

Guidelines

Guidelines for an inclusive and situated learning

In the following, we describe the principles, the general and specific guidelines and provide examples of activities to better highlight how teachers and educators can implement them addressing intercultural issues through media literacy education.

1.1 Scaffold for students' understanding

The following principles and guidelines aim at facilitating students' critical understanding of media and intercultural/democratic relations in contemporary society.

1.1.1 Provide alternative material to enhance perception

- **Offer alternatives for auditory information** (e.g. written transcripts of videos or auditory clips; use emoticons, symbols, or visual analogies to point out emphasis and prose style; provide visual and/or emotional description for musical interpretation)
- **Offer alternatives for visual information** (e.g. provide written or spoken descriptions for all images, graphics, video, or animations; employ tangible equivalents such as tactile graphics)

The Principle in Practice

The teacher lets the students listen to the audio of the movie trailer *Reign of Assassins*. Then the teacher asks the students to guess the genre of the film and which feelings the sound elicits. Afterward the teacher shows the full trailer (with audio and visuals) and asks the students to explain how the images (visual language) and the words (verbal language) represent the violent actions, as well as which role violence plays in the story and what emotions the trailer elicits. Here the teacher integrates the students' answers with more detailed observations on the audio-visual language (e.g. shots, word choice, style of editing, special effects, etc.) and its narrative functions.

Teaching sequence: Introduction (30 minutes)

Learning Scenario: Challenge violence and play your rights

Unit 2: The language of violence in movies

1.1.2 Provide language options

- **Clarify vocabulary** (e.g. teach essential vocabulary words in advance, especially in ways that promote connection to the learners' experience and prior knowledge; highlight how complex terms can be explained by simpler words; embed support for vocabulary such as hyperlinks or footnotes containing definitions)
- **Promote understanding across languages** (e.g. make all key information in the dominant language (e.g., English) available also in first languages (e.g., Spanish) of learners with limited-English proficiency; provide electronic translation tools or links to multilingual glossaries on the web)
- **Illustrate through multiple media** (e.g. present key concepts in written form with an alternative form such as illustration, diagramme, video, comic strip, storyboard, photograph, animation, etc.)
- **Be sure to use culturally sensitive media** (e.g. select illustrations, diagrammes, videos, comic strips, storyboards, photographs, animations, etc. taking into account students' cultural references – including youth culture, family culture etc.)

The Principle in Practice

The teacher briefly presents four/five short videos of different media products (e.g. a news report, a social advert, a short, animated film, etc.) representing the lives of immigrants and refugees. The class is organised in groups of four to watch the videos and carry out a critical analysis activity by using a dedicated worksheet with some guiding questions. Each group will analyse two videos. The same video has to be seen by at least two groups to facilitate peer evaluation.

Teaching sequence: Activity (60 minutes)

Learning Scenario: Questioning news media representations of the “others” through video-reporting

Unit 4: Telling about “others” through images and videos

1.1.3 Provide context and guidance for critical understanding

- **Activate or supply background knowledge** (e.g. anchor media education key concepts such as representation, language, production, audiences, to students’ experience by activating relevant prior knowledge about media; build bridges to concepts with relevant analogies and metaphors; suggest connections to other school subjects)
- **Highlight patterns, critical issues, key ideas, and relationships** (e.g. emphasize key ideas; draw conceptual maps, give multiple examples and cues to underline critical issues and significant patterns; highlight existing skills and knowledge that can be used to analyse and evaluate media)
- **Guide understanding** (e.g. provide multiple entry points to a lesson by exploring key concepts through dramatic works, arts and literature, film etc.; break down information into smaller elements; progressively release additional information; provide clear analytical frameworks)
- **Maximize understanding** (e.g. incorporate explicit opportunities for review and practice; provide templates and concept maps; offer occasional opportunities to revisit key ideas and linkages between theory and practice; embed and compare new ideas in familiar ideas and contexts by employing analogy, metaphor, drama, music, film, etc.)
- **Enable the contextualisation of media analysis and production** (e.g. provide concrete opportunities to explore the themes or issues that media address, the needs and desires they claim to fulfil, and the functions they serve in people’s everyday lives (group discussion, role play, etc.); encourage consideration of wider historical, social, economic, cultural, political and geographical questions connected to media practices)
- **Encourage (cultural) decentralisation** (e.g. provide opportunities to analyse and discuss non hegemonic (media) narratives and viewpoints; to compare familiar and unfamiliar (media) narratives/practices)

The Principle in Practice

The teacher announces a role-play game and invites 7 students to volunteer as actors. He/ she does not say anything about the content and individual characters. The game is mime.

