MEET
MEDIA EDUCATION FOR EQUITY AND TOLERANCE

Learning Scenario
Migration in Media Narratives and Digital Storytelling

Mirovni inštitut (Peace Institute)

The learning scenario aims at providing students with critical frameworks and knowledge to make sense of different media representations and life situations concerning the phenomenon of migration. Furthermore, it intends to teach how alternative media narratives about migration can be developed through the technique of the digital storytelling. The first part of the learning scenario invites students to explore the relationship between the experience of migration (but also the way media portrays it) and the issues of discrimination, hate speech and human rights. In this respect, students engage in several media-analysis-oriented activities and role playing aimed at reflecting both on how media can represent migrants in very different ways and on the actual realities experienced by migrants in contemporary society, including the experience of discrimination. The last part of the learning scenario, instead, provides students with concrete opportunities to express themselves about the issue of migration through media messages and stories addressing in particular their peers in the school community. Here, media-production-oriented activities focus on the development of students' storytelling about their own experience of migration or other similar experiences of their knowledge.

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Identification of the partners and credits

Author	Mojca Frelih
Country	Slovenia
Status /Institution	MIROVNI INŠTITUT (Peace Institute)
Credits	This learning scenario is based on a combination of original contents developed within the MEET project and previous adapted contents from "Media Education against Discrimination - A guide for teens" and "Media Literacy modules for teachers and educators" both edited by Maria Ranieri (University of Florence, IT) & Paul de Theux (Media Animation, BE) within the EU project "e-Engagement against Violence" (2012-2014). URL: https://e-engagementagainstviolence.eu/index
Participants	Secondary school students
Context of experience	This Learning Scenario was carried out at the Secondary School of Technical Professions Šiška, situated in the capital city of Slovenia - Ljubljana (288,307 inhabitants in 2016), but it includes students from urban and rural area (this school covers ¼ of the whole Slovenian territory – since there are only a few schools in Slovenia that offer specific technical knowledge). The students come from lower-middle class families. The estimation is that many will have only minimum wages and others less than 1,000 EUR monthly (Electrical Technicians – lowest wages). The school is attended primarily by male students (95%). Overall about 25% of students have a migrant background, especially from Macedonia, Bosnia and Herzegovina. Only 5% of students progress to University.

Conditions for upscale

Logistics	Indoor activities: • Rows/Columns (Teacher-centred instruction)
Teachers' expertise	• Use of basic software (or apps) for video-editing • Use of multimedia features of mobile phones (or tablets) • Basic knowledge about gender equality • Being informed of political communication about migration at local and national level
Students' expertise	• Use of basic software (or apps) for video-editing • Use of multimedia features of mobile phones (or tablets) • Having watched the documentary "Blue eyed" (before unit 2)
Institutional support	For administrative issues • Collecting the informed consent for the use of images • Collecting permissions for students' outdoor activities For management issues • Making available dedicated spaces beyond the traditional classroom to carry out the activities • Providing support to re-arrange the schedule according to the timing of the learning scenario • Ensuring a technician to support media-production-oriented activities

Learning Scenario description

Title	Migration in Media Narratives and Digital Storytelling
Abstract	The learning scenario aims at providing students with critical frameworks and knowledge to make sense of different media representations and life situations concerning the phenomenon of migration. Furthermore, it intends to teach how alternative media narratives about migration can be developed through the technique of the digital storytelling. The first part of the learning scenario invites students to explore the relationship between the experience of migration (but also the way media portrays it) and the issues of discrimination, hate speech and human rights. In this respect, students engage in several media-analysis-oriented activities and role playing aimed at reflecting both on how media can represent migrants in very different ways and on the actual realities experienced by migrants in contemporary society, including the experience of discrimination. The last part of the learning scenario, instead, provides students with concrete opportunities to express themselves about the issue of migration through media messages and stories addressing in particular their peers in the school community. Here, media-production-oriented activities focus on the development of students' storytelling about their own experience of migration or other similar experiences of their knowledge.
Key concepts	The phenomenon of **migration** has been researched by many scholars of different disciplines, particularly political science, sociology, economics, history and geography. In addition, migration studies have recently emerged as a discipline where scholars, for example, critically analyse how migration is managed by national states and how border controls are used to prevent migration (Anthias & Pajnik, 2014). This literature

