

TEACHER-LED SESSIONS

These sessions are listed alphabetically by the surname of the session leader

1. Teaching Japanese Cinema

Roy Ashbury

Head of Media Studies, Queen Mary's College, Basingstoke, Hants.

Particularly relevant to: WJEC Film Studies; A2 World Cinema ME5

Suitable for: New and experienced teachers.

In a complex dialogue with the 'West', Japan has produced a major national cinema, with significant influence on film-makers world wide. Reflecting Japan's unique historical development from a quasi-feudal society to a major industrial power, its rich literary and artistic culture, as well as its experience of war and atomic bombing in 1945, Japanese film provides an extraordinary range of fascinating and challenging texts for any Film Studies or Media Studies student to engage with. Student enthusiasm for recent Anime films provides a good base from which to explore work that they will not be familiar with but that will deepen their appreciation of 'world cinema' and how social and cultural context shapes aesthetics. This session will primarily address how to teach the WJEC specification's focus on the post-war period, but should be of interest to anyone wishing to diversify their teaching of film techniques and narrative at AS by using Japanese film examples. No previous knowledge is assumed and all the texts used are available on DVD. Frameworks for interpreting Japanese film (Burch, Mellen, etc.) will be considered and suggestions for further reading provided.

2. How to teach Film and TV documentary

Sarah Casey Benyahia

Head of Film Studies/ Media Studies Teacher, Colchester 6th Form College, Essex

Particularly relevant to: AQA AS Media Studies Med 2 Textual Topics; Documentary, WJEC A2 Film Studies, FS6 Critical Studies, Documentary

Suitable for: New and experienced teachers.

The recent resurgence of interest in documentary is evident in its appearance at the multiplex, television's reliance on documentary formats and its appeal to the commercially important youth audience. The work of the 'New Documentarists' deals with often controversial contemporary issues such as globalisation, the environment and how we eat. The study of documentary allows students to explore the major approaches in Film and Media studies including film form, institution, representation and ideology within both historical and contemporary contexts.

This session outlines some of the key approaches to teaching documentary which will be illustrated through a range of examples and suggested activities:

Traditional **definitions of documentary** as a fact-based film or programme about the real world were always problematic and are becoming increasingly so. Central to this area of study is the shifting definitions of documentary seen in the breakdown of the boundaries between non-fiction and fictional forms. Definitions become more complicated when we consider the development of hybrid forms such as docudrama, drama documentary, docusoap, reality TV etc.

What **formal techniques** are specific to documentaries? How do these differ across different types of documentary? This area also highlights the use of forms more usually associated with fiction films such as narrative, characterisation, audience identification and representation.

Documentaries are often perceived to be purely educational, about serious political or cultural events which can seem removed from student experiences. It is important in defining the purpose of documentary to consider the ways that all documentary forms also aim **to entertain and engage the audience.**

Has a documentary affected the way you look at the world or changed your point-of-view on a particular topic? Do documentary makers want to persuade the viewer to accept their own point of view about a topic? How does this affect the idea of documentaries being a reflection of reality?

This session will place these areas in the historical context of the development of the documentary form and provide student activities on a wide range of film and TV documentaries. These are likely to include: *Etre et Avoir*, *Super Size Me*, *Outfoxed*, *Kurt and Courtney*, *Aileen: Portrait of a Serial Killer*, *Grizzly Man*, *Spellbound*.

3. **BTEC Diplomas: Planning, Resourcing and Managing**

Karen Dawson

Curriculum Manager, BTEC First Diploma in Media, Invicta Grammar School, Kent

Particularly relevant to: Edexcel BTEC National and BTEC First Diploma in Media

Suitable for: New and experienced teachers.

BTEC courses are notoriously complicated courses to organise, supervise and deliver. The students are often together for the majority of their timetable which can create an extremely positive environment or a 'mob mentality' which is dependent on a variety of factors.

This session will combine various approaches to teaching BTECs, taking into consideration academic and pastoral issues. The key differences between level two and level three vocational courses will be explored leading to a discussion regarding the adaptation of level three academic resources rendering them appropriate for BTEC teaching and learning. Useful resources, links and research sources will be used to develop a focused and pragmatic approach to what can be a considerable area of study. Suggestions will be made as to what works/doesn't work in a classroom environment illustrated with examples of contemporary print and audio/visual resources.

