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APPROACHES TO TEACHING FILM ADAPTATIONS OF A LITERARY WORK IN PRIMARY EDUCATION

***Summary:** In the fourth grade of primary school, students, for the first time, encounter the unit Comparison of film and literary work. In doing so, students have to notice similarities and differences between a literary work and its film adaptation. The aim of this paper was to research the manner in which teachers teach the mentioned unit. Does the teacher take on the film or literary approach, i.e. does the teacher approach the mentioned topic as a medium or literary text? The research was carried out on a sample of N=457 primary school teachers in the City of Zagreb. The results lead to the conclusion that teachers, regardless of work experience, grade level taught and knowledge of film techniques, mostly do not take on (use) the film approach when teaching the unit Comparison of film and literary work.*

***Key words:** film, the film approach, literary text, comparison*

INTRODUCTION

Contemporary society is in interaction with media on a daily basis. Because of that, media literacy defined as the possibility of approaching media, learning media, analysis, critical evaluation and ability to create media content (Aufderheide, 1993) is necessary. Through media, people meet specific needs among which are: becoming informed, enjoyment of the arts, development of social relationships, confirmation of personal identity, entertainment, flight from reality and other (Mikić, 2010). Media have an important role in the life of children and youth and *school is the key institution for mediating knowledge and skills of basic media literacy, which can teach children to critically approach media and help them develop their own vision of themselves* (Erjavec & Zgrabljic, 2000: 90). Because of that, it is necessary to teach children to understand and accept media content and teach them how to selectively use media. In order for children to be successful in the mentioned, they need to be media literate. *Media literacy teaches the understanding of symbolic languages of particular media* (Zgrabljic & Rotar, 2005: 2), and those languages combine music and art, language and gesture, rhetoric and color, preferring simultaneous visual and auditive images (Carpenter, 1991). There is no explicit consensus among media pedagogues on the positive and negative influence of media on children and youth. Some researchers (Košir, 2000; McMane, 2000) emphasize the positive effects of

media when teaching and education can be structured based on their positive characteristics. Awareness and learning of media and media culture occur at the margins within the content framework of the subject Croatian language. According to the Teaching curriculum (Nastavni plan i program, 2006), the goal of media education is to enable students to communicate with media, enable students to evaluate film and film reception. The area of media education in primary education mostly covers the development of media literacy in film and theater arts. *Considering that film arts is more present in the lives of ordinary people than other arts, it is obvious that education for film for the masses is as necessary as education for literature, art, music and other arts* (Težak, 2002: 14). Film as an art combines various media characteristics (literary, art, and music), but is mostly linked to literature. The fine arts focus on the static as opposed to the moving image, while music as one of the film techniques that can and does not have to be present in film (Đordić, 2016). The question of film story presents a close connection between literary and film arts. When the two are compared, common points between the two are evident. However, both arts can be interpreted independently. In presenting their respective content they use various expression techniques. Ultimately, both have an author who tells the story, the writer who will insert life into the image and the director who will use the voice of the image which should be eloquent even if wordless (Pliško Horvat, 2012). In the fourth grade of primary schools, students are, for the first time, introduced with the teaching unit Comparison of film and literary work. According to the Teaching curriculum, students have to observe similarities and differences between film and literary work based on which the film was made. With this research we aimed to examine the teaching approaches used by primary school teachers when teaching the unit Comparison of film and literary work.

THEORETICAL FRAMEWORK

In the Croatian teaching practice, film is mostly used as teaching content. According to the Teaching curriculum for primary school (Nastavni plan i program, 2006), the aim behind teaching film as an independent work of art is to enable students for watching, reception and interpretation of a film, acquire basic film concepts, develop the ability to observe and evaluate using carefully selected films. Each film is special and different and because of that, particular attention and thought is given to film techniques. In lower primary school, students encounter film story, color, sound, acting, costumes, scenography and scenes (Mikić, 2001). Films most frequently develop from literary works and we refer to them as film adaptations. It is a film adaptation or film interpretation of a literary work or director's independent creation where the literary work served for creating a film (Burenina-Petrova, 2012). *Films that are based on incentives from literary works carry an additional challenge of being compared to the original work. In that way, the relationship between literature and film is not a relationship based on exclusiveness, but rather, on a relationship of inclusiveness. (...) watching film adaptations should encourage supplementing*

