

2019

# Program of Study for Audiovisual Education (Guidelines for a 'loose' Curriculum)

for all levels of Compulsory Education  
as part of the National Curriculum

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The proposed Program of Study consists of a series of activities which can be led by educators from any discipline with no prior knowledge of audiovisual expression and use of audiovisual tools. It offers different degrees of freedom and improvisation, and several possible variations for each activity.

The activities don't follow a strict succession. They introduce, develop and consolidate several fundamental competences and skills with regard to production and critical analysis of audiovisual works, progressively deepening into the key concepts exposed in the following introduction. Moreover, an effort is made to connect these fundamental audiovisual competences and skills with the different disciplines and aspects of school life, as well as with the students' everyday lives.

Initially, this Program appeared as part of a wider *Program of Study for Aesthetic Education*. Its implementation necessitates the accompanying *Teacher's Guide for Audiovisual Education*; also, ideally, the corresponding *Supplementary Educational Material DVD*.



CENTRE OF EDUCATION  
AND INTERCULTURAL COMMUNICATION



# ISSUES OF AUDIOVISUAL EDUCATION AND MEDIA LITERACY

by Menis Theodoridis

## **The AUDIOVISUAL is a system of communication and expression by means of the flow of images and sounds**

**Audiovisual communication and expression** constitutes an alternative, integrated system of multimodal communication which is different from, although it may include, the language of words (written and spoken). Audiovisual communication is **the formulation of meanings by the means of the flow of images and sounds**. It allows many kinds of expression. In other words, audiovisual expression can produce different kinds of audiovisual texts, such as narratives, poems, essays, references, declarations, propaganda, advertisements. In KARPOS, we view the audiovisual as a kind of language because it shares many of the functional characteristics of the language of words, despite being less strictly organised.

Presently, people learn this system of communication through practical experience, mostly as receivers of daily consumed audiovisual messages. Nonetheless, we believe that it is possible, necessary even, for all citizens to acquaint themselves with audiovisual expression in a more holistic fashion. With this goal in mind, we propose an intervention for the systematic acquaintance of students with audiovisual expression in formal education. Such an intervention should be similar to **teaching a 'parallel language'**. It should not be considered just as a further step in contemporary arts education, but as an effort to develop students' ability to handle a complex system of intercultural communication and a powerful tool for the dissemination of ideas.

A culture is characterised by the level of communication achieved between its members. Relationships, normative behaviour, values determined by collective efforts for a better life, all depend on the level of understanding and communication between the members of each social group. The level of complexity, variety and diversity, the wealth of communicative media, as well as the ability to express subtle feelings and to formulate fine distinctions in thought, all suggest a culture capable of inventing elaborate solutions and liberating creative powers to face the problems encountered by society. The effort to include the increasingly dominant and daily used audiovisual medium of communication into the formal education system, constitutes **a widening of the notions of literacy and expression**, generates new ways of looking at things and new ways of thought, thus promoting human understanding and social growth.

Communication by the means of the flow of images and sounds can be regarded as a multimodal system of communication providing a wealth of expressive options, enabling different kinds of narratives, enhancing the development of elaborate arguments, and offering a wide range of means for the creative dissemination of ideas and feelings. Moreover, new and more complex modes of expression may suggest unexpected conceptual formulations in all areas of

the Curriculum. **As part of every school subject, as well as in specialised, supplementary arts courses,** pupils can be encouraged to develop the competences and skills to produce their own audiovisual texts and formulate their own audiovisual speech, publicising their personal views and thoughts. Making use of information technology and contemporary audiovisual tools within formal education, pupils should be provided with opportunities to compose and promote their own audiovisual texts. Pupils should be prepared and considered to be active citizens, making use of communication technologies for the production and exchange of views, as well as for the production and dissemination of their personal, creative expression.

## **Audiovisual Education OUTCOMES**

Audiovisual education may be a contemporary means of contributing to a 'wider literacy' that would include the comprehension and creation of multimodal audiovisual texts, in addition to the written texts, which have been the exclusive content of language courses in formal education up until now.

Thus, audiovisual education **outcomes** may be grouped in two categories, depending on whether they relate to:

- **Reading audiovisual texts**, i.e. the comprehension and critical understanding of audiovisual texts, or
- **Writing-creating audiovisual texts**, i.e. communication through the mass and social media, and expression through the audiovisual arts

Such reading and writing skills can only be developed through a well-designed curriculum for Audiovisual Expression starting from pre-school level and continuing through **all levels of formal education**, thereby claiming an educational status not less than the systematic teaching of a 'language'. Therefore, the expected educational outcomes would not be confined to student-centred pedagogy – such as promoting cooperation within groups, cross-cultural understanding and developing skills of argumentation – but should primarily address literacy aims that can only be achieved through activities of Audiovisual Education.

## **Art or Medium? Art and Medium**

The term 'Audiovisual Expression', may refer to two distinct, but not necessarily mutually exclusive, areas of cultural activities:

- **audiovisual texts for artistic audiovisual expression**, covering all the different forms of cinematic expression, photographic expression, animation, creative sound recording, digital expression, installations etc.
- **audiovisual texts for media communication**, using the same tools, but for the purpose of information exchange and dissemination, social and mass media activities, such as journalism, interviewing, advertising, and publicity activities.

### Artistic audiovisual expression:

This term refers to forms of artistic expression which result from the creative use of audiovisual media and tools. These are tools which allow:

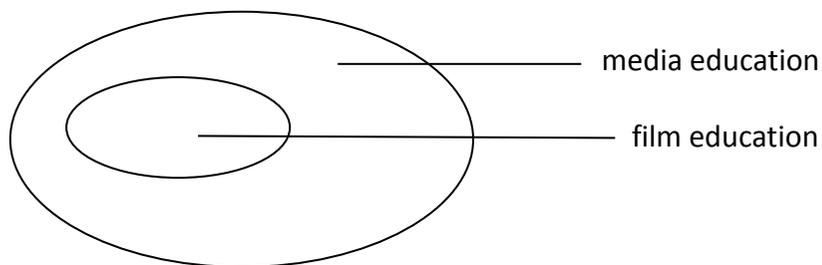
- the **recording** of images and sounds, either directly from the environment or created through the use of animation and/or digital techniques,
- the multi-levelled **processing** of the recorded images and sounds, and
- the playback (**reproduction**) of the final visual, aural or audiovisual product, addressed to either a restricted or a wider audience.

In this general category of artwork, we may include contemporary forms of artistic expression, such as cinema, art photography, animation, video art, creative sound recording (radio staging), comic strips and all forms of computer generated audiovisual expression, such as computer graphics and design, 3D animation, virtual reality installations.

Students' systematic acquaintance with artistic audiovisual expression is a crucial part of teaching 'reading and writing' of audiovisual texts, in the same way that literature (artistic expression with words) is essential in the conventional teaching of languages. Systematic acquaintance with students' everyday audiovisual culture (TV, Internet), combined with acquaintance with artistic audiovisual expression (different forms of cinema, different forms of photography, video art, video installations, etc.), will confirm students' confidence in audiovisual communication, thereby providing a context for their critical appreciation of art and media. Such an acquaintance with artistic audiovisual expression may contribute to a higher level of critical viewing, based on aesthetic pleasure, unexpected personal interpretations and discourse.

### The relationship between film, media and ICT education in the context of communication education:

The widely shared idea of film education as a subset of media education<sup>1</sup>, perhaps, can be visually presented as

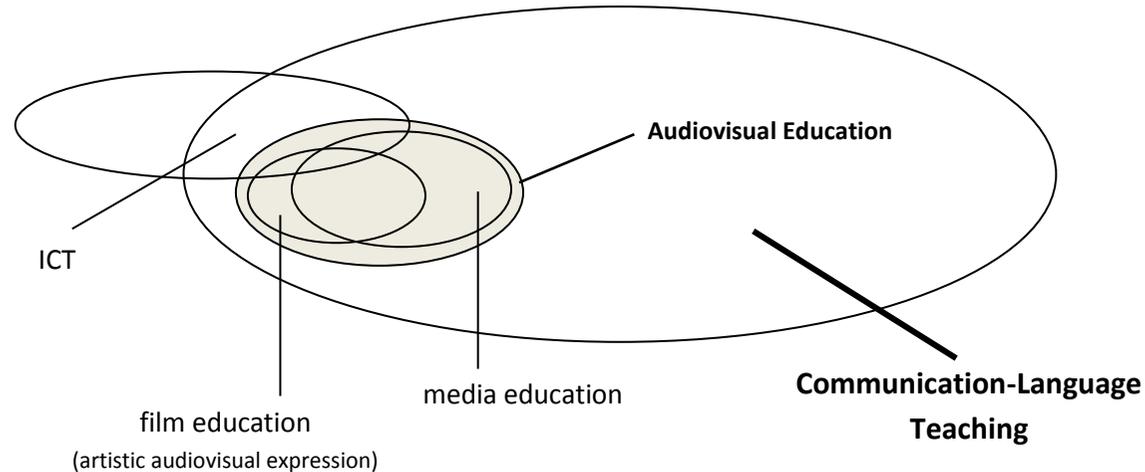


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<sup>1</sup> BFI, 2013, *Screening Literacy: Executive Summary*, British Film Institute, p.6

The rationale implied is that, regarding the study of a particular film, most of the classroom activity will refer to representations, stereotyping, production parameters, distribution, audience's perception, etc., thereby often marginalising discussion about cinematic language and film aesthetics. In such a view of film education as a subset of media education, a sociology background may be the proper prerequisite for the 'media literacy' teacher.

May we suggest the following conceptualisation instead?



The rationale depicted, suggests that both cinema and media education should be addressed in a subject called Audiovisual Education, within the broader slot of communication-language-culture-humanities subjects, covered by the same teacher who must be equally trained in cinema aesthetics **and** in elementary methodology of sociological analysis, **as well as** trained to lead the practical production of simple audiovisual texts. Educational economy cannot afford two different specialists collaborating, especially if neither of them will be able to lead an elementary shooting. Moreover, this integrated view of all audiovisual activities suggests that, regardless of their teaching subject, during their initial training, all future teachers should receive some basic training in:

- cinema aesthetics, semiotics and creation,
- sociology of media communication and production, and
- use of elementary audiovisual equipment for the production of basic audiovisual texts.

This way, they will be able to introduce, initiate and lead audiovisual expression activities within their teaching subjects. In other words, **all teachers, regardless of their teaching subject**, should be able to include in their teaching some **study and production** of audiovisual expression products, in the same way that all teachers, regardless of their teaching subject, practice oral and written language in their everyday lessons. It is crucial that elementary acquaintance with issues of visual creation of meaning and expression should be equally included in audiovisual education programs of study, as do sociological issues of media education.

## The EDUCATIONAL AIM of Audiovisual Education

The **educational aim** of Audiovisual Education is that all pupils will develop **at least a minimum level of acquaintance with audiovisual expression in a context of audiovisual literacy**, by systematically implementing audiovisual activities once or twice in each academic year, in every subject, throughout all the years of Compulsory Education.

### The educational context:

All activities are conceived and led as **group activities**, including argumentation, negotiations, decision-making and reflective discourse. We even encourage activities where a number of different groups work separately on the same task and, then, they all discuss the different outcomes together in class. It is assumed that through such group activities, pupils will further develop their skills for oral communication and cooperation, also developing awareness of differing views on the same issue. Overall, we suggest that the decision-making and the discourse processes within a group have often a greater educational value than the actual final outcome of an exercise.

### Proposal for an Audiovisual Education policy in Formal Education:

Considering the above, KARPOS has developed guidelines for a Curriculum, addressing all pupils at all levels of Greek compulsory education system. The Program is designed to promote Audiovisual Literacy (i.e., the set of competences and skills allowing the effective understanding of media and cinema, and the active use of their basic codes and tools for expression). This **Program of Study for Audiovisual Education** is complemented by a **Teacher's Guide for Audiovisual Education** to support the implementation of proposed activities in the classroom.