Student-actors go with the assistant to a separate room. They have 20 minutes for preparation. The assistant distributes the instructions for the role-play and students decide who will play which role. The name of each role is stuck on the back of each participant.

Teacher divides the rest of the group in smaller groups of 2 or 3 people and explains them that they will have the role of journalists/media representatives. Each group represents a different medium (e.g. quality newspaper, tabloid press, local newspaper, minority medium etc.). The groups examine on the Internet the content of the medium they will be representing and are looking for examples of stereotyping (text, video, picture). For each case, they complete the table and prepare to report their findings to the class.

After 20 minutes, the actors return to the classroom and play out the incident. The game can be repeated, if students want. Each medium has the possibility of asking one participant one question about the incident.

Then student-journalists write a short report about the incident, taking into account the specifics of the medium they represent.

During the time when journalists write their reports, the actors go to a separate room and

write on the sheet with their names the answers to the following questions:

- How did you feel in the role you played?
- How would you feel and how would you react if you were actually in this situation?

All students go back to the classroom and sit in a circle. First, the journalists read their reports. Each team shows the front page (or an example of a printed issue) of the newspaper it represents. All reports are read one after another and are not commented on. Then the teacher reads the actual article. A discussion follows on why various media report differently about the same situation. Representatives of the media report on the cases of stereotyping that were found during the analysis of the media content. Then, players are asked to say what they have written about their experience and to evaluate how each medium has reported them.

Teaching sequence: Activity (50 minutes)

Learning Scenario: Building a diverse and democratic community

Unit 1: How do media reproduce and challenge negative stereotypes?

1.2 Scaffold for students' **EXPRESSION**

The following principles and guidelines aim at supporting students' ability to express themselves (with and without media) in multicultural contexts, as well as their capacity to evaluate their own learning.

1.2.1 Facilitate media making

- **Adapt media languages and practice to students' communicative skills and habits** (e.g. replace overly demanding media productions/practices with more sustainable ones; progressively integrate familiar and novel media languages and tools)
- **Guide the initial acquisition of media production abilities** (e.g. engage students' in a trial and error process, offer multiple ways to learn how to use a new media tool, for example written guide, video tutorial, and direct instruction; combine essential instructions on media production with hyperlinks to more advanced/professional procedures; assist media production processes with accessible tools such as storyboards, user-friendly editing software, charts for planning)
- **Provide a variety of mentors** (e.g. teachers/media educators/professional media producers who take different approaches to motivation, guidance, feedback, or information)
- **Provide multiple examples of inspiring media productions** (e.g. show different styles of audio-visual representations, use case studies of established media strategies; present and discuss 'best practices' of anti-discrimination campaigns)

The Principle in Practice

The teacher presents the wordle with the keywords collected in unit 2. Each student picks up a word that he/she thinks is important to foster the idea of an open and unbiased society. Students can also choose other new words, if they wish to. Afterwards the teacher divides the class in groups of 4 or 5 students and each of them tells the chosen word to their classmates of his/her group. Then each student in turn takes a small ball, throws it to a classmate while saying out loud the word chosen by the classmate who catches the ball. Then, the latter student explains why he/she chose that word. Preferably s/he gives a concrete example why this word/behaviour is important and how it can be put into action in our everyday lives. The game continues until everybody has had a turn. During this phase the teacher goes around and observes the different groups. If necessary he/she gives advice, asks questions to lead the students to sharpen their statements and go from general ones to more personal or more concrete examples.

After this first round of brainstorming the class gets together and the teacher introduces and explains basic audio-visual language techniques. Teacher outlines basic rules of

composition (headroom, golden rule etc.). With the help of the tablet and projector as well as screenshots from the students' recordings from unit 2, the teacher shows what pictures should (or should not) look like, how a person is presented when recorded, what to keep in mind when choosing the background and the perspective. The teacher also explains what to pay attention to when recording sound. At this stage students are also provided with a hand-out summarising the basics of video shooting.