potential gaps in the reading process (Uvanović, 2008: 59). A film adaptation does not necessarily have to be faithful, rather, the film should present the original story a new dimension. The film and literary work should not be compared using the *infantile criteria of fidelity but using to criterion of transfer of creative energy* (Uvanović, 2008: 403). Considering film enjoys great popularity among children and youth, insistence on comparative analysis of literary works and their film adaptations should be encouraged (Biškić, 2015). Through film adaptations, students penetrate into the literary work and through a comparative analysis establish similarities and differences between a literary work and its film adaptation. Students can become aware of how a literary work and its film adaptation utilize different techniques and that a work of one art can enrich the reception of the other (Đordić, 2016). Analytical and discussion skills develop simultaneously along with critical thinking. Teaching film takes place within the syllabus of the subject Croatian language, media education. For each content area including film, there are teaching approaches which arrive at knowledge of film. From the point of film media, Težak (2002) attaches importance to film approaches.

In teaching the unit Comparison of film and literary work, we use the film-literary approach which connects two arts – film and literature. In such lessons, a comparative analysis of the literary work and the film adaptation is used. By comparing the two arts, students observe differences between film and literary techniques, observe features of characters based on the actions and observe acting as an important constituent in interpreting characters in the film and the book, observe similarities and differences in parts of the plot in the literary work and the film, differentiate the description of characters, events, place and time of action in the book and the film, describe their personal sensation and content of the film and literary work, and recognize basic aesthetic and ethical values in the film adaptation. Furthermore, it is necessary to develop thinking skills, skills in language expression and creation stimulated through the film media. When referring to the structure of a lesson based on the adaptation of a literary work, the recommendation is that the film be watched in one viewing, i.e. without breaks. After the initial viewing, certain parts of the film are repeated in order to examine facts in the analysis and interpretation of the work. A short film is a complete story, short enough that its viewing can be organized within a lesson (Using films in schools: a practical guide, 2010).

For students, the experience of film should not be reduced to mere enjoyment of a film throughout the viewing. Rather, it should be an immersion into the world of film during the ending credits (Biškić, 2015). Students should be encouraged and educated to actively process images on the screen. Furthermore, the analysis of a film adaptation should not be reduced to the story; it should be done from the perspective of film techniques (Biškić, 2015). Research has shown that at the primary school age, students' reception of a film is rather intense and that children become familiar with film in the first and second grade of primary school. In the third and fourth grade of primary school, students can comprehend more complex films, i.e., films which will spark the aesthetic, ethical and notional values of the story (Težak, 1990). For

successfully teaching the unit Comparison of film and literary work, the teacher should have knowledge of film terminology in the practical and theoretical sense. In that way, the analysis of a film adaptation can be approached. In the Croatian teaching practice, research on the approach teachers adopt for teaching film adaptations has not been carried out. Therefore, the aim of this research was to establish approaches teachers taken on when teaching the unit Comparison of film and literary work, i.e. whether teachers focus on film techniques in a film adaptation or whether the literary work is the primary starting point in the comparison.

RESEARCH METHODOLOGY

AIM AND RESEARCH PROBLEMS

The aim of this research was to establish ways in which teachers approach the unit Comparison of film and literary work. Does the teacher plan for a film or literary approach, i.e. does the teacher approach the unit as a media or literary text? The general research aim yielded the following problems and hypotheses:

1. Which teaching methodology does the teacher use for the unit Comparison of film and literary work?
 2. Is there a significant difference in the frequency of applying the film approach in teaching the unit Comparison of film and literary work between teachers with respect to: a) years of work experience and b) grade level taught?
- H1.1. Teachers who are knowledgeable of film techniques usually more frequently use the film approach when preparing students for watching a film.
- H1.2. Teachers who are not familiar with film techniques more frequently use the literary approach when preparing student for watching a film.
- H1.3. Teachers who take on the film approach, view a short form at least twice during the lesson.
- H1.4. After watching a feature film, the majority of teachers who use the film approach, reproduce scenes and shots which depict film techniques.
- H2 There are no significant differences in the frequency of applying the film approach in teaching the unit Comparison of film and literary work between teachers with respect to: a) years of work experience and b) grade level taught.