analyses both the reasons why people migrate (i.e. political persecution, war and economic hardship) and the negative consequences that migration regimes can have on migrants' lives. In this regard, critical scholars in migration research emphasise that migration policy should embrace the freedom of movement and human rights of migrating populations.

On the other hand, migration can be understood not exclusively as a socio-political phenomenon but also as set of subjective experiences to socialise through the art of (digital) storytelling. In this respect, from a critical literacy perspective, the storytelling about the multifaceted experiences of migration can be seen as a means to overcome - and question - the often monolithic (when not discriminatory) media representations of migrants, especially when the storytellers are migrants themselves.

This potential of storytelling can be found in the origin of **digital storytelling**, which started to become popular in the 1980s in California as a strategy to connect different communities through the disclosing of their stories. Since the 1990s, the non-profit or-ganisation, Center for Digital Storytelling has promoted research on - and the develop-ment of - storytelling with digital media that allows teens and adults to tell stories about meaningful experiences in their lives. In this context, digital storytelling was conceived primarily as a form of 'civic participation' in the community (Lambert 2006). In this sense the stories of migrants and natives can constitute a fertile ground for intercultural dialogue and understanding. Digital storytelling can be broadly defined as a "short story (between 2-5 minutes) that combines traditional modes of story narration with a wide variety of multimedia tools, such as graphs, audio, video, animation and online publication." (Gregori-Signes, 2014). Furthermore, digital storytelling is widely recog-nised as powerful process (or tool) allowing you to make sense of the world, as well as to negotiate identities and to transform the social and cultural environment (Couldry, 2008). From this perspective, digital storytelling is a privileged space in which learners can explore and perform their identities and imagine alternative futures (Murakami 2008), as well as a practice of participatory (or active) citizenship given that the latter always implies some form of self-representation and agency in the public sphere.

References

– Anthias, F. & Pajnik, M. (ed.) (2014). Contesting integration, engendering migration: theory and practice. New York: Palgrave Macmillan.

– Couldry, N. (2008) Mediatization or Mediation? Alternative Understandings of the Emergent Space of Digital Storytelling, *New Media & Society* 10(3): 373-392.

– Gregori-Signes, C. (2014) Digital Storytelling and Multimodal Literacy in Education, *Portalinguarum*, 22 June, pp. 237-250. Available online: *http://www.ugr.es/~portalin/articulos/PL_numero22/16%20%20Carmen%20Gregori.pdf*

– Murakami, Kyoko. (2008). *Re-Imaging the Future: Young People 's Construction of Identities Through Digital Storytelling.* Available online: *http://www.beyondcurren-thorizons.org.uk/re-imagining-the-future-young-peoples-construction-of-identit-ies-through-digital-storytelling/*

– Lambert, J. (2006) *Digital Storytelling. Capturing Lives*, Creating Community (2nd ed.). Berkeley, CA: Digital Diner Press.

Participants	**Target group:** Secondary school students

Ideal number of students: About 25

Aims

MIEF Frame 1

Understand & Analyse + Recognise & Decentre

- Understanding the relationship between the media and reality, and how media claim to 'tell the truth' about the world.
- Questioning how media (mis)represent specific social groups through inaccurate and/or offensive messages, for example in terms of gender, religious affiliation and ethnicity.
- Understanding how media producers target and address audiences.
- Developing awareness on how different media uses may reflect social differences (age, gender, social class) but also individual tastes, lifestyles and priorities, including a positive sense of your own culture and social identity.