## KEY CONCEPTS for promoting acquaintance with all forms of audiovisual expression

As an indication of the content of the present *Program of Study*, here are twenty key-concepts around which this proposal for Audiovisual Education is structured. The key concepts listed should not be viewed as 'chapters', but rather as latent concepts implied and recurrently combined within different activities:

- 1. Audiovisual narrative mechanisms (*audiovisual expression semiotics and aesthetics*):** The narrative flow that results from juxtaposing consecutive images (stills in photo-narratives) or consecutive shots in time (in cinema and animation).

*Activities using consecutive stills such as basic photo-narration of simple actions, recording of a familiar place, or narrating a very short fiction. Care should be taken not to confuse the above narrative mechanism with the mechanism of successive frames, responsible for the illusion of movement in cinema.*

**2. Semantics of rudimentary shots (audiovisual expression semiotics and aesthetics).**

*Activities such as shooting, using close-ups, medium shots, long shots within a simple visual text.*

**3. The creator's mediation (sociology of communication and critical analysis):** A creator's subjective point of view on his or her audiovisual product as a result of the selective use of audiovisual tools.

*Activities such as shooting and recording a familiar subject by different groups of pupils and then discussing the different recordings-versions of this same subject.*

**4. Degrees of mediation (sociology of communication and critical analysis):** to present one's personal view of 'reality'; the differences between Animation, Fiction Cinema, Documentary and Journalism.

**5. Created image content (audiovisual expression semiotics and aesthetics):** Semantic interventions by including or excluding specific elements in composing an image

*Activities such as shooting stills of an item in five different modes:*

- *'.. the way we usually see it'*
- *'... the way we would never see it'*
- *'... as part of a social event'*
- *'... as an advertised item'*
- *'... as a fairy tale hero/heroine'*

**6. Types of sounds (audiovisual expression semiotics and aesthetics, sociology of communication and critical analysis):** Noise, Music, Speech and **Types of speech:** voice-overs (off-camera commentary), newscasters' language, guests' language, actors in dialogue.

*Activities such as creating sound landscapes and simple audio walks.*

**7. Human presence in images (audiovisual expression semiotics and aesthetics, sociology of communication and critical analysis):** Documentary characters, actors (leading actor, supporting actor), animation or stop motion clay animation characters, anthropomorphism in animation.

**8. Aesthetic parameters resulting from technology (audiovisual expression semiotics and aesthetics, sociology of communication and critical analysis):**

- black and white films, colour films, cinemascope, 3D
- silent movies, talking movies, Dolby
- sets, portable cameras, mobile phones
- Méliès, *Star Trek*, *Star Wars*, *The Matrix*

**9. News reports, Interviews, Data presentation** (*sociology of communication and critical analysis*): simple production instructions

**10. Advertising** (*sociology of communication and critical analysis*): the concept of targeted audiences.

**11. Literature vs. Cinema** (*audiovisual expression semiotics and aesthetics*): Different ways of narrating the same story.

*Activities such as studying and comparing excerpts from cinematic versions of classical works (e.g., Pinocchio, Oliver Twist, Dracula), as well as excerpts from written pages.*

**12. Film genres, and the idiosyncratic universe of each film-maker** as it emanates from the creative use of expressive means and the subjective reception of each particular reader-receiver (*audiovisual expression semiotics and aesthetics, sociology of communication and critical analysis*)

**13. Shots (duration), rhythm, editing** (*audiovisual expression semiotics and aesthetics*)

**14. Professions in cinema and television** (*sociology of communication and critical analysis*)

**15. The production, distribution and broadcasting cycle of audiovisual products** (*sociology of communication and critical analysis*)

The following concepts have also been added to the **Lower Secondary School** proposed curriculum; they all refer to *audiovisual expression semiotics and aesthetics*:

**16. Photography direction, light-engineering:** *shooting activity and study of excerpts*

**17. Editing images and sounds:** *editing activity and study of excerpts*

**18. Camera movements:** *shooting activity and study of excerpts*

**19. Styles and Filmmakers**

**20. Writing a critical review about an audiovisual text**

All key concepts should be considered within the educational context explained above (i.e., group activities of producing and discussing simple audiovisual texts).

In an effort to formulate a more theoretical framework reflecting the above 20 key-concepts, we designed a list of audiovisual competences that a media educator should develop in order to be able to educationally handle these key-concepts. This list is a result of KARPOS' partnership in two European projects:

*A Framework for Film Education*, 2014-2015 and *European Media Literacy Standard for Youthworkers*, 2016-2018.

## Audiovisual COMPETENCES

1. **To apply -and be able to explain to my students- the mechanisms of audiovisual creation of meaning and the semantics of visual and audio language. Also to be aware that AV aesthetics are directly related to AV technology (*media creativity*)**
  - I know I can imply a specific meaning by using a close up shot of a person's face and a different one by using a medium shot of this same person
  - I know I can imply a specific meaning by using a high angle shot of a person and a different one by using a low angle shot of this same person
  - I know I can create a specific mood in a scene through lighting and use of colour
  - I know that sounds and sound levels can suggest different situations and moods in relation to a corresponding moving image
  - I know that the juxtaposition of a number of shots (editing) can be altered to create different meanings
2. **To apply -and be able to explain to my students- the criteria of evaluating an AV text (*critical viewing*)**
  - I can express, discuss and share personal views about the story of a film, the use of visual and audio language, the acting etc.
  - I can evaluate, discuss and share views about the messages and the impact of an AV text
  - I can make social and aesthetic judgements regarding different media texts (classify, evaluate, analyse content, identify language characteristics, discuss representations, specify their producers, specify their audience and consider the screening conditions)
3. **To apply -and be able to explain to my students- certain crucial characteristics of a screening environment (audience, screening conditions) and the consequent manipulation of the audience (*critical viewing*)**
  - I know that the public screening of an AV text at a theatre differs from the screening of the same AV text on a TV set or the personal screening on a laptop or a mobile
  - I know that the screening of an AV text in a school context (in classroom) may differ from the personal screening of the same AV text at home
  - I know that TV, radio, press, social media -using their own means of promotion and distribution- address and manipulate their audience in completely different ways
4. **To understand -and be able to explain to my students- the direct relationship between an AV work (film, photo, video art) and the cultural context in which it was created (*historical context, social context, economic context*)**
  - I know that a film of made now but narrating a 19<sup>th</sup> century story, inevitably expresses our time's understanding of the 19<sup>th</sup> century
  - I know that a photo of a war encounter is directly related with the conditions of the specific situation in the battle-field and the subjective view of the reporter

**5. To apply -and be able to explain to my students- the principles of storytelling and dramaturgy (*media creativity*)**

- I know that by structuring a story and the actions of its characters, the narration can arouse the audience's interest (create unexpected situations, induce strong emotions etc.)

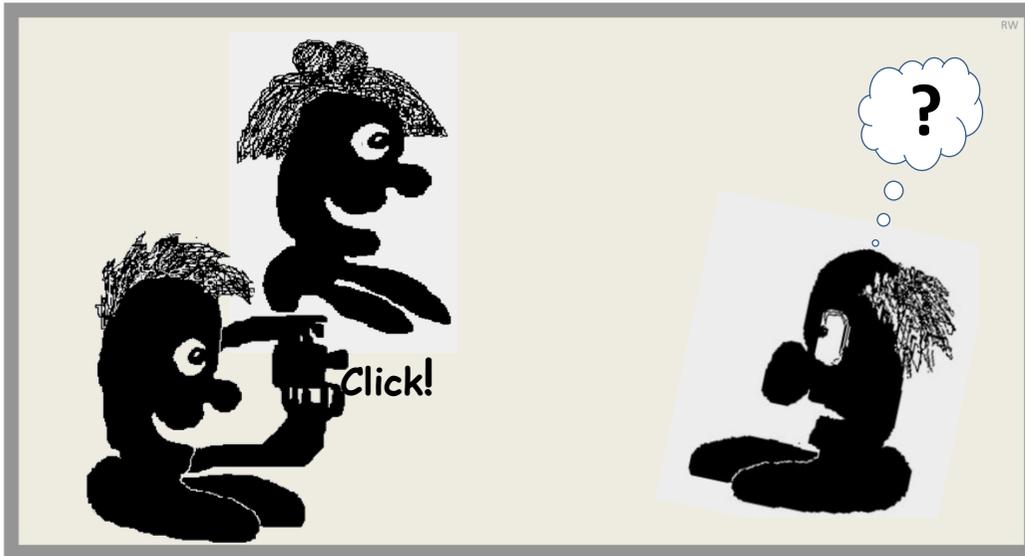
**6. To identify -and be able to explain to my students- different genres and their characteristics for the creation of meaning and especially the presentation of 'reality' (*critical viewing*)**

- I know that a comedy suggests different situations and feelings from a thriller
- I know that even a documentarist expresses his/her own subjective view of reality, as also a reporter presents a 'selective' view of reality, just by handling her/his equipment

**7. To identify -and be able to explain to my students- that different forms of human presence in AV texts can imply different levels of credibility (*critical viewing*)**

- I know that different forms of human presence (e.g. narrator, newscaster, invited guest, audience participant in a TV-show, participant in an opinion-poll, hero-actor, animated hero, YouTube presenter) can imply different kinds and degrees of attraction, guidance and manipulation of an audience