RESEARCH INSTRUMENTS

For the purpose of this research a questionnaire comprising two parts was developed. The first part of the questionnaire provided participants' demographic data: gender, age, years of work experience, level of education and workplace. The second part was presented in the form of survey questions. The teachers expressed their opinions regarding practical teaching of film based on a literary work. The questionnaire is comprised mostly of qualitative, ordinary scales and nominal, dichotomous scales (yes/no). Frequency is presented through a five-point Likert scale: 1= never, 2= rarely, 3= occasionally, 4= frequently and 5= always. Three questions in the que-

stionnaire were devoted to assessment of knowledge of film techniques according to which a Likert scale of results was established: 1= incorrect enumeration, 2= up to two correct enumerations, 3= up to four correct enumerations, 4= mixes film and literary techniques and 5= entirely correct enumeration. While filling in the questionnaire, the participants did not ask additional questions, nor did they ask for clarification which means that the questions were comprehensible and acceptable.

DATA COLLECTION AND PARTICIPANTS

The research carried out through the survey method took place from March to May 2018 during the county professional development (CPD) for primary classroom teachers in the City of Zagreb. The research was voluntary, anonymous and comprised N=457 participants. The sample mostly consisted of female participants (95%). According to the level of education, the sample consisted of participants with a university degree (73.3%) and those with a college degree (26,7%). With respect to years of work experience, the teachers were grouped into three categories: from 0 to 10 years of work experience (38.5 %), from 11 to 20 years of work experience (24.0 %) and from 20 and more years of work experience (37.5 %). With respect to age, the median was at age 41, with the first quartile which comprised teachers with more than 50 years of age. Of the N=457 participants in the survey, N=455 participants answered the question regarding years of work experience and grade level: 30.1 % work in the first grade, 29.7 % in the second grade, 24.4 % in the third grade, and 15.8 % in the fourth grade. Of the participants in the sample 71.9% worked in teaching. Of that percent, 2.4 % worked in combined classes and 25.7% worked in extended school stay (ESS).

METHODS OF DATA ANALYSIS

The analysis of research data was done using standard statistical tests appropriate for concrete measuring scales: quantitative and qualitative, using the SPSS v25 statistical tool. The following statistical measures were used for the data analysis: Chi-square test as the basic measure, directional measures and symmetric measures for establishing consistency of results of the Chi-square tests. The Pearson's Chi-square could not be used at times considering that the large amount of data had absolute frequencies less than 5. Because of that, the likelihood ratio and linear-by-linear association were applied. In addition to the basic, the results for continuous variables *work experience* and *grade level*, measurements appropriate to ordinal and interval types of variables were used as confirmation of consistency of results. Gamma, as the symmetric measure of association of ordinal variables whose sum was from -1 to 1; sums closer to one represent strong association (positive or negative, such as correlation) while those closer to zero show an insignificant association. As with Gamma, the same applies for Somers' d. Somers' measure d stands for the extension of Gamma considering it involves pairs which are not linked to the independent

variable. Kendall's tau-b is a non-parametric measure of correlation for ordinal variables that takes into consideration the relationship between variables analogous to the correlation coefficient. Kendall's tau-c has a similar meaning to the previously mentioned with the exception that it ignores relationships between variables (as if they are independent). Spearman's correlation is used for ordinal variables and is entirely similar to Pearson's correlation for continuous variables. As opposed to Pearson's which assumes a normal distribution and linear dependency, Spearman's is a non-parametric measure of the range of correlation. It observes how the relationship between variables can be described through a monotonic function. Somers' d is presented in a separate table and the interpretation of results implies that the results of all five statistical measures are consistent.

RESULTS AND DISCUSSION

Hypothesis H1.1 Teachers who are knowledgeable of film techniques more frequently prepare students for watching films by giving a problem task which refers to noticing film techniques.

In testing this hypothesis, those whose answers showed knowledge of all film techniques ($N_1 = 26$) were extracted, while the remaining part of the group ($N_0 = 430$) was marked with one of the following grades when asked about knowledge of film techniques: *mixes film and literary techniques, enumerates up to four correct answers, enumerates up to two correct answers, entirely incorrect enumeration*. Within these two groups we observed whether teachers prepare students for watching a film by giving a problem task that relates to noticing film techniques.

