



WINKY'S HORSE

Teacher's Guide



INTRODUCTION

The Winky's Horse resources take a 'screen literacy' approach which embodies the core ideals of the Curriculum for Excellence and learning in the 21st Century.

This teacher's guide to accompany the feature film, provides questions which encourage critical viewing and understanding in children aged P4 to P7. Each aspect of the film is examined through the set of 'Screen Detective' roles with specific tasks outlined in the pupil book. As pupils progress through the resource, roles and approaches learned in earlier sections should be consolidated, giving them the opportunity to develop critical literacy skills within the familiar context of the film, before moving on to use the now familiar 'Screen Detectives' approach to other film texts. However, the activities, questions and discussions are not prescriptive. The activities will develop organically in different schools and different settings. The resource provides a basic set of tools for both teachers and children to 'read' and critically respond to film texts.

WINKY'S HORSE

A moving image education resources to support the Curriculum for Excellence

Winky's Horse is a film suitable for young viewers from age 5 plus and has many relevant contemporary social and cultural themes. It was made in the Netherlands in 2005 and is subtitled into English. This is the story of a family from China immigrating to the Netherlands as seen through the experience of 6 year old only child, Winky.

The activities in the resource, written to accompany the film, are designed to present opportunity for teachers to meet outcomes required within the Curriculum for Excellence. The International context of the text offers a great deal of opportunity for enjoyable and productive classroom study across level two and level three learning. The International content of the text offer a great deal more opportunity for enjoyable and productive classroom study across Primary level learning. This resource is designed as a tool for teachers to bring the basics (three C's) of primary level moving image education to their classroom and promote a critical, cultural and creative approach to reading the screen.

THE FOUR CAPACITIES OF THE CURRICULUM FOR EXCELLENCE:

Successful learners

Confident individuals

Responsible citizens

Effective contributors



SCREEN DETECTIVE ROLES

We recommend that the film is viewed in it's entirety by the class before work begins using this resource.

'Screen Detective' roles enable pupils to critically read the screen. Each role is applied to a sequence in the film. The eight screen detective sections are bookended by activities examining the opening and closing chapters of the film. Skills learned in this film study are designed to be applied to a broader range of screen media content.

Not all of the roles will be applicable, but the variety provides a choice of approaches when engaging in screen literacy activities. Tasks are adaptable for a range of pupil ability.

In the pupil notebook we have also provided a page for note making and would suggest that children are allowed to make their notes in the way they are most comfortable with: listing, drawing or mind mapping. Prior to watching each scene, we suggest that the teacher discusses the detective role for that scene to focus their note making.

Paired, individual or grouped (recorder, reporter, checker) activities are included in the pupil workbook. Prior to each lesson, discuss the learning intention and encourage children to generate their own success criteria. During plenary sessions success criteria should be revisited and pupils can self assess in the manner they are used to.

Laminate and cut out the Screen Detectives cards accompanying the guide for use and reuse during activities to help keep pupils on task.



SCREEN DETECTIVE ROLE: CASTING AGENT

Casting agent

In a real film situation, the casting agent has to understand the story and the relationship between characters in order to select the best actors for the roles. The casting agent must thoroughly know the script and understand the character and their actions. The activity helps pupils to critically analyse Winky's character. The Screen Detective role of the casting agent will encourage pupils to think about characters and their relationships and effect on each other and the story.

A Screen Detective Casting Agent activity will be to draw a picture of a character or characters and in a thought bubble, showing their thoughts and feelings for a particular scene.



SCREEN DETECTIVE ROLE: DIRECTOR

Director

In a real film situation, the Director is responsible for how we read the story as a viewing audience. The Director chooses what should be seen on screen carefully. He chooses types of shot for specific reasons. The director's job is to turn the script into shots.

The Screen Detective role of the Director will demonstrate how and why this is done through activities where pupils will choose the action and type of shot in each scene of the film.

As a Screen Detective Director, pupils will either storyboard or provide a shot list for a given scene.



SCREEN DETECTIVE ROLE: METHOD ACTOR

Method actor

In a real film situation, the Method Actor stays in character even when the cameras are not rolling.