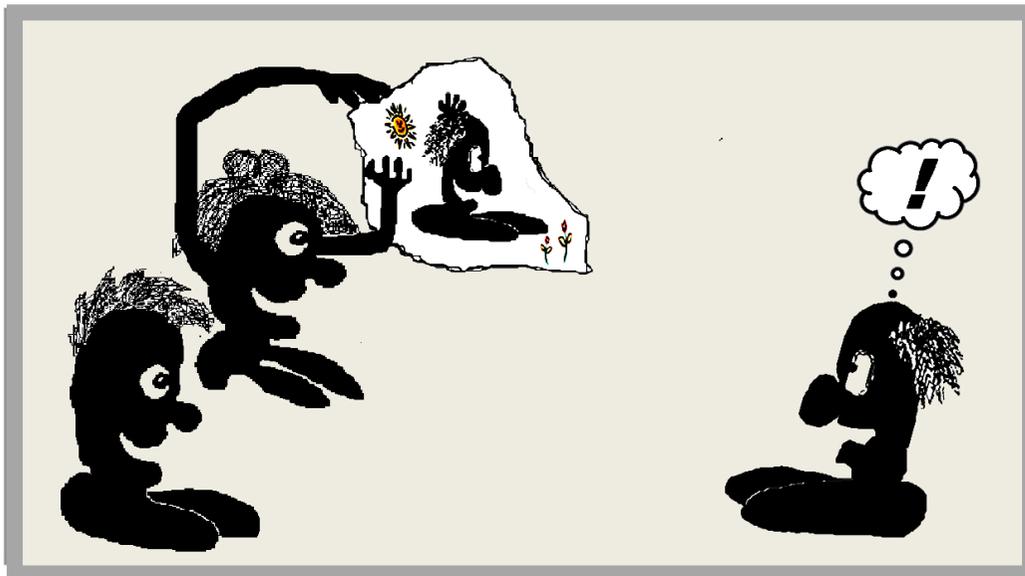
\*



**communication:**

**not only...**

***-We'll show you  
the way you looked yesterday.***



**but also communication:**

***-We'll show you  
the way you look to us!***

Expected LEARNING OUTCOMES (what learners should be able to do)	Key Issues, AIMS and Methodological Remarks	Indicative ACTIVITIES (suggestions to the teacher)	Suggestions for the use of EDUCATIONAL MATERIAL
<b>Audiovisual Education Activities for PRE-SCHOOL AND EARLY PRIMARY SCHOOL Pupils</b>			
<p><b>1. Photo IDs</b> (familiarising pupils with the camera and developing camera use skills) Level: <b>Pre-school and early primary school</b> <i>Pupils should be able to</i></p> <ul style="list-style-type: none"> <li>• <i>define the limits of a general and a close-up frame in relation to a standing person.</i></li> <li>• <i>cooperate in order to shoot a series of photographs and also wait for their turn to use the camera.</i></li> <li>• <i>understand the denotative meaning of a photo showing a person, instead of his/her name</i></li> </ul> <p style="text-align: right;">approximate time required: 1 two-hour period</p>	<p><b>Familiarisation with the camera and development of camera use skills:</b></p> <ul style="list-style-type: none"> <li>• Holding the camera so as to face the subject</li> <li>• Finding the button for shooting and pressing it sufficiently, making certain not to confuse it with the power switch</li> <li>• Framing the subject adequately.</li> <li>• Becoming familiar with the limits for each type of frame</li> </ul>	<p>‘We are going to photograph each one of our classmates in two ways: once standing close to them, and another time standing a little further away (<b>close-up and medium shots</b>). Then, we are going to play a game matching each student to his/her photos in different spots of our classroom.’</p>	<p>See the <i>Teacher’s Guide for Audiovisual Education</i> (from now on referred to as <i>Teacher’s Guide</i>), Section IV – Sample Lesson Plans, <b>Activity 1</b> – ‘Photo IDs’</p>
<p><b>2. Little secrets</b> (familiarising pupils with the basic means of sound recording: e.g. microphone, computer, CD player, video camera with the lens closed for recording sound) Level: <b>Pre-school and early primary school</b> <i>Pupils should be able to</i></p> <ul style="list-style-type: none"> <li>• <i>record their own voice at a low level, directed to the microphone (recognise a built-in microphone), and become familiar with technical parameters (such as the proper distance from the microphone, the volume of the voice, sound environment, etc.)</i></li> <li>• <i>learn to cooperate, wait for their turn to record, and realise the need for keeping silent when a recording is taking place</i></li> <li>• <i>understand and evaluate the results</i></li> </ul> <p style="text-align: right;">approximate time required: 1 two-hour period</p>	<p><b>Familiarisation with the basic means of sound recording</b> (e.g. microphone, computer, digital player, video camera with the lens closed for recording sound) Development of collectivity skills Gradual use of relevant terms and phrases: e.g. start/ pause/ stop recording, listening, copying, record button, copying button, volume</p>	<p>Each pupil confides a ‘little secret’ <b>to the microphone</b> (e.g., ‘my favourite food is ...’). Then, the whole group listens to the recording of each other’s secrets.</p>	

<p><b>3. Brief descriptions to the microphone</b> (providing pupils with practice in organising a short oral description and in overcoming the embarrassment in front of the microphone) Level: <b>Pre-school and early primary school</b> <i>Pupils should be able to</i></p> <ul style="list-style-type: none"> <li>• use 3-4 (possibly standardised) phrases describing something in front of them: another student, an object, or a wall in the classroom</li> <li>• understand and evaluate the results</li> </ul> <p style="text-align: center;">approximate time required: 1 two-hour period</p>	<p><b>Organisation of a short oral description Overcoming the embarrassment in front of the microphone</b> Development and systematisation of observation skills Developing awareness of the way in which speech is addressed to the public Development of technical sound recording skills</p>	<p>‘I’m Katerina and I’m going to describe Giorgos to you...’ (each student speaks to the microphone and then the whole class listens to the recordings) e.g.:</p> <ul style="list-style-type: none"> <li>– ‘Compared to the other students in our class, Giorgos is tall / medium height / short’</li> <li>– ‘His hair is brown / blond / black / red and straight / curly’</li> <li>– ‘His eyes are brown / blue / green.’</li> </ul>	
<p><b>4. Young reporters (1)</b> (familiarising pupils with both sides of the reporting process: as a reporter/mediator and as a member of an audience/receiver) Level: <b>Pre-school and early primary school</b> <i>Pupils should be able to</i></p> <ul style="list-style-type: none"> <li>• act as representatives of the group and create brief audio descriptions using simple sound recording means (“reporter” role)</li> <li>• form mental images based on the information received from the reporters, share their mental images with others and collectively represent them in group-drawings (“receiver” role)</li> </ul> <p style="text-align: center;">approximate time required: 1 two-hour period</p>	<p><b>Familiarisation of all pupils with both sides of the reporting process: as reporters/mediators and as members of an audience/ receivers</b> Familiarisation with the basic means of sound recording (e.g. microphone, a computer, a CD player, a video camera with the lens closed) Development of communication skills and trust, in the context of a small group</p>	<p><b>In turns, two reporters separately</b> record a brief oral description of the objects situated in a small area (e.g. on a shelf or in a closet), which is visible only to them. <b>Then the group listens to both recordings and reflects on the differences between the two reports. Also, the group works together to draw the area and the items described.</b> Finally, they compare their drawing with the ‘actual’ area and objects described.</p>	<p>See <i>Teacher’s Guide</i>, Section III – Methodological Tools, <b>Tool 4</b> – ‘Mediation: The role of the reporter’</p>
<p><b>5. Brief narrative using images</b> (familiarising pupils with the mechanism of AV narration and the formulation of a basic critical discourse) Level: <b>Pre-school and early primary school</b></p>			

Pupils should be able to

- produce a simple AV narrative of an everyday activity, using a series of consecutive photos, which they themselves take, as in Example 1\* below
- reflect on the narrative produced

approximate time required: 1 or 2 two-hour period(s)

**\*Example 1:**



Examples appear regardless of the four-column structure.

**\*\*Example 2:**

three alternate photos for the same shot



pupil's final choice

Development of camera-handling skills, which include:

- Holding the camera so it faces the subject
- Finding the button for shooting and pressing it sufficiently, making certain not to confuse it with the power switch
- Framing the subject appropriately
- Taking 2-3 different photos for each one of the shots they plan to use

**Familiarisation with the mechanism of AV narration and the formulation of a basic critical discourse:**

- Conceiving a series of photographs as a narrative set
- Choosing 4-5 key shots to show the progression of events in the narrative
- Selecting the angle for shooting each shot to express (in their view) their narrative intention
- From the 2-3 photos taken for each shot, pupils select the one which serves best the group's intention, and explain why – see Example 2\*\*

Familiarisation with the process of presenting their work to the school community and the formulation of relevant critical discourse:

- Suggesting ways to exhibit or present the chosen photographs in a consecutive series so that the photos function as a narrative and the work of all the groups is presented to the school community.
- Exchanging their work with that of other groups
- Identifying the possible divergent interpretations by different audiences

Production of an AV narrative with 4-5 photographs: e.g. 'I am putting on my jacket, 'I am watering the plants', 'I am washing my hands'.

- Gradual use of AV terms and phrases, such as 'take a photo', 'delete a photo', 'shoot', 'frame the shot higher/lower etc.', 'move closer to/further from the subject'.
- During the process of choosing the shots, make comments and critical arguments to reach the desired outcome.
- Make comments about how successful each shot is, using simple phrases such as: 'it doesn't look good', 'let's show it from up close'.
- Formulate impressions and judgements on the work of one's peers. Judgements should gradually include suggestions such as: 'From the work of the other teams, the photo-narrative which we liked most was...'
- Gradual use of IT terms and phrases such as 'delete a photograph', 'recycle bin'.

See **Teacher's Guide**, Section III – Methodological Tools, **Tool 5** – 'Photo-narration'

	<p>and suggesting improvements.</p> <p>Development of collectivity skills, in the context of a small group:</p> <ul style="list-style-type: none"> <li>• Negotiating the choice of 4-5 snapshots and contributing suggestions</li> <li>• Negotiating the possible need for re-shooting and relevant corrections, e.g. 'closer to the window', 'don't look at the camera'</li> <li>• Negotiating the final choice of the best shots</li> <li>• Suggesting and negotiating the means of presenting their work to other groups</li> </ul> <p>Development of digital awareness skills:</p> <ul style="list-style-type: none"> <li>• Locating the playback mechanism for the shots and running the appropriate file</li> <li>• Locating the delete mechanism and deleting the unwanted shots, with the help of an adult</li> </ul>		
<p><b>6. The space 'inside' and 'outside' the frame</b> (familiarising pupils with the limits of a frame)</p> <p>Level: <b>Pre-school and early primary school</b></p> <p><i>Pupils should be able to</i></p> <ul style="list-style-type: none"> <li>• recognise the frame's limits</li> <li>• identify and refer to the elements 'inside' and the ones left 'outside' this frame</li> <li>• understand the frame as a part of a larger environment, a part which they chose to represent</li> <li>• cooperate with each other in order to shoot a series of photographs, waiting to shoot only when it is their turn</li> </ul> <p>approximate time required: 2 two-hour periods</p>	<p>Learning to frame the subject</p> <p><b>Developing awareness of the limits of the frame (what is 'inside' and what is left 'outside')</b> and that every photograph represents selections (some conscious and others unconscious) from the real world around us</p> <p>Development of technical skills</p> <div style="border: 2px solid red; padding: 5px; margin-top: 10px;"> <p>The examples of this activity were created by students in the second grade of Primary School with their teacher Stelios Vgagkes</p> </div>	<p><b>'We take photos of our school</b> and then, we glue each photo on a white sheet of paper and <b>draw</b> the surrounding space which was left <b>outside of the frame</b> during the shooting' – see Examples 1* and 2**.</p> <p style="text-align: center;"><b>*Example1:</b></p> <div style="display: flex; justify-content: space-around;">  </div>	<p>See <i>Teacher's Guide</i>, Section III – Methodological Tools, <b>Tool 2</b> – 'Mediation: The role of the reporter'</p> <p style="text-align: center;"><b>**Example 2:</b></p> <div style="display: flex; justify-content: space-around;">  </div>

<p><b>7. Experimenting with sound in an AV narrative</b> (familiarising pupils with the function of sound in an AV narrative)</p> <p>Level: <b>Pre-school and early primary school</b></p> <p><i>Pupils should be able to</i></p> <ul style="list-style-type: none"> <li>• recognise and categorise the sounds of a two-minute audiovisual excerpt, according to basic sound categories.</li> <li>• produce sounds with their mouths as an alternative soundtrack for the two-minute audiovisual excerpt</li> <li>• comment on the results</li> </ul> <p style="text-align: right;">approximate time required: 1 two-hour period</p>	<p><b>Familiarisation with the expressive potential of sound (e.g. noise, speech, music) in an AV narrative</b></p> <p>Familiarisation with the use of alternate soundtracks for the same visual material, which produce different final results, and with the formulation of relevant critical discourse</p>	<p>After screening a short AV excerpt, <b>‘we list the sounds we hear’</b> according to basic sound categories (noises, music, kinds of speech – such as dialogue or commentary). Then, the teacher screens again the same excerpt <b>without its sound</b>, and the class try to <b>create suitable sounds with their mouths</b>.</p> <p>Extracts from documentaries, fiction films, or simple advertising spots (with little speech) can be used for this activity</p>	<p>See <i>Teacher’s Guide</i>, Section III – Methodological Tools, <b>Tool 7</b> – ‘Mediation: Kinds of sound and kinds of speech in audiovisual texts’</p> <p>For supplementary AV material, see the <b>Supplementary Educational Material DVD</b> (from now on referred to as <b>Supplementary DVD</b>): excerpts from the activity ‘Bears of every kind’ may be used, WITHOUT the sound</p>
<p><b>8. So similar and yet so different</b> (making pupils aware that all AV texts are constructed)</p> <p>Level: <b>Pre-school and early primary school</b></p> <p><i>Pupils should be able to</i></p> <ul style="list-style-type: none"> <li>• distinguish between the characteristics of two comparable elements of completely different types of AV texts (e.g. black-and-white vs. colour representation, presence vs. absence of sound, the object represented, the characteristics of the place and time depicted) – see Example 1*</li> <li>• identify the basic creative interventions in the construction of AV texts</li> <li>• categorize the AV excerpts they watch, according to basic AV production techniques</li> </ul> <p style="text-align: right;">approximate time required: 1 two-hour period</p>	<p><b>Developing awareness of the fact that all AV texts are constructed</b></p> <p>Familiarisation with the ways in which the human form is represented (including instances of anthropomorphism)</p> <p><b>Familiarisation with some basic kinds of AV text and their main means of expression</b> (e.g. black-and-white vs. colour, silent vs. sound film)</p> <p>Comprehension of the differences between filming physically moving puppets (e.g. marionettes, hand and finger puppets), the movements of animated figures (e.g. clay), and the</p>	<p>Screening of short (1-3 min. each), comparable AV excerpts</p> <p>Class discussion with questions such as:</p> <ul style="list-style-type: none"> <li>– ‘In the excerpts we have watched, what similarities and differences do the characters have?’</li> <li>– ‘How many characters appeared in each excerpt? What did they say and what did they do?’</li> <li>– ‘How was this film made (i.e. with a camera and actors, or with puppets, or with drawings, etc.)?’</li> <li>– ‘Who speaks in the film?’</li> </ul>	<p>See <i>Teacher’s Guide</i>, Section III – Methodological Tools, <b>Tool 10</b> – ‘Comparison of AV works with similar subjects’ and <b>Tool 12</b> – ‘Classification of AV works’</p> <p>For supplementary AV material, see <b>Supplementary DVD</b>: excerpts from the activity ‘Bears of every kind’ may be used</p> <p>The teachers may also design</p>