Two participants did not answer the two questions which reduced the sample to $N = 456$ valid answers (99.8 % of the original sample). The Table of contingencies between variables *Accurately enumerates all film techniques* and *Prepares students for watching a film by giving a problem task that refers to noticing film techniques* (Table 1) shows that only $N=26$ participants know all film techniques (5.7 % of the sample) and of the $N=26$ only $N=5$ (19.2 %) prepared students for watching a film by giving a problem task which refers to noticing film techniques which is not an expected answer for this subgroup. In the sample of valid answers, $N=430$ participants did not entirely know all film techniques and $N=297$ (69.1 %) did not prepare students for watching a film by giving a problem task which refers to noticing film techniques, which is an expected answer for this subgroup.

Table 1. Comparison of the practice of preparing students for watching a film by giving a problem task which refers to noticing film techniques between teachers who entirely know film techniques and those who don't have complete knowledge of film techniques

Table of contingencies		Accurately enumerates all film techniques		Total
		yes		
Prepares students for watching film by giving a problem task that refers to noticing film techniques	no	297	21	318
	yes	133	5	138
Total		430	26	456

The comparison of distributions in the practice of teachers to prepare students for watching a film by giving a problem task (noticing film techniques) between those who know film techniques and those who do not was tested using the Pearson Chi-square test ($\chi^2 = 1.590$, $df = 1$, $p = 0.207 > 0.05$), where there are no absolute frequencies lower than 5 in the sample. The result in Table 1 was checked using Yates' correction ($\chi^2 = 1.084$, $df = 1$, $p = 0.298 > 0.05$) and Fisher's exact test for tables 2x2 with two-way significance $p = 0.273 > 0.05$, i.e. one-way significance $p = 0.148 > 0.05$. For all of the cases, consistent results that statistically the distributions do not differ significantly, were obtained.

These results were checked again using a series of statistical tests of direction and symmetry (they replace correlation coefficients in dichotomous nominal values of variables) and the following results were obtained: Goodman-Kruskaltau ($\tau = 0.003$, $p = 0.208 > 0.05$), Phi ($\phi = -0.059$, $p = 0.207 > 0.05$), Cramér'sV ($V = 0.059$, $p = 0.207 > 0.05$), contingency coefficient (0.059 , $p = 0.208 > 0.05$) and Spearman's correlation coefficient ($\rho = -0.059$, $p = 0.208 > 0.05$). All of the results are consistent in significance that the distribution in the 2x2 table according to knowledge of film techniques and preparation of students for watching film adaptations by giving problem tasks referring to noticing film techniques statistically do not differ significantly.

Hypothesis H1.1 which assumes that those teachers who know film techniques more frequently prepare students for watching films using the film approach is rejected. The results obtained point to the conclusion that teachers generally do not prepare students for watching films using the film approach regardless of their knowledge of film techniques. In that context, teachers who have knowledge of film techniques should realize the importance of a purposeful application of the approach in teaching the unit Comparison of film and literary work.

Hypothesis H1.2 Teachers who do not have knowledge of film techniques more frequently prepare students for watching films using the literary approach.

On a sample of $N = 456$ participants whose answers relating to knowledge of film techniques were entirely incorrect, were extracted. Of the $N = 102$ participants (19.1 % of the total sample) $N = 61$ use the literary approach in preparing for watching films adaptations, while the remaining $N = 41$ do not use it (Table 2).

Table 2.Contingency of the variable Accurately enumerates film techniques and Prepares students for watching film by talking about the previously read book

Table of contingencies		Prepares students for film watching by talking about the previously read book		Total
		Yes		
Knowledge of film techniques	<i>Entirely incorrect enumeration</i>	41	61	102

The Chi-square test (Table 3) was used to check for statistically significant differences which in the subsample of teachers who have weaker knowledge of film techniques (enumerates film techniques = *entirely incorrect enumeration*) has the following Chi-square = 3.921569 (N = 102, df = 1) with a statistically significant difference $p = 0.047671 < 0.05$. We conclude that teachers with weaker knowledge of film techniques more frequently prepare students for film adaptations using the literary approach.

