



Creative Audiovisual Lab
for the promotion of
critical thinking and
media literacy



Piloting Guidelines

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Table of contents

Introduction	6
Main contents of the workshops and methodology	7
PROJECT OBJECTIVE	7
The CrAL project piloting testing	7
TRAINERS AND LEARNERS INVOLVED IN THE PILOTING PHASE	8
PEDAGOGICAL APPROACH	8
INSTRUCTIONAL STRATEGIES	9
Project-based learning	9
Cooperative Learning	9
Participatory Teaching and Learning (PTL)	10
Visual Thinking Strategies (VTS)	10
Gamification	11
Competency-based Learning (CBL)	11
Role Model Education	11
How to select participants (teachers)	12
Face to face local workshops	12
How to set up local workshops for young people	17
HOW TO USE THE EDUCATIONAL PACK	17
NUMBER OF WORKSHOPS TO TRANSFER CrAL METHODOLOGY TO STUDENTS	18
FOSTERING TECHNICAL SUPPORT AND ENHANCING SCHOOLS' POTENTIAL	18
TUTORS' FOLLOW UP WITH TEACHERS	18
HOW TO INVOLVE THE LOCAL COMMUNITY	19
Certification	19
Competitions guidelines	20
COPYRIGHT ISSUES	20
EVALUATION CRITERIA	21
ANNEX I_ EDUCATIONAL PACKS	23
VISUAL SYNTAX AND RECREATIONAL MOVEMENT	24
LEARNING OBJECTIVES AND OUTCOMES	25
APPLIED PEDAGOGICAL METHODOLOGY*	26
STRUCTURE OF THE DOCUMENT	26
	27

<i>Visual Syntax and Recreational Movement</i>	27
<i>Unit One: Reactive Capacity</i>	28
<i>What is an image</i>	29
<i>Unit Two: What is an image</i>	31
<i>Notebook</i>	33
	33
<i>Unit Three: Notebook</i>	34
TEACHER'S HANDBOOK LESSON 2 VISUAL SYNTAX AND RECREATIONAL MOVEMENT	35
LEARNING OBJECTIVES AND OUTCOMES	37
APPLIED PEDAGOGICAL METHODOLOGY*	37
STRUCTURE OF THE DOCUMENT	38
	39
<i>How to detach in order to help vision</i>	39
<i>Unit One: How to detach in order to help vision</i>	40
<i>Visual Syntax</i>	41
<i>Unit Two: Visual Syntax</i>	43
	44
<i>Unit Three: The “re-creational movement”</i>	45
<i>Thinking about images together</i>	47
	47
<i>Unit Four: Thinking about images together</i>	48
VISUAL DRAMATURGY	50
LEARNING OBJECTIVES AND OUTCOMES	51
APPLIED PEDAGOGICAL METHODOLOGY*	52
STRUCTURE OF THE DOCUMENT	52
	53
<i>Notions of visual dramaturgy</i>	53
<i>Unit One: Notions of visual dramaturgy</i>	54
<i>Reactions to vision</i>	55

Unit Two: Reaction to vision	56
Visual Culture	57
	57
Unit Three: visual culture	58
FROM PERSON TO CHARACTER	60
LEARNING OBJECTIVES AND OUTCOMES	61
APPLIED PEDAGOGICAL METHODOLOGY*	61
STRUCTURE OF THE DOCUMENT	62
	63
The Interview	63
	63
Unit One: The Interview	65
Samples of role models	66
Unit Two: Sample of Role Models	67
Teachers and Students	68
	68
Unit Three: Teachers and Students	69
FROM IMAGE TO WRITING, FROM WRITING TO IMAGE	71
LEARNING OBJECTIVES AND OUTCOMES	72
APPLIED PEDAGOGICAL METHODOLOGY*	72
STRUCTURE OF THE DOCUMENT	73
	74
The shape in movement: the audio-visual project	74
Unit One: The shape of movement: the audio-visual project	75
The representative action	76
Unit Two: The representative action	77
VICTION VS DOCUMENTARY	79
LEARNING OBJECTIVES AND OUTCOMES	80
APPLIED PEDAGOGICAL METHODOLOGY*	80
STRUCTURE OF THE DOCUMENT	81

	82
Writing for Fiction	82
Unit One: Writing for Fiction	83
Documentary writing	84
Unit Two: Documentary writing	85
THE SET AND THE SHOOTING	87
LEARNING OBJECTIVES AND OUTCOMES	88
APPLIED PEDAGOGICAL METHODOLOGY*	88
STRUCTURE OF THE DOCUMENT	89
Working plan	90
	90
Unit One: Working plan	91
The division of roles on the set	92
Unit Two: The division of roles on the set	93
	94
Unit Three: Storyboarding	95
Working on the set	96
exercise 4: Students upload the footage of the filming to a cloud so everyone has access to it.	96
Unit Four: Working on the set	97
First silence editing	98
Unit Five: First silence editing	99
VIDEO EDITING	101
LEARNING OBJECTIVES AND OUTCOMES	102
APPLIED PEDAGOGICAL METHODOLOGY*	102
STRUCTURE OF THE DOCUMENT	103
	104
Rewriting time	104
Unit One: Rewriting time	105
Editing techniques	106

<i>Unit Two: Editing techniques</i>	107
<i>Types of editing</i>	108
<i>Unit Three: Types of editing</i>	109
<i>The first review</i>	110
<i>Unit Four: Looking for a title</i>	111
<i>Sound – image syntax</i>	113
<i>LEARNING OBJECTIVES AND OUTCOMES</i>	114
<i>APPLIED PEDAGOGICAL METHODOLOGY*</i>	114
<i>STRUCTURE OF THE DOCUMENT</i>	115
	116
<i>Sound</i>	116
<i>Unit One: Sound</i>	117
<i>Editing techniques</i>	118
<i>Unit Two: Editing techniques</i>	119
<i>Final editing</i>	120
<i>Unit Three: Final Editing</i>	121
<i>THE RELATIONSHIP WITH OUR PERSONAL VISION</i>	123
<i>LEARNING OBJECTIVES AND OUTCOMES</i>	123
<i>APPLIED PEDAGOGICAL METHODOLOGY*</i>	124
<i>STRUCTURE OF THE DOCUMENT</i>	124
<i>The relationship with our personal vision</i>	127
	127

Introduction

These guidelines are designed to help CrAL teachers and trainers to organize their training activities with youngsters and create audiovisual production based on the methodology foreseen by the project.

Specifically, the document serves a two-fold purpose - on one hand, it guides partners in conducting the blended training for teachers, and on the other hand, it is aimed to accompany teachers and trainers in organising the training activities with youngsters.

The document covers a variety of topics, it defines the piloting phase which involves teachers/trainers and youngsters in the framework of the whole training path implemented by the project.

Moreover, the document provides a set of instructions to organize the training activities and produce effective and valuable audio visual productions.

Main contents of the workshops and methodology

PROJECT OBJECTIVE

The project ***Creative Audiovisual Lab for the promotion of critical thinking and media literacy-CrAL***, pursues the general objective of disseminating and scaling up a good practice, already experimented at local level, aimed to foster **critical thinking, active citizenship and media literacy** among secondary school students, based on the **use of creative thinking and audio-visual language**. CrAL focuses on active, responsible, and reflective use of digital media in the digital world. Through the pilot action, during which students will have the opportunity to become active players in the production of media content on selected topics, we will enhance their 21st century skills for globally competent young people, which include active communication, collaboration, creativity, problem solving, critical thinking and self-confidence.

The CrAL project piloting testing

Trained teachers and trainers will experiment the “creative audio-visual writing and reading” methodology with their students indicatively from **January to June 2023**.

10 teachers and 50 students in each country (tot. 60 teachers and 300 students) will be involved in the pilot experimentation, based on practical workshops, during which they will acquire technical and transversal competences and they will produce audio-visual contents becoming active protagonists of digital content creation.

The pilot phase will be organized in form of learning-by-doing workshops addressed to students divided in 2 main phases:

- **theoretical**, during which they will acquire specific knowledge on audio-visual creative reading and writing and they will decide the main topic on which they will work;
- **practical**, when they will directly work on the elaboration and production of short films.

Students involved in the pilot phase will later become role models for future generations: they will participate as real protagonists to the dissemination of the best practices by promoting their videos through communication channels (e.g. Social networks) and within project local multiplier events.

TRAINERS AND LEARNERS INVOLVED IN THE PILOTING PHASE

- **Tutors:** who have been trained on the CrAL methodology during a transnational training event in Barcelona will act as online facilitator, promoting interaction on the platform between users and providing feedback on the material that will be uploaded by teachers on the platform; they will also run 5 face-to-face workshops for teachers and support them in running the “Creative audio-visual writing and reading” workshop at school
- **Secondary school teachers and trainers working in non-formal environments:** who will be trained in the CrAL method and will learn how to effectively train young people in reading, writing and creative audio-visual production to improve their media literacy and critical thinking skills. After a first training phase, teachers will apply the CrAL methodology with their students as a multidisciplinary approach within project-based workshops.
- **Students** (age 14-19): who will be the final beneficiaries as they will receive specific project-based training (workshops) from their teachers (supported by trained tutors) on the technical and transversal skills needed to produce audio-visual contents
- **Parents of young people and members of the local community** will be involved in the project as active players and as members of a newly established Community of Practice to maximise the project's impact at local, national and European level.

PEDAGOGICAL APPROACH

CrAL's **pedagogical approach**, based on **co-creation** and active involvement of young people, has a strong innovative and inclusive potential.

The project will encourage reflection on **selected themes**, relevant for today's world (e.g. migration, tolerance, etc.), by supporting the **co-creation of positive counter-narratives** - in opposition to the messages promoted by digital and non-digital media - based on the elaboration of new audio-visual content. In this way, young people will become active creators of solutions for social challenges, while disadvantaged young people (e.g., immigrant students and second generations) will be supported in their **social integration** and recognition of values.

The training will be developed on the basis of the good practice identified “**Creative audiovisual writing and reading**” promoted by ICBSA, the audio-visual department of the Italian Ministry of Cultural Activities, in Italy, since 2013.

INSTRUCTIONAL STRATEGIES

Project-based learning

Project-based learning (PBL) is a student-centred pedagogy that involves a dynamic classroom approach in which it is believed that learners acquire a deeper knowledge through active exploration of real-world challenges and problems. Students learn about a subject by working for an extended period of time to investigate and respond to a complex question, challenge, or problem. It is a style of active learning and inquiry-based learning. PBL contrasts with paper-based, rote memorization, or teacher-led instruction that presents established facts or portrays a smooth path to knowledge by instead posing questions, problems, or scenarios.

Cooperative Learning

Cooperative learning is a pedagogical practice that promotes socialization and learning among students of all ages from and across different subject domains.

Its practices are based primarily on the active and direct involvement of students that are consequently stimulated to work together to achieve common goals or complete group tasks, that would be otherwise difficult to accomplish.

Placing students in groups and expecting them to work together will not necessarily promote cooperation. Johnson and F. Johnson (2009) propose that groups need to be established so that the five key components of successful cooperative learning are embedded in their structure.

The first of these key components involves structuring positive interdependence within the learning situation so all group members understand that they are linked together in such a way that one cannot achieve success unless they all do, and they must learn to synchronize their efforts to ensure this occurs.

The second key component is promotive interaction or the willingness of group members to encourage and facilitate each other's efforts to complete their tasks in order for the group to achieve its goal.

The third key component is individual accountability or one's responsibility in ensuring that he or she completes his or her share of the work while also ensuring that others complete theirs.

Assigning students to groups and expecting them to know how to cooperate does not ensure that this will happen. In fact, groups often implode because they lack the interpersonal skills required to manage disagreements among group members. These skills need to be explicitly

negotiated (older students) or taught (younger children) and are the fourth key component in successful cooperative learning.

The final key component of successful cooperative learning is group processing. Group processing involves students reflecting on their progress and their working relationships. Questions such as the following are often used to stimulate this type of reflection: 'What have we achieved?', 'What do we still need to achieve?' and 'How might we do this?'.

Participatory Teaching and Learning (PTL)

Participatory Learning depicts a set of practices useful for engaging and learning with communities. The approach can be extended to smaller groups that participate in a learning process.

PTL is a learning environment where a teacher is a learning facilitator for student-driven inquiry and knowledge-building (Barab et al., 1998)

The Participatory Learning approach provides a valuable basis from which students can engage in experiential learning about differences and inequalities.

Visual Thinking Strategies (VTS)

Visual thinking is a student-centred facilitation method that fosters the use of non-verbal encounters in order to emphasize the learning process.

Its origins can be detected in the work of the German-born author and psychologist Rudolf Arnheim in the publication 'Visual Thinking' (1969) in which visual perception "lays the groundwork of concept formation" (p. 294).

In later times the VTS methodology has been developed as an inquiry-based teaching method created by cognitive psychologist Abigail House and the museum educator Philip Yenawine, and foresees the use of art and perceptible contents to teach visual literacy, visual thinking and communication skills.

In the article 'Thoughts on Visual Literacy' (1997), Yenawine describes visual literacy as "the ability to find meaning in imagery. It involves a set of skills ranging from simple identification (naming what one sees) to complex interpretation on contextual, metaphoric and philosophical levels.

Many aspects of cognition are called upon, such as personal association, questioning, speculating, analysing, fact-finding, and categorizing. Objective understanding is the premise of much of this literacy, but subjective and affective aspects of knowing are equally important."

Gamification

The term “gamification” is generally used to define the application of game practices in non-gaming environments with the aim of enhancing the learning processes enacted and the experience of those involved.

Gamification practices are being adopted to support learning in a variety of educational contexts and subject areas, but also to address transversal attitudes and behaviours such as collaboration, creativity, and self- guided study.

Competency-based Learning (CBL)

Competency-based education includes a deep interest and attention to the learner’s attitudes, talents, and needs, providing the time needed for the learner to acquire and repeatedly perform or demonstrate the expected competencies and creating a supportive environment for learning.

Defining competency is complex, and in educational context even more so; competences as defined by the European bodies, as well as by educational experts, consists of interrelated matters such as a knowledge component, the behavioural repertoire and the values’ integration.

Therefore, a competent person performing an activity will possess a combination of necessities skills, attitudes and knowledge that should be considered within a holistic attitude. In this context, the main role of the teacher lays in measuring learning outcomes rather than time of achievement, while facilitating rather than controlling learning.

Role Model Education

Role models have long been thought to play an important role in young peoples’ development. A longitudinal study of young adolescents revealed that students who reported having at least one matching role model at the beginning of the study performed better academically up to 24 months later, reported more achievement-oriented goals, enjoyed achievement-relevant activities to a greater degree, thought more about their futures, and looked up to adults rather than peers more often than did students without a matched role model.

A role model is a person who an individual identifies with in some way to:

- gain inspiration and motivation, and/or
- emulate certain attributes of the role model.

Motivation theory affirms that an inspiring role model can provide incentive to aspire to greater achievements, provide direction, and encourage effort and persistence for the

attainment of goals. Social learning theory states that one learns by observing other people's behaviours, attitudes, and the outcomes of those behaviours. Through observation one decides which part of those behaviours to reproduce. Where a role model represents the outcomes that are valued, an individual is more likely to emulate his/her attributes, such as: values, style, attitudes, skills, and thoughts. Identification theory emphasises that individuals are attracted to each other based on some perceived similarity, therefore role models can help individuals develop their self-concept. Role models can be historical, cultural, celebrity, fictional, personal (family, peers) or professional. (McCullough, 2013).

How to select participants (teachers)

In all involved countries, teachers will be selected based on their educational results, interest they show, youth profile they are working with and geographical area they are working in (with the stress on disadvantaged areas).

It is preferable to include young people from disadvantaged geographical areas, socially and culturally excluded young people. Countries with a high percentage of migrants and refugees (e.g., Italy and Greece) will pay particular attention to the involvement of people with migrant background in the pilot phase.

Given the nature of the methodology is preferable that teachers involved:

- value and valorise the relationship with their students as a didactic approach
- show interest towards new methodologies
- have competences related to visual communication processes
- are familiar with the instructional strategies and approaches
- are predisposed to creative workshop-based activities
- have time to dedicate to the CrAL project
- have a good level of English to be able to interact easily on the platform with teachers from other European countries

Face to face local workshops



The blended course for teachers and tutors will run over **3 months**, from **October 2022 to January 2023**.

In order to make the e-learning course even more effective and to allow teachers to put into practice the knowledge acquired, assimilating it and using it to carry out a project (so that they can then replicate this experience in their classrooms), the online course will alternate with 5 face-to-face workshops. This also gives the tutors a chance to review the assignments made by the teachers following each online module and discuss them with the teachers, giving the participants in the workshops a chance to get in-person feedback on their work and their training path.