Approaches to teaching the more theoretical units will be investigated, and ways of engaging students with the more academic units on the specification examined. Suggested assignments and resources will be explored in regards to the practical production units. Methods of multi-teaching units and covering extra units will also be included. Sample schemes of work, lesson plans, assignments and unit guides will be available to explore the courses from both an institutional and theoretical perspective.

We will look at the internal and external moderation process and requirements for the BTEC courses and the most appropriate ways to organise moderation to ensure success.

Edexcel have developed a resource called 'BTEC in a Box' which is described as being the complete starter resource for BTEC Firsts. During this session we will spend some time looking at this and other Edexcel resources, discussing their relevance, effectiveness and reliability. The session will also explore methods of ensuring that learners meet deadlines – both internally set deadlines and those set by Edexcel. As well as ensuring learners meet coursework and assignment deadlines, the session will consider techniques used to keep students engaged, enthused and on track.

4. **Can you cut it with the BBFC?**

John Dyer

Education Officer, British Board of Film Classification, London

Particularly relevant to: All specifications

Suitable for: New and experienced teachers.

With its centenary year not far away, the BBFC has been around for almost as long as the medium of film itself. Its own colourful and often controversial history through the decades has reflected not only the ever-changing face of film-making but deeper societal changes. The work of the BBFC, both now and in the past, has proved endlessly fascinating to many. Its future will be no less interesting as the Board adapts to life in the digital age and a world of apparently unlimited access to moving image content.

Whichever syllabus you use, this workshop, run by the Board's Education Officer, John Dyer, and some of its Examiners who classify Films, DVDs and Videogames for the UK market, will offer a thorough overview of the Board's history and functioning and an introduction to its educational resources, including sbbfc – (www.sbbfc.co.uk), the online resource for GCSE and A Level Media and Film Studies students and teachers. There will also be the opportunity for those attending to get a flavour of the BBFC's student workshops which includes an interactive element that offers the chance to classify (or censor!) material for themselves.

5. **Approaches to Black Cinema**

Peter Jones

Teacher, Film and Media Studies, Queen Mary's College, Basingstoke

Particularly relevant to: WJEC Film Studies FS4 and FS6, AQA MED 4, 5 and 6, OCR Unit 2734, WJEC Media ME6, CCEA Moving Image Arts – Creative Production & Research, SQA DV32 13 Media Investigation, BTEC National Diploma Media Unit 37

Suitable for: New and experienced teachers.

Is there such a thing as black cinema? Is there any common ground between Dakar, Watts, Trenchtown and Brixton? The world looks to Hollywood for signs of representational change. And increasingly, black stars like Denzel Washington and Morgan Freeman have been able to play ethnically neutral characters. But the old problems of stereotyping and tokenism persist. For example, rarely do black men or dark-skinned African-featured women appear in romantic roles.

Teachers of film and media may feel reluctant to tackle this topic, perhaps through fear of political incorrectness, perhaps through lack of knowledge. I intend to suggest some practical and straightforward ideas for the classroom, beginning with students' own perceptions, providing some essential historical context (e.g. *The Birth of a Nation* and *Gone with the Wind*), and looking at some modern examples of what might be termed black cinema.

The topic is full of controversy, often raising more questions than it answers. Discussion can help to clarify not merely issues of black cinema but film and media concepts in general. For example, it can raise difficulties of taxonomy: defining black film is a useful starting point. Is a black film one whose writer, director or star is black, or one that is black-produced or financed? What exactly might be termed a black theme, and is there more to this than merely objecting to racism? How far has black participation in the industry increased since 1969, when Gordon Parks became Hollywood's first black director? Do students realise that it was not until the late 1980s that a substantial cohort of black film stars began to emerge? Many basic film and media concepts can be taught through the study of black cinema: the phenomenon of blaxploitation, for example, provides useful material for the study of genre. British students of all ethnicities often look to America for representations of blackness, and the influence of hip-hop is dominant. In the UK there is a much smaller black population and a correspondingly limited history of black images or black film-making. But two recent films – *Bullet Boy* and *A Way of Life* – suggest possibilities for the future.

Peter Jones is the author of *Teaching Black Cinema* (BFI) and co-author of the *Complete A-Z of Film and Media* (Hodder, forthcoming 2007).