Table 3. The Chi-square test for preparing students for watching a film using the literary approach by the sample subgroup that has weaker knowledge of film techniques

Prepares students using the literary approach	Observed and expected frequencies Chi square = 3.921569, df = 1, p = 0.047671			
	Observed distribution (O)	Equal distribution (E)	O - E	(O-E) ² / E
no	41	51	-10,0	1,960784
yes	61	51	10,0	1,960784
Sum	102	102	0,0	3,921569

Hypothesis H1.2 which assumed that those teachers who don't have knowledge of film techniques more frequently prepare students for film watching using the literary approach is confirmed. The results show that when teaching the unit Comparison of film and literary work, teachers focus more on the literary work when analyzing the film adaptation which is expected as interpretation of a literary work is more frequent in Croatian language teaching than is teaching film. What is more, the established teaching practice is to become familiar with the literary work first and then watch the film adaptation.

Hypothesis H1.3 Teachers who approach film using the film approach show a short film at least twice during the lesson

On the entire sample N=457 of teachers, N=88 prepare students for watching a film using the film approach (giving a problem task which refers to noticing film techniques; observing differences between film techniques). Of the N=88 teachers, the majority N=38 (43.2 %) *always* show the short film at least twice during a lesson. Teachers N=19 (21.6 %) show a short film at least twice *frequently* and "occasionally", and only N=11 (12.5 %) teachers *rarely*, while one teacher (1.1 %) stated "never" re-

produces a short film based on a literary sample at least twice (Table 4). The median of frequency (50th percentile) is at *frequently*, while *always* is at the 75th percentile. Based on the descriptive statistics, we can conclude that in more than half of the cases, teachers who use the film approach *frequently* show a short film at least twice.

Table 4. Short film based on a literary sample is reproduced at least twice during a lesson

		Frequency	Proportion [%]	Cumulative part [%]
Repeated viewing	never	1	1.1	1.1
	rarely	11	12.5	13.6
	occasionally	19	21.6	35.2
	frequently	19	21.6	56.8
	always	38	43.2	100.0
Total		88	100.0	

Hypothesis H1.3 which assumed that those teachers who take on the film approach repeat the viewing at least twice during a lesson is partially confirmed. The results obtained show that teachers recognize the value of repeated viewing of a short film. Therefore, awareness of the importance of the second viewing of a short film when teaching the unit Comparison of film and literary work is recommended.

Hypothesis H1.4 The majority of teachers who take on the film approach repeat viewing of scenes and shots in a feature film where film techniques are evident.

By extracting the subsample of teachers who take on the film approach, those who affirmatively answered both questions: *Prepares students for watching a film by giving a problem task referring to noticing film techniques* and *Prepares students for watching a film by giving a problem task referring to noticing differences in film techniques* (N = 88) we observe the frequency of interrupting a feature film within that subsample (Table 5). The distribution of interruptions is directed towards *occasionally* which is also the median in the distribution of frequency of repeating scenes and shots of a feature film according to the percentiles where *rarely* is at the 25th percentile and *frequently* is at the 75th percentile (Figure 1).

Table 5. Frequency of repeating reproductions of particular scenes and feature films for the purpose of noticing film techniques

Scene reproductions FF ²	Frequency	Percent [%]	Cumulative part [%]
never	9	10.2	10.2
rarely	17	19.3	29.5
occasionally	35	39.8	69.3
frequently	18	20.5	89.8
always	9	10.2	100.0
Total	88	100.0	