<p>Note: This activity is <b>designed to be repeated</b> from time to time, at different grades and with different AV excerpts each time.</p>	<p>movement of cartoon characters, through the comparison of excerpts of recorded AV programmes Familiarisation with the different types of sounds</p>	<p>– ‘The music heard in the film was there during the filming? Who added it?’</p>	<p>their own sets of excerpts <b>*Example 1:</b></p>
<p><b>9. Compare and discuss differences and similarities between painting and photography</b> (making pupils aware that all representation is constructed) Level: <b>Pre-school and early primary school</b> <i>Pupils should be able to</i></p> <ul style="list-style-type: none"> <li>• distinguish between paintings and photographs of a similar subject (groups of portraits, landscapes etc.)</li> <li>• list differences in how the two ways of representation are constructed</li> </ul> <p>approximate time required: 1 two-hour period</p>	<p><b>Developing awareness of the fact that all representation is constructed</b></p>	<p>– ‘The music heard in the film was there during the filming? Who added it?’</p>  <p>‘Two landscapes (or two portraits) so similar yet so different...’ – ‘How were they made?’ – ‘Using which tools?’ And also (for the portraits), e.g.: – ‘Is this painted portrait different from a photo of the same person? In which ways do they differ?’ – ‘What is the artist trying to tell us about the person represented?’ – ‘How is a photo portrait different from a souvenir-photo or a selfie?’</p>	<p>A collection of 5-6 photos of landscapes and 5-6 photos of portraits; moreover, 5-6 photos of paintings of landscapes and 5-6 photos of paintings of portraits (from books, posters etc.)</p>
<p><b>10. Watch and discuss</b> (making pupils understand AV information) Level: <b>Pre-school and early primary school</b> <i>Pupils should be able to</i></p> <ul style="list-style-type: none"> <li>• comprehend basic information in short excerpts of films</li> <li>• communicate orally this information and discuss it</li> </ul> <p>approximate time required: 1 two-hour period</p>	<p><b>Comprehending to a certain degree the content of AV texts, while trying elementary personal interpretations</b> Discussion, self-expression and, to a certain degree, argumentation, in the context of a small group</p>	<p>In every short excerpt screened, the class seek answers to questions, such as: – ‘Where does this take place? How is it different to where we live? Can you recognise the country? Can you describe the space?’ – ‘When does this happen? In which</p>	<p>2-3 collections, each comprising 5-6 two-minute excerpts from fiction films and other AV texts</p> <p>See <b>Teacher’s Guide</b>, Section III – Methodological Tools, <b>Tool 12</b> – ‘Classification of</p>

		<p>era? In which season? In which time of the day?’</p> <p>– ‘How many people appear in each scene? How many women and how many men? What do they do?’</p> <p>– ‘Who among us has been to a similar place or situation? ‘</p>	<p>AV works’</p> <p>For supplementary AV material, see <b>Supplementary DVD</b>: excerpts from the activity ‘Meals of every kind’ may be used</p>
<p><b>11. From a very close distance!</b> (familiarising pupils with the limits of close-up frame, with reference to the human body) Level: <b>Early primary school</b></p> <p><i>Pupils should be able to</i></p> <ul style="list-style-type: none"> <li>• <i>frame different parts of a human body</i></li> <li>• <i>complete a two-entry matrix</i></li> <li>• <i>comment on the results</i></li> </ul> <p>approximate time required: 1 two-hour period</p>	<p><b>Familiarisation with the limits of close-up frame, with reference to the human body</b></p> <p>Developing awareness of similarities and differences that may characterise different photographic representations of the same subject, and the resulting meanings</p>	<p>‘We take 4-5 very close-up photos of 4-5 of our classmates (part of a head, the palm of a hand, a foot, etc.). Then, we stick them to a two-entry matrix.’</p>	<p>See <b>Teacher’s Guide</b>, Section IV – Sample Lesson Plans, <b>Activity 11</b> – ‘From a very close distance’</p>
<p><b>12. What does this photo tell me?</b> (familiarising pupils with the subjectivism of every interpretation) Level: <b>Early primary school</b></p> <p><i>Pupils should be able to</i></p> <ul style="list-style-type: none"> <li>• <i>suggest different captions for photos of the same subject, when this is represented in different ways</i></li> <li>• <i>comprehend that the choice of frame results in a different approach to the subject</i></li> <li>• <i>comment on the results</i></li> </ul> <p>approximate time required: 1-2 two-hour periods</p>	<p>Understanding frame semiotics:</p> <ul style="list-style-type: none"> <li>• Taking of 2-3 alternative shots for every subject</li> <li>• Suggesting different captions for each photo</li> </ul> <p><b>Unconscious familiarisation with the subjectivism of every choice of frame</b></p> <p><b>Unconsciously familiarisation with the subjectivism of every interpretation</b></p> <p>Development of technical skills Development of collectivity skills Development of digital consciousness skills</p>	<p><b>‘We take photos of very small objects</b> (such as a sandwich, a wallet, a doll) and very large objects, which can’t be moved (such as a tree, a fountain, a bench). We use different frames. Then, we add different captions for each photo’ trying, for each photo, to express the feelings that the particular photo conveys to us (the caption may not necessarily refer to the object pictured)</p>	<p>See <b>Teacher’s Guide</b>, Section III – Methodological Tools, <b>Tool 6</b> – ‘Captions’</p>

## Audiovisual Education Activities for MIDDLE PRIMARY SCHOOL Pupils

<p><b>13. Who took this photo?</b>          (familiarising pupils with the concept of the creator-producer of AV works)          Level: <b>Middle primary school</b>  <i>Pupils should be able to</i></p> <ul style="list-style-type: none"> <li>• deduce the identity of the person who took each photo (e.g. advertiser, war correspondent, tourist)</li> <li>• search and bring photos of a similar function</li> <li>• comment on the characteristics of each group of photos</li> </ul> <p style="text-align: right;">approximate time required: 1 two-hour period</p>	<p><b>Familiarisation with the concept of the creator-producer of AV works and her/his particular aims</b></p>	<p>‘Who took this photo? What did they want to show? What did they want to say?’</p>	<p>Collection of 15-20 photos of different kind, different origin and different technology (e.g. b/w or colour, old or contemporary)</p>
<p><b>14. The cat’s walk</b>          (familiarising pupils with the concepts of point of view and subjective shot)          Level: <b>Middle primary school</b>  <i>Pupils should be able to</i></p> <ul style="list-style-type: none"> <li>• distinguish some main view-points / shooting angles: ‘from above’ (high angle shot), ‘eye level’, ‘from below’ (low angle shot), ‘subjective’ shot etc.</li> <li>• produce similar photos, working in groups</li> <li>• use a ‘paper frame’, when preparing to shoot</li> <li>• suggest and process accompanying texts (captions)</li> <li>• process ways of presentation and evaluate comparatively the results</li> </ul> <p style="text-align: right;">approximate time required: 2 two-hour periods</p>	<p><b>Familiarisation with the concepts of point of view and subjective shot</b>          Choosing the point of view of each photo they take, so as to serve its narrative intentions (according to their judgement)          Choosing the best photo in their opinion out of the 2-3 taken of each scene and explaining their rationale          Developing awareness of the combination of randomness and intentionality that exists in each AV product</p> <p><b>Familiarisation with the relation between image and written word</b>          Formulating arguments, negotiating and contributing in decision making, as members of a small team and through every stage of the creation of the work          Suggesting ways for the presentation or projection of the chosen photos in a sequence, so as to create a narrative.</p>	<p>‘We take photos of the school yard, a series of subjective frames <b>from the point of view of a wandering cat</b>, who at some point climbs on a tree. We choose 5-7 of the most characteristic photos and add captions. Then, we present each team’s photos on boards to the school community’</p>	<p>See <i>Teacher’s Guide</i>, Section III – Methodological Tools, <b>Tool 8</b> – ‘Kinds of shooting angles’</p>

<p><b>15. Imaginary journeys</b> (making pupils aware of how easy it is to construct imaginary images) Level: <b>Middle primary school</b> <i>Pupils should be able to</i></p> <ul style="list-style-type: none"> <li>• construct elementary games of photo collage using visual illusions of perspective and scale</li> <li>• compare the results with examples of similar scenes from films</li> </ul> <p style="text-align: right;">approximate time required: 1 two-hour period</p>	<p><b>Developing awareness of how easy it is to construct imaginary images</b> Participation in a relevant discussion and formulation of opinions</p>	<p>‘We stick our own photo on photos of places, landscapes or objects...’</p> <p style="text-align: center;"><b>*Example 1:</b></p> 	<p>The teacher may use the guidelines for medium frames given in <b>Teacher’s Guide</b>, Section IV – Sample Lesson Plans, <b>Activity 1</b> – ‘Photo IDs’. Then, the figures can be clipped with a pair of scissors.</p>
<p><b>16. One hero – many variations</b> (making pupils aware that the director constructs the AV text in different levels) Level: <b>Middle primary school</b> <i>Pupils should be able to</i></p> <ul style="list-style-type: none"> <li>• collectively produce a series of photos of a hero (classmate), attempting small directional interventions (e.g. acting, improvised costumes, elements of set design, lights), with the purpose to simulate different genres of representation</li> <li>• comment on the results</li> </ul> <p style="text-align: right;">approximate time required: 1-2 two-hour periods</p>	<p><b>Developing awareness of the fact that the director constructs the AV text in different levels</b> Five ways:</p> <ul style="list-style-type: none"> <li>• Documentary</li> <li>• ‘Constructing the irrational’</li> <li>• Two versions of a fiction</li> <li>• Advertisement</li> </ul> <p>Choosing the best photo in their opinion out of the 2-3 taken of each of the five ways and explaining their rationale. Developing awareness of the combination of randomness and intentionality that exists in each AV product Development of technical skills Development of collectivity skills</p> <ul style="list-style-type: none"> <li>• Negotiating the need for re-shooting some of the photos (if this is the case), with corrections, e.g. ‘closer to the window’, ‘the subject shouldn’t look at the camera’</li> </ul>	<p><b>‘We take photos of a classmate’:</b></p> <ul style="list-style-type: none"> <li>– ‘as we usually see him/her...’</li> <li>– ‘as we would never see him/her...’</li> <li>– ‘as the fearless hero/heroine of a fairy-tale...’</li> <li>– ‘as the wicked wizard/witch of a fairy-tale...’</li> <li>– ‘as an actor/actress advertising a soft drink...’</li> </ul> <p>‘We exchange the photos taken by our team with the photos taken by another team. Observing the photos taken by the other team, we try to tell which photo corresponds to each of the five ways.’</p>	<p>See <b>Teacher’s Guide</b>, Section III – Methodological Tools, <b>Tool 9</b> – ‘Using image semiotics’</p>