6. Introduction to Teaching the Magazine Industry

Dee McGuinness

Head of Media Studies, Wilson's School, Sutton, Surrey

Particularly relevant to: OCR A Level. (New topic on the Media Issues and Debates Paper.)

Suitable for: New and experienced teachers.

Magazines are obviously widely appreciated and accessible texts for our students and are consequently very enjoyable to teach and to study. Using my own experience of teaching magazines at GCSE and more specifically at A Level, I will aim to show how we can employ our students' enthusiasm whilst ensuring they maintain an objective and critical eye.

The study of magazines should never be seen as the boring compulsory print opposition to the ever-popular moving image and by using a variety of mainstream and niche magazines, I will try to show how interesting these relevant texts are. In doing so, I will aim to consider the following:

- the rise and (possible) fall of the 'lad' magazines
- the future of the magazine industry
- how magazines are 'consumed' in the post-modern era
- linking the ideological with the institutional/commercial
- arguments regarding the construction of representations for the success of the industry
- representation of gender and sexuality, (with more of a focus on masculinity)
- niche v mainstream magazines. What does the industry say?

We have some very gifted and some unmotivated students at our school, and I will also offer my experience of extending, challenging and motivating such students.

As a new topic on the OCR paper, I will structure the session around an overview of my scheme of work on the Magazine Industry. My scheme of work and all accompanying material will be presented via a web page that I have designed for this topic, and for which you will be given a password. The scheme of work is written in accordance with OCR's specification but can also be easily amended to use with different classes and levels. Although the focus of this session is the study of the magazines and their respective companies, details of teaching the production of magazines will also be made available.

7. **Teaching Advertising: Industry and Analysis**

Rob Miller

Curriculum Manager – Media, Palmer’s College, Essex

Particularly relevant to: OCR/WJEC/AQA and BTEC ND Advertising Units

Suitable for: New and experienced teachers.

This session will combine an industry approach to teaching Advertising with an audio-visual semiotic analysis of key texts, looking at Advertising as a form of mass communication. Useful contacts, links and research sources will be utilised to develop a focused approach to what can be a considerable area of study. Suggestions will be made as to what works/doesn't work in a classroom-based environment illustrated with examples of contemporary advertising campaigns using television, radio and print. Approaches to teaching Advertising and New Technology will also be developed incorporating the Internet, Digital Media and Direct Marketing. A scheme of work will be available which explores the subject from both an institutional and theoretical perspective.

I believe that advertising is a form of mass communication that fundamentally needs to be written into Media Studies specifications as a core area of study. In OCR, AQA and WJEC specifications Advertising can be studied in terms of textual analysis at AS Level but can also be explored and incorporated further at A2, e.g. the OCR Debates and Independent Research Project modules, AQA modules and the WJEC ME5 Changing Media Industries module. Advertising provides the essential foundation underpinning most media forms and as such, is an industry that is ideologically, culturally, financially and politically powerful. This forms a significant rationale for the session which will look at how advertising can be studied in terms of textual analysis, audiences, institution and key areas of representation.

There will be information on key advertising agencies such as BBH, Wieden and Kennedy and DLKW, particularly on how to make the most of key contacts within these organisations. Examples of texts that will be utilised during the session include the Honda 'Power of Dreams' television advertising campaign, the Capital Radio 'Johnny Vaughan Breakfast Show' advertising campaign, Barnardo's Print and Billboard advertising through the years and banned advertising as a generic area of study. This can link into the changing role of the ASA and further issues of censorship and debate. Issues of regulation will be illustrated with the now historical United Colours of Benneton campaign and more contemporary examples including a 50 Cent Film Poster, X Box television advertising, Marmite 'The Blob' TV advert, Wrigley's Excite Chewing Gum, and the infamous 'Sophie Dahl' Yves Saint Laurent Billboard Poster. Recent complaints to the ASA about the sound levels of advertising compared to the sound levels of the preceding programmes will also be touched upon as it relates to the concept of multi-channel television, scheduling and target audiences.

The format of the session will involve an illustrated exposition of key areas, will use relevant stimulus material and hopefully will be interactive and discursive.

8. **Teaching Recent British Cinema**

Chris Mottershead

Associate Lecturer, Film and Media, Faculty of Continuing Education, Birkbeck, University of London

Particularly relevant to: A2 Media Studies OCR: Contemporary British Cinema; A2 Film Studies WJEC: Hollywood dominance and indigenous cinema

Suitable for: New teachers.