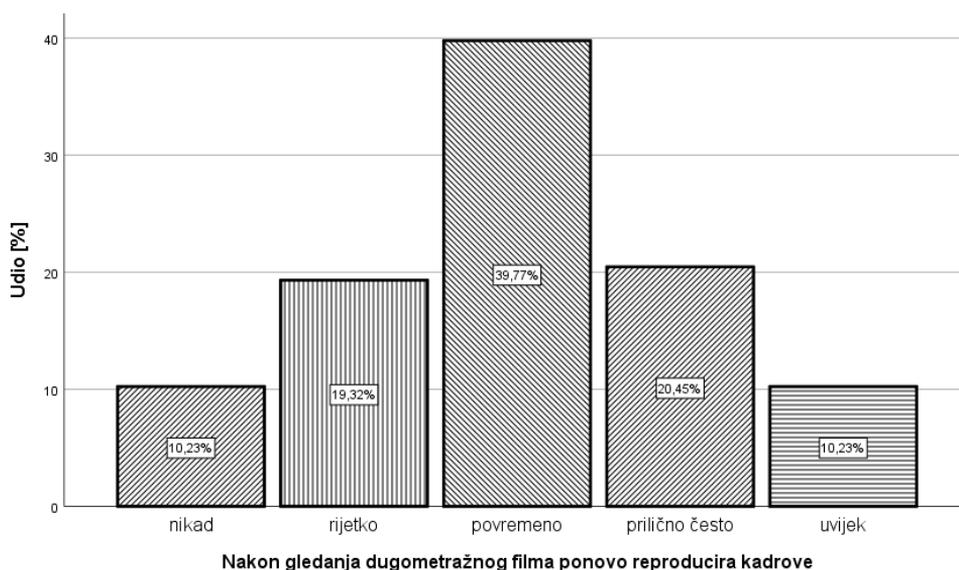


Figure1. Distribution of qualitative estimates on the frequency of repeating scenes and shots of a feature film for the purpose of observing film techniques among teachers who take on the film approach.

The cumulative distribution of the frequency of viewing shows that 69.3 % of teachers who take on the film approach *occasionally, frequently, or always* repeat scenes and shots of a feature film in order for students to better observe film techniques.

Hypothesis H1.4 which assumes that the majority of teachers who take on the film approach, repeat scenes and shots of a feature film where film techniques can be observed is rejected. For a successful implementation of the mentioned competence in film teaching methodology and digital competence of the teacher is necessary along with adequate classroom equipment.

Hypothesis H2 There is no significant difference in the frequency of applying the film approach when teaching the unit Comparison of film and literary work between teachers with respect to: a) work experience and b) grade level taught.

Those teachers who take on the film approach were extracted from the sample (those who answered at least one of the survey questions with *yes: Prepares students for watching a film by giving a problem task which refers to noticing different film techniques or Prepares students for watching a film by giving a problem task which refers to noticing film techniques*). In the sample, there are N=324 such participants of which N=322 answered both questions.

The distribution of teachers who take on the film approach with respect to grade level and work experience is shown in Table 6. In this sample, work experience is presented in years from 0 years (less than one year of work experience) to 44 years of work experience. The teachers were equally represented in grade levels they are teaching which was checked using the Chi-square test (Table7). In comparison with the equal distribution by grade level (80.5 teachers grade level), the Chi-square test

shows that the residuals ($O - E$) were small enough that the statistically significant results could conclude that all grades, from 1st to 4th are equally represented in the sample ($\chi^2 = 7.316770$, $df = 3$, $p = 0.062460 > 0.05$, there is no statistically significant difference between the representation of teachers in grade levels).

The relationship between grade level taught and years of work experience by teachers taking the film approach was tested with the following group of statistical tests: Chi-square, measures of direction and symmetry where the results were entirely consistent. From the group of Chi-square tests (Table 8), the Pearson Chi-square test was extracted due to the rather large number of expected frequencies (98.2 %) lower than 5. The likelihood ratio ($LR = 141.010$; $df = 120$; $p = 0.092 > 0.05$) shows that there is no relationship between years of work experience and grade level taught and that the results are statistically significant. The consistent results are shown in the linear-by-linear association (*linear-by-linear association* = 1.919; $df = 1$; $p = 0.167 > 0.05$) which confirms that there is no relationship between years of work experience and grade level taught by teachers who take on the film approach and this result is statistically significant.

The consistency of results of the Chi-square tests was checked by statistical measures of direction and symmetry (which were more appropriate for ordinal variables and in this case complete their results of the Chi-square group of tests). As a statistical measure of direction (Table 9) the Somers' distance d was used in three cases; in case none of the variables was dependent and two cases where one or the other variable was dependent. In the three cases, the Somers' d has somewhat different results where, as indicated by asymptotic standard error, the second decimal is not reliable, and in all three cases the approximate value is $T = 1.327$ and the approximate test significance $p = 0.185 > 0.05$ showing that there is no direction (relationship) between variables "work experience" and the "grade level taught" and the result is statistically significant.