MIEF Frame 2

Understand & Analyse + Dialogue & Engage

- Recognising your (multiple) intentions and being explicit about them, the audience and the impact, while being able to explain and justify your communicative approach.
- Mastering the range of resources and tools that are available to create meaning, across different media languages, and make your voice heard.
- Taking an active role in the media production process, while developing awareness about the different roles involved in media production activities
- Avoiding stereotyped representations and bias when writing about/reporting/telling issues of gender, sexual orientation, race, ethnicity, disability or age.
- Reflecting on the social consequences that discriminatory media representations of minorities may have.

MIEF Frame 3

Create & Reflect + Recognise & Decentre

- Becoming more reflective in identifying and explaining your responses or interpretations, and what makes you respond in the way you do.
- Understanding the importance of media, information & communication ethics, and work towards this.
- Communicating opinions and respecting those of others, accommodating a plurality of views, and being open to critique.
- Developing awareness about your personal responsibility in supporting community building process in multicultural society.

MIEF Frame 4

Create & Reflect + Dialogue & Engage

- Making or remixing media to facilitate communication and dialogue across cultures.
- Advocating intercultural values and social justice through your own media productions and practices.
- Valuing the differences between members of your multicultural community (e.g. school).
- Sharing your (media) knowledge and expertise to solve problems in your own social environments
- Developing your social and civic agency through collaborative and cooperative practices of media production.

Organisation

Duration	12 hours
Planning	6 lessons lasting 2 hours each
Technical tools	• A classroom equipped with computers (or tablets or laptops) • Students' mobile phones (for shooting short videos and playing videogames) • PP projector with speakers

Summary of the learning scenario

Structure

Unit 1 – Stereotypes of migrants (2 hours)

Introduction Brainstorming and discussion on stereotypes about migrants (30 min.)
Activity Teaching and discussion about stereotypes and prejudices in everyday life situations and in the media (1 h 10 min.)
Conclusion Brainstorming about students' wishes in relation to stereotypes (20 min.)

Unit 2 – Discrimination and possible consequences (2 hours)

Introduction "Culture of confirmation" exercise (15 min.)
Activity Group work on situations of discrimination/violence (1 h 30 min.)
Conclusion Debriefing after the lesson and discussion about the movie (15 min.)

Unit 3 – Migration, hate speech and possible consequences (2 hours)

Introduction "Fruit names' game" and short explanation of the terms migration and hate speech (30 min.)
Activity Analysis of - and discussion about - short videos representing different cases of hate speech and discrimination (1 h 15 min.)
Conclusion Students' evaluation of the effectiveness of the videos to address the issues of discrimination of - and hate speech against - migrants (15 min.)

Unit 4 – Migration, human rights and everyday life (2 hours)

Introduction Introduction to – and discussion about - human rights (30 min.)
Activity Role play about "Life situations of migrants" and explanation of the terms migrations, refugees and asylum seekers (1 h 10 min.)
Conclusion Discussion about the lesson(s) learnt from the role play (20 min.)

Unit 5 – Digital storytelling about migration (Part 1) (2 hours)

Introduction Introduction to digital storytelling (20 min.)
Activity Production of digital storytelling about the life situations of migrants (1 h 20 min.)
Conclusion Revision of some of the elements of digital storytelling (script, audio-recording and images) (20 min.)tion (10 min.)

Unit 6 – Digital storytelling about migration (Part 2) (2 hours)

Introduction Drafting of the story board (20 min.)
Activity Editing of the digital storytelling (1 h)
Conclusion Presentation and peer evaluation of the media products (40 min.)

Unit 1: Media stereotypes of migrants

Description

The first unit leads students to reflect on stereotypes and prejudices in contemporary society, particularly about migrants. It starts with brainstorming about stereotypes on migrants and then continues with a short lecture and discussion about stereotypes and prejudices in everyday life situations, as well as in the media. The unit ends with a brief exercise in which students are asked to express their wishes about stereotypes they know.