Both the A2 Media Studies syllabus and the A2 Film Studies syllabus have units on British cinema. These units require students to have some grasp of how the British film industry operates, largely in relation to the US film industry. This involves developing an understanding of the organisation of exhibition and distribution in UK as well as of production and of the way that both are dominated by US media conglomerates. Students need to be able to compare typical US blockbuster films including those produced in the UK, such as the 'Harry Potter' franchise, with the generally lower-budget films produced in Britain. Through case studies they can become aware of the reliance of many apparently 'British' films such as *The Full Monty* upon American finance and the possible rewards and problems of this. Students will need to recognise the range of films that have been produced in Britain over the past decade or more, including genres such as the 'Heritage' film and the need for films made in Britain to appeal to overseas markets if they are to be profitable.

One case study will consider the fortunes of Aardman animation, creators of the quintessentially British *Wallace and Gromit* characters and the way in which they required American finance to make the transition into feature length production, establishing a relationship with Dreamworks, which has

recently been terminated.

There will be consideration of the role of television in relation to film production, including the pivotal role played by Channel 4 in the 1980s and 1990s and the BBC's recent move into feature film production. There will also be an analysis of the role of the UK Film Council not only in supporting production but in helping with distribution costs.

The module will also examine the nature of audiences and the concepts of mainstream and art house films both in UK and US and the role of marketing especially in US in securing wider releases for films such as *The Madness of King George* or *The Queen*. It will outline theories of 'national cinema' and explore whether there might be characteristics of British films which make these different from US made features, including the absence of major stars, greater emphasis on character as opposed to spectacular action and on the relationships within a group of characters rather than the fortunes of a single protagonist. The workshop will balance issues of the economics of the film industry against cultural arguments about the possible value of having films which explore British subjects and have a British perspective on their subjects

9. Teaching James Bond

Derek Pike

Teacher, Film and Media Studies, Barton Peveril College, Hampshire

Particularly relevant to: AS/A2 Media, AS Film and OCR Media

Suitable for: New and experienced teachers.

The James Bond franchise has found itself in a very interesting position since the arrival of Daniel Craig in the role of the long-serving secret agent. While the Bond Movie is still considered to be low art by many, and possibly not worthy of closer inspection as far as Film and Media Studies are concerned, the series has created so much media interest with the release of *Casino Royale* that it has been very difficult to ignore. With the recent Bond adventures becoming extremely tired, predictable and beyond belief, e.g. invisible cars, it was time for a change, and the new Bond has certainly provided us with that. A Bond stripped of his gadgets, his overblown CGI effects and possibly even his sense of humour has been a great success but also courted much controversy. Where can the series go now, can it retain its interest and has it made redundant the ideals of the previous Bond films?

This workshop will be discussing the range of possibilities that Bond offers as a resource, and looking at a range of entry points. It will use Bond to discuss issues of representation, globalisation, advertising and marketing, Newspapers and the press, promotions, use of sound and music, textual analysis and storyboard techniques.

10. Stars and Performance

Jill Poppy

Course Team Leader, Richmond Adult Community College, Surrey

Particularly relevant to: WJEC: FS1 and FS4 Making Meaning; FS2 Audiences and Producers; FS8 Critical Studies; AQA: Reading the Media, Mod2 Textual topics in Contemporary Media; Texts and Contexts in the Media; Mod5 Independent Study; Mod6 Comparative and Critical analysis; OCR: Textual Analysis, Representation, Audience and Institutions, Critical Research, Issues and Debates; WJEC: MS1 Modern Media Forms, MS2 Media Representations and Reception, MS5 Changing Media Industries, MS6 Text and Context.

Suitable for: New teachers.

Stars engage students at many levels and studying stars is a useful way of exploring topics in film and media specifications such as audiences and producers, the film industry and genre, representation and a range critical approaches. We will look at how different stars have fascinated different audiences over time and explore the reasons for this by looking at the historical and social context.

Stars and performance are an essential part of film language and we will look at how different stars and different kinds of performances bring various meanings to a range of media texts. We will look at how these meanings are constructed not just by performance on film and television but through other media texts such as magazines and websites, fanzines, reviews and interviews.

It will offer a number of case studies of stars from the American and British film industries which will offer ways of comparing both industries (particularly in the area of marketing and distribution), audiences, representation and acting styles.