Testing consistency of results with the Chi-square group of tests and statistical measures of direction was done using the statistical group of tests for symmetry (Table 10) which are more appropriate for ordinal and interval variables and, in this case, they were applied for checking consistency with previous results. Based on the valid sample of $N=322$ teachers who use the film approach, the following results of statistical symmetry between variables *work experience* and *grade level taught* were obtained: Kendall's tau-b value 0,55; where the second decimal is not reliable (asymptotic standard error 0.042) giving an approximate $T = 1.327$ and approximate test significance $0.185 > 0.05$ which means that there is no symmetry between the two variables and that the result is statistically significant. Kendall's tau-c has a value 0,062 (asymptotic standard error 0.047, approximate $T = 1.327$, $p = 0.185 > 0.05$) also confirming that there is no symmetry between the two variables and that the result is statistically significant. The Gamma value is also slightly positive 0.065 (asymptotic standard error 0.049, approximate $T = 1.327$, $p = 0.185 > 0.05$) which again confirms that there is no symmetry between the two variables and that the result is statistically significant. Spearman's correlation also has a slightly positive

value 0.073, and as in all other statistical measures the second decimal is also not reliable thus, we conclude that it is close to zero (no correlation, asymptotic standard error = 0.055, approximate $T = 1.327$, $p = 0.185 > 0.05$), which implies no symmetry between the variables and that the result is statistically significant. The last measure of symmetry which was tested and which was appropriate for variables with interval values was the Pearson coefficient R which is also approximately close to zero $R = 0,077$ (the second decimal is unreliable as the asymptotic standard error is 0.055, approximate $T = 1.384$, $p = 0.167 > 0.05$) which again yields a consistent result that there is no symmetry between the two variables and thus making the result statistically significant.

Table6. Table of contingencies between work experience of teachers who apply the film approach and grade level taught

Work experience [year]	Grade level taught				Total
	1	2	3	4	
0	0	0	1	2	3
1	7	6	8	5	26
2	3	4	3	2	12
3	5	6	2	1	14
4	2	5	3	2	12
5	6	1	1	2	10
6	1	2	2	0	5
7	3	0	1	1	5
8	0	3	0	0	3
9	0	0	0	1	1
10	7	0	2	1	10
11	1	0	3	0	4
12	2	3	0	3	8
13	2	1	1	0	4
14	2	1	1	3	7
15	4	5	2	5	16
16	5	2	2	2	11
17	2	3	2	2	9
18	1	4	3	1	9
19	2	2	0	2	6
20	3	4	4	0	11

21	1	1	1	1	4
22	1	3	0	2	6
23	5	1	2	4	12
24	0	4	3	1	8
25	3	3	5	2	13
26	1	2	3	3	9
27	4	2	3	1	10
28	1	1	1	0	3
29	1	2	3	2	8
30	0	4	3	2	9
31	1	1	4	0	6
32	4	1	3	0	8
33	4	3	4	2	13
34	2	1	5	1	9
35	1	0	3	2	6
36	0	1	1	1	3
37	2	0	2	0	4
38	0	1	1	0	2
39	1	0	1	0	2
44	0	0	0	1	1
Total	90	83	89	60	322

Table7. Chi-square test of equality of representation of teachers who apply the film approach by grade level

Grade	Chi-square = 7.316770, df = 3, p = 0.062460			
	Number of teachers (O)	Equal distribution (E)	O - E	(O-E) ² /E
1	90	80.5	9,5	1.121118
2	83	80.5	2,5	0.077640
3	89	80.5	8,5	0.897516
4	60	80.5	-20,5	5.220497
Total	322.0	322.0	0,0	7.316770

Table8. Chi-square tests of correlation between work experience and grade level taught by teachers who apply the film approach

Chi-square group of tests	Amount	df	Asymptotic significance (2-sided)
Pearson Chi-square	122.175 ^a	120	0.428
Likelihood Ratio	141.010	120	0.092
Linear-by-Linear Association	1.910	1	0.167

98.2% of data have the expected frequency less than 5

Table9. Statistical measure of direction (Somers' d) between variables "work experience" and "grade level taught"