Next the students get back in their groups and think of how their statement-video can be best visualised. Therefore, they organise their video shooting accordingly (i.e. location, sequence of the filming, who shoots whom, who throws to ball to whom, etc.). They also must think about how they will end their video. Where is the ball going? Is there a message for the audience in the end? How to best visualise this? The students then make a first test shoot at a location of their choice. Again, during this whole process the teacher goes from group to group to give individual feedback.

Teaching sequence: Activity (70 minutes)

Learning Scenario: In my own words

Unit 5: Statement-Video "In my own words" (Part 01)

1.2.2 Encourage the development of opinions and arguments

- **Promote active and reciprocal listening** (e.g. encourage everyone to speak and listen to each other, suspend the 'evaluative approach' to students' opinions unless these latter do not comply with the rules of mutual respect)
- **Guide the formulation of solid arguments** (e.g. require students to support their arguments with evidence and examples, encourage the making of connections across media education concepts or relevant topics such as human/equal rights and multicultural society)

The Principle in Practice

The teacher invites students to discuss whether, how and why the film-documentary "Blue eyed" impressed them. After the teacher chairs a brief discussion among students in which they are invited to talk about stereotypes, prejudices, social inequalities and various cases of discrimination in Slovenia, in their environment and at their school.

Teacher splits the class into 6 groups (4-5 students in each group). Then, s/he invites them to think about the four different situations that they have experienced or that they know through the media. Specifically, each group is asked to report on a paper sheet one or more of the following experiences:

1. experience of a situation in which you have (or somebody else has) behaved discriminatively or have (has) used violence
2. experience in which you were (or somebody else was) the victim of violence or discrimination
3. experience when you have (or somebody else has) witnessed a situation of discrimination or a violent situation, but you did not react
4. experience when you have (or somebody else has) witnessed some discriminatory or violent situation in which you intervened.

After ending this activity, the spokesperson of each group shares the situations identified with the class. During the presentations the teacher makes students reflect on the various strategies to cope with discrimination and violence. S/he also provides some definitions of discrimination, as well as Article 2 of the Universal Declaration of Human Rights.

Teaching sequence: Activity (1 hour 30 minutes)

Learning scenario: Migration between Media Narratives and Digital Storytelling

Unit 2: Discrimination and possible consequences

1.2.3 Provide (self)evaluation tools sensitive to the students' cultures and expressive skills

- **Provide differentiated models of (self) assessment strategies** (e.g., role-playing, assessment checklists, video playback, peer feedback)
- **Negotiate** (self)evaluation (e.g. offer opportunities to discuss the main criteria of (self) evaluation)

The Principle in Practice

The teacher observes that the two news items proposed in the previous unit illustrate how on some occasions human rights are violated even in democratic societies. Indeed, sometimes some social groups are discriminated and/or they do not benefit from equal rights, for example because of their nationality and/or economic status. After, teacher invites students to present their ideas of videogame to their classmates. Specifically, each couple of students, who worked together in the previous lesson on the ideation of the game play, specify:

- Which news item inspired them;
- What the game story is;
- Which character(s) of the story the player(s) can choose and
- What the purpose of the game is.

At the end of each presentation all the students evaluate each idea of videogame through a dedicated rubric. This evaluation aims at selecting 4 ideas of videogame that will be developed.

Teaching sequence: Introduction (40 minutes)

Learning Scenario: Challenge violence and play your rights

Unit 5: The design of a videogame about a struggle for equal rights (part one)

1.3 scaffold for students' engagement

The following principles and guidelines aim at encouraging students' engagement in the community building process and their critical participation in the democratic life of the school.