	<ul style="list-style-type: none"> <li>• Exchanging the product of their team's effort with those of other teams, observing the diversity of interpretations, suggesting improvements</li> </ul>		
<p><b>17. My favourite scenes</b>  (reinforcing pupils' critical reception of AV works)  Level: <b>Middle primary school</b>  <i>Pupils should be able to</i></p> <ul style="list-style-type: none"> <li>• be involved in hands-on activities using the fictional universe of AV works</li> <li>• represent the action, either acting (theatre games) or playing with inanimate substitutes (puppets, modeling clay, objects)</li> <li>• attempt fictional conversations with heroes of other AV works, improvising in cooperation with other pupils</li> <li>• comment on the results</li> </ul> <p>approximate time required: 1 two-hour period</p>	<p><b>Hands-on processing of AV perceptions, which lightens potential tensions and promotes a critical approach</b>  Development of collectivity skills</p>	<p>'We remake the scenes that we liked.'  'We remake the scenes that frightened us'  – 'We say <b>exactly</b> the same words the heroes say'  – 'We do <b>exactly</b> the same things the heroes do'</p> <p>Short excerpts from 'beloved shows chosen and brought in class by the pupils may be used</p>	<p>Simple form of <b>activity 30</b>, in the present <b>Program of Study for Audiovisual Education</b> (from now on referred to as <b>Program of Study</b>)</p>
<p><b>18. Where does this sound come from?</b>  (making pupils aware of creative interventions in narrative construction)  Level: <b>Middle primary school</b>  <i>Pupils should be able to</i></p> <ul style="list-style-type: none"> <li>• distinguish the sounds of which the sources appear inside the frame (ON) from the sounds of which the sources are outside the frame (OFF), in short excerpts of AV works</li> </ul> <p>approximate time required: 1 two-hour period</p>	<p><b>Developing awareness of the creative interventions in narrative construction</b>  Development of technical skills  Development of digital consciousness skills</p>	<p>In every excerpt of film or show, 'we distinguish the sounds of which the source appears inside the frame (ON) from the sounds of which the source does not appear in the image because is outside the frame (OFF)'.</p>	<p>See <b>Teacher's Guide</b>, Section III – Methodological Tools, <b>Tool 7</b> – 'Kinds of sound and kinds of speech in AV texts' and <b>Tool 12</b> – 'Classification of AV works'; and Section V – <b>Glossary</b>.</p> <p>For supplementary AV material, see <b>Supplementary DVD</b>: excerpts from the activity 'Bears of every kind' may be used</p>

<p><b>19. Sounds from around</b> (making pupils aware of the multitude of sounds around us) Level: <b>Middle primary school</b> <i>Pupils should be able to</i></p> <ul style="list-style-type: none"> <li>• direct a microphone toward a sound source in order to record the sound they want</li> <li>• record the sounds of a real walk of about 1-2 min. in a continuous recording, including noises and voices</li> <li>• comment on the results in class and formulate relevant observations</li> </ul> <p>approximate time required: 1 two-hour period</p>	<p><b>Developing awareness of the multitude of sounds around us and of the narrative possibilities resulting from approaching or distancing the recorder from a sound</b> Development of technical sound recording skills</p>	<p>‘We record different sounds around us’, e.g.:</p> <ul style="list-style-type: none"> <li>– city sounds</li> <li>– country sounds</li> <li>– port sounds</li> <li>– sounds and voices in different situations</li> </ul>	<p>See <b>Teacher’s Guide</b>, Section III – Methodological Tools, <b>Tool 7</b> – ‘Kinds of sound and kinds of speech in AV texts’</p>
<p><b>20. ...Herculeses of every kind</b> (making pupils aware that every subject can be viewed and presented in many different ways) Level: <b>Middle primary school</b> <i>Pupils should be able to</i></p> <ul style="list-style-type: none"> <li>• compare the different ways a subject is presented (e.g. “the legendary hero Hercules” – see Example 1*), after watching chosen excerpts from AV works</li> <li>• formulate relevant arguments and construct comparative indexes, organizing their observations and conclusions</li> </ul> <p>approximate time required: 1 two-hour period</p> <p><b>*Example 1:</b></p> <div style="display: flex; justify-content: space-around;">    </div>	<p><b>Developing awareness of the fact that every subject can be viewed and presented in many different ways, and that these ways may reflect the historical and social context of the work’s production</b> Systematisation of observations and practice of classifications</p>	<p>For each of the excerpts that the class watched, the class may be asked questions, such as:</p> <ul style="list-style-type: none"> <li>– ‘How are Hercules’s characteristics presented? How is his hair? How is his body?’</li> <li>– ‘What kind of clothes does his wear?’</li> <li>– ‘What kind of weapons does he use? How does he fight? Who are his enemies? Who are his fellows?’</li> </ul> <p>But also:</p> <ul style="list-style-type: none"> <li>– ‘When was the film made?’</li> <li>– ‘In which country?’</li> </ul>	<p>Collection of excerpts from films and other AV texts, grouped according to their subject (e.g. Hercules, super heroes, historical battles, transplanetary battles, children in war)</p> <p>See <b>Teacher’s Guide</b>, Section III – Methodological Tools, <b>Tool 10</b> – ‘Comparison of AV works with similar subjects’ and <b>Tool 12</b> – ‘Classification of AV works’</p> <p>For supplementary AV material, see <b>Supplementary DVD</b>: excerpts from the activity ‘Herculeses of every kind’ may be used</p>

<p><b>21. Young reporters (2)</b>  (making pupils aware of the divergence between initial intention and final result, in any kind of recording)  Level: <b>Middle primary school</b></p> <p><i>Pupils should be able to</i></p> <ul style="list-style-type: none"> <li>• record by means of photography a personal corner in their home</li> <li>• present it, using recorded speech</li> </ul> <p style="text-align: right;">approximate time required: 1 two-hour period and preparation at home</p>	<p>Understanding frame semiotics:</p> <ul style="list-style-type: none"> <li>• Taking of 2-3 alternative shots for every version and choosing one of each</li> </ul> <p><b>Developing awareness of the divergence between initial intention and final result, in any kind of recording, where often intervene accidental and unconscious parameters</b></p> <p>Unconscious familiarisation with the subjectivism inherent in any choice of frame</p> <p>Unconscious familiarisation with the subjectivism inherent in any interpretation</p>	<p>At home, all pupils photograph a middle and a close-up frame of a beloved corner (they take 2-3 alternative shots for every version, and chose one of each). Then, in situ, they record themselves explaining what they photographed, in a single phrase. All the photos and recordings are presented in class and discussed. Moreover, for all pupils, their photos are compared with their recorded phrase.</p>	<p>Related to <b>activity 4</b> and all recording activities, in the present <b>Program of Study</b></p>
<p><b>22. Shots of every kind</b>  (familiarising the pupils with the concept of shot in films)  Level: <b>Middle primary school</b></p> <p><i>Watching an AV excerpt, pupils should be able to</i></p> <ul style="list-style-type: none"> <li>• understand when the shot changes (clap their hands in every change)</li> <li>• understand that the shots have different durations</li> <li>• recognise a (continuous) ‘sequence shot’</li> <li>• recognise the different frames that may be included in a single shot</li> </ul> <p style="text-align: right;">approximate time required: 1 two-hour period</p>	<p><b>A first familiarisation with the concept of rhythm produced by the succession of shots of different duration</b></p>	<p>‘While we are watching a film excerpt, <b>we clap our hands</b> every time the shot changes.’</p> <p>‘We count the number of shots of every film excerpt we watch.’</p>	<p>See <b>Teacher’s Guide</b>, Section III – Methodological Tools, <b>Tool 12</b> – ‘Classification of AV works’; and Section V – <b>Glossary</b></p> <p>For supplementary AV material, see <b>Supplementary DVD</b>: excerpts from the activity ‘Shots of every kind’ may be used</p>

<p><b>23. Photographic recording of space (1)</b>  (making pupils aware of the different meanings that may be communicated by the choice of scale of a frame)  Level: <b>Middle primary school</b>  <i>Pupils should be able to</i></p> <ul style="list-style-type: none"> <li>• produce collectively a very simple recording of a space, using 5-6 consecutive photos and accompanying captions.</li> <li>• comment on the results</li> <li>• organise elementary ways of public presentation</li> </ul> <p>approximate time required: 1-2 two-hour periods</p>	<p><b>Production of different meanings by the choice of scale of a frame (close-up – medium shot – wide shot)</b>  Developing awareness of the subjectivism inherent in every photographic recording  Development of technical skills  Development of collectivity skills  Development of presentation skills  Development of digital consciousness skills</p>	<p>‘We take 5-6 consecutive photos in order to record a familiar place or situation, using all the scales of frame we have learnt’, e.g.:</p> <ul style="list-style-type: none"> <li>– the school’s cafeteria</li> <li>– during the break</li> <li>– morning arrival</li> </ul>	<p>Related to <b>activities 4, 5, 21, 24</b> and all recording activities, in the present <b>Program of Study</b></p> <p>See <b>Teacher’s Guide</b>, Section III – Methodological Tools, <b>Tool 1</b> – ‘Frame and kinds of frame’, <b>Tool 3</b> – ‘Mediation: Group work on the same subject’, and <b>Tool 4</b> – ‘Mediation: The role of the reporter’</p>
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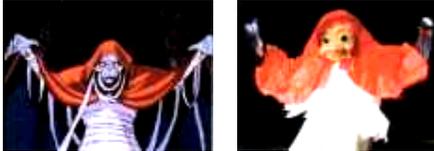
**Audiovisual Education Activities for LATE PRIMARY SCHOOL Students**

<p><b>24. Photographic recording of space (2)</b>  (making students aware of the different meanings that may be communicated by the choice of scale of a frame)  Level: <b>Late primary school</b>  <i>Students should be able to</i></p> <ul style="list-style-type: none"> <li>• produce collectively a very simple recording of a space, using consecutive photos and accompanying captions.</li> <li>• comment on the results</li> <li>• organise elementary ways of public presentation</li> </ul> <p>approximate time required: 2-3 two-hour periods</p>	<p><b>Production of different meanings by the choice of scale of a frame (close-up – medium shot – wide shot)</b>  Developing awareness of the subjectivism inherent in every photographic recording  Development of technical skills  Development of collectivity skills  Development of presentation skills  Development of digital consciousness skills</p>	<p>Photographic recording of space by means of 10-12 consecutive photos, using the possibilities offered by the different scales of frame, e.g.:</p> <ul style="list-style-type: none"> <li>– the flea market</li> <li>– the train station</li> <li>– a monument or archaeological site</li> </ul>	<p>Related to <b>activities 4, 5, 21, 23</b> and all recording activities, in the present <b>Program of Study</b></p> <p>See <b>Teacher’s Guide</b>, Section III – Methodological Tools, <b>Tool 1</b> – ‘Frame and kinds of frame’, <b>Tool 3</b> – ‘Mediation: Group work on the same subject’, and <b>Tool 4</b> – ‘Mediation: The role of the reporter’</p>
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<p><b>25. Image and sound</b> (making students aware of the semiotics of sound) Level: <b>Late primary school</b></p> <p><i>Students should be able to</i></p> <ul style="list-style-type: none"> <li>• suggest different kinds of soundtrack (such as noise, narration, different kinds of music, musical improvisation) to accompany a screened succession of images (e.g. the photographic recording of space of the previous activity), thus creating different meanings</li> <li>• comment on the results</li> </ul> <p>approximate time required: 1-2 two-hour periods</p>	<p><b>Developing awareness of the differences (in style and other respects) that result when different kinds of sound are used</b></p> <p><b>Familiarisation with the semiotics of sound, and particularly of recorded speech (narration, presentation, interview, acting)</b></p> <p>Developing awareness of the subjectivism inherent in every photographic recording</p> <p>Development of technical skills</p> <p>Development of collectivity skills</p> <p>Development of digital consciousness skills</p>	<p>The photographic recording of the previous activity, should be turned <b>into a projection of consecutive images</b>. Then, the projection should be <b>repeated 2-3 times, each time accompanied with different kinds of sound</b>.</p> <p>Gradual use of terms, such as: 'duration of sound in seconds', 'copy and paste a sound', 'recording channel'.</p>	<p>Related to the material of <b>activity 23</b>, in the present <b>Program of Study</b></p> <p>See <b>Teacher's Guide</b>, Section III – Methodological Tools, <b>Tool 7</b> – 'Kinds of sound and kinds of speech in AV texts'</p>
<p><b>26. Sound recording of space</b> (familiarising students with sound recording of space and of an interview) Level: <b>Late primary school</b></p> <p><i>Students should be able to</i></p> <ul style="list-style-type: none"> <li>• collectively record the sounds of a real walk of 1-2 min. in a continuous recording, including noises and comments by passers-by, answering simple, pre-formulated questions.</li> <li>• transfer the sound recording to the computer, process it and possibly add additional sounds and music.</li> <li>• comment on the results and formulate observations with regard to the classification of the answers</li> </ul> <p>approximate time required: 2-3 two-hour periods</p>	<p><b>Familiarisation with continuous sound recording of space</b></p> <p>Familiarisation with the formulation of simple questions and their friendly address to others</p> <p><b>Familiarisation with the sound recording of an interview</b></p> <p>Familiarisation with processing interview material</p> <p>Experimenting with the result of different mixing of the same sounds</p>	<p>Subjects to record, similar to the ones of the photographic recording of space, e.g.:</p> <ul style="list-style-type: none"> <li>– the flea market</li> <li>– the train station</li> <li>– a monument or archaeological site</li> <li>– school cafeteria</li> <li>– a tuck shop</li> <li>– the bakery</li> </ul>	<p>See <b>Teacher's Guide</b>, Section III – Methodological Tools, <b>Tool 3</b> – 'Mediation: Group work on the same subject', <b>Tool 4</b> – 'Mediation: The role of the reporter', <b>Tool 6</b> – 'Captions', and <b>Tool 7</b> – 'Kinds of sound and kinds of speech in AV texts'</p>
<p><b>27. One object – many variations</b> (making students aware that the director constructs the AV text in different levels and genres) Level: <b>Late primary school</b></p>			