The Screen Detective role of the method actor will be to show how it helps with story to think from the point of view of someone else.

In the Screen Detective method actor role, children act out an interview with characters from the film. Children must stay in character throughout, whether as interviewer or character from the film.



SCREEN DETECTIVE ROLE: CINEMATOGRAPHER

Cinematographer

On a film crew the cinematographer is the person who decides on what should be seen on screen in a scene. In some films, you are left remembering one image more than others. It may be something ordinarily inconspicuous that the cinematographer has made look important to the whole film.

As a Screen Detective the role of the cinematographer is to think about the look of the film and how scenes have been made memorable and how they have helped tell the story or create a mood in a scene.

The Screen Detective Cinematographer will draw a picture of the image they thought most important in a scene from the film. It may be a completely formed shot, or just an image of something that stood out visually.



SCREEN DETECTIVE ROLE: FOLEY ARTIST

Foley artist

The film set foley artist is the person who creates many of the everyday sound effects in a film, which are recorded and added or adjusted and enhanced using sound engineering equipment.

The Screen Detective role of the foley artist will demonstrate how specialised a skill and how important sound is to creating drama in a scene.

In the foley artist Screen Detective role, the pupils will listen to a scene without the accompanying images. They must make notes on what they hear and think about how this affects the listener's emotions.



SCREEN DETECTIVE ROLE: SCRIPT WRITER

Scriptwriter

A scriptwriter for a film has to write dialogue and dramatic action in a format that tells the story for the screen. Scripts for films are often written directly as screenplays but sometimes they are taken from real life stories, books and stageplays. A film script describes the setting, the characters and explains what they do and say.

The Screen Detective Scriptwriter role will show how shaping what characters say and do tell the story.

For the Scriptwriter's role, children must write a film script for a deleted scene; something in-between scenes they have just seen.



SCREEN DETECTIVE ROLE: CONTINUITY (LINK MAKER)

Link maker

Link making is a very important skill needed in making a film. A film crew have a continuity team who work with the writer and the director to make sure that all the scenes of the film will edit together, that there are no continuity errors in dialogue, lighting or actors positioning from shot to shot.

As link maker, the Screen Detective role requires working as a team to discuss and make connections in their shared knowledge of the film and anything they have seen, read, played or other moving image media content.

The Screen Detective link maker activity is a group 'walk about talk about' exercise in which they consider the links between this film heard before.



SCREEN DETECTIVE ROLE: MIND MAPPING

Mindmapper

In this activity, the Screen Detectives complete a mind map of the film scene and can be approached using any or all of the Screen Detectives roles.

LITERACY AND ENGLISH

Overarching experiences for literacy and all language learning

In developing my literacy skills:

- I communicate, collaborate and build relationships.
- I learn to reflect on and explain my thinking.
- I reflect on how well I am listening and talking, reading and writing.
- I respond to and act on feedback to help me improve and I provide sensitive and useful feedback to others.
- I develop my understanding of how language works and what is special, vibrant and valuable about other languages and cultures and my own.
- I engage with a rich range of texts in different media.
- I explore the richness and diversity of language, how it can affect me and the wide range of ways in which I and others can be creative.
- I appreciate the power of language to influence and bring about change.
- I develop an understanding of relationships, motivations, ideas and actions.
- I extend and enrich my vocabulary through listening, talking, watching and reading.
- I take advantage of the opportunities offered by ITC.

In developing my English language skills:

- I engage with a wide range of texts and am developing an appreciation of the richness and breadth of Scotland's literary and linguistic heritage.
- I regularly make choices about what I watch, listen to, read, write and talk about, how I communicate with others and the resources I use.

Listening and talking:

- Finding and using information when listening to, watching and talking about texts with increasingly complex ideas, structures and specialist vocabulary.
- As I listen or watch, I can identify and discuss the purpose, main ideas and supporting detail contained within the text and use this information for different purposes.
- As I listen or watch, I can take notes, organise these under suitable headings and use these to understand ideas and information and create new texts, using my own words as appropriate.
- I can select ideas and relevant information, organise these in an appropriate way for my purpose and use suitable vocabulary for my audience.