1.3.1 Provide incentives to enkindle interest

- **Optimize relevance, value, and authenticity** (e.g. design activities and utilize sources of information which are culturally suited and socially relevant to learners' background in terms of social, cultural, ethnic, gender differences)
- **Design authentic and significant learning activities** (e.g. provide tasks that allow learners to communicate to real audiences; propose tasks that stimulate active participation, exploration and experimentation; elicit personal response and self-reflection on content and activities; include activities that foster the use of imagination to solve new and relevant problems, or to make sense of complex ideas in creative ways)

The teacher presents the video "Hinter uns mein Land/ Behind us: my country". Afterwards the students think about the following questions: What is this video about? How did the video make you feel? Who are "the others" in the story? Who is "we"? Why does someone produce such a video? What is the intention of this video? They first share their feelings and ideas in pairs with their seatmates and then discuss with the teacher and the whole class.

Next the teacher presents the video "Omar Ali – Wer bin ich?/ Who am I?". After watching the clip, the students receive a worksheet to fill out in groups of 4 or 5. As the video covers lots of different aspects, it might be helpful for the students to watch it a second time. After they have filled out the worksheet the groups present their findings and discuss them with each other.

Next the students search for videos on the Internet that they know and that they think are similar, showing similarities between cultures rather than things that separate and that send out a positive signal and would be worth sharing. The teacher picks up some examples, they watch them together via the projector and have a brief discussion.

Teaching sequence: Activity (90 minutes)

Learning Scenario: We are all equally different

Unit 4: Deconstruction of groups, stereotypes and prejudices

1.3.2 Ensure opportunities for sustaining participation and cooperation

- **Cultivate formative feedback** (e.g. provide feedback that encourages perseverance and focuses on the development of efficacy and self-awareness; encourage the use of specific supports and strategies in the face of challenge; provide feedback that is frequent, timely, and specific; ensure that feedback is substantive and informative rather than comparative or competitive)
- **Open multiple paths to taking on responsibility** (e.g. adopt roles in group work to students' passions and skills, create (sub)groups with clear goals, roles, and responsibilities; balance individual and collective responsibility)
- **Enhance cooperation at various levels** (e.g. support opportunities for peer interactions and supports; encourage open dialogue and sharing of experience among teachers and students)
- **Create expectations for group work** (e.g. by addressing a real audience through media productions)
- **Create a respectful and supportive classroom climate** (e.g. offer strategies to cope with potential discomfort and conflicts; vary the social and affective demands required for learning or performance, the perceived level of support and protection, and the requirements for public display and evaluation; involve all participants in overall class discussions)

The Principle in Practice

In groups the students have to plan their activity as (video)journalists in relation to the topics that emerged in their poster. Simulating the activity of a newsroom, they decide the specific topic of the video-report, they agree on a plan for action, they check skills and tools, they prepare questions, they define the characteristics of their product. They also check the features of their mobile phones (e.g. recording, video recording, editing) and teach each other how to use them to video-record interviews. The activity of collecting (video) information through interviews with people in the street is carried out in and out of school as an additional lecture or as homework, depending on the situation.

Teaching sequence: Activity (60 minutes)

Learning Scenario: Questioning news media representations of the "others" through video-reporting

Unit 5: Engaging with participatory (video)journalism: collecting information

1.3.3 Embed engagement into a process of community building

- **Improve awareness on relevant issues affecting the school community** (e.g. use media productions and practice in the classroom to address the entire school population, for example to raise awareness on certain forms of discrimination (racism, sexism, homophobia, etc.) or to foster intergenerational and intercultural dialogue)
- **Support full participation in the social and political life of the school** (e.g. orient brainstorming and debates toward the identification of actions to 'make a difference' in the school community, link participation in classroom activities to a wider democratic involvement in the school community; include students in decision-making processes at some level in the classroom and/or the school)
- **Build alliances between the school community and external organisations advocating intercultural dialogue and equal rights** (e.g. invite representatives of NGOs, media professionals or political activists to speak about their work experience, encourage circulation of student production among other audiences outside the school community, for example at festivals on the local, national or international level)

The Principle in Practice

A group of students (testing group) who were not involved in the project is invited to join the class. One spokesperson of the class briefly introduces the idea of the podcast and plays the pilot episode. The testing group evaluates the product and then leaves the classroom. Their evaluation notes are collected and a discussion follows:

- Were the aims of the podcast achieved?
- Are improvements needed?

Teaching sequence: Conclusion (35 minutes)
Learning Scenario: Building a diverse and democratic community
Unit 5: Performing and editing a radio podcast

