titles, etc)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lessons 1, 2</th>
<th>Structure of the text</th>
<th>NA</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>Totals</th>
</tr>
</thead>
</table>

Specifically introduced in Unit 1...