Understanding, analysing and evaluating

- Investigating and/ or appreciating texts with increasingly complex ideas, structures and specialist vocabulary for different purposes.
- I can show my understanding of what I listen to or watch by responding to literal, inferential, evaluative and other types of questions and by asking different types of questions of my own.
- To help me develop an informed view I can distinguish fact from opinion and I am learning to recognise when my resources try to influence me and how useful these are.

Reading

Finding and using information:

- When reading and using fiction and non-fiction texts with increasingly complex ideas, structures and specialist vocabulary.
- Using what I know about the features of different types of texts, I can find, select and sort information from a variety of sources and use this for different purposes.
- I can make notes, organise these under suitable headings and use these to understand information, develop my thinking, explore problems and create new texts using my own words as appropriate.

Understanding, analysing and evaluating

- Investigating and/ or appreciating fiction and non-fiction texts with increasingly complex ideas, structures and specialist vocabulary for different purposes.
- To show my understanding across different areas of learning I can identify and consider the purpose and main ideas of my text and use supporting detail.
- To show my understanding, I can respond to literal, inferential and evaluative questions and other close reading tasks and can create different kinds of questions of my own.
- To help me develop an informed view I can identify and explain the difference between fact and opinion, recognise when I am being influenced and have assessed how useful and believable my sources are.

I can:

- Discuss structure, characterisation and/or setting.
- Recognise the relevance of the writer's theme and how this relates to my own and others' experiences.
- Discuss the writer's style and other features appropriate to genre.

Writing

Enjoyment and choice

- Within a motivating and challenging environment, develop an awareness of the relevance of texts in my life
- I enjoy exploring and discussing word patterns and text structures and the richness and diversity of the languages of Scotland.
- I appreciate the richness of language and texts and the importance they can have on my life.

EXPRESSIVE ARTS

Overarching experiences for expressive arts

At all levels, my learning in, through and about the expressive arts:

- Is enhanced and enriched through partnerships with professional arts companies, creative adults and cultural organisations.
- Recognises and nurtures my creative and aesthetic talents
- Provides opportunities for me to deepen my understanding of culture in Scotland and the wider world.

Generic

- Inspired by a range of imaginative stimuli, including popular culture and working on my own and with others I can express and communicate ideas that I have developed within and across the expressive arts.
- I have been inspired by the magic, wonder and power of the expressive arts and can respond by investigating the work of creative individuals or groups from Scotland and beyond and communicating how aspects of their work has made me feel and the reasons for this.

Art and Design

- Working on my own or with others, I have enjoyed choosing and exploring an extended range of media such as moving image media, comparing and sometimes combining media for specific tasks and showing developing technical skills.
- Through observing and recording my experiences across the curriculum, I can create images and objects which show growing awareness and recognition of detail.

Drama

- I have experienced a sense of achievement by creating and presenting scripted or improvised drama, sometimes through other areas of the curriculum, showing awareness of aspects such as audience and atmosphere.



Watch the film from before the opening credits to, "Now my Grandmother does that because fish cannot travel in an aeroplane," as Winky looks in the fish tank

The opening of a film is very important. Main characters and settings and often themes are introduced in a film's opening sequence. It is a good idea at the beginning of this study to remind children that nothing ends up on screen by accident, that there is a purpose for everything we see and hear.

The opening of Winky's Horse introduces Winky, her parents and the Dutch setting which are all important features of the film. We are also introduced to the theme of cultural differences between China and the Netherlands. Transport is also a recurring motif in the film.

Whole class discussion:

The film opens with studio logo and you hear the faint sound of a Christmas bell, followed by a black screen with Winky's voice over:

"I used to think that there were only Chinese people and that China was the world. But that was when I still lived there."

Why has the film-maker chosen to begin his film this way?