Training phase	Type of contents	Hours/Minutes	Schedule
<p>Module 1: Visual and Syntax Recreational Movement;</p> <p>Module 2: Visual syntax and re-creational movement</p>	<p>Sharing of the results of the 1st and 2nd assignments:</p> <p>Participants show the images they collected after their research (which they will have already uploaded to the platform), illustrating what techniques they chose to use.</p> <p><i>Open discussion among peers, facilitated by tutors.</i></p>	2h	Week 2 - 1° F2f workshop day
Module 3: Visual Dramaturgy;	<p>Sharing of the results of assignment 3</p> <p>What are the most relevant examples of contents, videos of relevant Youtuber, web-influencers, TV series watched by their students that the participants have identified?</p> <p><i>Open discussion among peers, facilitated by tutors.</i></p> <p>Sharing of the results of assignment 4</p> <p>What were the biggest challenges you encountered in conducting an interview with a colleague or student? What did I learn from the experience? What tools do I still need?</p>	<p>1h</p> <p>1 h</p>	Week 4 - 2° F2f workshop day



<p>Module 4: From person to character, the interview</p>	<p><i>Open discussion with feedback from tutors</i></p>		
<p>Module 5: Visual Dramaturgy. From image to writing, from writing to images;</p> <p>Module 6: Fiction vs Documentary</p>	<p>Sharing of the results of assignment 5</p> <p>How is our script structured?</p> <p><i>Feedback from tutors</i></p> <p>-----</p> <p>Sharing of the results of assignment 6</p> <p>Pitch: each participant presents in 5 minutes the idea of his/her documentary (which has already been shared on the platform), the main theme, showing the visual sequences chosen</p> <p><i>Presentation and feedback from the tutor</i></p>	<p>1h</p> <p>-----</p> <p>1 h</p>	<p>Week 6 - 3° F2f workshop day</p>
<p>Module 7: The set and the shooting;</p>	<p>Sharing of the results of assignment 7</p> <p>What have been the challenges encountered in starting the shooting? What tools do I still need?</p> <p><i>Open discussion among peers, facilitated by tutors.</i></p> <p>-----</p> <p>Sharing of the results of assignment 8</p> <p>Brainstorming on setting up an editing hypothesis of videos shot by participants</p>	<p>1 h</p>	<p>Week 8 - 4° F2f workshop day</p>

Module 8: Video editing	<i>Open discussion among peers, with feedback from tutors.</i>	----- ----- 1h	
Module 9: Sound-image syntax; Module 10: The relation with personal vision	Practical workshop of video editing Now that the participants have all the elements at their disposal (a script, images, filming, voice over, soundtrack) with the support of the tutors we work on the "assembly" of these elements	2h	Week 10 - 5° F2f workshop day
			Week 8 - 4° F2f workshop day

Here below, we present a tentative schedule of the national workshops:

	Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Week 7	Week 8	Week 9	Week 10
MODULE 1 What is an image MODULE 2 Visual syntax and re-creational movement	h online: 2,5 h	h f2f: 2 h								
MODULE 3 Visual Dramaturgy MODULE 4 From person to character			h online: 2,5 h	h f2f: 2 h						
MODULE 5 From image to writing, from writing to images MODULE 6 Fiction vs Documentary					h online: 2,5 h	h f2f: 2 h				
MODULE 7 The set and the shooting MODULE 8 Video editing							h online: 2,5 h	h f2f: 2 h		
MODULE 9 Sound- image syntax MODULE 10 Projections in progress									h online: 2,5 h	h f2f: 2 h
TOTAL Hrs	4,5h		4,5h		4,5h		4,5h		4,5h	21,5h tot

How to set up local workshops for young people

The CrAL methodology will be experimented through workshops with young people to produce audio-visual contents. Once teachers and trainers complete the blended training course, they will test the CrAL methodology with their students. The CrAL workshops will be organized following project-based and real-cases approach, promoting a laboratorial environment open to the local community and aimed at developing both technical, artistic and soft skills (creativity, critical thinking, team working, etc.).

Teachers and trainers will identify **one or more topic** that students will have to study and translate it into a short film.

Within a period of 6 months, indicatively between **January and June 2023**, depending on the specific needs of the main actors in each pilot country, students, led by teachers and trainers and technically supported by tutors, will act as screenwriters, directors, actors, cameraman etc. for the production of **a total of 20** (4 in each country) short videos that will be projected during one of the multiplier events promoted in each participating country.

HOW TO USE THE EDUCATIONAL PACK

Given the nature of the methodology and the vastness of the addressed topics, the Educational Packs (EP) – included as annexes in this document - represent the operational point of reference of the project. Each video lesson is accompanied by one educational pack.

EPs unfold the contents that are presented in the Video Lessons that will be useful for both trainers and teachers. In all EP participants will find:

- a general overview of the video lesson in question
- learning objectives and outcomes
- applied pedagogical methodology
- presentation of the contents divided per unit
- timetable and activities for teachers
- educational worksheets divided per unit
- integrative contents to be used to deepen the topics of the lesson in form of pptx presentation

Trainers and teachers will base their work on the EPs, which will sustain the development of the activities both on the platform and within the classrooms.

The EP are contained in **each online module** within the e-learning course of the CrAL platform and can be found in the platform, under: "Learning Materials", section "Learning Units".

NUMBER OF WORKSHOPS TO TRANSFER CrAL METHODOLOGY TO STUDENTS

The suggested number of workshops for the duration of piloting is 15 workshops of at least 1 hour each, organized as follows:

- 10 workshops based on the content and structure of the video-lessons and Edu Packs
- 5 workshops dedicated to the processing and editing of students' audio-visual products

FOSTERING TECHNICAL SUPPORT AND ENHANCING SCHOOLS' POTENTIAL

Tutors will have **to interact with teachers** in order to understand how to best assess their potential, at a both technical and educational level, in order to be able to properly support the teachers and to assure an effective process with the students. The relationship between tutors and teachers is crucial; tutors will have to connect in depth with the teachers, in order to understand how to support a proper understanding of the methodology, which could be the strengths and weaknesses of their everyday practice, the kind of engagement that they activate with their students.

The technical matter also plays a crucial role, tutors will evaluate which are the **school facilities**, both in terms of space and technical equipment and will direct the activities accordingly.

TUTORS' FOLLOW UP WITH TEACHERS

During the piloting, the tutor will be responsible for carrying out constant, step-by-step follow-up in order to properly support the development of the activities and to help the teachers, if needed: we suggest organizing meetings with teachers online or face-to-face every 2 weeks and encourage sending feedback through the platform, especially by using the national forums, at least 1 time per month. Teachers will use the platform to share experiences and content and receive feedback from tutors.

Teachers will be asked for a **declaration of honour** stating the number of students participating in the workshops.

At the end of the pilot phase, they will also be asked to write a **short report** on the classroom activities, which should also include pictures.

HOW TO INVOLVE THE LOCAL COMMUNITY

The involvement of the local community for awareness raising purpose during the Pilot action will be particularly important: students' parents and members of the local community will be directly involved in project's activities through: interviews, direct involvement in the production of films (e.g. as actors or testimonies), local multiplier events.

Certification

The teachers' participation in the blended course and the pilot phase of the CrAL project will be recognised through a certificate.

The online training will be considered as completed if teachers have completed **all the assignments** provided by the platform (quizzes and exercises) and if they have attended at least **80%** of the online course and face-to-face classes.

The validation of the acquisition of basic knowledge on key concepts of the video lessons will take place through quizzes on the platform; this is a method of self-assessment by which the user can test the knowledge acquired.

The evaluation of the creative exercises that are proposed at the completion of each module and then discussed and shared during the face-to-face workshops takes place on the platform, where tutors do not assign a formal grade but give feedback to support the teachers in proposing the same activities in class to their students.

Competitions guidelines

At the beginning of the piloting phase, **national contests will be launched** in each country and the best video will be selected, also according to the highest number of likes/shares achieved on social media. The 5 national winners will be invited to participate in the final project event (during the ALL DIGITAL summit 2023) during which all winning videos will be projected and presented by young people themselves, in order to promote their role as real actors of change.

The ALL DIGITAL jury will then vote the best video that will be awarded during the AD awards, to be held within the final project event (AD Summit).

The short films shall be produced and submitted by respecting a **set of rules**.

The audio-visual projects:

- should consist of a sequence of images and/or short videos with no more than 3 minutes of length
- can have music together with a voice-over
- can be produced in English or in the partners' national languages.
- The videos for the CrAL project shall include the intro and outro of the project, that will be available in the platform.
- Next to the outro, the Videos must contain:
 - the name and surname of the author(s)
 - the school/institution
 - the town
 - the country
 - the copyright notice (see instructions below in Copyright Issue)

COPYRIGHT ISSUES

The videos need to respect copyright rules and clearly and adequately reference any creative commons material used when required.

The teams of students should hold the copyrights for all the videos and photos that they are going to use in their productions - alternatively they should use copyright-free materials.

The best images, videos and music to be included in the videos are the ones the participants **make themselves**. If the participants choose to use other person's work they have to be sure they have

the right to use it and give credit to the person who made it - this should be done on a screen at the end of the short film.

The digital stories/short films produced in the CrAL project will be copyrighted under a **Creative Commons license**.

These licenses are made available free of charge and allow creators to communicate which rights they reserve, and which rights they waive for the benefit of recipients or other creators. The license chosen is:

Attribution-NonCommercial-ShareAlike 4.0 Unported (CC BY-NC-SA 4.0) which means that recipients are free to Share (copy, distribute and transmit the work), under the following conditions:

Attribution - they must attribute the work in the manner specified by the author or licensor (but not in any way that suggests that they endorse you or your use of the work).

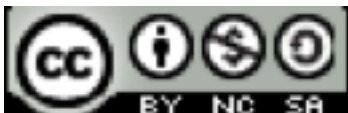
Non Commercial - they may not use this work for commercial purposes.

Share Alike - If you alter, transform, or build upon this work, you may distribute the resulting work only under the same or similar license to this one.

More info:

<https://creativecommons.org/licenses/by-sa/4.0>

In order to make explicit that the audio-visual works produced by the participants of the CrAL project are realized and distributed under this license, the author(s) need to include the following image and text:



This work is licensed under a Creative Commons Attribution-NonCommercialShareAlike 4.0 International License (CC BY-NC-SA 4.0)

EVALUATION CRITERIA

The students' short films will be assessed by a jury composed of representatives of the partner organisations, tutors and trainers who supported the teachers in their training on the CrAL project methodology and experts in audiovisual language and cinema.

The criteria on the basis of which the final products will be evaluated and the national prize for the most significant short film will be awarded, in accordance with the pedagogical principles of the CrAL methodology are as follows:

Criteria	Description	Points
A. Creative use of digital skills	Ability to produce original and creative content through a conscious use of digital and multimedia re-production tools. I.e.: conscious use of framing, original editing, creative use of sound, creation of original digital soundtracks.	10
B. Original screenplay	Choice of a particularly heartfelt theme, compelling story, well-structured script, quality of dialogues, conscious use of chronology of scenes; originality in the approach to the theme, emotional value of the story for the authors	10
C. Critical thinking and interpretation of reality	Mastery of audio-visual language and evident awareness of the value of audio-visual language as a means of expression of students' personal thoughts	10
D. Social Inclusion	Evidences of audio-visual content co-creation and active involvement of people with different background; involvement of students' communities of reference, be they online communities, local communities, social communities, school communities.	
F. Originality of contents	Evidences of co-creation of positive counter-narratives - in opposition to the messages promoted by digital and non-digital media - based on the elaboration of new audio-visual content, elaboration of an original perspective on contemporary events.	10

Educational Packs

This section of the document contains all the Edupacks corresponding to the 10 modules of the CrAL training pathway.

TEACHER'S HANDBOOK LESSON 1

VISUAL SYNTAX AND RECREATIONAL MOVEMENT

The lesson introduces to the matters of **visual production** and guides scholars in activating a series of on topic conversations, in which the subjects of representative communication, cinematic expression and photographic construction are presented.

It proposes an introductory approach that involves a fundamental dynamic, which can be decontextualized from those common logical connections that permeate rational thinking and written or spoken language.

CrAL's practice proposes a series of visually based enquiries, that are deeply in favour of the perceptive act, mainly deriving from an emotional and unconscious sphere.

The methodology shows us the existence of an active "moving image" literacy that influences our way of perceiving, representing and interpreting reality.

This means of communication bears enhanced characteristics in respect to verbal articulation and language creativity, it can generally be included in the visual arts' context.

The approach stimulates students into a more spontaneous attitude, permeated with observation, self-expression and a subsequent intensified sensitivity and connectivity towards the others: critical thinking and detailed observation cores of this specific technique.

The exercise of **separation** from a given observed/represented subject lays at the heart of CrAL's approach.

It encourages the exploration of personal themes, the definition of a related visual purpose and, while deciding how to frame the chosen matter - at both technical and speculative level -, fosters a process of distancing in which the observational moment is deconstructed in several experiences of shooting.

The early step consists in an immediate registration of reality that highlights what is the general perspective of the first body-of-work and underlines which are the natural attitudes of the producer/s.

This moment is crucial to 'set the tone' and to activate an open conversation among peers and teachers.

Secondly students are asked to go back and produce other material, while observing the subject from a distance; such attitude reveals accurate and rich details: gestures, interactions, space recognition, moments of silence or sound presences.

To retrace this kind of practice facilitates the identification and exploration of the narrative idea that is taken under consideration: among other things, to deconstruct matters of reality often brings up controversial aspects, *lieux* of friction, unsolved puzzles.

The concept of **conflict** can be detected in photographs or moving images, whether visually or content related.

Open discussion and brainstorming sessions shall help the whole academic group to share technical and narrative impressions and to articulate about perceivable key elements, such as visual composition, message identification, context investigations and ultimately the decisive theme that moves the story. To address the importance of conflict as a fundamental element of narration is one of the key activities in class, teachers are encouraged to interact with the matters proposed by learners and to facilitate the construction of a storytelling articulation.

Generally, the quality of the conversation is decisive in order to achieve awareness regarding the produced body of work and often activates a vibrant and poignant peer review process, foreseen by the CrAL project and at the very base of the proposed pedagogical intention.

LEARNING OBJECTIVES AND OUTCOMES

Each lesson defines specific educational frames that shall be enriched by teachers with their personal perspective.

Objectives:

- To become aware of one's reactions to external stimuli
- To understand what a representational action is
- To define the concept of image
- To recognise the importance of the point of view
- Understand the importance of *conflict* as a fundamental element of narration
- To acknowledge the language of images
- To appreciate the process of reproducing reality through the language of cinema

Outcomes:

- Achievement of interpretative skills on visual imagery and the stimuli it provides
- Ability to express oneself through the reproduction of images
- Researching one's own point of view and point of vision as a means of expression
- Identification of the concept of "conflict" and how to visually narrate it
- Production of images of reality

APPLIED PEDAGOGICAL METHODOLOGY*

Project-based learning
Cooperative Learning
Participatory Teaching and Learning (PTL)
Visual Thinking Strategies (VTS)
Competency-based Learning (CBL)

*Please refer to the "Methodology for Teachers" document.

STRUCTURE OF THE DOCUMENT

Contents are divided per units:

1. Reactive Capacity
2. What is an image
3. Notebook

Each unit is presented by an educational worksheet, a one-page overview that introduces themes and practices of the lesson, it is printer friendly and can be shared with students. Later is inserted an in-depth didactic organization of the lesson that indicates in detail how to interact, which themes should be discussed and what are the activities and exercises to propose.

In addition, teachers are provided with two presentations, useful to acquire and share contents:

1. CrAL_Gestalt.pptx
2. CrAL_Storytelling.pptx



Visual Syntax and Recreational

“ ” The camera is an instrument of detection. We photograph not only what we know, but also what we don't know.

Lisette Model

SUBJECT(S)

- visual perception
- visual production

KEY-COMPETENCES

- reality observation and representation
- visual research
- representational action

TOPIC(S)

- the visual act of perception
- visual production as a medium for memory
- representing feelings: reality observation and inner resonances
- visual rhetoric
- visual narration detaches from words: differences between verbal and visual thinking
- hidden meaning within a photographic matter
- represented reality embed interpretation

KEY QUESTIONS

- what do you see? Which are the visual elements that echo with your sensitivity?
- why do you take pictures or create videos?
- what is the use of your visual production?