<p><i>Students should be able to</i></p> <ul style="list-style-type: none"> <li>• <i>collectively produce a series of photos of a small object, attempting small directional interventions (e.g. frame composition, point of view, elements of set design, lights), with the purpose to simulate different genres of representation.</i></li> <li>• <i>comment on the results and formulate arguments</i></li> </ul> <p>approximate time required: 1-2 two-hour periods</p>	<p><b>Developing awareness of the fact that the director constructs the AV text in different levels and genres</b></p> <p>Five ways:</p> <ul style="list-style-type: none"> <li>• Documentary</li> <li>• ‘Constructing the irrational’</li> <li>• Two versions of a fiction</li> <li>• Advertisement</li> </ul> <p>Choosing the best photo in their opinion out of the 2-3 taken of each of the five ways and explaining their rationale.</p> <p>Developing awareness of the combination of randomness and intentionality that exists in each AV product</p> <p>Development of technical skills</p> <p>Development of collectivity skills</p> <ul style="list-style-type: none"> <li>• Negotiating the need for re-shooting some of the photos (if this is the case), with corrections, e.g. ‘closer to the window’, ‘the subject shouldn’t look at the camera’</li> <li>• Exchanging the product of their team’s effort with those of other teams, observing the diversity of interpretations, suggesting improvements</li> </ul>	<p><b>‘We take photos of a small object’:</b></p> <ul style="list-style-type: none"> <li>– ‘as we usually see it...’</li> <li>– ‘as we will never see it...’</li> <li>– ‘as dominant object of a social interaction...’</li> <li>– ‘as hero/heroine of fairy-tale...’</li> <li>– ‘as an advertised product’</li> </ul> <p>‘We exchange the photos taken by our team with the photos taken by another team. Observing the photos taken by the other team, we try to tell which photo corresponds to each of the five ways.’</p>	<p>Extension of <b>activity 16</b>, in the present <b>Program of Study</b></p> <p>See <b>Teacher’s Guide</b>, Section III – Methodological Tools, <b>Tool 9</b> – ‘Using image semiotics’</p>
<p><b>28. Reporting on school activities</b> (developing students’ skills of collective recording)</p> <p>Level: <b>Late primary school</b></p> <p><i>Working in teams, students should be able to</i></p> <ul style="list-style-type: none"> <li>• <i>record in photographs a simple school activity using a diversity of frames and add to each frame a caption suggested by their classmates</i></li> <li>• <i>comment on the results and formulate an argument</i></li> </ul> <p>approximate time required: 1-2 two-hour periods</p>	<p><b>Development of collective recording skills</b></p> <p>Development of technical skills</p> <p>Development of collectivity skills</p> <p>Development of digital consciousness skills</p>	<p><b>‘We take photos of the activities of our classmates, as if we were reporters’, e.g.:</b></p> <ul style="list-style-type: none"> <li>– Athletes’ training</li> <li>– School play preparation</li> <li>– Choir practice</li> </ul>	<p>Related to <b>activities 4, 21, 23, 24</b>, in the present <b>Program of Study</b></p> <p>See <b>Teacher’s Guide</b>, Section III – Methodological Tools, <b>Tool 1</b> – ‘Frame and kinds of frame’, <b>Tool 3</b> – ‘Mediation:</p>

			Group work on the same subject', <b>Tool 4</b> – 'Mediation: The role of the reporter', and <b>Tool 6</b> – 'Captions'
<p><b>29. Kinds of sound</b> (familiarising students with the semiotics of sound) Level: <b>Late primary school</b> <i>Students should be able to</i></p> <ul style="list-style-type: none"> <li>• <i>Locate, list, record, and classify in kinds, all the sounds of a 3-minute AV excerpt</i></li> <li>• <i>point out the relation between image and sound, in the same excerpt</i></li> </ul> <p style="text-align: center;">approximate time required: 1 two-hour period</p>	<p><b>Familiarisation with the semiotics of sound, and particularly of recorded speech (narration, presentation, interview, acting)</b></p> <p>Distinguishing in AV products sounds of which the sources are inside the frame (ON) or outside the frame (OFF)</p> <p>Distinguishing in AV products different kinds of sound co-existing in a mix</p>	<p>'We watch AV excerpts and, most importantly, we listen and take notes!'</p> <p><b>The activity should be based on a variety of excerpts from documentaries, news reports, fiction films, tv series, tv debates and advertisements.</b></p> <p>Gradual use of terminology, such as: 'voice-over' (verbal narration accompanying the images), 'dubbing' (a posteriori addition of speech or sound in general on an image), 'sound mixing', 'dialogue line'.</p>	<p>2-3 collections, each of which includes 5-6 two-minute excerpts from films and other AV texts</p> <p>See <i>Teacher's Guide</i>, Section III – Methodological Tools, <b>Tool 7</b> – 'Kinds of sound and kinds of speech in AV texts' and <b>Tool 12</b> – 'Classification of AV works'</p> <p>For supplementary AV material, see <b>Supplementary DVD</b>: excerpts from all activities may be used</p> <p>Excerpts from AV texts chosen and brought in class by the students may also be used</p>
<p><b>30. Reconstructing scenes</b> (making students aware of space in relation to the camera) Level: <b>Late primary school</b> <i>Students should be able to</i></p> <ul style="list-style-type: none"> <li>• <i>collectively reproduce the content of the shots of the excerpt of an AV work they have chosen</i></li> <li>• <i>represent by the means of photography the spatial</i></li> </ul>	<p>Hands-on processing of AV perceptions, which lightens potential tensions and promotes a critical approach</p>	<p>'We remake the scenes that we liked.'</p> <p>'We remake the scenes that frightened us'</p> <p>– 'We say <b>exactly</b> the same words</p>	<p>SHORT excerpts from 'beloved shows', chosen and brought in class by the students, may be used</p>

<p>structure of an excerpt (framing of characters, bodily position of characters, position of the sets)</p> <ul style="list-style-type: none"> <li>• represent the action, either by acting themselves</li> <li>• (theatre games) or by playing with inanimate substitutes (puppets, modeling clay, objects), reproducing the frame compositions of each shot of the excerpt</li> <li>• comment on the results</li> </ul> <p>approximate time required: 1-2 two-hour periods</p> <p><b>*Example 1:</b></p> 	<p><b>Developing awareness of the space in relation to the camera</b></p> <p>Development of collectivity skills</p> <p><b>**Example 2:</b></p>  <p><b>***Example 3:</b></p> 	<p>the characters say’;</p> <ul style="list-style-type: none"> <li>– ‘We do <b>exactly</b> the same things the characters do’;</li> <li>– most importantly, ‘We reconstruct by means of photography <b>the composition of each frame</b> from the shots we chose’</li> </ul> <p>See Examples 1*, 2** and 3***, at the left</p>	<p>See <i>Teacher’s Guide</i>, Section III – Methodological Tools, <b>Tool 12</b> – ‘Classification of AV works’</p>
<p><b>31. Film or book?</b> (familiarising students with intermedia and intertextual comparisons)</p> <p>Level: <b>Late primary school</b></p> <p>Students should be able to</p> <ul style="list-style-type: none"> <li>• compare works of children’s and young adults’ literature with their corresponding film adaptations</li> <li>• formulate relevant critical discourse and arguments</li> </ul> <p>approximate time required: 2-3 two-hour period with intervals in between</p>	<p><b>Familiarisation with intermedia and intertextual comparisons</b></p> <p>Unconscious familiarisation with the subjectivism inherent in any direction or narration choice</p> <p>Unconscious familiarisation with the subjectivism inherent in any interpretation</p> <p>Familiarisation with the issues and difficulties of translation and transfer to a different medium of expression</p>	<p>The class compare:</p> <ul style="list-style-type: none"> <li>– film scenes with written paragraphs,</li> <li>– written descriptions with images,</li> <li>– phrases with shots</li> </ul> <p>Moreover, the class compare:</p> <ul style="list-style-type: none"> <li>– the ways different film directors render the same literary excerpt into different film excerpts!</li> </ul>	<p>See <i>Teacher’s Guide</i>, Section IV – Sample Lesson Plans, <b>Activity 31</b> – ‘Film or book?’; Section III – Methodological Tools, <b>Tool 12</b> – ‘Classification of AV works’</p>
<p><b>32. Say it in pictures</b> (developing students’ AV narration skills)</p> <p>Level: <b>Late primary school</b></p>			

Students should be able to

- create an AV fictional narrative, using consecutive images and accompanying 'visual sounds' (written 'speech bubbles')
- comment on the results
- organise ways of public presentation

approximate time required: 2-3 two-hour periods

**\*Example 1:**



**Development of AV narration skills**

- Production different meanings by the use of scale of a frame
- Familiarisation with the complementary presence of image, speech and sound (AV multimodality)
- Becoming aware of the subjectivism inherent in any photographic recording
- Using written dialogue and 'visual sound' as narrative elements in combination with images
- Elements of dramaturgy
- Elements of set design
- Elements of directed acting
- Development of technical skills
- Development of collectivity skills
- Development of presentation skills
- Development of digital consciousness skills

**Creation of fiction using 12-15 consecutive photos and accompanying dialogues (photo-comics)**

- Small stories of school everyday life, inspired by phrases, such as:
  - 'The mobile that shouldn't ...'
  - 'The wrong SMS'
  - 'When the cheese pies got lost...'
  - 'So far away, yet so close ...'
  - 'Would you like to be in my shoes?'
  - 'I don't care! It's your problem!'