- To focus the audience on a main theme of the film i.e. the differences between two cultures.
- To introduce us to Winky's character.
- To explain the main character's current situation i.e. has moved from her home
- To suggest that the main character undergoes an important change during the story

The film cuts to a simplified map of China. A song starts playing which is clearly oriental. This music is used to highlight one of the important cultures in the film. The camera zooms out and begins to pan across the map following a plane's route from China to the Netherlands. Pupils may make links to other films that use this idea e.g. Indiana Jones.



Why has the film-maker chosen to use a map here?

- Very simple way to explain to a younger audience the long journey that Winky undertakes
- Shanghai is represented by skyscrapers to indicate the very different environment which Winky has left behind
- Pictures as well as words are used to label countries for the same reason. Many of the symbols used are methods of transport, another important theme in the film

The film title appears in red which is an important colour in the film and in Chinese culture. The opening credits are in white and almost float like clouds past the plane.

The music stops and there follows a rear shot of the plane landing at night surrounded by glowing lights. The overall colour of this shot is blue/ grey and contrasts greatly with the warmth of the map. Then we see a rear shot of Winky and her Mum.

A rear shot shows us events from that character's point of view.

Why has the film maker chosen this to be the first shot we see of the main character?

The brightness of their clothing makes these main characters stand out from their slightly dull surroundings. The first shot of a character's face is that of Winky. The camera is at her height and we are introduced to the fact that her father left China three years ago to open a Chinese restaurant. Winky does not even remember what he looks like but she does spot him straight away, as his is the only Chinese face in the crowd. Winky does not speak any Dutch at this point. Throughout the film we are reminded about how different the two cultures are.

How do you think each of the three characters feel?

The first buildings that we see are low and contrast with the Shanghai skyline on the map. The Wong family approach the village in the car. This is one of only three times that we see a car. Transport here is used to highlight the extreme difference in cultures.

The Wong family arrive at the restaurant and we see inside this important setting for the first time.

The film-maker has created an atmosphere here.

How did he achieve this and how does it make you feel?

We are first introduced to the restaurant through a round archway. This makes us feel safe and secure.

- Lighting gives the restaurant a warm, golden glow
- More warmth is created by the use of rich colours e.g. red and gold
- A quick tour of the restaurant by Winky's father helps Winky and us to settle in
- The fish provide Winky with her first link with China and also introduce us to her grandmother, who still lives there



Watch the film from the end of the opening sequence to when the children sing Happy Birthday in the classroom.

In a real film situation, the casting agent has to understand the story and the relationship between characters in order to select the best actors for the roles.

Winky's character

To work out what her reactions tell us about Winky, the film maker has her act and react in certain ways.

Winky seems much more willing to accept Dutch culture than her parents. Here are 4 suggested examples of what Winky does and says in this scene to show this:

- She tries to set out knife and fork correctly
- Unlike her mother, She learns to say "here you are"
- She quickly makes friends with Samir and Sofie
- She is willing to join what the other children do, despite it feeling strange

When watching a film we intentionally and unintentionally read between the lines. Discuss this scene and generate ideas about what Winky is feeling and thinking. Here are some suggested answers:

When Winky gets her bike

- She liked her bike greatly and was eager to learn to ride it
- It may have reminded her about home and China
- It was a present from her Dad whom she had not seen for a long time
- It is her first bike so it feels special to her

Dinner time at the restaurant

- Excitement because everything is so new
- Content because her family are together again
- She seems to be looking forward to her first day at school
- She knows it is important to learn Dutch but cannot understand why Mum is reluctant to learn

Before playtime

- She seems worried and nervous in her new and unfamiliar surroundings
- She is feeling shy and confused as she still doesn't understand Dutch very well
- She feels awkward writing her name in Chinese
- She feels angry when her jotter is stolen

After playtime

- Slightly more confident because she has survived the day so far
- She feels eager to fit in
- She feels embarrassed when laughed at
- She feels slightly betrayed since she did as she was told to do, then was laughed at



Winky interacting with different characters

In a film the way characters interact with each other is described as a relationship.

Consider how these other characters interact with Winky:

Mum: Mum is cautious, nervous, worried and protective towards Winky.

Dad: Dad is eager for her to integrate in Dutch culture and to fit in. He is slightly distracted by work and seems to have less input in Winky's upbringing than Mum.