SOURCES

- <https://www.lensculture.com/explore/award-winners/critics-choice-2021>
- <https://www.worldpressphoto.org/collection/photo-contest>
- students' personal visual archive, smartphone or other media

DESCRIPTION OF THE ACTIVITY

- introduction to the MANIFESTO
- plenary discussion about the act of taking pictures and creating daily footages from reality
- collective observation and visual analysis of a chosen series from LENS CULTURE or the WORLD PRESS PHOTO websites

PRACTICAL EXERCISES

exercise 1: go through your notebook, personal diary or agenda. Notice how you collect ideas, notes and thoughts. Identify what is the proportion between verbal instances and visual representations



Unit One: Reactive Capacity

Session	Teaching methods	Tools/OERs	Description	Objectives	Time
1.1 REACTIVE CAPACITY	Warming up	<ul style="list-style-type: none"> . Interactive whiteboard . File or print of the CrAL Manifesto . Sticky notes . Students' Phones or School pc 	<p>CrAL Manifesto The teacher presents the Manifesto, by reading the 10 points and stimulating an introductory discussion, by valorizing students' opinions.</p> <p>Students are introduced to a quick warming up activity. Divided per group they are asked to choose 10 images inspired by each point of the Manifesto.</p> <p>Task 1: Go online and look for photographs that you would associate with the 10 points of the Manifesto. Share your research with the rest of your team and carefully observe other's choices. Select 10 final photographs that will represent your team's visual interpretation of the Manifesto. With the results create a mood board, a digital collage or a video reel.</p>	<ul style="list-style-type: none"> - to achieve knowledge regarding the contents of the Manifesto - to allow students to relate with the contents of the Manifesto and to share personal visual imaginary - to produce visual material related to the Manifesto (1 output per team) 	15 min.
	Plenary discussion and Q/A session		<p>Visual Production Open discussion on the process of taking pictures, learners are stimulated to elaborate on:</p> <ul style="list-style-type: none"> - how they produce visual content, why and to whom is addressed - which electronic equipment they prefer to use and why - what is the personal and collective use of visual productions - which are the main visually investigated topics - the role of memory - how a photograph conveys feelings: the observation and registration of reality fosters a process in which an external <i>stimulus</i> reaches, without the use of words, a series of internal and personal perceptions - how to collect images deals with the idea of reproduction and interpretation - differences between looking at and seeing 		30 min.

			<p>- to create visual contents implies a moment of separation - from others, from the investigated matter and ultimately from the produced body of work – that introduces the potentiality of the dramaturgic process</p>		
	Plenary discussion and Q/A session	<p>. Interactive whiteboard</p> <p>. Photography Series (*see the SOURCES section, in the educational worksheet)</p>	<p>Visual Perception Students are presented to a series of images previously chosen by the teacher.</p> <p>The group deconstructs the photographs approaching:</p> <ul style="list-style-type: none"> - Formal construction - Colour - Subject(s) - Gestures - Location - Message(s) - Point of view - Signs and symbols - Function(s) 		

Practical exercise 1

Ask students to observe personal notebooks, diaries and journals and to notice how they collect ideas, thoughts, schedules etc.

What is the proportion between written text and graphic elements? Is it possible to detect a predisposition towards one approach or the other? Is there any relation between representative contents and written ones?

What is an image

“ ” The most political decision you make is where you direct people’s eyes. In other words, what you show people, day in and day out, is political...And the most politically indoctrinating thing you can do to a human being is to show him, every day, that there can be no change. Wim Wenders

SUBJECT(S)

- visual perception and production
- the Gestalt Theory

KEY-COMPETENCES

- reality observation and representation
- creativity as a systematic process: separation, production, archive
- self representation through visual content

TOPIC(S)

- reality observation and representation
- the reproduction of reality, an outline of the history of cinema
- the act of seeing as a cultural gesture: Gestalt theory
- reproduced images as expression and detection of conflicts
- collective meaning stimulated by subjective production

KEY QUESTIONS

- which are the contents of your visual production?
- can you find related visual or speculative conflictual elements? (contrasts, juxtapositions, dichotomies)

SOURCES

- students’ personal visual archive, smartphone or other media

DESCRIPTION OF THE ACTIVITY

- plenary discussion about the act of taking pictures and creating daily footages from reality
- collective observation of the visual examples formalized within the Gestalt Theory

PRACTICAL EXERCISES

exercise 2: spend a day without interacting with social media, television, movies or TV series.

The next day get ready for your first visual investigation: choose an external location that rises your interest. In solitude, observe and spontaneously collect contents.

exercise 3: decontextualize visual contents from words. Watch TV excluding the audio signal for at least 30 minutes. Try to focus on the effect of this practice. How do you interpret images? Do you notice visual connections that shall help you to elaborate contents and meanings?

Unit Two: What is an image

Session	Teaching methods	Tools/OERs	Description	Time
1.2 WHAT IS AN IMAGE	Presentation and plenary discussion and Q/A session	<ul style="list-style-type: none"> . Interactive whiteboard . Student's personal visual archive 	Visual perception and production Open discussion on the process of taking pictures, learners are stimulated to elaborate on: <ul style="list-style-type: none"> - contents - emotions - conflictual or controversial elements (contrasts, juxtapositions, dichotomies) embedded in their personal body of work - intentions - shared topics among friends or wider groups - visual deconstruction <ul style="list-style-type: none"> - Formal construction - Colour - Subject(s) - Gestures - Location - Message(s) - Point of view - Signs and symbols - Function(s) - the significance of the archival practice: creating a visual series stimulates the acknowledgement of contents and a related gathering of ideas. The archival process sustains the idea of separation from the actual act of taking a photograph. This separation is both speculative (identification of evident ideas) and time related (subsequent analysis of the archive reveals new possible contents)	15 min.
	Presentation	PPT (CrAL_ Gestalt.pptx)	Gestalt Theory Introduction to the rules of perception. The Gestalt theory as a perceptive statement that the act of seeing derives from a sensory stimulation and cognitive and cultural acts	15 min.

Practical exercise 2

Ask students to spend a day without interacting with any electronic dispositive, in order to avoid narrative stimulation. Whether they are shared on social media, or moments of cinema

and television enjoyment, the intent is to determine a distance from the visual matter and its socially common use and sharing practice.

The day after students should start a photographic activity: while choosing an external location the assignment is to separate from others and take a series of images.

Practical exercise 3

Ask students to look at any type of visual content excluding sound *stimuli*, for at least 30 minutes. Aim of this exercise is to detach words from images and to convey a closer observation of the language of images.

Notebook

“ ” Ultimately - or at the limit - in order to see a photograph well, it is best to look away or close your eyes. “The necessary condition for an image is sight”, Janouch told Kafka; and Kafka smiled and replied: “We photograph things in order to drive them out of our minds. My stories are a way of shutting my eyes”.

Roland Barthes

SUBJECT(S)

- visual perception and production
- storytelling and dramaturgy

KEY-COMPETENCES

- reality observation and representation
- visual research
- representational action

TOPIC(S)

- visual production and its relation with time: active vision and visual reaction
- reproduced images as inner expression: find your own voice
- the difference between looking and seeing
- conflict as core element in narrative and storytelling practice

KEY QUESTIONS

- what is your visual production about?
- can you find related visual or speculative conflictual elements? (contrasts, juxtapositions, dichotomies)
- how do you feel when you separate yourself from reality in order to produce visual contents?
- can your body of work be linked with your personal emotions? Does the camera limit your expression?

SOURCES

- students' produced body of work, resulting from exercise 2

DESCRIPTION OF THE ACTIVITY

- plenary discussion about the act visual material resulting from exercise 2: scholars navigate visual contents and develop a related visual analysis
- collective observation of the visual examples formalized within the Gestalt Theory

PRACTICAL EXERCISES

exercise 4: go back to your chosen location and shoot again, in solitude. Focus on people, gestures and spaces.

Unit Three: Notebook

Session	Teaching methods	Tools/OERs	Description	Time
1.3 NOTEBOOK	Presentation and plenary discussion and Q/A session	<ul style="list-style-type: none"> Interactive whiteboard Student's visual results (exercise 2) 	Visual perception and production Open discussion about the produced body of work resulting from exercise 2, learners are stimulated to elaborate on: <ul style="list-style-type: none"> - contents - hidden meanings - feelings and emotions - conflictual elements (contrasts, juxtapositions, dichotomies) - intentions - visual deconstruction <ul style="list-style-type: none"> - Formal construction - Colour - Subject(s) - Gestures - Location - Message(s) - Point of view - Signs and symbols - Function(s) - the significance of the archival practice: selection of images (take-in, take-out) that sustain the intentional idea 	30 min.
	Presentation	PPT (CrAL_Storytelling.pptx)	Storytelling and Dramaturgy First introduction and focus on the concept of conflict	15 min.

Practical exercise 4

Stimulate students to go back to their chosen location and produce a second body of work, concentrating on people, gestures and space.

TEACHER'S HANDBOOK LESSON 2

VISUAL SYNTAX AND RECREATIONAL MOVEMENT

The 2nd lesson starts with a speech by a Greek director called Angelopoulos. He states that the language of images must speak of everything and belongs to anyone. This is the introduction to the topic of the 2nd lesson series on visual syntax and recreational movement, because through the visual we should all be able to express everything. The goal in this session is to teach the students to express themselves through visual syntax. Central to this is the notion that images are expressive and evoke spontaneous associations and ideas in viewers that can generate a story. To illustrate this, unit 2.1 focuses on how to detach to help vision. The lesson opens with a series of images from Street Photography. Conflict seen in the images is highlighted. For this inherent contrast, which occurs alongside being space, time, and movement, causes the viewers to take a closer look at the visual dramaturgy. This insight is conveyed to the students primarily through two images that previously stood alone, connected to each other by being narratively linked. The visual input stimulates the viewer to transform the visual syntax into a spoken narrative. In the instructional video, this exercise is further reinforced by an auditory background, bringing the audiovisual approach more into focus.

In Lesson 2.2, what was learned earlier is approached from a different angle. Students become image producers, and are given the task of making images that generate energy, power, and meaning. Through the exercise, a change of perspective takes place and the students get an impression of what it means to take a picture that contains besides a visual syntax also a personal expression.

Afterwards, in Lesson 2.3 students reflect and elaborate on their work. During the interpretation of the visual media, it turns out that for the students mainly the subject of the adolescent conflict is thematized. In the exercise, however, psychological safety is a prerequisite, as the students open up to the teacher and the class and share their thoughts and inner tensions. However, the exercise is also valuable in that learners can gradually follow along as thoughts are made by interpreting their own images and each other's images, which turn into something like a story. Through this approach, the re-creational movement is also introduced to the students. This happens because of the reaction dynamics, which ensure that something is recreated without repeating it.

In Lesson 2.4, students start to think together about a narrative that could be used for an audiovisual output. The teacher takes on the role of recording and structuring the free thoughts of the pupils to help them form a clear image of their story.

LEARNING OBJECTIVES AND OUTCOMES

Each lessons defines specific educational frames that shall be enriched by teachers with their personal perspective.

Objectives:

- Learning to analyze and interpret images
- Learning photographic and cinematographic techniques
- Learning to use the power of the representative image to communicate one's vision of reality
- Elaborating the central cores of a narrative idea
- Learning to observe the environment and people around us
- Build a narrative idea together, through brainstorming

Outcomes:

- Use images to communicate and express oneself
- Use photographic techniques to effectively communicate one's vision of reality
- Use thinking through images to stimulate critical thinking, creative communication and problem solving
- Foundations ready for a collective story

APPLIED PEDAGOGICAL METHODOLOGY*

Project-based learning
Cooperative Learning
Participatory Teaching and Learning (PTL)
Visual Thinking Strategies (VTS)
Competency-based Learning (CBL)

*Please refer to the "Methodology for Teachers" document.

STRUCTURE OF THE DOCUMENT

Contents are divided per units:

1. How to detach in order to help vision
2. Visual syntax
3. The “re-creational movement”
4. Thinking about images together

Each unit is presented by an educational worksheet, a one-page overview that introduces themes and practices of the lesson, it is printer friendly and can be shared with students. Later is inserted an in-depth didactic organization of the lesson that indicates in detail how to interact, which themes should be discussed and what are the activities and exercises to propose.



How to detach in order to help vision

“ ”

A shape could be considered similar to some kind of holder containing a multiplicity of inner sub-shapes. These are invisible under most circumstances and organize reciprocally to create the whole emerging meaningful percepts that we call for example “square”, “diamond”, and so on...

B. Pinna, J. Koenderink et Andrea van Doorn

SUBJECT(S)

- detach in order to help vision
- making narrative links
- visual syntax

KEY-COMPETENCES

- observation and interpretation of visual syntax
- free association and interpretation
- capability of combining images
- telling stories
- perception of your own thoughts, ideas, and associative processes

TOPIC(S)

- the visual act of perception
- visual production as a medium for memory

KEY QUESTIONS

- What free associations come to your mind when you contemplate images?
- What ideas arise in your imagination when you contemplate images?

SOURCES

- street photography: https://jamesmaherphotography.com/street_photography/what-is-street-photography/

DESCRIPTION OF THE ACTIVITY

- Associative thinking, interpreting visual syntax
- Linking pictures together; coming up with a visual dramaturgy
- reflection of teaching content

PRACTICAL EXERCISES

exercise 1: Cut or print out pictures that grasp your attention and bring them to class.



Unit One: How to detach in order to help vision

Session	Teaching methods	Tools/OERs	Description	Objectives	Time
2.1 How to detach in order to help vision	Warming up	. whiteboard . markers	Associative thinking, interpreting visual syntax Put a picture on the whiteboard. Let the students come in front and write down one word that comes to their mind when they see the picture. Alternatively they can also draw lines that express their emotions that came up while observing the picture. - let the students explain why they wrote or draw their specific word or lines - let them explain their associations and feelings that came up - point out the collective thought of the class Point out how the conflict in a picture triggers our mind to find a reason that lets us invent a story behind.	- to enhance speculative and personal vision - to support confrontation - to explore the idea of conflict	10 min.
	Group work	. different pictures (pictures can be printed or cut of magazines, newspapers etc.)	Linking pictures together; coming up with a visual dramaturgy Teacher and students print images or cut out pictures beforehand and bring them to class. Teacher splits up the class into groups and let the students pick two images of the many that were brought to class. The students can choose two of the images blindly and have to come up with a short story that links their picked pictures together. You can provide them a big paper where they collect their ideas, glue their pictures and write down their story. The story can be presented in front of the class with their poster they were working on or the students can also make a little role play in front of the class and tell their story through a little play.	- to enhance speculative and personal vision - to apply an in-depth study and active exploration of narrative practice	10 min.
	Plenary discussion and Q/A session		Reflection time Go through the learning process of the day. Ask the students what they liked about today's session. Therefore, you can do the reflexion round similar to the game "I am leaving the classroom and I am taking with me....". Every student finishes the sentence with what impacted him or her today.	- to foster team building - to stimulate personal and collective reflexion	10 min.

Practical exercise 1

Cut or print out pictures that grasp your attention and bring them to the next class. Take a picture of something that catches your mind and show it to the class in the next session



Visual Syntax



If syntax is the arrangement of words and phrases to create well-formed sentences in a language, the visual syntax of shape from shapes could be considered as the arrangement of these inner invisible local shapes that are crucial to the creation of the well-formed visible shape of the perceived world.

B. Pinna, J. Koenderink et Andrea van Doorn

SUBJECT(S)

- understanding of visual syntax
- becoming an image producer

KEY-COMPETENCES

- reality observation and representation
- creativity as a systematic process: separation, production, archive
- self representation through visual content
- produce and represent

TOPIC(S)

- visual syntax
- learning to analyze and interpret images
- learning photographic and cinematographic techniques
- learning to use the power of the representative image to communicate personal vision of reality

KEY QUESTIONS

- What moved you to your visual production?
- How can your visual production be interpreted?

SOURCES

/

DESCRIPTION OF THE ACTIVITY

- changing perspective
- producing your own image that contains space, movement and feelings
- observation and interpreting of the visual productions
- presenting images

PRACTICAL EXERCISES

exercise 3: Let the students not down a story to their picture so that they can transport their visual idea into a written language. Tell the student to note down feelings and emotions that arise while looking at their own picture.

Unit Two: Visual Syntax

Session	Teaching methods	Tools/OERs	Description	Objectives	Time
2.2 VISUAL SYNTAX	Practical Activity	<ul style="list-style-type: none"> . Video cameras . Students' phones 	Changing perspective Let the students change the role. Instead of being the observer of an image, let them become the producer of the image. Give them some minutes to wander around the school building and let them take an image that has a deeper meaning to them or that enfold a possible story.	<ul style="list-style-type: none"> - to sustain visual production and exploration - to foster the development of technical skills 	10 min.
	Presentation	<ul style="list-style-type: none"> . White board 	Presenting images Give the students the time to present their pictures that they either took at home or in the beginning of the Session. Let everyone come up with some interpretations of the picture. Try to find all together a link between the shown pictures. Is There a common conflict that is occurring in the taken pictures?	<ul style="list-style-type: none"> - to stimulate personal and collective reflexion - to enhance team building 	20min.