Specific objectives

1. To understand the role of stereotypes and prejudices in media representations and identity formation
2. Critically evaluate the role of the media in contemporary democratic and multicultural societies
3. To highlight the importance of the public and the critical reception of information
4. To understand what migrations are; who refugees are, what constitutes asylum etc.; what influence and power the media have on the daily life of migrants; what the consequences are.

Evaluation

Formative evaluation (i.e. feedback provided during the process)

Technical support

- Internet connection
- Computer with internet access (with the ability to play movies) (1 per group)
- LCD projector
- USB key with the short videos

Sequence no. 1	Introduction

Duration

20 min

Pedagogical methods

- Brainstorming
- Discussion

Instructions

Teacher divides the class into 5 small groups (4-6 students in each group). Then s/he hands one flip chart to each group and s/he asks them to list at least 5 typical characteristics of the Slovenians and 5 typical features of migrants. S/he also clarifies that such characteristics can correspond to what they think about Slovenians and migrants or to what is commonly said about them. Then, students in each group write down their two lists of features.

At the end of the exercise, the teacher invites the groups to exchange their respective flip charts. The spokesperson of each group reads out loud the listed characteristics. Here the teacher states that no group is homogeneous (neither Slovenians nor migrants) and that such characteristics consist of stereotypes. Then, s/he observes that in many cases the individuals or groups do not fit into the stereotypes. More broadly, s/he encourages students to think about stereotypes towards migrants and the consequences of stereotyping in society.

Sequence no. 2	**Activity**

Duration	1h 20 min
Pedagogical methods	• Direct teaching • Discussion
Instructions	Teacher introduces the concept of stereotype and prejudice. In addition, s/he shows a map illustrating the state of migrations through history. This is to explain that migration is a universal feature of humanity. After s/he shows a set of short videos titled "Active all" about stereotypes in everyday situations, as well as a video about how stereotypes of migrants are reflected in the media. Then, s/he chairs students' discussion around the question: what are the concrete consequences of stereotypes and prejudices in society? How can people contrast prejudices and discrimination in their everyday lives? After a brief debate the teacher introduces the so called "contact hypothesis" theorised by the social psychologist Allport. This hypothesis can be seen as a method to reduce prejudice hostility among groups by putting them in contact in different ways. Then, s/he asks students to debate this hypothesis in the light of their personal experience.
Teaching resources	– Definition of stereotype and prejudice (Appendix 1.1) – Map of migration through history (Appendix 1.2) – "Active all" videos (Slovenian): *https://www.youtube.com/watch?v=1dVtR_eelUI&list=PLinlZN0Svri9o97omJztCXspoTzGY0Mtb* – Video on media stereotypes about migrants: *https://www.rtvslo.si/svet/prvi-val-beguncev-in-migrantov-dosegel-madzarsko/372454*

Sequence no. 3	**Conclusion**

Duration	20 min
Pedagogical methods	Brainstorming
Instructions	Teacher organises the class into a circle. Then, s/he encourages students to say something about their wishes in regard to stereotypes when they receive a small ball. Teacher starts by giving an example: "I wish to live in a world in which gender stereotypes do not determine the individual in the decision about education". Then s/he passes the small ball to a student in the circle. This latter shares his/her thoughts/wishes and then the ball goes around the class until all students have made their statement.

Unit 2: Discrimination and possible consequences

Description

This unit deals with different types of discrimination and their potential consequences in various areas of everyday life. Initially students engage in a brief exercise through which they are invited to make positive observations about their classmates. Secondly, they carry out an activity to understand and discuss different situations of discrimination and/or violence. The unit concludes with a debriefing of the lesson, as well as a final discussion about the movie.

Specific objectives

1. To understand what kind of influence and power discrimination has, as well as what the consequences are for people.
2. To raise awareness of public and to critically receive information.

Evaluation

Formative evaluation (i.e. feedback provided during the process)

Technical support

- Internet connection
- Computer with internet access (with the ability to play movies),
- LCD projector,
- USB key with the documentary film.