Teacher: The teacher is supportive of her new pupil. She is patient with Winky (perhaps she has experienced a foreign pupil in her class before).

Samir: He treats Winky rather like a little sister (and even tries to teach her silly words in Dutch) He understands Winky's point of view as he too has come from a foreign country.

In films, like real life, people don't always agree. This is called conflict. Here are some examples of conflict occurring between characters:

- The boy who sticks his tongue out at Winky
- Another pupil stealing her jotter
- The boy who sniffs her food as he walks by
- The class when they laugh at her
- When Mum and Dad argue over learning Dutch

When we experience the story through a character in a film, it is called point of view. This could be what a character sees as well as what they think or feel. In this scene, we meet Maaïke for the first time. Think about the part when Winky stands on her chair. Discuss the scene from Maaïke's point of view.

The choices that a person makes can also tell you a bit about their character as well as drive the story on. At the end of this scene, Winky's mother is waiting to hear about Winky's first day at her new school.

Discuss how Winky reacts. Discuss what Winky could have chosen to do instead?



Watch the film from where it was stopped at the Happy Birthday scene until when Dad says, "You are not going back there!" Winky is eating dinner.

In a real film situation, the Director is responsible for how we read the story as a viewing audience. The Director chooses what should be seen on screen carefully. He chooses types of shot for specific reasons. The director's job is to turn the script into shots in a way that helps to tell the story.

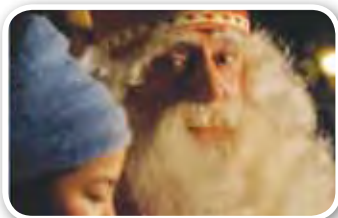
Look at the Director pages of the pupil book, especially the types of shot. Discuss the reasons why a director might choose to use each of these in a scene.

Watch the scene and pause at examples of each of these shots.



1. ECU – Extreme Close-up

Used to show something visually in minute detail. There is no background as the object fills the entire screen.



2. CU – Close-up

Used to show emotion or if a character is speaking. The whole of the head and the top of the shoulders is shown. A close up can be used to draw attention to an object in the scene too.



3. MS – Medium Shot

If a character is using their hands this is often shown in a medium shot. It allows you to see a character in action or in their setting.



4. FS Full Shot

Shows the character's entire body. You get a greater understanding of the character in its context. It can show interaction of many characters at the same time.



5. WS – Wide Shot or LS Long Shot

To show setting or to show a lot of action going on at once.



Watch the film from where it was paused with the family eating dinner until Mum leaves in the taxi.

In a real film situation, the method actor stays in character even when the cameras are not rolling. The Screen Detective role of the method actor will be to show how it helps with story to think from the point of view of someone else.

Begin this lesson by modelling an interview to the whole class. Choose a more able pupil to play the part of Winky. Here are some examples of questions to ask her.

Who?

Who is your best friend at school?

Why?

Why did you make your mask look different from the others'?

Where?

Where do you feel more safe and secure?

When?

When do you think Mum will return from China?

How?

How are you feeling now that Mum has gone?



Watch the film from where mum leaves in a taxi up until Dad says "...for playing too far from the house." Winky is eating dinner with her father at home.

On a film crew the cinematographer is the person who decides on what should be seen on screen in a scene. In some films, you are left remembering one image more than others. It may be something ordinarily inconspicuous that the cinematographer has made look important to the whole film.

For this activity pupils need to watch this scene and think about the things that hit them as visually important in the scene. They may be realistic or symbolic e.g. a re-occurring image or motif; they may be to do with feelings or emotions. They may be the happiest or most dramatic parts of the film.

Possible discussion points to consider:

Transport

Mum leaving in the car whilst Winky tries to keep up on her bike. Consider the other few occasions when we see a car e.g. to signify important turning points in the film: dropped off from the airport, Mum leaving, going to get her Christmas present at the end.

When Winky goes to school alone on her bike and is unable to get up the hill, she is passed by a mother helping her child.