Exercise 3

Let the students note down a little story to their picture. In this way they can start to transport their first visual idea into a written language. Tell the student to also note down the feelings and emotions that arise while looking at their own picture. Encourage them to go very deep. Let them go from preverbal to verbal.

The “Re-creational movement”

“ ” To live, to err, to fall, to triumph, to recreate life out of life.

James Joyce

SUBJECT(S)

- the recreational dynamics
- from preverbal to verbal

KEY-COMPETENCES

- recognizing the conflict in the images
- producing and presenting one's own images
- understanding the linguistic process

TOPIC(S)

- interpretation of generating images
- linguistic process
- movement in time, movement in space
- reaction dynamics, re-creation

KEY QUESTIONS

- How does the image represent the conflict?
- How does the image can be transitioned into words?

SOURCES

- memento (film) is a perfect example on how recreation works in a movie
- Presentation of recreational movement (extra material)

DESCRIPTION OF THE ACTIVITY

- Revision of the learning content
- Storytelling and Dramaturgy
- Teaching the concept of recreational dynamics and re-creation

PRACTICAL EXERCISES

exercise 4: Students are given the task of editing one of their pictures at home and presenting it in a new form. The images can then be displayed in the classroom as an example of re-creation dynamics.

Unit Three: The “re-creational movement”

Session	Teaching methods	Tools/OERs	Description	Objectives	Time
2.3 THE “RE-CREATIONAL MOVEMENT”	Plenary discussion and Q/A session	. Open space classroom	Storytelling and Dramaturgy Students share their experience to their homework. How hard or easy was it to come up with a story for the own picture? How did it feel to reflect and note down the feelings that stand in relation to the picture?	<ul style="list-style-type: none"> - to activate creative practices - to sustain the development of personal vision - to develop personal and collective projects 	10 min.
	Group Activity	. Open space classroom	<p>Re-creation, recreational dynamics Let the students share their picture with the class again and the story they came up with. You can do this like a little demonstration. One group is the visitors and the other group is the exhibitors. Students can go from picture to picture and hear the story behind it. For some students, this may be a more enjoyable form of presentation than in front of the class. In the previous session, the students shared their ideas about the picture together. In today's session, however, they will hear the personal story of the students who made the picture. In the process, they discover how an image can be created anew each time.</p> <p>Conclusion of the activity: Through the exercise the students learn to understand what re-creational dynamics or what a re-creation is. Re-creation is the process of creating something new from something existing without repeating it. For example, a image can be edited and shown again but in a different form.</p>	<ul style="list-style-type: none"> - to activate creative practices - to sustain the development of personal vision - to develop personal and collective projects 	20 min.

Exercise 4

Students are given the task of editing one of their pictures at home and presenting it in a new form. The images can then be displayed in the classroom as an example of re-creation

Thinking about images together

“ ” Never underestimate the power of thought; it is the greatest path to discovery.

Idowu Kyenikan

SUBJECT(S)

- thinking about a visual series
- from image to verbal exposition
- cores of a narrative idea and brainstorming

KEY-COMPETENCES

- creative writing
- team work
- research
- making up stories

TOPIC(S)

- construction of a story
- transformation of a story
- reflection of a story

KEY QUESTIONS

- What topics move you?
- What kind of subjects do you want to address?

SOURCES

- poster and sticky-notes to capture the brainstorming process

DESCRIPTION OF THE ACTIVITY

- Introduce a game that stimulates the creativity of the students and let them playfully invent a story

PRACTICAL EXERCISES

exercise 5: Note down your ideas that come to your mind and could be enriching for the narrative you have chosen together in class. Also note suggestions for visual implementation and play with the chronological order of the story.

Unit Four: Thinking about images together

Session	Teaching methods	Tools/OERs	Description	Objectives	Time
2.4 Thinking about images together	Warming up	Paper and pen	Group Game – come up with a story You give the open phrase “Yesterday I could not do my homework because...” to the class. The student in the first row finishes the sentence and the next student adds another sentence. In this way the class builds together in a group a funny narrative that gets different kind of input by each person.	<ul style="list-style-type: none"> - to achieve speculative and collective vision - to stimulate creative practices 	15 min.
	Plenary discussion and Q/A session	Posters Sticky-notes for voting session	Making up a story It is time to think about a story for their video. Make a big brainstorming with the class what could be possible topics. Choose one topic out of the many ideas they have and work on it more in detail. Therefore, you can do a voting on what the majority of the class would like to work on. The teacher's role will be to take care of the structure and also to make sure the students go more into detail and make a fine tune.	<ul style="list-style-type: none"> - to achieve speculative and collective vision - to stimulate creative practices 	15 min.

Exercise 5

Note down your ideas that come to your mind and could be enriching for the narrative you have chosen together in class. Also note suggestions for visual implementation and play with the chronological order of the story.

TEACHER'S HANDBOOK LESSON 3

VISUAL DRAMATURGY

Lesson 3 deals with different notions of visual dramaturgy. First of all, it is pointed out that there are different approaches to visual representation. On the one hand there is the documentary approach, which can be chosen, on the other hand the story can be told through a fictional approach without claiming a truth. Depending on which approach is chosen in the realization of a film production, there will be a specific image portrayed. On the one hand it can be a strongly artificial image, which does not correspond to the truth and on the other hand it can be very truthful image that is strongly related to reality. Depending on how closely the recipient can identify with the image and merge it with his or her reality, a high or less high degree of anticipation arises among the recipients. To help students understand the difference between the two cinematic approaches, examples of each were shown, such as the documentary *Ghost Train* and the fictional story of *Titanic*. In a second step, different approaches that contribute to the vividness of an audiovisual production were also discussed. For one, the temporal structure was discussed. Fictional films, for example, are not bound to a temporal-chronological structure and can contain many time jumps, which ultimately only have to lead to a holistic picture in order to make the story tangible for the recipient. To this end, Lesson 3.1 discusses the filming of "Titanic" in great detail. Time can be constructed and deconstructed. By giving the viewers an impression of what happened before and what happened afterwards, they are stimulated, because the creation of an image takes place through the reception of the visual dramaturgy.

Second, the editing is discussed, because it is important to make a story and what it is supposed to say visually understandable. The eye of the viewer is the key tool. A story is formed by what the recipient encounters in many contrasting scenes. In Unit 3.1 this becomes comprehensible with an excerpt from a Hitchcock film.

At the end of this lesson in unit 3.3, youth culture was taken into account by giving the students the task of introducing one of their favourite influencers and reflecting on their content. Through this exercise, the students were able to apply the basic knowledge they had previously learned about visual dramaturgy and identify different techniques and elements such as the role of conflict within audiovisual productions. It also allowed them to understand the difference between entertaining and representing.

LEARNING OBJECTIVES AND OUTCOMES

Each lessons defines specific educational frames that shall be enriched by teachers with their personal perspective.

Objectives:

- Learn the basics of visual dramaturgy
- Identify the role of conflict as a key narrative element in the production of video stories
- Understand the difference and different techniques in documentary and fiction approaches
- Understand how these techniques have been applied throughout film history effectively
- Learn how to engage the audience
- Learn techniques and approaches for the communication, representation and creative expression of issues perceived as important
- Understand the difference between entertaining and representing
- Identify youth culture issues on the web
- Use the representational approach to stimulate critical thinking

Outcomes:

- Apply principles of visual dramaturgy to write and represent effective stories with emotional impact
- Incorporate conflict one's stories to make them compelling to the audience
- Know how to choose a documentary or fiction approach for audio-visual productions, based on what one wants to tell
- Create a work of meaning rather than a mere entertainment product
- Use the knowledge acquired on digital youth culture to stimulate deeper reflections on social issues perceived as more "urgent" by youngsters

APPLIED PEDAGOGICAL METHODOLOGY*

Project-based learning
Cooperative Learning
Participatory Teaching and Learning (PTL)
Visual Thinking Strategies (VTS)
Competency-based Learning (CBL)

*Please refer to the "Methodology for Teachers" document.

STRUCTURE OF THE DOCUMENT

Contents are divided per units:

5. Notions of visual dramaturgy
6. Reactions to vision
7. Visual Culture

Each unit is presented by an educational worksheet, a one-page overview that introduces themes and practices of the lesson, it is printer friendly and can be shared with students. Later is inserted an in-depth didactic organization of the lesson that indicates in detail how to interact, which themes should be discussed and what are the activities and exercises to propose.

In addition, teachers are provided with a presentation, useful to acquire and share contents:

3. CrAL_TechnicalApproaches.pptx



Notions of visual dramaturgy

“Necessity is an independent concept. It has a different structure from logic, morals, or meaning. Its function lies entirely in the role it plays. What doesn't play a role shouldn't exist. What necessity requires does need to exist. That's what you call dramaturgy.”

SUBJECT(S)

- visual dramaturgy
- the role of conflict
- documentary and fictional approaches

KEY-COMPETENCES

- observing and recalling narrative film elements
- realizing different tools and techniques of film production
- visual literacy

TOPIC(S)

- identifying the role of conflict
- identifying narrative elements in the production of videos
- understanding different techniques of film shooting
- Capturing image movement in reality
- Realizing image movement in fiction
- Narrative time into the Visual dramaturgy
- Phi effect, Gestalt theory

KEY QUESTIONS

- What kind of visual approaches can you see?
- What kind of differences do you realize between fictional and documentary movies?
- What kind of techniques make an impact on the visual story?

SOURCES

- /

DESCRIPTION OF THE ACTIVITY

- discuss what kind of audiovisual material the students consume lately
- let the student reflect on the audiovisual material they consume
- becoming familiar with different technical approaches

PRACTICAL EXERCISES

exercise 1: Students are given the task of taking notes on the next movie they watch. They should observe which technical approaches are filmed and what they found particularly good or criticize in the implementation. This helps them to sharpen their eye for audio-visual realizations.

Unit One: Notions of visual dramaturgy

Session	Teaching methods	Tools/OERs	Description	Objectives	Time
3.1 NOTIONS OF VISUAL DRAMATURGY	Warming up	. Open space classroom	Reflect the seen What was the latest film you were watching? Let the students describe the story of their latest fictional or documentary film that they have seen. In this way the students start to learn to summarize and describe what they have seen in their own words, as well as to question the seen by examining it once again.	- to enhance team building - to stimulate personal and collective reflexion	10 min.
	Critical thinking	. Open space classroom	Pointing out differences Introduce the difference of fictional and documentary films to the students. Let them explain what kind of advantages they see in each approach. Also let them point out where they see the biggest differences and what kind of approach they would prefer for their own video.	- to apply an in-depth study and active exploration of fictional and documentary approach	10 min.
	Presentation Practical exercise	. PPT (CrAL_TechnicalApproaches.pptx)	Technical approaches Tips and Tricks that help while shooting a film. Phi effects and many more tools help to create a story in an exciting visual way. Teach the students about possible methods and give them a short introduction. If possible, let them practically work with different technical approaches during the class.	- to apply an in-depth study and active exploration of the practice of storytelling	15 min.

Exercise 1

Students are given the task of taking notes on the next movie they watch. They should observe which technical approaches are filmed and what they found particularly good or criticize in the implementation. This helps them to sharpen their eye for audio-visual realizations.

Reactions to vision

“The most beautiful thing we can experience is the mysterious. It is the source of all true art and all science. He to whom this emotion is a stranger, who can no longer pause to wonder and stand rapt in awe, is as good as dead: his eyes are closed.”

Albert Einstein

SUBJECT(S)

- The persistence of the image in the memory
- Leading thought toward a realization of meaning

KEY-COMPETENCES

- Analysis capability
- Judgement
- Use of previously acquired knowledge
- Reflective skills

TOPIC(S)

- Capturing aesthetics and design
- Reflection on the cinematic realization of documentaries
- understanding different techniques of film making

KEY QUESTIONS

- What kind of filming techniques do you know?
- What kind of techniques do you recognize?

SOURCES

- /

DESCRIPTION OF THE ACTIVITY

- reflect memories
- brainstorm on what the students remember and in which way they remember things
- work on the previous draft of the narrative they want to film

PRACTICAL EXERCISES

exercise 2: Homework for the students will be to make a short cover up of one of their most favorite social media Star, because the next unit will reflect on the audiovisual content of youth culture.

Unit Two: Reaction to vision

Session	Teaching methods	Tools/OERs	Description	Objectives	Time
3.2 REACTION TO VISION	Plenary discussion and Q/A session	. Open space classroom	Image and memory Stimulate students in remembering moments and related details and to identify what are the correlated images. Such a visual imaginary can be very powerful and can influence our memory. Ask students to remember a movie scene that is particularly significant for them	- to enhance speculative and personal vision	15 min.
	Group Activity	. Paper and pen	Working on the narrative Ask students to write and to develop their story. They shall think on how to elaborate and enrich the narrative aspect	- to enhance enhance writing skills - to enhance team building	15 min.

Exercise 2

Homework for the students will be to make a short cover up of one of their most favorite social media Star, because the next unit will reflect on the audiovisual content of youth culture.

Visual Culture

“ ” Visual media is the dominant art form in our present day culture, whereas poetry is, at best, a proxy. Yet poetry and film are both "dream factories."

Denise Duhamel

SUBJECT(S)

- narrative interview
- Identify youth culture issues on the web
- use the representational approach to stimulate critical thinking

KEY-COMPETENCES

- critical thinking
- empathic thinking
- assessment skills

TOPIC(S)

- Youth culture and online interactions
- Visual representation
- the difference between entertainment and thought stimulation

KEY QUESTIONS

- What kind of famous influencer do you know?
- What is the difference between their audiovisual material and cinematic audiovisuals?

SOURCES

- /

DESCRIPTION OF THE ACTIVITY

- more detailed consideration of social media platforms
- presentation of social media stars and their content

PRACTICAL EXERCISES

exercise 4: Give the students the task to think at home about one or two topics that interest them personally and on which they would like to know different opinions or experiences.

Unit Three: visual culture

Session	Teaching methods	Tools/OERs	Description	Objectives	Time
3.3 VISUAL CULTURE	Plenary discussion and Q/A session	<ul style="list-style-type: none"> . Open space classroom . Students' phones . White board 	Social Media Brainstorm on social media platforms. Figure out which of the common platforms are trending nowadays and how often they are used by young students. Reflect the dynamics of social media platforms with your students and pay close attention to the way they function.	<ul style="list-style-type: none"> - to achieve speculative, personal and collective vision - to activate a discussion on new and social media communication 	10 min.
	Individual Presentation of Students	<ul style="list-style-type: none"> . Beamer . Laptop . Sound system 	Introducing content of social media stars Students present content from one of their favourite social media stars and share it with the class. In this case they can deal with the audio-visual content that they are consuming.	<ul style="list-style-type: none"> - to stimulate creative practice - to enhance writing skills - to enhance team building 	30 min.

Exercise 4

Give the students the task to think at home about one or two topics that interest them personally and on which they would like to know different opinions or experiences.

TEACHER'S HANDBOOK LESSON 4

FROM PERSON TO CHARACTER

The 4th lesson is about how the students can develop a character of their story. For this the narrative interview is used as a possible approach. The first unit is primarily about the preparation and implementation of a narrative interview and which essential steps have to be taken into account. Step by step, the students are introduced to the research method by being given the task of developing their own interview question. In doing so, they begin to reflect on their own life world and compare it with other life situations and realities. This helps them to find out what they would like to learn in an interview about another person and their world of life or life path. Once it comes to the actual realization of the interview, students should be aware of a concrete schedule and make sure that they prepare their interview partner for the pending dialogue. Even before the implementation, the students should also understand or be able to roughly comprehend the role of the interviewer. This may involve, among other things, being aware of their relationship to the interviewee. At the same time, they must also be clear about their role as interviewer and break through role models in places to generate deeper content. The approach is a perfect start for character development as students learn to communicate with their others in an empathetic and self-reflective way. At the same time, they also learn to keep to themselves and take on an observational role. At the end of the narrative interview, the students should not only recognize how they make conflicts visible through the interview, but also how they themselves become protagonists of a story that is generated away from the classical media forms of representation. Furthermore, a transformation takes place through the reflection of the interview. The interviewee becomes a character in the retrospective, since distorting subject impressions, which arise through the direct communicative exchange process, can be filtered out and a neutral view in relation to characteristics of the person can take place. At last, the character that emerges can ultimately be used as a model or source of inspiration for a character.