Sequence no. 1	**Introduction**

Duration

15 min

Pedagogical methods

Group work

Instructions

Teacher invites students to split into pairs. Here students can choose the classmate to join for the activity. In each couple one student says a few positive observations about his/her classmate. Next, the other student replies with some positive observations about his/her classmate.

After this "Confirmation culture" exercise the teacher emphasises that since we live in a widespread culture of criticism and negativism, sometimes it is important not to forget about positive things regarding people and society. Besides, s/he explains how prejudices can flourish from this negativism towards "Others".

Sequence no. 2	Activity

Duration	1 h 30 min
Pedagogical methods	• Direct teaching (e.g. teacher giving a lecture to introduce key concepts) • Modelling (e.g. thinking aloud technique based on teacher shaping conceptual reasoning) • Discussion
Instructions	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 resources	– Documentary film "Blue eyed". (Before this lesson the teacher should circulates 2 or 3 DVD of the movie among students and ask them to watch it individually or in group) : This movie tells the story of an American teacher who has been combating racism and social discrimination of all kinds since 1968. – Definition(s) of discrimination (Appendix 2.1) – Universal Declaration of Human Rights: *http://www.ohchr.org/EN/UDHR/Documents/UDHR_Translations/eng.pdf*

Sequence no. 3	Conclusion

Duration	15 min
Pedagogical methods	Discussion
Instructions	Teacher encourages students to share their thoughts by asking different questions, among them: what has been useful or interesting from today's workshop? What are your impressions of the documentary film? Then, students comment on the situations of discrimination and violence in the movie.

Unit 3: Migration, hate speech and possible consequences

Description

The third unit deals with the topics of migration, hate speech and their consequences in various areas of everyday life. It begins with a simple game followed by a brief explanation about the phenomena of migration and the concept of hate speech. It continues with students' analysis of three short videos representing different cases of hate speech and discrimination. It ends with students' evaluation of the effectiveness of the videos in addressing the issues of discrimination and hate speech against migrants.

Specific objectives

1. To understand what hate speech is, what kind of influence and power hate speech has; what the consequences are for people.
2. To understand hate speech in the case of migration and to get an insight into the history of migration.
3. To raise awareness of the public and to critically receive information from the media.

Evaluation

Formative evaluation (i.e. feedback provided during the process)

Technical support

- Internet connection
- Computer (with the ability to play movies)
- LCD projector.

| **Sequence no. 1** | **Introduction** |

Duration

1 h

Pedagogical methods

- Direct teaching (e.g. teacher giving a lecture to introduce key concepts)
- Discussion (e.g. students engaged in an open debate on a certain topic)

Instructions

The teacher introduces the "Fruit names' game". The game consists of introducing themselves with the name of a fruit rather than with a real name. Then, s/he introduces him/herself accordingly in order to exemplify what is asked (i.e. I'm Mojca Melon). After, s/he invites each student to introduce him/herself in turn, as well as to suggest a fruit (or a vegetable) if someone does not come up with the name of a fruit.

At the end of the game, the teacher comments that the surname tells very much about the origin of – and other information about – the person. S/he also observes how the "Fruit names' game" creates a temporary space for equality for all despite the country of origin. Afterwards, the teacher explains the concepts of migration and hate speech.

Teaching resources

PowerPoint Presentation about migration and hate speech (read section "keywords" to create the presentation)

Sequence no. 2	Activity

Duration	1 h 15 min
Pedagogical methods	• Direct teaching • Discussion
Instructions	Teacher invites students to watch two short videos (about 5 minutes each) on personal stories about experiences of discrimination and hate speech. After s/he organises students into small groups (4–5 per group) and gives some questions to guide the analysis of one video representing an example of hate speech against migrants. At the end of the group work, students are asked to present and discuss their analysis.
Teaching resources	– Video 1 (personal stories): *https://4d.rtvslo.si/arhiv/iz-tv-arhiva-informativni/174361594* – Video 2 (personal stories): *https://www.youtube.com/watch?v=eKl5_irNFAI* – Guiding questions for analysis of the video (Appendix 3.1)