The session will offer an overview of performance styles from silent cinema to the present day and examine changes in acting methods.

Jill Poppy is the author of *Teaching Stars and Performance* (BFI)

11. **The Swinging Sixties**

Danny Powell

Head of Film and Media Studies, Ravensbourne School, Bromley

Robert Roy

Teacher, English and Media Studies, Ravensbourne School, Bromley

Particularly relevant to: WJEC Film Studies: *Swinging Britain 1963-1973*

Suitable for: New and experienced teachers.

As well as the sixties film and the extent to which the period captures the idea of a 'swinging' society through film, the session will focus on whether the modern perception of the swinging sixties is an accurate one and how film both endorses this vision and conflicts with it.

Seminal films will be used, e.g. *A Hard Day's Night*; *Darling*; *The Knack*; *Blow Up*; *If...* and *Performance* as a guide to the period's values and beliefs and focus on particular aspects of the period such as the representation of women; the permissive age and the use of narrative to express ideas.

The workshop will begin by looking at the films which followed the British New Wave and how the ideas of these revolutionary film-makers were taken forward into an age of experimentation, rebellion and individuality.

Class difference and the idea of a meritocratic society will be addressed as part of a study of a country undergoing turbulent change. Youth culture and the threat posed by young people will also be addressed. The new morality is a key area for an exploration of the period's conflict and by relating the films to real contemporary incidents, the session will provide an insight into how filmic representation was closely tied into the development of the new popular culture.

The development of media industries also provide an interesting area of reflection as we look at how the films encouraged a self-reflexivity which seems to try to highlight the construction of a media text.

12. **Teaching Celebrity and the Tabloid Press**

Adam Ranson

Lecturer, Filton College, Bristol

Particularly relevant to: The material covered will be of particular interest to teachers tackling this topic Comparative Textual study for OCR AS Media. Other teachers may find the approach of the workshop useful as an engaging and novel way of unlocking the key concept areas of Institution, Audience and Representation or as an insight into aspects of the Advertising and Marketing and News studies in depth (AQA)

Suitable for: New and experienced teachers.

"The celebrity is a person who is known for his well-knownness" (Daniel Boorstin)

Students are often enormously interested in celebrity and celebrity culture. This workshop is designed to provide the 'theoretical underpinnings' for teaching this area and also to provide techniques for productively focusing student enthusiasm. Whilst the emphasis of the workshop is to encourage student-led research and discussion, the session will include specially written print, web and multimedia teaching resources 'to take away' and use in class.

We will use varying theoretical perspectives to analyse 'celebrity texts'. The 'Political economy approach' explains celebrity as a creation of the mutual dependence of the media and the industries and professions (such as film and fashion) that rely on celebrity for their existence. The 'Organizational approach' looks at the everyday decisions made by media practitioners (such as tabloid journalists) in creating celebrity, whilst 'The Post-structuralist approach' examines what the discourses of celebrity culture show about individual and social identity.

We will look at some of the academic and popular culture arguments about celebrity; does the emerging importance of celebrity show a 'cultural decline' and the triumph of 'the culture industry'? Or does it show the enlargement of the 'democratic public sphere' and the influence of 'active audiences'? These debates will lead us into a consideration of how media audiences use and construct celebrity.

Finally we will examine the issues of representation arising from the portrayal of celebrity: gender, fame and notoriety, youth, beauty and sex appeal, wealth, power and status.

This we will do by looking at particular case studies from some of the different categories of celebrity. Whilst the texts we will be analyzing come predominantly from tabloid newspapers, websites and celebrity magazines, many of the concepts covered will be equally applicable to moving image material.

13. **Planning a two-year Film A Level Course**

Allan Rowe

Lecturer, Film and Media Studies, Chelmsford College, Essex

Particularly relevant to: WJEC Film A Level

Suitable for: New teachers

The course is designed for those who are starting to teach the WJEC Film Studies syllabus, or are about to engage in the second year. This syllabus has operated with minor variations since 2000, but is about to be amended in line with changes in all national curriculum. It is proposed to explore both the short-term requirements of the old syllabus and explore the requirements of the new syllabus, which are likely to still be in draft form.