In the second unit the focus is put on the set-up, which should be considered when carrying out the interviews. For this purpose, some tips and camera settings are shown in order to set the scene for the narrative interview. It is important to highlight the important elements and to pay special attention to gestures and facial expressions in order to get a holistic picture. In the second video there are also some audiovisual excerpts from interviews, just as in Unit 4.3, which is based exclusively on interview material. Here, the interview process per se is scrutinized and audiovisual interview material is brought together in a very descriptive and insightful way to clarify the implementation method and approach of narrative interviews.

LEARNING OBJECTIVES AND OUTCOMES

Each lessons defines specific educational frames that shall be enriched by teachers with their personal perspective.

Objectives:

- Learn the most effective interviewing techniques
- Learn how to prepare questions for an interview
- Learn how to choose the set and lighting for a visually impactful interview
- Learn the most appropriate shooting techniques for an interview
- Learn how to manage the set, gestures and expressions of the interviewee
- Learn how to bring out the most authentic part of the interviewee's personality
- Learn about the experience of the proposed methodology from teachers and students

Outcomes:

- Produce an effective, well-structured, and impactful interview
- Bring out the value and criticality of the lived experience of students and teachers
- Apply the techniques and tools used during the workshops to better understand the methodology itself

APPLIED PEDAGOGICAL METHODOLOGY*

Project-based learning
Cooperative Learning
Participatory Teaching and Learning (PTL)
Visual Thinking Strategies (VTS)
Competency-based Learning (CBL)

*Please refer to the "Methodology for Teachers" document

STRUCTURE OF THE DOCUMENT

Contents are divided per units:

- 8. The Interview
- 9. Samples of role models
- 10. Teacher and Students

Each unit is presented by an educational worksheet, a one-page overview that introduces themes and practices of the lesson, it is printer friendly and can be shared with students. Later is inserted an in-depth didactic organization of the lesson that indicates in detail how to interact, which themes should be discussed and what are the activities and exercises to propose.

In addition, teachers are provided with one presentation, useful to acquire and share contents:

- 1. CrAL_Narrative_Interview.pptx

The Interview

“ ” Empathy and social skills are social intelligence, the interpersonal part of emotional intelligence. That's why they look alike.

Daniel Goleman

SUBJECT(S)

- Interviews techniques
- Question and narrative intent

KEY-COMPETENCES

- empathy
- active listening
- developing questions
- Management of basic technical resources for conducting interviews
- Prioritize the audiovisual space for conducting an interview
- Management of audiovisual techniques to convey emotions

TOPIC(S)

- The lineup of questions
- The narrative interview
- Choice of the set
- Bringing out the image of the interviewee
- The close-up shot
- The issue of face and expression and gestures during the interview

KEY QUESTIONS

- Why we make an interview?
- How to prepare an interview?
- What resources we can use to make an interview?
- How to face the different types of interviewed?

SOURCES

- Clips of different interviews in audiovisual format (journalistic, cinematographic)
- Technical manuals on conducting interviews. Audiovisual language and tips for recording interviews

DESCRIPTION OF THE ACTIVITY

- Introduction of the narrative Interview
- finding line up questions for a possible interview
- finding a target group for an interview and implementation it

PRACTICAL EXERCISES

exercise 1: The students get the task to conduct an interview. Therefore, they should film the interview session and keep the technical know-how from the previous lessons in mind.

Unit One: The Interview

Session	Teaching methods	Tools/OERs	Description	Objectives	Time
4.1 The Interview	Presentation	. PPT (CrAL_Narrative_Interview.pptx)	The Narrative Interview Give students an introduction to the narrative interview, how it is structured and what the goal is in conducting such an interview.	- to apply an in-depth study of the matter of Narrative interview	15 min.
	Plenary discussion and Q/A session	. Open space classroom	Coming up with an Interview Question Teachers shall consider with students what question they would like to explore in the context of a Narrative interview.	- to stimulate collective reflexion	15 min.
	Research Activity	. Open space classroom	Finding Interview Partners Teachers shall sustain students in thinking about who their possible interviewees will be. Discuss how to connect and to get access with the potential participants.	- to enhance relational skills and useful competences for the involvement of external participants to the project.	15 min.

Exercise 1

The students get the task to conduct an interview. Therefore, they should film the interview session and keep the technical know-how from the previous lessons in mind. They should watch out to capture expressions, gestures, and movements of the interviewee.

Samples of role models

“ ”

Who are we, who is each one of us, if not a combination of experiences, information, books we have read, things imagined? Each life is an encyclopedia, a library, an inventory of objects, a series of styles, and everything can be constantly shuffled and reordered in every way conceivable.

Italo Calvino

SUBJECT(S)

- How to frame and light design
- Gestures
- The issue of facial expression during the interview

KEY-COMPETENCES

- Recognize the criteria of media design
- Reflectively perceive, understand and shape communicative action in a non-violent manner
- the student can show creativity in design
- can plan, design and present their own media contributions

TOPIC(S)

- management of basic technical resources
- recreating the interview
- editing and cutting process
- bringing out the emotions and gestures
- crystallizing the character

KEY QUESTIONS

- What kind of characteristics do you recognize?
- How does the person change to a character?

SOURCES

- interview material
- laptops
- editing and cutting programs

DESCRIPTION OF THE ACTIVITY

- students start to edit and cut the interview
- rearrange and recreate the interview without changing the content

PRACTICAL EXERCISES

exercise 2: Finish working out the character of the interviewee to see how the person changes to a character.

Unit Two: Sample of Role Models

Session	Teaching methods	Tools/OERs	Description	Objectives	Time
4.2 SAMPLE OF ROLE MODEL	Group Activity	. Laptops . Editing and Cutting Programs	Recreating the interview The students are given the task of editing the interview. In doing so, they deal with it intensively and reflect on what has been said. In this way, they can also gain an objective view of the person, since they are no longer in a direct communicative exchange, in contrast to the interview.	- to apply an in-depth study of the matter of Narrative interview - to foster the development of technical skills	30 min.
	Practical exercise	. Paper or Poster for Brainstorming Ideas	Crystallizing the character After editing, students are given the task of capturing the character traits of the person they interviewed. Through this, they begin to describe the person as a character and capture it linguistically or textually.	- to stimulate collective reflexion	15 min.

Exercise 2

Finish working out the character of the interviewee to see how the person changes to a character.



Teachers and Students

“ ” When you study great teachers... you will learn much more from their caring and hard work than from their style.

William Glasser

SUBJECT(S)

- Interviewing a teacher
- Interviewing a student

KEY-COMPETENCES

- Knowledge of the interview and its different types
- Management of basic technical resources for conducting interviews
- Recognize the different types of shots and camera movements
- Prioritize the audiovisual space for conducting an interview
- Management of audiovisual techniques to convey emotions

TOPIC(S)

- Audiovisual Approach: the interview.
- Technical elements: setting, framing, lighting, sound.
- Relationship between interviewer and interviewee

KEY QUESTIONS

- What are the most appropriate shots to record an interview?
- How to edit an interview?
- How to convey emotions with the camera?

SOURCES

- students' personal, smartphone or other media (video camera) computer with editing program.

DESCRIPTION OF THE ACTIVITY

- Conduct an interview with one of your teachers
- Reflect the relationship between interviewee und interviewer after

PRACTICAL EXERCISES

exercise 3: Students are to process the interview they previously conducted with the teachers to improve their knowledge of the person and character. They should also start designing ideas for the team work project.



Unit Three: Teachers and Students

Session	Teaching methods	Tools/OERs	Description	Objectives	Time
4.3 TEACHERS AND STUDENTS	Practical Activity	<ul style="list-style-type: none"> . Filming tools . Laptops 	Interview with teachers Another exercise that strengthens the relationship between students and teachers is conducting an interview. The students can get to know the teacher from another side and no longer see him only in their role as teachers but also as a person with character. Students shall prepare a series of questions before starting the interview.	<ul style="list-style-type: none"> - to apply an in-depth study of the matter of Narrative interview - to foster the development of relational skills - to foster the development of technical skills 	15 min.
	Plenary discussion and Q/A session	<ul style="list-style-type: none"> . Open space classroom 	Reflection Round Teachers and students can reflect together on how this exchange has brought them closer together and strengthened their relationship. Especially after the pandemic, it is an important step to rebuild a closer bond.	<ul style="list-style-type: none"> - to stimulate collective reflexion 	15 min.

Exercise 3

Students are to process the interview they previously conducted with the teachers to improve their knowledge of the person and character. And to engage more with their teacher and strengthen their relationship with each other. Moreover, they should start to write the concept of a story that could be chosen as a team work project.

TEACHER'S HANDBOOK LESSON 5

FROM IMAGE TO WRITING, FROM WRITING TO IMAGE

The 5th lesson is about how a story can be told visually. The starting point is the image, which has set in motion a previous writing process that produces a dramaturgy that describes different internal and external images and themes, as well as dramatic compositions and conflicts constructed around the image. The unfolding story is then developed on the basis of different roles, dialogues, dramatic tensions, character actions, and space as well as time alignments. In the next step, the textual image is transformed back into images. In this process, a reworking process of the written takes place, as the reversion leads to a shift from text to image. Since the audio-visual product is perceived through the sensory organs of sight and hearing, the dynamics created by the image and the sound and their effects must be taken into account in the cinematic form of presentation and adjusted if necessary. What has been written before is only a guideline that creates orientation towards the generation of a theatrical universe. In order to illustrate how a dramaturgy can be represented visually, the 5th lesson will start by presenting different image sequences from various films that contain a drama or a conflict. Afterwards, the audio-visual project of students and their process of transferring the written material to images will be discussed in detail. The students had as a basis a concrete theme, which in this case included the memorial of the Forte Bravetta in Rome, Italy.

In Unit 5.2, the students reflect not only on the shooting and the story, but also on what made a particularly lasting impression on them in the development of the story. In this regard, many of the students consider the process of remembering the past, as well as the sharing of memory by others, to be particularly moving. Through narrative interviews, memory content from communicative memory was conveyed, and through research work in archives, they likewise received cultural memory content. The reappraisal of the past inspired the students to tell their story and awakened in them great ambitions to work through the drama of the place with a fictional story and to recall it. Also, in the implementation of the next lesson, the post-work interview should be incorporated, as it provides many revealing insights into students' attitudes and shifts in perspective.

LEARNING OBJECTIVES AND OUTCOMES

Each lessons defines specific educational frames that shall be enriched by teachers with their personal perspective.

Objectives:

- Learn how to write through images
- Learn how to use the sequence of images to create a narrative
- Learn how to structure and write a video script

Outcomes:

- Conceive a story through the sequence of images collected
- Write the script of a video story

APPLIED PEDAGOGICAL METHODOLOGY*

Project-based learning
Cooperative Learning
Participatory Teaching and Learning (PTL)
Visual Thinking Strategies (VTS)
Competency-based Learning (CBL)

*Please refer to the “Methodology for Teachers” document.

STRUCTURE OF THE DOCUMENT

Contents are divided per units:

- 11. The shape in movement: the audio-visual project
- 12. The representative action

Each unit is presented by an educational worksheet, a one-page overview that introduces themes and practices of the lesson, it is printer friendly and can be shared with students. Later is inserted an in-depth didactic organization of the lesson that indicates in detail how to interact, which themes should be discussed and what are the activities and exercises to propose.

In addition, teachers are provided with a presentation, useful to acquire and share contents:

- 1. CrAL_Professions.pptx



The shape in movement: the audio-visual project

“ ” Life is a movement, a constant movement in relationship; and thought, trying to capture that movement in terms of the past, as memory, is afraid of life.

Jiddu Krishnamurti

SUBJECT(S)

- Learn how to write through images
- Learn how to use the sequence of images to create a narrative
- Learn how to structure and write a video script

KEY-COMPETENCES

- producing text
- recognize and receive signs and sign practices
- understanding of visual dramaturgy
- critical attention to the image and the perceptible
- perception of body, space, sound, light and objects and its effect in audiovisual material
- associations between the viewer and the visual
- understanding of the semiotics of the visual

TOPIC(S)

- visual dramaturgy
- from image to writing, from writing to images
- from the generating image to the subject

KEY QUESTIONS

- How do you feel about your chosen topic or what do you associate with it?
- Which groups of people might have a different view of the subject that could help you to see it through a different perspective?

SOURCES

/

DESCRIPTION OF THE ACTIVITY

- Lead a discussion with students about the story they are envisioning through the generating image
- reflected on what content they like or find problematic to figure out how to adapt the story to their chosen theme
- Give students time to revise their story

PRACTICAL EXERCISES

exercise 1: Organize all the important materials for the video shoot in the next lesson. Coordinate with your teacher and classmates so that you have everything you need for the upcoming shoot.

Unit One: The shape of movement: the audio-visual project

Session	Teaching methods	Tools/OERs	Description	Objectives	Time
5.1 THE SHAPE OF MOVEMENT: THE AUDIO-VISUAL PROJECT	Plenary discussion and Q/A session	<ul style="list-style-type: none"> . Open space classroom . Students' productions . White board 	Question your story Stimulate student to reflect about their ongoing project. What kind of story is been generated from the produced images?	<ul style="list-style-type: none"> - to stimulate creative practice - to construct a series of cohesive group projects 	15 min.
	Presentation Plenary discussion and Q/A session	<ul style="list-style-type: none"> . PPT (CrAL_Roles.pptx) 	The roles of Cinema Students shall be presented with a quick overview of the Roles in the cinematic context Revision of the story After the story and its structure and content have been thought about and reflected upon together by the students, the students should be divided into small groups to proceed with the development of the project. Students shall be able to spontaneously defining roles, in order to be able to properly develop a stable work team.	<ul style="list-style-type: none"> - to stimulate creative practice - to enhance writing skills - to enhance team building 	30 min.

Exercise 1

Students shall organize all the important materials for the video shoot in the next lesson. The whole group will have to coordinate so that everything that is needed is ready for the upcoming shoot. Each student should familiarize with it.

The representative action

“ ”

Creativity itself doesn't care at all about results - the only thing it craves is the process. Learn to love the process and let whatever happens next happen, without fussing too much about it. Work like a monk, or a mule, or some other representative metaphor for diligence. Love the work. Destiny will do what it wants with you, regardless.

Elizabeth Gilbert

SUBJECT(S)

- Conceive a story through the sequence of images collected
- visualize a script

KEY-COMPETENCES

- Visual literacy
- editing and processing competence
- good sense of the arrangement of scenes and sequences
- attracting the interest of the spectator

TOPIC(S)

- the revision of a story when converting it into audiovisual material
- Implementation of a script
- shooting process

KEY QUESTIONS

- What made a lasting impression on you when it came to filming?
- How did you perceive the story after the filming?
- What were your impressions of the underlying subject and the audiovisual outcome?

SOURCES

- shooting equipment
- technical equipment

DESCRIPTION OF THE ACTIVITY

- Begin shooting with students for the first time and familiarize them with the technical aspects. In this process, the written material is transformed into images that are audio-visual.
- do a post-work interview with the students to explore how they have been impacted by the shooting process

PRACTICAL EXERCISES

exercise 2: The editing and cutting group will go through the material and review and edit the content. For this purpose, the existing material will be uploaded to a cloud so that the groups of the editing team can access it easily.

Unit Two: The representative action

Session	Teaching methods	Tools/OERs	Description	Objectives	Time
5.2 THE REPRESENTATIVE ACTION	Group Activity	<ul style="list-style-type: none"> . Technical material for shooting . Script . Costumes (if necessary) 	Shooting Begin shooting with students for the first time and familiarize them with the technical aspects. In this process, the written material is transformed into images that are audio-visual. Through this process they can see how their story changes through the images and adapt if necessary.	<ul style="list-style-type: none"> - to stimulate creative practice - to enhance team building 	60 min.
	Plenary discussion and Q/A session	<ul style="list-style-type: none"> . Open space classroom 	Post-work interview Talk with the students about how the creative process has changed their opinion about the object and the relationship to before and after.	<ul style="list-style-type: none"> - to stimulate creative practice - to enhance writing skills - to enhance team building 	30 min.

Exercise 2

The editing and cutting group will go through the material and review and edit the content. For this purpose, the existing material will be uploaded to a cloud so that the groups of the editing team can access it easily.

TEACHER'S HANDBOOK LESSON 6

VICTION VS DOCUMENTARY

In the videos of Unit 6, the distinction between documentary and fictional films are elaborated. The goal of this unit is for students to recognize the difference between the two cinematic approaches. In addition to the structure and the story writing process, the two concepts differ primarily in their relationship to reality. Fiction primarily presents a story that does not claim to relate to reality, whereas documentary is a tool to learn about reality. Reality is understood as the totality of the real, which is filled with truth or authenticity and is therefore not an illusion, nor dependent on the desires and beliefs of individuals.