Sequence no. 3	Conclusion

Duration	15 min
Pedagogical methods	Discussion
Instructions	Teacher invites the same small groups to evaluate the classroom activity and particularly the effectiveness of the three video clips to address the issues of discrimination and hate speech against - migrants.
Teaching resources	Guiding questions for the evaluation (Appendix 3.2)

Unit 4: Migration, human rights and everyday life

Description

The fourth unit teaches students about migration on the basis of diverse experiences from everyday life. As an introductory activity, the teacher introduces the topic of human rights and discusses with the students some examples of their knowledge referring to the violation of human rights. In the main activity, students engage in a role play through which they are introduced to real life situations of migrants. The unit ends with a final debate about respect for human rights in everyday life.

Specific objectives

1. To raise awareness of the importance of the public, migration and critical reception of information on migrations from the media.
2. To understand what human rights cover; what the connection with discrimination is and what power human rights have on individuals; what the consequences of human rights' violations are for individuals.

Evaluation

- Formative evaluation (i.e. feedback provided during the process)
- Self-evaluation (e.g. students self-evaluate their products)
- Peer evaluation (e.g. mutual evaluation among students)

Technical support

- Internet connection
- Computer with internet access (with the ability to play movies)
- LCD projector
- Mobile phones for shooting the short movies

Sequence no. 1 | **Introduction**

Duration

20 min

Pedagogical methods

- Direct teaching
- Discussion
- Role play

Instructions

The teacher introduces the topic of human rights and its connection with discrimination issues. After s/he distributes the printed version of the Universal Declaration of Human Rights to the students, one copy to each group. Then, s/he asks to the students to read some articles of the Declaration and mention some examples of their knowledge about the violation of human rights.

Teaching resources

Universal Declaration of Human Rights: *http://www.ohchr.org/EN/UDHR/Documents/UDHR_Translations/eng.pdf*

Sequence no. 2	Activity

Duration	1 h 10 min

Pedagogical methods	• Group work • Discussion

Instructions	Teacher divides students into 6 groups (4-5 in each group). S/he hands to each group one paper sheet on which two different scenarios are described. Although different, both situations illustrate the story of one migrant asking for some advice on what should be done when one migrates to another country. Students with migrant background (if any) play the role of the adviser but eventually also students with no migrants background can play this role. After the role play, students film some video interviews and conversations about what they – as migrants or in the shoes of the migrants – would do and what options they have in these situations. After the role play, the teacher briefly introduces some key terms such as migrant, refugee and asylum.

Sequence no. 3	Conclusion

Duration	30 min

Pedagogical methods	Discussion

Instructions	Teacher invites students to evaluate their participation in the role play.

Teaching resources	Appendix 4.2: Peer evaluation worksheet

Unit 5: Digital storytelling about migration (Part 1)

Description

The fifth unit teaches students how to actively participate in the public debate about migration through the production of some digital storytelling about life situations of migrants. It starts with an introduction to the creation of digital storytelling, as well as with students' decisions about the stories that will be developed. It continues with the first steps in the production of the storytelling, specifically the definition of the story core, the writing of the script and the collection (or creation) of images. It ends with students' revision of their work.

Specific objectives

1. To acquire knowledge and technical skills for the production of digital storytelling
2. To advocate human/equal rights through the production of storytelling about the life situation of migrants

Evaluation

- Formative evaluation (i.e. feedback provided during the process)
- Self-evaluation (e.g. students self-evaluate their products)
- Peer evaluation (e.g. mutual evaluation among students)

Technical support

- Internet connection
- Laptops (or tablets)
- Software for audio recording

Sequence no. 1 | **Introduction**

Duration

20 min

Pedagogical methods

Direct teaching

Instructions

Teacher observes how the dynamic of the role play includes the three key components of a story core, namely a problem (or tension), a transformation and a solution (or resolution). S/he also shows a drawing/chart representing the concept of story core.