Statistical measures of direction		Value	Asymptotic standard error	Approximate T ^b	Approximate test significance
Somers' d	Symmetrically	0.055	0,041	1,327	0,185
	Work experience [year] as the dependent variable	0.063	0,047	1,327	0,185
	Grade level taught as the dependent variable	0.048	0,037	1,327	0,185

Not assuming the null-hypothesis H0: There is a direction (dependency) between years of work experience and grade level taught.

a. Using the asymptotic standard error and null hypothesis H0: There is a direction (dependency) between years of work experience and grade level taught

Table 10. Statistical measures of symmetry between work experience and grade level taught by teachers who apply the film approach

Statistical measures of symmetry		Value	Asymptotic standard error ^a	Approximate T ^b	Approximate test significance
Ordinal variables	Kendall's tau-b	0.055	0.042	1.327	0.185
	Kendall's tau-c	0.062	0.047	1.327	0.185
	Gamma	0.065	0.049	1.327	0.185
	Spearman correlation	0.073	0.055	1.306	0.192 ^c
Interval var.	Pearson R	0.077	0.055	1.384	0.167 ^c

Not assuming the null hypothesis H0: There is symmetry (dependency) between years of work experience and grade level taught.

a. Using the asymptotic standard error and null hypothesis H0: There is symmetry (dependency) between years of work experience and grade level taught.

b. Based on the approximation of a normal distribution

Hypothesis H2 which assumes no significant differences in the frequency of the film approach in teaching the unit Comparison of film with literary work between teachers with respect to: a) work experience and b) grade level taught is accepted.

CONCLUSION

In the Croatian teaching practice, film is traditionally content that falls under the subject Croatian language, media education. When teaching film, the focus is on film culture which implies film education and art learning outcomes. With this research we examined the ways in which teachers approach the teaching unit Comparison of film and literary work, i.e. the starting point in the comparison: film which was based on a literary work or the literary work itself. The research established that teachers in the majority do not use the film approach in teaching the topic Comparison of film and literary work regardless of their knowledge or lack of knowledge of film literary techniques. Already in the first grade of primary school, students are exposed to film adaptations. However, in grade four students learn about the Comparison of film and literary work where they have to observe similarities and differences between the film and literary work based on which the film was made. According to Bežen (2005), the approach to teaching film implies simultaneous observation of all aspects of individual scientific disciplines which are included in the teaching process (film science, pedagogy, psychology, philosophy, etc.). Težak (2002), emphasizes the importance of film teaching methodology through which teachers can easily mediate knowledge of film discourse, relevant elements of film, aesthetics and ethical value of film to students. In teaching the unit Comparison of film and literary work, teaching film is associated with teaching literature where film and literary elements are equally represented and compared during the lesson. Interpretation of film adaptations is directed towards important elements of the film and literary work in order to cover elements such as content, structure, and aesthetics (plot, theme, characters, type, sequence of events, message). In teaching the unit Comparison of film and literary work emphasis is frequently placed on tasks with outcomes in literature with the literary approach dominating. The results of this research indicate that the interpretation of film adaptations of literary works focused on elements of a literary work and in that way encompasses content, structure and aesthetic constituents of the literary work and not film (story, theme, characters, type, sequence of events, message). In teaching the topic Comparison of film and literary work, emphasis is most frequently placed on tasks pertaining to literature and literary learning outcomes. However, considering that by grade four, students have become acquainted with film techniques (color, sound, scene, acting), the mentioned topic should be taught using the film media approach. In other words, students should become aware of the manner in which film techniques tell the story based on a literary work. Teachers should be informed about the differences between the language of the literary artwork and language of film. The literary work provides an experience of united layers of sound and meanings of words and encourages the aesthetic experience and message (Bežen, Budinski, Kolar Billege, 2014). For successful and quality teaching of film, a teacher

should be *film literate* implying knowledge of genre, style and aesthetically different films. It is important that teachers critically and constructively watch films and their possible application in teaching. Teachers should develop awareness of the importance of film techniques as film *narrators*. This can be accomplished by involving teachers into professional development programs targeting awareness of the function of film techniques. Having this knowledge, will enable their students to attempt at the analysis and interpretation of a film adaptation of a literary work. In that way, the comparison of film with literary work will not be based solely on literary techniques.

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