For educational purposes the unit has been divided into two parts. Unit 6.1 focuses exclusively on the conceptualization of fictional films. To understand the writing process, two examples were given. First, the fictional plot of the film "The loud silence" and its dramaturgical articulations and, second, Alfred Hitchcock's storyboard. In explaining the sample film, the chosen three-act structure of the script is addressed. Its structure is composed of the dynamic event, the plot twist, and the conclusion, which builds an arc of suspense. By reflecting on the film, it also becomes clear what is meant by sequence and scene. The scene usually takes place in one place and time, while the sequence goes beyond that and is a series of different scenes that include different locations and time jumps. The final shared storyboard by Alfred Hitchcock provided students with an insight into a possible screenwriting process. Hitchcock's storyboards are underlining how the two parallel strands of image and sound bring a scene to life.

Subsequently, the documentary approach is then brought into the focus by Unit 6.2. It explains how documentary works as follows: In documenting reality, the flow of life is not stopped because the movement in the film is continuous, allowing both the movement of time and the movement of space to be captured. However, at the same time, reality is interfered in, which can affect the real movement. However, it is only by intervening that we can create an image. On the other hand, it is also the image, captured in the real situation, that is managed. Thus, the image is a composition of reality. In order to convey this effect of the documentary approach educationally, interviews were conducted with the students and captured on camera as well as edited. The result was then shown to the students. When viewing the material, the students noticed that they were able to recognize more of the person's reactions and emotions, which were not perceived during the direct exchange. Through the composition of image, language and temporality, they find that an image is created that can be different from reality. The persons shown become characters to whom - metaphorically speaking - a mask is put on or taken off.

LEARNING OBJECTIVES AND OUTCOMES

Each lessons defines specific educational frames that shall be enriched by teachers with their personal perspective.

Objectives:

- Learn the difference between fiction and documentary
- Turning a Film storyline into a Screenplay
- Learn how to structure a screenplay
- Learn how to write fiction stories and write about real-life stories
- Learn how to define the set and organize the shoot for a documentary

Outcomes:

- Becoming able to write a script for a fiction story and a documentary, knowing the differences between them
- Know how to structure a text for an audio-visual product
- Be able to identify the right environment and shooting techniques to create a video story of fiction or a documentary
- Write a script for a video-story project

APPLIED PEDAGOGICAL METHODOLOGY*

Project-based learning
Cooperative Learning
Participatory Teaching and Learning (PTL)
Visual Thinking Strategies (VTS)
Competency-based Learning (CBL)

*Please refer to the "Methodology for Teachers" document.

STRUCTURE OF THE DOCUMENT

Contents are divided per units:

- 13. Writing for fiction
- 14. Documentary writing

Each unit is presented by an educational worksheet, a one-page overview that introduces themes and practices of the lesson, it is printer friendly and can be shared with students. Later is inserted an in-depth didactic organization of the lesson that indicates in detail how to interact, which themes should be discussed and what are the activities and exercises to propose.

In addition, teachers are provided with extra materials, useful to acquire and share contents:

- 4. CrAL_ScreenWriting.pptx
- 5. CrAL_How_to_shoot_documentary_movie.pptx
- 6. CrAL_Game.pptx
- 7. CrAL_ScreenWriting_exercise.pptx

Fiction reveals the truth that reality obscures.

81

Ralph Waldo Emerson



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PROJECT TITLE: Creative Audiovisual Lab for the promotion of critical thinking and media literacy



Writing for Fiction



SUBJECT(S)

- how to write fiction
- how to structure a story
- possible ways for coming up with a storyboard

KEY-COMPETENCES

- creativity
- pictorial imagination and a sense of setting music and sounds
- ability to structure and compose scenes and sequences
- visual rhetoric
- realization of audio-visual thought

TOPIC(S)

- writing for fictional projects
- treatment and dramaturgical articulation in classic fiction
- the tree-acts structure: the dynamic event, the act turns, the ending
- the scene, the sequence
- notions of screenwriting: scenes, visuals and sound

KEY QUESTIONS

- how does the line between image and sound link together?
- how would you realize a screenplay? (Technical writing and storyboard writing)
- what is fictional?

SOURCES

- PowerPoint Presentation
- Sheet: screen Writing – scene and character
- Sheet: question game

DESCRIPTION OF THE ACTIVITY

- introduction to what is fictional and what is documentary writing
- showing examples of a fictional short story and analyze it
- showing storyboard material of Vertigo from Alfred Hitchcock

PRACTICAL EXERCISES

Exercise 1: choose a footage from a movie or a video that you like. Divide the footage in scenes and draw the storyboard. You can also write down dialogues and soundtrack details



Unit One: Writing for Fiction

Session	Teaching methods	Tools/OERs	Description	Objectives	Time
6.1 WRITING FOR FICTION	Warming up	. PPT (CrAL_Game.pptx)	Documentary and Fictional Approach Use the content in the presentation in order to Structure a game that shall activate active confrontation among students.	- to sustain visual production and exploration - to foster the development of technical skills	10 min.
	Presentation	. PPT (CrAL_ScreenWriting.pptx)	Screen Writing Introducing the topic of screen writing to the students. The teacher can finish the presentation by showing an example (https://www.youtube.com/watch?v=C7OQHlpvA) and ask to he students to share other videos.	- to apply an in-depth study and active exploration of the difference between documentary and fictional films	15 min.
	Practical Activity	. PPT (CrAL_ScreenWriting_exercise.pptx) . Two boxes . Sticky notes . Paper . Pencils	Task 1: The students become scriptwriters and write their own little scene. They can do this in groups or individually. The teacher can give them a situation and a character to help them write the scene. In the PPT there are already examples of situations and characters that can be printed out by the teacher and used for teaching purposes. The students can decide for themselves whether they would rather do technical story writing or draw a storyboard. After completing the assignment, a small exhibition can be held in the classroom. The pictures can either be viewed at the tables or hung up in the classroom for viewing.	- to enhance writing skills and useful competences for the design of a fictional screen play - to teach the difference between scene and sequence - to introduce the concept of the 3 act-structure of stories	25 min

Exercise 1

Ask students to study the composition of a chosen footage by the creation of the storyboard, in all its aspects (scenes, dialogues, framing and sound)

Documentary writing



In feature films the director is God; in documentary films God is director.

Alfred Hitchcock

SUBJECT(S)

- what are documentary movies
- how to realize documentary movies
- what effects have documentary movies on you

KEY-COMPETENCES

- observation and interpretation
- understanding the composition of the image related to reality
- audio-visual literacy
- capture the movement of the moment
- flexibility

TOPIC(S)

- documentary writing
- how to define a set and plan the action
- live shooting
- visual notes
- the examination of the produced material

KEY QUESTIONS

- What kind of reality is shown to us by documentary films?
- What benefit of the change of perspective that can be incorporated into documentary films?
- Do the person in a documentary movie become characters with a mask or without a mask?

SOURCES

- <https://www.youtube.com/watch?v=flyADpC1Ono&t=156s>

DESCRIPTION OF THE ACTIVITY

- watching a documentary movie - plenary discussion about the emotions and thoughts that were arising while watching
- shooting a documentary video

PRACTICAL EXERCISES

exercise 2: Shoot a documentary video. You can start this activity in class and if you need some extra time to dedicate to your idea, you can finalize your project at home

Unit Two: Documentary writing

Session	Teaching methods	Tools/OERs	Description	Objectives	Time
6.2 DOCUMENTARY WRITING	Warming up	. Video	Documentary Approach Start the lesson with a documentary video. Use either one of the suggested sources below or choose your own documentary video that you as a teacher present to the class. Documentary videos: https://www.youtube.com/watch?v=ojKBgKvnqvw (cultural life in Japan) https://www.youtube.com/watch?v=flyADpC1Ono&t=214s (cultural life in Russia) https://www.youtube.com/watch?v=L72G8TLtTCk (life of a man in the woods that documented temperatures and documented the climate change at his place)	- to stimulate personal and collective reflexion	10 min.
	Presentation	. PPT (CrAL_How_to_shoot_documentary_movie.pptx)	Documentary Approach The presentation gives a short guide on how to create a documentary video.	- to apply an in-depth study of the Documentary matter	5 min.
	Practical Activity	. Students' phones . Laptop	Task 2: Students are asked to think about a documentary story that could be realised in a short amount of time by observing and enhancing the possibilities that surrounds you. Here some possible questions: <ul style="list-style-type: none"> - Who is your main topic/character? - What kind of observative approach would you choose? - Create your footages and edit - Choose soundtrack or define the sound design, if needed - Share your project 	- to stimulate creative practice	30 min

Exercise 2

Students are asked to finalize their project and get ready to share it with the rest of the team.

TEACHER'S HANDBOOK LESSON 7

THE SET AND THE SHOOTING

Lesson 7 is primarily about the set and the shooting. For this purpose, the lesson has been divided into 4 videos, each of which deals with different aspects of the aforementioned topics.

Unit 7.1 deals with the topic of montage. Montage is not to be understood purely as a technical aspect, which refers exclusively to the mechanical composition and sequence of image and sound segments. Rather, it is also about the creative act of arranging the film as well as its development in terms of its internal and external effect in reception. In general, it is about the deepening of representational thinking through moving images, as well as the linking of the technical systems of sound and image reproduction. During the shooting, the technical assets and the methods of realization adapt to each other. In parallel, this unit pays special attention to the potential of the camera and camera work. The camera is like an eye, which in an indirect way is like the eye of the spectator, which is stimulated in its static as well as dynamic position able to capture and frame the relationship between the characters and the environment in space. In film language, this is also referred to as frames and shots, which in a static image have the inner lines that represent the position of the characters in the environment. Within a camera image, 3 basic shapes can be perceived, which would be circle, triangle and square. Depending on the arrangement of the camera image and its inner lines, different effects are achieved that stimulate the viewer. In addition, a stimulus can also be set by the camera movement.

In the next video Unit 7.2, the composition of the project team is also discussed deeply. Here it is pointed out that for a realization of a film important key figures are needed, who contribute to the success. It is suggested to divide the class into 3 groups. The first group should deal with the writing process. The second group will deal with the shooting phase and the last group will take care of the editing and the elaboration of the sound. For this purpose, other key figures should be appointed such as the director, the screenwriter, the script writer, the operator and the editor, who can be consistent, reliable and collaborative with the other roles.

Unit 7.3 then goes into detail about the set. For this purpose, the script is reflected and broken down into its basic features. This makes it possible to make an appropriate choice for the set and how to best use and guide the camera to trace the space of the action. In addition, it becomes clear that there must be a certain degree of flexibility, as new approaches can arise during the shoot. The basic principle during the shoot is - highlight what you see, highlight what you hear. This is then demonstrated again in the last unit by showing the practical approach of the students.

LEARNING OBJECTIVES AND OUTCOMES

Each lessons defines specific educational frames that shall be enriched by teachers with their personal perspective.

Objectives:

- Learn how to write a work plan for audiovisual productions
- Learn how to choose the most appropriate equipment for type of video to be shot
- Acquire expertise in video shooting
- Learn how to organize a set
- Learn how to write and use a storyboard

Outcomes:

- Prepare a work plan
- Identify a set for filming
- Prepare a storyboard and a plan for shooting
- Manage the set
- Identify the video cast
- Guide actors on set

APPLIED PEDAGOGICAL METHODOLOGY*

Project-based learning
Cooperative Learning
Participatory Teaching and Learning (PTL)
Visual Thinking Strategies (VTS)
Competency-based Learning (CBL)

*Please refer to the “Methodology for Teachers” document.

STRUCTURE OF THE DOCUMENT

Contents are divided per units:

1. Working plan
2. The division of roles on the set
3. Storyboarding
4. Working on the set
5. First Silence Editing

Each unit is presented by an educational worksheet, a one-page overview that introduces themes and practices of the lesson, it is printer friendly and can be shared with students. Later is inserted an in-depth didactic organization of the lesson that indicates in detail how to interact, which themes should be discussed and what are the activities and exercises to propose.



Working plan



If direction is a look, montage is a heartbeat. To foresee is the characteristic of both; but what one seeks to foresee in space, the other seeks in time.

Jean-Luc Godard

SUBJECT(S)

- organizing the set
- organizing the shooting

KEY-COMPETENCES

- representational action
- composition of shots
- planning and organizational skills
- decision making

TOPIC(S)

- elements of the history of the visual syntax and video editing
- different kinds of montage
- the theory of montage exploration
- shapes

KEY QUESTIONS

- What is the difference between cutting and montage?
- What are the different concepts of montage?
- What narrative effects do different forms of montage achieve?

SOURCES

<https://www.youtube.com/watch?v=9AGaECt9j4g>
<https://www.youtube.com/watch?v=WkEdRWv6mVk>
<https://www.youtube.com/watch?v=hUmZldt0DTg&t=7s>

DESCRIPTION OF THE ACTIVITY

- decision making about the set
- organization of the set and the main tasks that have to be taken care of
- introduction to image selection and film montage

PRACTICAL EXERCISES

exercise 1: Students will apply what they have learned about how to create image compositions by shooting small videos or taking pictures and paying attention to the different shapes and lines within the image.

Unit One: Working plan

Session	Teaching methods	Tools/OERs	Description	Objectives	Time
7.1 The set and the shooting	Plenary discussion and Q/A session	. Open Space Classroom	Organizing the set The film shoot is coming up, so it is important to make the necessary preparations. Go through all the steps with the students and consult with them what is needed and what needs to be prepared. Write a list, considering: <ul style="list-style-type: none"> - shooting locations - storyboard - recording list - technical equipment/ special equipment - technology/ electrical connections - decorative elements - costumes - actors - weather (plan B)/ scenarios for different weather conditions - Communication during the shoot - Cleaning of the location / cleanup work 	- to apply an in-depth study and active exploration of setting organization	15 min.
	Plenary discussion and Q/A session	. Beamer . Laptop	Montage and Shapes Sustain students in learning the difference between assembly and cut, Focusing on the artistic concept of film composition (montage). Furthermore, introduce the concept of visual composition and framing of the images. It should be discussed and chosen a specific composition style, and which visual lines should be kept under consideration, while shooting scenes.	- to enhance expertise in video shooting	10 min.

Exercise 1

Students will apply what they have learned about how to create image compositions by shooting small videos or taking pictures and paying attention to the different shapes and lines within the image.

The division of roles on the set

“ ” Then I remembered something I read in a Kurt Vonnegut novel: when you're trying to find the answer to a question, the answer is in the question

Syd Field

SUBJECT(S)

- organization of roles

KEY-COMPETENCES

- cooperation and communication
- self-activity
- personal responsibility
- teamwork and social learning
- process oriented

TOPIC(S)

- staffing key roles
- assembly of a team
- collaborative and cooperative work
- distribution of tasks

KEY QUESTIONS

- In which field do you see your personal strengths?
- How can I successfully plan a video shoot?

SOURCES

<https://www.youtube.com/watch?v=liyBo-qLDeM&t=63s>

<https://www.youtube.com/watch?v=tOJmvOj15tw>

DESCRIPTION OF THE ACTIVITY

- set groups
- select key figures

PRACTICAL EXERCISES

exercise 2: Student groups begin organizing the video set and materials needed for it on their own. They obtain assurance and permissions and make sure that all the important materials and the set are available at the appointed time of the video shoot.

Unit Two: The division of roles on the set

Session	Teaching methods	Tools/OERs	Description	Objectives	Time
7.2 How to organize roles within the workplan	Group work		Assign work groups Divide the class into groups to coordinate the steps more precisely. These would be as follows: <ul style="list-style-type: none"> - Group 1: Student group deals with the writing phase and storyboarding. - Group 2: deals with the shooting phase - Group 3: deals with the editing and elaboration of the sound. Refer to the checklist that was created in the last unit and assign the groups their tasks. In this case you can hand out a list, where all the students can sign up for one of the groups that they prefer the most.	<ul style="list-style-type: none"> - to stimulate the construction of a productive team work - to sustain students in recognizing personal attitudes 	10 min.
	Group work Plenary discussion and Q/A session		Select key figures To successfully create a film, you need some key players who can work cooperatively and consistently on the film project and understand how to bring together the needs of the different working groups and keep the big picture in mind. (The main figures of the work are: the director, the screenwriter, the script girl, the operator, the editor)	<ul style="list-style-type: none"> - to enhance relational skills and the ability to take responsibility 	5 min.
	Plenary discussion and Q/A session		Share pictures and videos The students should share their pictures and small videos they have made at home, responding to specific image compositions. Shots that appeal can also be tried to be implemented in the upcoming video shoot.	<ul style="list-style-type: none"> - to stimulate personal and collective reflexion - to enhance the development of creative shooting strategies 	15 min.