Related to activities 4, 5, 21, 23, 24, in the present **Program of Study**

See **Teacher's Guide**, Section III – Methodological Tools, **Tool 1** – 'Frame and kinds of frame', **Tool 3** – 'Mediation: Group work on the same subject', **Tool 5** – 'Photomarration', **Tool 6** – 'Captions', and **Tool 8** – 'Kinds of shooting angles'

**33. Take a poll!**

(familiarisation with the systematic methodology of every stage of a quantitative survey)

Level: **Late primary school**

[as part of other taught subjects]

Students should be able to

- perform an audio interview following the systematic methodology of a survey (poll), which includes:
  - Research of the topic
  - Choice of the target-sample
  - Planning of targeted questions
  - Formulation of final questionnaire
  - Taking the interviews
  - **Quantitative** processing of the answers according to 2-3 chosen parameters
  - Formulation of conclusions

approximate time required: 3-4 two-hour periods in combination with another AV recording activity

**Familiarisation with the systematic methodology of every stage of a quantitative survey**

- Familiarisation with the preparation of questions
- Practice in the friendly and controlled posing of pre-formulated questions
- Familiarisation with the need for creative interpretation of the answers and the drawing of conclusions

**Everyday life interviews, e.g. 'which is the most important problem you face with regard to the transportations in our area?'**

- Quantitative classifications of the answers according to criteria, such:
  - Service frequency
  - Destination adequacy
  - Condition of transport fleet
  - Customer service
  - Cost

See **Teacher's Guide**, Section III – Methodological Tools, **Tool 11** – 'Interview an adult'

<p><b>34. Oral interview (1)</b>  (familiarisation with the systematic methodology of every stage of an oral, qualitative survey)  Level: <b>Late primary school</b>  [as part of other taught subjects]  <i>Students should be able to</i></p> <ul style="list-style-type: none"> <li>• perform an audio interview following the systematic methodology for interviewing a person, which includes: <ul style="list-style-type: none"> <li>• Research of the topic in relation to the target-interviewee</li> <li>• Planning of targeted questions</li> <li>• Formulation of final questionnaire</li> <li>• Taking the interviews</li> <li>• <b>Qualitative</b> processing of the answers according to 2-3 chosen parameters</li> <li>• Formulation of conclusions</li> </ul> </li> </ul> <p>approximate time required: 3 two-hour periods in combination with another AV recording activity</p>	<p><b>Familiarisation with the systematic methodology of every stage of an oral, qualitative survey</b>  <b>Familiarisation with the preparation of questions</b>  <b>Practice in the friendly and controlled posing of pre-formulated questions</b>  Familiarisation with the need for creative interpretation of the answers and the drawing of conclusions</p>	<p><b>Confiding interviews, e.g. ‘tell us a story from you childhood during the German Occupation’</b></p> <p><b>Also, recording (without much preparation) of folk fairy-tales told by elderly and other amateur narrators.</b></p>	<p>See <i>Teacher’s Guide</i>, Section III – Methodological Tools, <b>Tool 11</b> – ‘Interview an adult’</p>
<p><b>35. Studying family photos</b>  (familiarising students with the methodology of historical research for visual traces)  Level: <b>Late primary school</b>  <i>Students should be able to</i></p> <ul style="list-style-type: none"> <li>• comment on family photos</li> <li>• classify them according to the historic period they were taken and discern some of their historical, sociological and technological characteristics</li> <li>• formulate relevant critical discourse and arguments</li> </ul> <p>approximate time required: 1 two-hour period</p>	<p><b>Familiarisation with the methodology of historical research for visual traces</b>  Development of collective research skills</p>	<p>‘We bring old and recent family photos from home and ask’ (of each photo):</p> <ul style="list-style-type: none"> <li>– ‘Who took this photo?’</li> <li>– ‘The depicted people, what do they want to remember?’</li> <li>– ‘Where are they standing?’</li> <li>– ‘How are they standing?’</li> <li>– ‘What do they wear and hold?’</li> <li>– ‘Was the photo taken before or after we were born?’</li> <li>– ‘Is the photo black-and-white or coloured? How is the paper on</li> </ul>	<p>See <i>Teacher’s Guide</i>, Section IV – Sample Lesson Plans, <b>Activity 35</b> – ‘Studying family photos’</p>

		<p>which it is printed?’</p> <ul style="list-style-type: none"> <li>– ‘What camera was used to take it?’</li> <li>– ‘Was the photo taken in day or artificial light? Was flash used?’</li> </ul>	
<p><b>36. Variations on a theme</b> (familiarising students with cinematic genres) Level: <b>Late primary school</b></p> <p><i>After watching preselected excerpts from AV works of different kinds, students should be able to</i></p> <ul style="list-style-type: none"> <li>• answer content questions and comment on the excerpts, classify them according to genres, and distinguish aesthetical, historical, sociological and technological characteristics</li> </ul> <p>approximate time required: 1-2 two-hour periods</p>	<p><b>Familiarisation with the cinematic genres</b> <b>Familiarisation with the kinds of film that differ from the dominant film industry</b></p> <p>Familiarisation with the methodology of historical research for audiovisual traces Development of collective research skills</p>	<p>‘For every excerpt, we discuss, classify and attempt to answer’ (with the help of the teacher), e.g.:</p> <ul style="list-style-type: none"> <li>– Questions about the content</li> <li>– Personal interpretation questions (give a title to the excerpt, organise in groups the people appearing in the excerpt)</li> <li>– Questions about the genre, technology, historical period, style</li> </ul>	<p>See <b>Teacher’s Guide</b>, Section IV – Sample Lesson Plans, <b>Activity 36</b> – ‘Variations on a theme’</p> <p>For supplementary AV material, see <b>Supplementary DVD</b>: excerpts from the activity ‘Meals of every kind’ may be used</p>
<p><b>37. Advertising campaign</b> (familiarising students with advertising methodology) Level: <b>Late primary school</b></p> <p><i>As members of small teams, students should be able to</i></p> <ul style="list-style-type: none"> <li>• plan an ‘advertising campaign’: i.e. create a simple advertising poster using a photo, written words and, possibly, visual effects</li> <li>• comment on the results and formulate arguments</li> </ul> <p>approximate time required: 2 two-hour periods</p>	<p><b>Familiarisation with advertising methodology</b></p> <ul style="list-style-type: none"> <li>• Study of a product and selection of its distinctive characteristics</li> <li>• Selection of a target-audience and detection of its particular characteristics</li> <li>• Suggestions for the use of different means and media</li> <li>• Finding the ‘concept’</li> <li>• Formulation of the slogan</li> <li>• Sketch of the poster and the photo</li> <li>• Photo shoot</li> <li>• Visual processing of the poster</li> <li>• Suggestions for ways of promotion with indications of corresponding costs</li> </ul>	<p>In small groups, ‘we choose a simple everyday product and create its advertisement’.</p> <p><b>(not a satirical parody!)</b></p>	<p>See <b>Teacher’s Guide</b>, Section III – Methodological Tools, <b>Tool 13</b> – ‘The audience’</p>

<p><b>38. Radio broadcast</b> (creating a radio programme addressed to a particular target-audience) Level: <b>Late primary school</b> <i>As members of small teams, students should be able to</i></p> <ul style="list-style-type: none"> <li>• <i>plan and create an audio text, using simple sound recording means; the audio text (simulating a radio broadcast) may include: uttered text of presentation addressed to a specific target-audience, selected music, and possibly uttered or performed excerpts of literary works.</i></li> <li>• <i>comment on the results and formulate arguments</i></li> </ul> <p>approximate time required: 1-2 two-hour periods</p>	<p><b>Creation of a radio programme addressed to a particular target-audience</b> Familiarisation with the creative, ‘live’ mixing of speech and music for the production of a more complex text Development of technical sound recording skills Development of collectivity skills</p>	<p>‘We record an imaginary radio show with selections of speech and music that we like, along with our comments on what we have chosen. We draw inspiration from radio shows we like, we record them, we choose characteristic excerpts and we bring them in class’.</p> <p>Discussion follows.</p>	<p>See <i>Teacher’s Guide</i>, Section III – Methodological Tools, <b>Tool 13</b> – ‘The audience’</p>
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**Audiovisual Education Activities for EARLY SECONDARY SCHOOL Students**

(during the pilot implementation period, the following activities could be grouped into two equivalent and independent optional courses)

<p><b>39. Frame and shot</b> (consolidation of fundamental expressive parameters in cinema) Level: <b>Early secondary school</b> <i>Watching preselected excerpts of AV works, students should be able to</i></p> <ul style="list-style-type: none"> <li>• <i>discern the main frame scales (close-up, middle, wide shots), count the number of shots per scene, and calculate the duration of each shot.</i></li> </ul> <p>approximate time required: 1 two-hour period</p>	<p><b>The frame and the shot constitute fundamental expressive parameters in cinema. The practical familiarisation with these concepts is a precondition for the study of any film, and particularly for the familiarisation with significant films.</b> (access to appropriate examples is absolutely necessary)</p>	<p>‘In the excerpts that we are going to watch, count the shots and determine the dominant frame for each shot’.</p>	<p>Related to <b>activities 22, 40, 41, 42</b> in the present <i>Program of Study</i></p> <p>See <i>Teacher’s Guide</i>, Section III – Methodological Tools, <b>Tool 1</b> – ‘Frame and kinds of frame’; and Section V – <b>Glossary</b></p>
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			<p>For supplementary AV material, see <b>Supplementary DVD</b>: excerpts from the activity ‘Shots of every kind’ may be used</p> <p>Excerpts from films chosen and brought in class by the students may also be used</p>
<p><b>40. Shooting angles and kinds of sound</b> (consolidation and familiarisation) Level: <b>Early secondary school</b> <i>Watching preselected excerpts of AV works, students should be able to</i></p> <ul style="list-style-type: none"> <li>• <i>detect the main shooting angles (high angle shot, eye level, low angle shot) and the main sound distinction (ON and OFF)</i></li> </ul> <p style="text-align: center;">approximate time required: 1 two-hour period</p>	<p><b>The familiarisation with the fundamental shooting angles and kinds of sound in relation to image is a precondition for the study of any film, and particularly of artistically significant films.</b> (access to appropriate examples is absolutely necessary)</p>	<p>‘In the excerpts we are going to watch, observe the different kinds of shots, describe their shooting angle and the kind of sound heard in each of them’.</p>	<p>Related to <b>activities 22, 41, 42</b> in the present <b>Program of Study</b></p> <p>See <b>Teacher’s Guide</b>, Section III – Methodological Tools, <b>Tool 7</b> – ‘Kinds of sound and kinds of speech in AV texts’, <b>Tool 8</b> – ‘Kinds of shooting angles’, and <b>Tool 12</b> – ‘Classification of AV works’; and Section V – <b>Glossary</b></p> <p>For supplementary AV material, see <b>Supplementary DVD</b>: excerpts from the activity ‘Shots of every kind’ may be used</p> <p>Excerpts from films chosen and brought in class by the students may also be used</p>

<p><b>41. Camera movement</b> (consolidation and familiarisation) Level: <b>Early secondary school</b> <i>Watching predetermined excerpts of AV works, students should be able to</i></p> <ul style="list-style-type: none"> <li>• <i>detect the main movements of the camera (pan, tilt, track in, track out, lateral tracking, zoom in, zoom out, steadicam)</i></li> </ul> <p style="text-align: center;">approximate time required: 1 two-hour period</p>	<p><b>The camera movements constitute fundamental expressive parameters in cinema. The practical familiarisation with these concepts is a precondition for the study of any film, and particularly of artistically significant films.</b> (access to appropriate examples is absolutely necessary)</p>	<p>‘In every example of camera movement, detect the movement of the camera and the effect of this movement, and discuss the feeling it gives us’.</p>	<p>Related to <b>activities 22, 39, 40</b> in the present <b>Program of Study</b></p> <p>See <b>Teacher’s Guide</b>, Section III – Methodological Tools, <b>Tool 7</b> – ‘Kinds of sound and kinds of speech in AV texts’, <b>Tool 8</b> – ‘Kinds of shooting angles’, and <b>Tool 12</b> – ‘Classification of AV works’; and Section V – <b>Glossary</b></p> <p>For supplementary AV material, see <b>Supplementary DVD</b>: excerpts from the activity ‘Shots of every kind’ may be used</p> <p>Excerpts from films chosen and brought in class by the students may also be used</p>
<p><b>42. Oral interview (2)</b> (familiarisation with the systematic methodology of every stage of an oral, qualitative survey) Level: <b>Early secondary school</b> [as a part of other taught subjects] <i>Students should be able to</i></p> <ul style="list-style-type: none"> <li>• perform an audio interview following the systematic methodology for interviewing a person, which includes: <ul style="list-style-type: none"> <li>• <i>Research of the topic in relation to the target-interviewee</i></li> <li>• <i>Planning of targeted questions</i></li> </ul> </li> </ul>	<p><b>Familiarisation with the systematic methodology of every stage of an oral, qualitative survey</b> <b>Familiarisation with the preparation of questions</b> <b>Practice in the friendly and controlled posing of pre-formulated questions</b></p>	<p>The class begin by studying predetermined excerpts of personal interviews taken from documentary films. They detect interesting direction or technical characteristics.</p> <p>Then, they attempt:</p>	<p>Related to <b>activities 33, 34</b> in the present <b>Program of Study</b></p> <p>See <b>Teacher’s Guide</b>, Section III – Methodological Tools, <b>Tool 7</b> – ‘Kinds of sound and</p>