Learning film at A Level requires a range of skills both from the student and from the teacher. It involves not only textual analysis, but also contextualising film in terms of the film business and the wider society. Films need to be examined both as artistic and creative work, but also as reflections of the wider social setting. Students engage in a range of assessment tasks, inside and outside the examination room, conventional essays, but also a range of practical tasks.

There is a wide range of teacher and indeed student choice in constructing a programme of study, which may result in a tendency for the teacher to try to do too much. The focus of the session will be on ways that the course can be designed to develop understanding through the use of film texts to cover more than one requirement.

The session leader has had a long career teaching Film and other A Level subjects. He has been a principal examiner for the FS2 paper, as well as examining and moderating for other parts of the syllabus. It is hoped that those attending will be able to share their previous plans and strategies and that there will be an opportunity to receive resources and advice according to individual needs after the session.

14. **Watching the Detectives: Investigating the Crime Genre**

Carly Sandy

Teacher, Media Studies, Palmer's College, Essex

Particularly relevant to: WJEC: ME6 Text and Context; ME1: Modern Media Forms; OCR: Unit 5 Critical Research (Crime and the Media)

Suitable for: New and experienced teachers.

As mediated images of the police on television continue to proliferate through news coverage, drama and 'reality' programming, audiences' primary understanding of law, order and policing exists largely through media representation. This session will explore issues of representation, realism and ideology within the police/crime genre, focusing primarily on television, but also referring to British and American crime cinema.

It will briefly trace the literary origins of the genre and the way in which this has helped to establish many of the common conventions of contemporary crime drama, particularly in Britain. The session will use case studies of some of the major police dramas from the last four decades from *Dixon of Dock Green*, in the 1950s to contemporary dramas such as *Life on Mars*. Through textual analysis we will be looking at the way in which the image of the police has changed during the last fifty years and how television drama in particular, appears to both construct and reflect social concerns surrounding crime and policing. The session will use case study texts which draw upon key areas of representation such as *Prime Suspect*, and the way in which it subverts a traditionally 'masculine' genre and foregrounds issues of realism and forensic pathology. As well as focusing on key areas of representation, each case study will also focus on institutional aspects of the text and consider issues of audience and audience appeals.

The session will finish by looking at new directions in the genre, including the development of sub-genres, and there will be some discussion of the way in which the genre has reinvented itself in recent

years with the global success of *CSI: Crime Scene Investigation* and 24. Both texts utilise the established conventions of television crime drama but combine them with characteristics usually attributed to cinema, and are therefore considered examples of 'quality television', a term that has become strongly associated with the genre.

Throughout the session there will be a focus on teaching approaches, with suggestions and materials for use in the classroom across a number of different specifications. The session will be supported by a series of short screenings, consisting of title sequences and key sequences that bear out key ideas surrounding issues of representation and ideology within the police/crime genre.

15. Teaching Web Design

Julie Thrasher

Head of Media Studies, St. Bartholomew's School, Newbury

Particularly relevant to: AS, A2, GCSE and BTEC in most specifications, especially OCR (2730 and 2733 and some 2732(NMT)), AQA (Med 3) at AS/A2: for GCSE OCR Portfolio, AQA section a or b of Coursework and for BTEC or AVCE as part of the production of coursework/practical work as well as textual analysis
Suitable for: New and experienced teachers.

"In creating, the only hard thing is to begin: a grass blade's no easier to make than an oak"
(James Russell Lowell)

This session looks at ways to deconstruct and research websites, including how to help students to plan and design for website production. It will deal with production issues although we will not be producing anything ourselves. The aim will be to equip teachers with the knowledge required to confidently tackle the area of web design. Like any topic involving new technologies, feeling one should know everything before embarking upon a project is a main stumbling block: the truth is you will never know everything, someone, some students, will always know more than you - the trick is to be prepared to get started, to be willing to learn as you go along and to accept that co-operative learning with and through your students is inevitable. Therefore, in this session we will deal with the following areas:

- the key topics in web design theory (such as layout and design, trajectories and traversals)
- ways to point students in the right directions for their research for production
- show how to use the key topics to plan for design
- discuss key elements in successful design such as layering, use of images and colour theory
- discuss features such as the use of buttons, hypertext, dropdown menus, video and sound
- suggest (briefly) some possible programmes that you could use in the classroom and
- their relative merits
- give advice for teachers setting up their own departmental websites, looking at how you plan
- and design for the future including clearly navigable site using video, blogging and podcasts.