Winky takes Maaïke to the field on her bike to see Saartje. It is the first time that we see her sharing her bike with someone else. On the way back from the barn, we see them again, but this time they have swapped positions and even roles (we now see Winky hugging Maaïke in much the same way as she did with Saartje when he was alive).

Field

This is a familiar shot but now Saartje is missing. This is represented by a long shot to emphasise how small and alone she now is.

Colours

The restaurant is always shown in rich, warm colours e.g. reds, golds, purples. It contrasts greatly with the bleak, cold hues of the Dutch landscape. The bike is red and covered in Chinese symbols. This is an important symbol and represents Winky's Chinese origins. Winky is always dressed in warm, bright colours. This may be to reinforce this idea and to highlight the differences between her and the Dutch children. When Winky unhappily turns to go back to village, we see small golden lights in the distance which may suggest a glimmer of hope is ahead of her.

Preparing for school

This scene echoes Winky's first day at school. We should note that it is now Dad's job to get her ready although it is obvious that he is not as used to this as Mum was. Winky is looking at her globe which is a visual link to the opening credits and reminds us of just how far away Mum is.

Stable

In this scene we are introduced to the stable. It is lit warmly and may remind us of a familiar Christmas stable scene. There are similarities between when we enter this location and when we first see the King's Garden restaurant. Both locations seem to draw you in through a circular arrangement, whether by lighting or set.



Watch the film from where Winky's father tells her she is not to go back to the stable up until Winky says, "I'm not small." as she lies on her bed.



Cut to Samir and Winky arriving on the bike.

The film set foley artist is the person who creates many of the everyday sound effects in a film, which are recorded and added or adjusted and enhanced using sound engineering equipment.

The atmosphere of a scene, i.e. the thoughts and feelings generated for the audience, is created in many different ways. One of these is through sound.

Pupils listen to the crowd scene when St. Nicholas arrives, with the image turned off. They make detailed notes on all the sounds that they can hear i.e. dialogue, effects, music and volume. Afterwards pupils feedback their findings and encourage them to suggest what kind of atmosphere is being created.

Watch the scene again but this time from the start of the new day after Saartje's death. Use the following questions to generate a class discussion about the importance of atmosphere and how it creates a feeling of hope (and eventual disappointment) in this scene.

Why has the film-maker chosen to start this scene with a sunrise? As before, the golden light may suggest hope. This together with the sun rising may suggest a new start for Winky and a turning point in the film.

Why is St. Nicholas suddenly so important to Winky? Winky seems to move from one focus for her affection to another. First it was Mum, then Saartje. Now that Saartje is dead, Winky is provided with a new focus in St. Nicholas.

Who else is provided with a glimmer of hope in this scene? Through Samir's suggestion to invite the reviewer to the restaurant, Dad is provided with hope himself.

A suggested breakdown of Saint Nicholas' arrival.

Cheering and singing crowd is louder than the scene before suggests happiness and excitement.

The sound of the crowd is no longer there. This may suggest how far away they are and how she still has to wait until she eventually meets her hero.

Music suddenly starts and as the boat arrives, the crowd sounds diminish. The music could be described as uplifting and happy. Stringed instruments are used to build up a rhythm which again contributes to the feeling of suspense.

Once St. Nicholas has gradually been revealed, the music changes to a more flowing, magical sound. During all of this, we hear a foghorn and we see lots of hanging lights, all of which add to the magical and hopeful atmosphere. Forewarn pupils that they will be hearing Dutch language dialogue and they should focus on the environmental sounds and music for this activity.

The crowd is heard cheering, hopeful that their pictures will be chosen by St. Nicholas. Amongst crowd's cheering, Winky's voice becomes louder until all we can hear is her voice and the music.

When St. Nicholas approaches Winky, the scene is filmed in slow motion and the music quietens to just strings. Here we are made to feel Winky's anticipation until she is dragged back to reality by her teacher shrieking Winky's name. At this point, all other sounds suddenly return and the music stops awkwardly.

Then there is silence which emphasises Winky's extreme shock and disappointment.

Winky then returns home, where the happy, hopeful atmosphere of the previous setting contrasts with the comparative quiet of this scene and her obvious disappointment.