<ul style="list-style-type: none"> <li>• <i>Formulation of final questionnaire</i></li> <li>• <i>Taking the interviews</i></li> <li>• <b>Qualitative</b> processing of the answers according to 2-3 chosen parameters</li> <li>• <i>Formulation of conclusions</i></li> </ul> <p>approximate time required: 3 two-hour periods</p>	<p>Familiarisation with the need for creative interpretation of the answers and the drawing of conclusions</p>	<p><b>Confiding interviews, e.g. ‘tell us a story from you childhood during the German Occupation’</b></p> <p><b>Also, recording (without much preparation) of folk fairy-tales told by elderly and other amateur narrators.</b></p>	<p>kinds of speech in AV texts’, and <b>Tool 11</b> – ‘Interview an adult’</p> <p>Excerpts from interviews of different kinds, chosen and brought in class by the students, may also be studied</p>
<p><b>43. Sound recording a conversation</b> (familiarisation with complex sound recording/ round table techniques)</p> <p>Level: <b>Early secondary school</b> [as a part of other taught subjects, such as Career Orientation or Civic Education]</p> <p><i>Students should be able to</i></p> <ul style="list-style-type: none"> <li>• <i>sound record a round table:</i> <ul style="list-style-type: none"> <li>• <i>Topic research</i></li> <li>• <i>Selection of participants</i></li> <li>• <i>Planning of targeted questions</i></li> <li>• <i>Formulation of the final questions</i></li> <li>• <i>Recording</i></li> <li>• <i>Analysis of the discussion</i></li> <li>• <i>Formulation of conclusions</i></li> </ul> </li> </ul> <p>approximate time required: 3 two-hour periods</p>	<p><b>Familiarisation with composite audio recording/ round table techniques:</b></p> <ul style="list-style-type: none"> <li>• Organisation of a complex audio recording (distance from the microphone, multiple sound sources, kinds and placement of microphones)</li> <li>• Speakers’ co-ordination</li> <li>• Use of the resulting material</li> </ul>	<p><b>Conversation, multiple topics of interest e.g. ‘expressions of equality and inequality in school life’</b></p>	<p>Equipment needed for the activity: different kinds of microphones</p> <p>Related to <b>activities 33, 34, 42</b>, in the present <b>Program of Study</b></p> <p>See <b>Teacher’s Guide</b>, Section III – Methodological Tools, <b>Tool 7</b> – ‘Kinds of sound and kinds of speech in AV texts’, and <b>Tool 11</b> – ‘Interview an adult’</p>
<p><b>44. Audiovisual narration</b> (familiarisation with the issues and difficulties of intermedia and intertextual transfer)</p> <p>Level: <b>Early secondary school</b> [as a part of other taught subjects , such as Language]</p> <p><i>Students should be able to</i></p> <ul style="list-style-type: none"> <li>• <i>transform a small unit of literary text into an AV text</i></li> </ul>	<p><b>Study and reconstruction of the dramaturgy of a given scene, its main</b></p>	<p>The class choose a small scene from a literary text and attempt to render it</p>	<p>Related to <b>activities 4, 5, 21, 23, 24, 31, 32, 48, 49</b>, in the</p>

<p><i>(photo novel, comics, or film)</i></p> <ul style="list-style-type: none"> <li>comment on the results and formulate arguments</li> </ul> <p>approximate time required: 3 two-hour periods</p>	<p><b>elements and characters</b></p> <p><b>Familiarisation with the issues and difficulties of intermedia and intertextual transfer</b> - emphasis on the dialogues, as well as on the descriptions of action and atmosphere.</p> <p>Familiarisation with shot durations and fundamental editing techniques</p>	<p>by the means of ‘cinema language’, using the available locations in the school.</p>	<p>present <b>Program of Study</b></p> <p>See also <b>Teacher’s Guide</b>, Section IV – Sample Lesson Plans, <b>Activity 31</b> – ‘Film or book?’</p>
<p><b>45. So far away, yet so close!</b>  <i>(study of perspective and the possible positions of the camera in space – point of view)</i>  <b>Level: Early secondary school</b>  [as a part of other taught subjects, such History or Geography]</p> <p><i>Students should be able to</i></p> <ul style="list-style-type: none"> <li>locate the point of view and the shooting angle of a given old photo, recording a place</li> <li>reconstruct the photo today by taking a photo of the same place, in the same way</li> <li>comment on the results and formulate arguments</li> </ul> <p>approximate time required: 1 two-hour period</p>	<p><b>Study of perspective and the possible positions of the camera in space – point of view</b></p> <p>Developing awareness of the urban transformations through time</p> <p><b>*Example 1:</b></p> 	<p>‘Find an old photo of your town / community, locate the exact place from where it was taken and take a new one today from the exact same place’.</p> <p><b>**Example 2:</b></p> 	<div style="border: 2px solid red; padding: 5px;"> <p>The examples of this activity are created by students of the 11<sup>th</sup> Primary School of Kavala and their teacher Michalis Evaggelidis</p> </div>
<p><b>46. ‘We choose for you what you want to know!’</b>  <i>(understanding the mechanisms of selection and hierarchisation of the news addressed to specific audiences, as well as by different editing teams)</i>  <b>Level: Early secondary school</b></p> <p><i>Students should be able to</i></p> <ul style="list-style-type: none"> <li>take part to one of three student editing and production teams, each of which will make a 3 min news report for a monthly culture tv show</li> <li>comparatively comment on the final product of the three teams</li> </ul>	<p><b>Understanding the mechanisms of selection and hierarchisation of the news addressed to specific audiences</b></p> <p><b>Developing awareness of the different choices and hierarchisations that result from different editing teams</b></p>	<p>The class make three teams. Each team makes a 3 min news report for a monthly culture tv show on a topic that concerns them.</p> <p>Then, ‘we discuss the similarities and</p>	<p>Pedagogical ‘key’ of this activity are the principles of mediation, as described in <b>Teacher’s Guide</b>, Section III – Methodological Tools, <b>Tool 3</b> – ‘Mediation: Group work on</p>

<p>approximate time required: 2 two-hour periods</p>		<p>differences of our choices and of our ways of presenting our videos’.</p>	<p>the same subject’, <b>Tool 4</b> – ‘Mediation: The role of the reporter’, and <b>Tool 5</b> – ‘Photo-narration’</p>
<p><b>47. Analysing the news</b>          (becoming aware of the inevitable subjectivism of any information mediator)          Level: <b>Early secondary school</b>  <i>Students should be able to</i>  <ul style="list-style-type: none"> <li>• <i>distinguish the differences in the way of presentation of an event by different kinds of mass media, as well as their political orientation</i></li> </ul> <p>approximate time required: 1 two-hour period and preparation at home</p> </p>	<p><b>Developing awareness of the inevitable subjectivism of any information mediator</b>  <b>Developing awareness of the different characteristics of mass media, and particularly the differences between the press and television</b>          Familiarisation with content analysis of a text and formulation of comparative criteria          Development of presentation skills          Development of collectivity skills</p>	<p>The class choose a recent event that they consider interesting. The students bring in class excerpts of news reports from two different tv channels and two different newspapers, all presenting the same event. (team work)</p>	<p>Pedagogical ‘key’ of this activity are the principles of mediation, as described in <b>Teacher’s Guide</b>, Section III – Methodological Tools, <b>Tool 3</b> – ‘Mediation: Group work on the same subject’, <b>Tool 4</b> – ‘Mediation: The role of the reporter’, and <b>Tool 5</b> – ‘Photo-narration’</p>
<p><b>48. One book... three film directors!</b>          (familiarisation with the subjectivism inherent in every direction choice)          Level: <b>Early secondary school</b>  <i>Students should be able to</i>  <ul style="list-style-type: none"> <li>• <i>reconstruct the ‘directional line’ of a film excerpt, after determining the movement of characters and the camera, the frames chosen, the shot duration, the dialogues etc.</i></li> <li>• <i>make the ‘a posteriori storyboard’ of a scene (as described in Section V – Glossary in the Teacher’s Guide) and then collectively reconstruct the scene with a video camera (AV product)</i></li> <li>• <i>comment on the results and formulate arguments</i></li> </ul> <p>approximate time required: 4 two-hour periods</p> </p>	<p><b>Familiarisation with the subjectivism inherent in every direction choice</b>          Familiarisation with the issues and difficulties of transferring a given narrative to a different time and place  <b>Familiarisation with the construction of ‘a posteriori storyboards’</b>          Familiarisation with the issues of shooting following a decoupage          The hands-on processing of the AV perceptions redefines the work’s dramaturgy and reinforces its critical</p>	<p>After watching <b>three different film adaptations of the same literary excerpt</b>, the class discuss their impressions with regards to the three versions of AV narration. They then choose a very short scene (1-2 min) that they liked, and try to reconstruct it with as much accuracy as they can, but in the school space. <b>The members of the class play the characters and take on the different responsibilities of a film crew.</b> The students first study</p>	<p>Equipment needed for the activity: a video camera, a tripod, an external microphone, a computer with a simple editing program installed</p> <p>In the initial study of excerpts, the teacher may use the examples of film classification offered in <b>Teacher’s Guide</b>, Section III –</p>

	<p>approach Development of collectivity skills</p>	<p>each shot, what it contains, what happens, how it describes emotions and actions. The activity does not aim at a reconstruction of the sets; just of the spatial organisation. The roles are acted without wearing any particular costumes.</p>	<p>Methodological Tools, <b>Tool 12</b> – ‘Classification of AV works’; as well as the instructions given in Section IV – Sample Lesson Plans, <b>Activity 48</b> – ‘One book... three film directors!’; finally, there is an example of storyboard in Section V – <b>Glossary</b></p> <p>For supplementary AV material, see <b>Supplementary DVD</b>: excerpts from the activity ‘One book... three film directors!’ may be used</p>
<p><b>49. Audio direction (1)</b> (selection-organisation of material and audio presentation) Level: <b>Early secondary school</b> <i>Students should be able to</i></p> <ul style="list-style-type: none"> <li>• create a sound recorded interpretation of literary texts (poems or excerpts of prose); select the text, research the performing parameters, choose complementary sounds and music</li> <li>• comment on the results and formulate arguments</li> </ul> <p>approximate time required: 2 two-hour periods</p>	<p><b>Development of skills of selection-organisation of material and its audio presentation, using reading, acting and narration (audio direction)</b> Development awareness of the subjectivism resulting from every different choice of accompanying sounds Familiarisation with the rationale and process of creating an audiobook</p>	<p>The students choose an excerpt from a literary text (prose or poem) and decide how to read it to the audience. They choose where they will combine it with music and how.</p>	<p>Equipment needed for the activity: a microphone, a computer with a simple editing program installed</p> <p>Excerpts from radio broadcasts of literary readings may be studied as examples of audio acting and sound accompaniment</p>
<p><b>50. Audio direction (2)</b> (becoming aware of the independent value of the sound and the narrative possibilities it offers) Level: <b>Early secondary school</b> <i>Students should be able to</i></p> <ul style="list-style-type: none"> <li>• compose an original non-verbal narrative, using a sequence of sounds</li> </ul>	<p><b>Developing awareness of the independent value of sound and the narrative possibilities it offers</b></p>	<p>The students combine found sounds to create an imaginary audio walk. Next time, they improve it, adding</p>	

<ul style="list-style-type: none"> <li>• <i>comment on the results and formulate arguments</i></li> </ul> <p>approximate time required: 2 two-hour periods</p>	<p>Learning more about the diversity and shades of sounds Cultivating digital skills of sound processing in a computer</p>	<p>new sounds that they have recorded ourselves, and then they add images.</p>	
<p><b>51. Writing a film review</b> (familiarisation with the elementary methodology of analysis and criticism of an AV work) Level: <b>Early secondary school</b> <i>Students should be able to</i></p> <ul style="list-style-type: none"> <li>• <i>comment on and formulate personal judgements for a film (including references to classification issues, the subject matter, the use of expressive means, and the formulation of an overall opinion)</i></li> </ul>	<p><b>Developing awareness of the parameters of analysis and criticism of AV works</b></p>	<p>The class watch a short AV work (e.g. short film, documentary) and each of the students tries to write a critique, following the teacher’s guidelines. Then, the class discuss the texts.</p>	<p>See <i>Teacher’s Guide</i>, Section III – Methodological Tools, <b>Tool 15</b> – ‘Writing a review of an AV work’</p>