Exercise 2

Student groups begin organizing the video set and materials needed for it on their own. They obtain assurance and permissions and make sure that all the important materials and the set are available at the appointed time of the video shoot.

Storyboarding

“ ” Why must you tell THIS story? What's the belief burning within you that your story feeds off of? That's the heart of it.
Pixar's 22 rules of storytelling

SUBJECT(S)

- breaking down the script
- use of cameras
- choice of shots and camera movements

KEY-COMPETENCES

- learn how to write and use the storyboard
- team work
- readiness
- strategy of elaboration
- ability to concentrate
- ability to apply the acquired knowledge in practice

TOPIC(S)

- prepare a storyboard and a plan for shooting
- planning of shoots
- consider shapes and lines for the filming
- camera guidance and angle

KEY QUESTIONS

- How to draw the space of the action?

SOURCES

- <https://www.adorama.com/alc/14-basic-cinematography-techniques-for-better-cinematic-shots/>
- https://www.youtube.com/watch?v=AyML8xuKfoc&list=PLEzQZpmbzckV0_a2QCO2qF9Yfe-LKSDha

DESCRIPTION OF THE ACTIVITY

XX

PRACTICAL EXERCISES

exercise 2: Students practice different shots. from long shot to medium shot or close up shot etc. to prepare for the upcoming shoot. in this exercise, students should work together so that they can take on different roles and develop an understanding from the point of view of both the cameraman and the actor/actress.

Unit Three: Storyboarding

Session	Teaching methods	Tools/OERs	Description	Objectives	Time
7.3 Script breaking down	Plenary discussion and Q/A session Group work	. paper . pencils	Storyboarding Students start with an illustrated realization of the script. The storyboard looks like a small comic book and serves as a visual aid that shows how the edited film will look scene by scene, shot by shot. By making it, students can also see for the first time how the work they have written will/could look like. It serves as a central visual tool. Students can brainstorm together how best to arrange the scenes, while Group 1 takes care of the visuals.	- to enhance communication skills in group discussions - to stimulate collective reflexion and cooperative working - to learn to write and use a storyboard	15 min.
	Presentation	. Laptop . Beamer	Introduction to shot recording The Power Point presentation can be used to show students different methods that they can use during their shoot.	- to foster the development of technical skills	10 min.
	Group work		Disassembling the script The shooting plan must be worked out for the upcoming shoot by dissecting the script. The students determine which shot will be taken where and what will be needed. They come to this conclusion by breaking down the script and creating a shooting schedule.	- to learn to structure and to organize a shooting schedule - to stimulate the development of collective projects - to enhance organisational skills	15 min.

Exercise 3

Students practice different shots. from long shot to medium shot or close up shot etc. to prepare for the upcoming shoot. in this exercise, students should work together so that they can take on different roles and develop an understanding from the point of view of both the cameraman and the actor/actress.

Working on the set

“ ” Part of the issue of achievement is to be able to set realistic goals, but that's one of the hardest things to do because you don't always know exactly where you're going, and you shouldn't

George Lucas

SUBJECT(S)

- working on the set

KEY-COMPETENCES

- aesthetic understanding
- effective group work
- making clear agreements
- communication skills
- organization skills
- frustration resistance

TOPIC(S)

- manage the set
- attentiveness and presence on the set
- Identify the video cast
- guide actors on set

KEY QUESTIONS

- How to behave on the set (attentiveness and presence on the set)?

SOURCES

- <https://www.youtube.com/watch?v=IINVnA3rVIE>
- <https://www.youtube.com/watch?v=ivAbJIEj0jA>

DESCRIPTION OF THE ACTIVITY

- set construction
- filming
- set dismantles

PRACTICAL EXERCISES

exercise 4: Students upload the footage of the filming to a cloud so everyone has access to it.

Unit Four: Working on the set

Session	Teaching methods	Tools/OERs	Description	Objectives	Time
1.4 Working on the set	Practical Activity	. set equipment . decoration	Set construction A predefined group of students takes care of the construction of the set and the arrangement of the elements.	- to stimulate responsible and independent working	20 min.
	Practical Activity	. Camera equipment . recording plan	Filming During the film, both the camera operators and the actors are in demand. While this group is concentrated on the shooting, it is of the highest priority that the students who are not active at that moment are quiet and do not disturb the shooting, in order to create a great final product.	- to enhance expertise in video shooting	45 min.
	Practical Activity		Set dismantle Another group of people or the complete team takes care of the clean-up after the shooting. The goal is to make sure that nothing is forgotten and that the set is left in a clean state.	- to stimulate active team work	10 min.

Exercise 4

Students upload the footage of the filming to a cloud so everyone has access to it.



First silence editing

“ ” The notion of directing a film is the invention of critics – the whole eloquence of cinema is achieved in the editing room
Orson Welles

SUBJECT(S)

- editing choices and techniques

KEY-COMPETENCES

- aesthetic understanding
- keen eye for detail
- critical mind
- narrative techniques awareness
- communication skills
- organization skills
- frustration resistance

TOPIC(S)

- awareness about cutting techniques
- creative use of the cut

KEY QUESTIONS

- How the editing process sustain empathy with the characters?

SOURCES

- <https://www.youtube.com/watch?v=FVR8zz8ci2k>
- <https://www.youtube.com/watch?v=IINVnA3rVIE>
- <https://www.youtube.com/watch?v=r2vtbcfmFDY&list=RDCMUCUFoQUaVRt3MVFxqwPUMLCQ&index=8>

DESCRIPTION OF THE ACTIVITY

- reflection on how the shots can be articulated in order to better convey the means of the story
- evaluation of different editing styles
- editing practice

PRACTICAL EXERCISES

exercise 5: Students edit the story

exercise 6: Students upload the final edit on the platform

Unit Five: First silence editing

Session	Teaching methods	Tools/OERs	Description	Objectives	Time
7.5 First silence editing	Group work	. Laptop . Cutting and editing program	First editing attempts Group 3 starts with the first editing attempts after the film shoot and begins to elaborate the sounds.	<ul style="list-style-type: none"> - to stimulate responsible and independent working - to apply an in-depth study of the editing process 	60 min.

Exercise 5

Students shall start to work on the editing process, considering different choices and techniques.

Exercise 6

The final results of the edited film can be uploaded to the platform, so the development process of the material can be traced in detail afterwards. Get ready to present the first editing in the next session.

TEACHER'S HANDBOOK LESSON 8

VIDEO EDITING

Lesson 8 deals with video editing. This phase is characterized as a key phase, since it is through editing or cutting that the story is represented. Time can be changed by a cut or a contrast to the movement can be created. Editing and montage is therefore not only a technical act but also an art form through which the viewer's eye is guided. In the first unit, therefore, the works of important film directors from the early days of cinematography will be discussed. The film works of Leni Riefenstahl and her propagandistic shots will be examined in detail, as well as the cinematic approaches of Sergej Michajlovic Ejzenstejn and Alfred Hitchcock. By examining Riefenstahl's creations, it becomes clear how technical experimentation and aesthetic research are interrelated to create a propagandistic, manipulative myth. M. Ejzenstejn and his works, on the other hand, are considered to have paved the way for theoretical and practical research in cinema. He theorized the montage of attractions, as he was convinced that montage is a process of dissolution, which must always have the goal of evoking physical as well as mental reactions in the viewer. In his written works, he mainly focuses on how to put the audience in a certain state of mind. To describe this state, he uses the terms "attraction" or "emotional dynamism." For Hitchcock, the cut is something like an Essembling. Here, a whole is created through many separate parts, which, despite the fragmentation in the individual, creates an idea. However, there should be no misconception that this is a random arrangement; rather, the arrangement is subject to a precise, sharply thought-out structure that is intended to be meaning-making. In Unit 8.2, the aspect of the arrangement of the film material is emphasized again. It is shown that images and sounds must be arranged and related in a certain way in order to generate a vision or emotional element. To this end, the structure of the student film is talked through step by step. It is pointed out where flashbacks are useful, and at what point it must be made clear to the viewer that what is being seen is taking place in the past. In the student film, for example, the past tense is represented by a black and white filter. The following Unit 8.3 then deals with the students' first editing attempts. Students present their first draft and receive helpful and useful feedback on the current editing principles, which helps them to adjust their work. Finally, the shape of the film emerges through trial and error, testing different technical options and new compositional choices. In the following lesson, they finally look for a suitable title for the film as well as an appropriate soundtrack, because in addition to editing, audiovisual editing is also of particular importance for a film. But not only that is important but also the feedback from an audience contributes to the success of the work. For this reason, an auditor is chosen to be invited to watch the film and share his subjective opinion and impressions.

LEARNING OBJECTIVES AND OUTCOMES

Each lessons defines specific educational frames that shall be enriched by teachers with their personal perspective.

Objectives:

- Acquire basic video editing techniques
- Being able to make the editing of a narrative video
- Apply the acquired technical knowledge to one's own audiovisual project

Outcomes:

- Formulate an initial hypothesis for editing a video story
- Use the techniques learned to create a video story that matches the author's sensibility, chosen themes, and script

APPLIED PEDAGOGICAL METHODOLOGY*

Project-based learning
Cooperative Learning
Participatory Teaching and Learning (PTL)
Visual Thinking Strategies (VTS)
Competency-based Learning (CBL)

*Please refer to the "Methodology for Teachers" document.

STRUCTURE OF THE DOCUMENT

Contents are divided per units:

6. Rewriting time
7. Editing techniques
8. Types of editing
9. Looking for a title

Each unit is presented by an educational worksheet, a one-page overview that introduces themes and practices of the lesson, it is printer friendly and can be shared with students. Later is inserted an in-depth didactic organization of the lesson that indicates in detail how to interact, which themes should be discussed and what are the activities and exercises to propose.

In addition, teachers are provided with one presentation, useful to acquire and share contents:



Rewriting time

“ ” There are infinite shadings of light and shadows and colors... it's an extraordinarily subtle language. Figuring out how to speak that language is a lifetime job.

Conrad Hall

SUBJECT(S)

- historical introduction
- idea of assembly

KEY-COMPETENCES

- observation
- visual understanding
- representational action

TOPIC(S)

- the visual act of editing
- visual production
- representing feelings
- visual rhetoric
- represented reality embed interpretation
- rewriting

KEY QUESTIONS

- what do you see? Which are the visual elements that echo with your sensitivity?
- how does the visual production impact you?
- what would you change to clarify the message of the audio-visual product?

SOURCES

- <https://www.youtube.com/watch?v=MJQE7Kv-9JU>
- <https://www.youtube.com/watch?v=ZNAHcMMOHE8>
- <https://www.youtube.com/watch?v=vUInm2dC6Ug>

DESCRIPTION OF THE ACTIVITY

- introducing facts about the idea of assembling back in times when cinematography started
- watching the first draft of the edited material
- rewriting or rearranging the story board

PRACTICAL EXERCISES

exercise 1: Research some sounds and filters that would be suitable for your audio-visual product.



Unit One: Rewriting time

Session	Teaching methods	Tools/OERs	Description	Objectives	Time
8.1 Historical introduction to the idea of assembly	Plenary discussion and Q/A session	. Beamer . Laptop	Assembling Discuss with students about the historical introduction to the idea of assembly.	- to apply an in-depth study and active exploration of assembling	10 min.
	Plenary discussion and Q/A session	. Beamer . Laptop . Cut film material	First insights into the film material The students who have assembled and edited the material in the last few days present their first results to the rest of the class.	- to enhance expertise in observational skills - to sustain students in developing personal and collective visual understanding	10 min.
	Plenary discussion and Q/A session	. Script . Storyboard	Rewriting Together, the students are now thinking about whether they want to stick to their script structure or whether it would make sense to rewrite the storyboard at one point or another. This can be figured out in an open group discussion.	- to apply an in-depth study and active exploration of visual rhetoric - to stimulate the construction of a productive team work	15 min.

Exercise 1

The students are asked to think at home about what sounds, assembling and filters would suit the audio-visual product, for example, and to submit these suggestions to the editing team.

Editing techniques

“ ” The film is made in the editing room. The shooting of the film is about shopping, almost. It's like going to get all the ingredients together, and you've got to make sure before you leave the store that you got all the ingredients. And then you take those ingredients and you can make a good cake - or not.

Philip Seymour Hoffman

SUBJECT(S)

- introduction to audiovisual editing
- fundamentals of visual dramaturgy: connections assembly

KEY-COMPETENCES

- creativity as a systematic process
- assembling visual content
- creative thinking
- sense of visual arrangement
- organize and structure the shooting material

TOPIC(S)

- visual dramaturgy with fundamental connections assembly
- organizing and structuring the shooting material

KEY QUESTIONS

- how to arrange the visual material to create a fluid arrangement of the scenes?
- how can the arrangement of the film ensure that the viewer understands the message of the film?

SOURCES

- video material of the shooting

DESCRIPTION OF THE ACTIVITY

- editing the material
- discussing the edited material

PRACTICAL EXERCISES

exercise 2: Improve the editing attempts and merge the different scenes and sequences together. The goal is to have the audio-visual video ready for the next session, and then move on to the finishing touches.

Unit Two: Editing techniques

Session	Teaching methods	Tools/OERs	Description	Objectives	Time
8.2 Introduction to audio-visual editing	Group work	. Computer room . Cutting and editing tool	Editing techniques Students get time to edit the video together in a computer room. They can try out different techniques with an editing program and experiment with the program. It makes sense to divide the class into groups so that each group works on a different sequence. Therefore, the students can use ideas they have worked out at home regarding the soundtrack and visuals.	<ul style="list-style-type: none"> - to enhance expertise in narrative techniques - to enhance expertise in video editing techniques - to stimulate personal and collective reflexion regarding the audiovisual project 	25 min.
	Plenary discussion and Q/A session	. Computer room . Beamer	Reflecting the edited material After each group has worked on a sequence for a certain amount of time, the results are presented to the whole class. In this way, new impulses and incentives can be set.	<ul style="list-style-type: none"> - to stimulate the construction of a productive team work 	15 min.

Exercise 2

Improve the editing attempts and merge the different scenes and sequences together. The goal is to have the audio-visual video ready for the next session, and then move on to the finishing touches. It is recommended that one or two people take on the task of final composition. The individual groups, however, will provide their edited sections.

Types of editing

“ ” I think that, with anything creative, you should have the freedom to experiment, and that experimentation means not feeling totally responsible for how other people perceive it.

Conor Oberst

SUBJECT(S)

- vision and corrections
- editing principles
- guidelines of editing storytelling

KEY-COMPETENCES

- ability to accept feedback
- ability to implement feedback
- critical faculties
- reconsideration of the material

TOPIC(S)

- vision and corrections on the pre-assembled
- editing attack on motion, editing attack on axis
- guidelines of editing storytelling
- cuts and composition of the material
- working with the script

KEY QUESTIONS

- how to arrange the film material on the base of the script?
- how to arrange the film material as efficient as possible?

SOURCES

- edited footage

DESCRIPTION OF THE ACTIVITY

- final revision before the first presentation
- brainstorming about a suitable place to show the video to a selected audience

PRACTICAL EXERCISES

exercise 3: Organize a room and invite one or more people to review the finished film.

Unit Three: Types of editing

Session	Teaching methods	Tools/OERs	Description	Objectives	Time
8.3 Vision and corrections on the pre-assembled	Plenary discussion and Q/A session	. Laptop . Beamer . Open space classroom	Final revision before the first presentation At this stage, the fine-tuning should take place. The students should look carefully at the finished film and pay attention to details that are inconsistent so far and correct them.	- to learn to structure and to implement a structured project - to stimulate the development of a sense of awareness toward details	10 min.
	Plenary discussion and Q/A session	. Open space classroom	Planning first review Choose a room and one or more people you want to show the finished film to. Therefore, set a date for the first screening.	- to foster the development of organizational skills	10 min.

Exercise 3

Organize a room and invite one or more people to review the finished film.

The first review

“ ” I've never had a movie that got great reviews. I've had movies that got different levels of good and bad reviews, but you can more or less count on plenty of bad reviews.

Wes Anderson

SUBJECT(S)

- final stages of the film distribution
- first presentation of the film

KEY-COMPETENCES

- persistence
- goal-oriented working
- divergent thinking
- ability to develop creative ideas
- perception and sensitivity to the feelings and expressions of the audience
- empathy

TOPIC(S)

- finalizing the visual content
- looking for a title
- soundtrack
- review with an external audience

KEY QUESTIONS

- What title underpins the audio-visual project?
- Which soundtrack is suitable?
- What is the reaction of the audience at the first preview?

SOURCES

- the student-produced film

DESCRIPTION OF THE ACTIVITY

- presentation of the final audio-visual work to an audience
- reflection and feedback round with the audience

PRACTICAL EXERCISES

exercise 4: Pay attention to the constructive feedback from the first audience and revise the video footage to improve it.

Unit Four: Looking for a title

Session	Teaching methods	Tools/OERs	Description	Objectives	Time
8.4 Looking for a title	Plenary discussion and Q/A session	. Open space classroom . Beamer . Laptop	Presentation of the movie Introduce the film to a preselected person or group of people. The students should pay close attention to the reactions of the audience to determine the impact of their work. The students are also welcome to make notes on this, for example at which point an effect was achieved that was not intended or had caused false emotions.	- to stimulate the development of skills regarding perception and sensitivity to the feelings and expressions of the audience	15 min.
	Plenary discussion and Q/A session	. Open space classroom	Reflexion round After the film has been shown, a round of reflection should take place. The spectators should have the opportunity to share their impressions with the students. This helps the students to rethink their audio-visual material and see it from a new perspective.	- to stimulate empathic abilities - to stimulate the development of critical thinking	10 min.

Exercise 4

Pay attention to the constructive feedback from the first audience and revise the video footage to improve it.

TEACHER'S HANDBOOK LESSON 9

Sound – image syntax

When the filmmaker goes into editing with his material, not only images but also sounds are cut. The penultimate 9th lesson therefore deals with the auditory background of the film, which plays a significant role in the audio-visual reception.

Initially, the introductory lesson deals with a historical retrospect and the change from silent film to stereo surround sounds of today's cinema. It explains how films used to be accompanied by orchestras or pianists and how actors' facial expressions and gestures were greatly exaggerated to communicate non-verbally, sometimes intertitles were also inserted. The first sound film was "The Jazz Singers" from the USA in 1927, after which the film industry changed, as audiences preferred sound films to silent films. This may also be related to the fact that the sound film has perceptible advantages over the silent films that intensify the film experience. This is because sounds do not only have to be broken down to a purely realistic plan, but it can also develop audiovisual counterpoints through asynchrony and direct or amplify the emotions of the audience.

The second unit is about the technical approaches to accompany the visuals. This is largely about how the line of sounds can be connected to the line of images to create a meaningful relationship between the two that evokes an emotional and thought response in the viewer of the audiovisual story. The music in the films, for example, has an explicit effect on the viewers depending on the composition. The rhythmic change of tension and relaxation that occurs in the music pieces creates intense emotions. Whether the music gets louder or softer also plays a role. Music in films has therefore different functions. On the one hand, it can be syntactic, facilitating the structural events in the film for the audience. On the other hand, music has both an expressive function, in that through it the emotional intention of the audience is reinforced, and a dramaturgical function, in that film music can be used like a commentary on the film. For example, it can characterize characters and draw the audience's attention to clues. Sound tends to give our work a sense of unity. Both as a synthesis and as a development and connection within a story. The technique of musical and sound composition becomes part of the visual composition modalities as it highlights dramatic passages, connects development, links scenes, and better defines characters and genres. Musical sound condenses the emotional and narrative elements in a more direct and profound way than text is supposed to. The Unit 9.2 instructional video includes herfore different film clips from the movies "The Gladiator" and "Breakfast at Tiffany's" to emphasize and clarify the impact of the sound.

In the last unit, different student productions are then shown and their sound and image lines are commented on. In addition, the sounds that the students can use are discussed. For example, they can use sounds that they recorded themselves during the filming or compose their own ones. They also have the option of using music sounds and sound effects that have already been developed. This also applies to soundtracks that are used to accompany the film material. However, copyright laws must be considered in this case.

LEARNING OBJECTIVES AND OUTCOMES

Each lessons defines specific educational frames that shall be enriched by teachers with their personal perspective.

Objectives:

- Acquire basic video editing techniques
- Acquire technical knowledge about the use of sound and music in audiovisuals
- Learn how to integrate sound with images
- Learn to use sound as a narrative element
- Learn to develop the main theme of the video plot

Outcomes:

- Apply the acquired techniques on sound management to one's own audiovisual project
- Make effective audiovisual storytelling through the combination of sound, music and video
- Choose the soundtrack and elaborate the "sound carpet" of the video-story
- Finalize the editing of the video

APPLIED PEDAGOGICAL METHODOLOGY*

Project-based learning
Cooperative Learning
Participatory Teaching and Learning (PTL)
Visual Thinking Strategies (VTS)
Competency-based Learning (CBL)

*Please refer to the "Methodology for Teachers" document.

STRUCTURE OF THE DOCUMENT

Contents are divided per units:

- 10. Sound
- 11. Editing techniques
- 12. Final editing

Each unit is presented by an educational worksheet, a one-page overview that introduces themes and practices of the lesson, it is printer friendly and can be shared with students. Later is inserted an in-depth didactic organization of the lesson that indicates in detail how to interact, which themes should be discussed and what are the activities and exercises to propose.



Sound

“ ” When you're sitting in silence, there you are. The truth starts to pour down, and so how do you embrace that? How do you accept that? It takes everything that we have just to be.

Nik Cave

SUBJECT(S)

- sound and visual syntax
- the sound in historical cinematography

KEY-COMPETENCES

- reality observation and representation
- analyzing visual- and audiovisual content
- expressing own impressions
- reflective thinking
- media competence

TOPIC(S)

- historical change from silent to sound movies
- visual rhetoric in silent movies
- representing language in silent movies
- visual narration detaches from gestures and mimics
- differences between visual and audiovisual movies
- represented reality embed interpretation

KEY QUESTIONS

- What is the effect of silent film?
- What are the advantages and disadvantages of a silent film?
- What is the impact of sound films?

SOURCES

- <https://www.youtube.com/watch?v=Xd6ddOlbKp8>

DESCRIPTION OF THE ACTIVITY

- show the students a clip of a silent movie
- start a question-and-answer round about the students' impressions and emotions that were arising while watching a silent movie
- Brainstorm about useful sounds for your audio-visual production

PRACTICAL EXERCISES

exercise 1: Compose and score different sound effects and sounds that make a valuable contribution to video production.

Unit One: Sound

Session	Teaching methods	Tools/OERs	Description	Objectives	Time
9.1 The sound in historical cinematography	Plenary discussion and Q/A session	. Laptop . Beamer	Presentation of a silent movie Since some of the students may never have seen a silent film in their lives, the presentation of such a film provides a good introduction to the ninth lesson. Silent films on YouTube can be used for this purpose.	- to apply an in-depth study and active exploration of the development of historical cinematography	10 min.
	Plenary discussion and Q/A session		Question round Ask the students about their impressions and feelings during the silent film and encourage them to have a discussion in which they compare silent and sound films and crystallize the advantages and disadvantages. - How does the silent film affect you? - What type of film do you prefer and why? - What are the advantages and disadvantages of each type of film?	- to stimulate personal and collective reflexion	20 min.
	Plenary discussion and Q/A session		Brainstorming Various sounds and noises can be used for the background music and editing of the films, which are either recorded directly during filming or composed by the students afterwards. In addition, there is also the possibility to use prefabricated film sounds. Brainstorm with the students and write a list about possible sounds and sound effects that might be useful and still missing for your video production.	- to stimulate personal and collective reflexion - to apply an in-depth study and active exploration of sound matters	15 min.

Exercise 1

Compose and score different sound effects and sounds that make a valuable contribution to video production.



Editing techniques

“ ”

The thing that hasn't changed, and I don't think will ever change, is that the operative word in music is "play." You have to have a playfulness about it.

Hans Zimmer

SUBJECT(S)

- sound and visual syntax
- editing of sound syntax

KEY-COMPETENCES

- Cognitive competence: Recognition that stories can also be told through sounds, that moods and feelings can be expressed through sounds
- Creative competence: Experimenting with rhythm and sound as well as with instruments, training a sense of rhythm, designing a media product

TOPIC(S)

- editing techniques
- articulation of visual and sound lines
- contrapuntal techniques
- character and Leitmotiv
- pilot and themes development

KEY QUESTIONS

- how do we use sound correctly?
- how can we create or intensify emotions through sound?

SOURCES

- <https://www.youtube.com/watch?v=-KHcbp8szrY>
- <https://www.youtube.com/watch?v=eFU3FQh3xgE>

DESCRIPTION OF THE ACTIVITY

- students experimenting with different sounds while editing
- students are asked to create a controversial story to the visual material by using sounds

PRACTICAL EXERCISES

exercise 2: Create different editing attempts with different sounds

Unit Two: Editing techniques

Session	Teaching methods	Tools/OERs	Description	Objectives	Time
9.2 Editing Techniques	Practical exercise	<ul style="list-style-type: none"> . Computer room . Headphones . Sound system . Sound editing program . Sound creating program 	<p>Experimental sound editing Students are given the task of experimenting with different sounds. they can use all the video material from their shootings and combine it with new sound lines.</p> <p>They should experiment with:</p> <ul style="list-style-type: none"> - loud and soft sounds - fast and slow rhythms - transition sounds - background music - background sounds 	<ul style="list-style-type: none"> - to enhance skills on basic audio creation and editing techniques - to activate a reflection about integration of sound with images 	20 min.
	Practical exercise	<ul style="list-style-type: none"> . Computer room . Headphones . Sound system . Sound editing program . Sound creating program 	<p>Creating different emotional effects Students take a video as a template and underlay this twice with different sounds, each of which evokes specific contrasting emotions when viewed.</p>	<ul style="list-style-type: none"> - to enhance skills on using sounds as a narrative element 	20 min.

Exercise 2

Create different editing attempts with different sounds



Final editing

“ ” When I make film music, I'm a filmmaker first and foremost. It's about serving the needs of the film. You're telling a story; in a way, you stop becoming a composer and become a storyteller instead. You tell the story with the most appropriate themes. How you approach these things is a very personal matter, but your goal is to tell the story first.

Johann Johannsson

SUBJECT(S)

- the use of sound within an audiovisual language
- diegetic and extradiegetic function

KEY-COMPETENCES

- application of the basics of acoustics
- film comprehension and audience understanding
- audio- and video production skills
- goal orientation

TOPIC(S)

- the laboratory workshops
- reflecting and comparing different audio-visual works

KEY QUESTIONS

- Is there an alteration not only of the image, but also of the sound?
- How do we keep the melody so that the distortion does not affect that listening which makes us so that the music touches us?

SOURCES

- <https://www.youtube.com/watch?v=PTwWp6VMNGs>

DESCRIPTION OF THE ACTIVITY

- time for editing the video and the sound line
- presentation of the audio-visual syntax in front of class
- discussing different audio-visual syntaxes

PRACTICAL EXERCISES

exercise 2: Students are given the task of implementing the feedback received on their audiovisual syntax to improve their outcomes.

Unit Three: Final Editing

Session	Teaching methods	Tools/OERs	Description	Objectives	Time
9.3 The use of sound within the audio-visual language	Practical exercise	. Computer room . Headphones . Sound system . Sound editing program . Sound creating program	Finalize editing work Students finalize their project video and, alternatively, work on short videos that they accompany with diegetic or extra diegetic sounds. Therefor the students can also use the sounds they composed and recorded on their own. Diegetic sounds are the sounds that were recorded during the filming. Extradiegetic sounds are sounds that are added additionally. They can be sound effects or background music as well as soundtracks.	- to stimulate the realisation and development of the main theme of the video plot	20 min.
	Plenary discussion and Q/A session	. Beamer . Soundsystem . Laptop	Presentation and Discussion Students present their work with the composition of visual line with audio line to the class and get feedback from the other students on their approaches and implementations.	- to stimulate personal and collective reflexion	25 min.

Exercise 3

Students are given the task of implementing the feedback received on their audiovisual syntax to improve their outcomes.

TEACHER'S HANDBOOK LESSON 10

THE RELATIONSHIP WITH OUR PERSONAL VISION

The last lesson proposes a series of interviews in which a group of students and teachers, involved in the production of the short film 'Un forte silenzio', share impressions about the creative process that was fostered and applied during the whole experience.

The feedback consists in an articulate confrontation about practical aspects, emotional involvements, the reception of the final results and, as core of the project, the relational dynamics that were stimulated.

While watching the lesson, it is remarkably evident how the students, confronted at the very end of their journey, have acquired a fine competence related to visual language and literacy, to the implementation process, and achieved skills both at observational and critical level.

Poignant themes are presented, regarding the crucial relationship between students and teachers, the main concepts of the proposed methodology are summarised and it is shown how pupils developed a personal perception around the themes of visual communication and production, along with the enhancement of a specific set of technical competences.

LEARNING OBJECTIVES AND OUTCOMES

Objectives:

- To learn to recognize and elaborate personal reactions to our own artwork and image
- To enter into a relationship with one's own image and identity
- To learn how to deal with the reactions of the public
- To learn how to relate to the audience, in presence and on the web

Outcomes:

- Elaboration on personal reactions to the representation of one's own work and image through words and images
- Management oneself and one's own emotions in relation to others
- Sharing one's own work with an audience and watching the work of others

APPLIED PEDAGOGICAL METHODOLOGY*

Project-based learning
Cooperative Learning
Participatory Teaching and Learning (PTL)
Visual Thinking Strategies (VTS)
Competency-based Learning (CBL)

*Please refer to the "Methodology for Teachers" document.

STRUCTURE OF THE DOCUMENT

Contents are divided per units:

- 13. Representative thinking and identity
- 14. The training process contributes to the maturation of the visual dynamics
- 15. Reviewing your image within the interview context
- 16. The Role of the teacher and tutor in the creative audio-visual laboratory

The structure of this document will not follow the usual articulation, it does not include working sheets and didactic modules, given the conclusive nature of the contents and the speculative approaches that the lesson proposes.

Tutors and teachers are invited to activate an inner reflection about the role of the pedagogical importance of which they are invested, their involvement in students' intellectual and emotive growth is crucial and it is important to consider how the values shared by the MANIFESTO represent a secure starting point that can be enriched and tailored depending on the sensitivity of the scholars involved in the project.

As a final recognition of our shared path it shall be taken under consideration that the fundamental points of this teaching method are:

- representative thinking acts as a significant function in the shaping of students' identity
- representative thinking conveys critical thinking processes, sustained by the enhancement of observational expertise and of a wider awareness among the investigated matters
- representative thinking plays a crucial role, as much as verbal speculation
- the inclusion of the proposed perspective within the scholar context, stimulates an intense relationship between pupils and teacher, which contribution is valued and nudged towards non formal and informal approaches.

This approach applied in a didactic dialectic through a maieutic and formative process generates actions whose aim is:

- to inspire pupils in the construction of a set of competences that includes visual literacy, cinematic production and to develop observational capacities and sociological interpretative skills
- to stimulate and direct the maturation of imaginative and creative thought processes
- to address how, according to the CrAL methodology, the human perception of the self is also generated by the series of internal images that participate to the creation of the idea of reality. Its nature is not only speculative, but has a relevant visual base
- to underline how such an image of reality articulates individual, collective, social and historical aspects that as a whole enrich the creation of shared cultural imaginaries
- to sustain students in the construction of a wide awareness about the levers of visual communication and their influence on the process of the video-making production and its various applications

- to sustain students in the construction of a wide awareness about the levers of visual communication and their influence on the process of the video-making production and its various applications

The methodological and didactic proposal here articulated allows us to understand that visual language can be valued as a communicative tool that offers much more than entertainment and reality escape.

To produce images stimulates the relationship with oneself; moreover, to address and visually investigate a given matter, enhances knowledge and sensitivity towards the others. Aware critical thinking, active citizenship and collaborative qualities are some of the traits that students share in the interviews proposed by this last lesson.

The relationship with our personal

“ ” It is the pupil who must self-educate and self-raise, with the help of adults. We are shifting the educational act: the core of the school is no longer the teacher but the student.

Célestin Freinet

SUBJECT(S)

- personal vision and video production
- representative thinking and identity
- reflections about the viewers perception
- visual representation of memories and emotions
- how interviews can bridge the relationship between subjects and producers
- the didactic potential of the 'Creative Audiovisual and Reading Methodology'

KEY-COMPETENCES

- peer to peer review
- personal discussion
- critical thinking and analytic approach

TOPIC(S)

- overview of students' experience
- how audiovisual enquiry and production can enhance awareness toward the chosen topic
- Emotions, feelings and memories matter

KEY QUESTIONS

- what did you learn and achieve?
- how subjects and matters of your project have changed your point of view?
- how the realization of the project impact upon the interaction with your peers?
- did your relationship with teachers changed?

SOURCES

- students' projects and experiences

DESCRIPTION OF THE ACTIVITY

- discuss, discuss, discuss!

PRACTICAL EXERCISES

exercise 1: once your video is finalized, share it with your peers, teachers and subject. Dedicate some time to discuss.