Then, s/he presents the main steps for the elaboration of some simple storytelling: 1) definition of the story core; 2) writing of the script; 3) collection (or creation) of images; 4) development of the story board; 5) voice-recording; 6) editing. After, the students in each group share their respective idea of a story and then they establish the story to develop.

Teaching resources

Appendix 5.1: How to create digital storytelling

Sequence no. 2	**Activity**

Duration	1 h 20 min
Pedagogical methods	• Project work • Group work
Instructions	Teacher proposes students to work in small groups (4-5 in each group) on the development of short digital storytelling (i.e. 2-3 minutes) about the life situations of migrants. At this stage students define the story core and they write the script of the story, which will be read by one student and then inserted as voice-over on the images. After writing the script each group divides in two smaller groups of 2-3 students to work in parallel on the voice recording (and the possible revision of the script) and on the collection (or creation) of the images. The latter can be sought on the web and/or produced by the students themselves (i.e. photos and/or short video clips).
Teaching resources	Software for audio-recording: *https://www.audacityteam.org*

Sequence no. 3	**Conclusion**

Duration	20 min
Pedagogical methods	• Project work • Discussion
Instructions	Each group listens to the voice recording and selects the best images to be included in the digital storytelling. If the groups are not satisfied with their work, they can revise the script and record the voice again. In addition, they can also search for (or create) further images.

Unit 6: Digital storytelling about migration (Part 2)

Description

The last unit focuses on conclusion of digital storytelling production. It begins with the drafting of the storyboards. It continues with the editing of the digital storytelling through some dedicated software or PowerPoint. It ends with the screening of the students' digital storytelling and their peer evaluations.

Specific objectives

1. To acquire knowledge and technical skills for the production of digital storytelling
2. To advocate human/equal rights through the production of storytelling about the life situation of migrants

Evaluation

- Formative evaluation (i.e. feedback provided during the process)
- Self-evaluation (e.g. students self-evaluate their products)
- Peer evaluation (e.g. mutual evaluation among students)

Technical support

- Internet connection
- Laptops (or tablets)
- Software for video editing

Sequence no. 1	Introduction

Duration

20 min

Pedagogical methods

Direct teaching

Instructions

The same groups as the previous unit work on development of the storyboard through which they plan the combination between audio (voice over, and soundtrack if students wish to add music) and images.

Teaching resources

Appendix 6.1: Storyboard template

Sequence no. 2	**Activity**

Duration	1 h
Pedagogical methods	• Project work • Group work
Instructions	Students edit audio and images through a dedicated software for video editing or a PowerPoint presentation, depending on students and teachers' familiarity with these tools.
Teaching resources	Software for editing: *http://www.slidestory.com*

Sequence no. 3	**Conclusion**

Duration	40 min
Pedagogical methods	• Project work • Discussion
Teaching resources	Each group presents and shows the digital storytelling to the classmates. After each presentation, students reciprocally discuss and evaluate the media product.
Teaching resources	Appendix 6.2: Peer evaluation worksheet

Appendices

Appendix Unit 1.1	Definition of stereotype and prejudice

A **stereotype** can be defined as a simplified idea or idea about a particular group (or category) of people. These are unreliable generalisations about membership of a particular group, within which individual differences within a group of persons are not recognised. Then, stereotyping is the process of attributing properties to individuals based on their group affiliation.

A **prejudice** is a pre-existing and uncritically taken value judgement that is not justified, verified or empirically substantiated. Prejudices are based on generalised and stereotypical performances and judgements that are usually emotionally coloured and very simplified.

Appendix Unit 1.2	Map of historical migrations

Appendix Unit 2.1	Definition(s) of discrimination

Discrimination means unequal treatment of a person or group in comparison with other persons or groups due to one or more personal circumstance. Article 2 of the Universal Declaration of Human Rights (10.12.1948) states the following personal circumstances: "Everyone is entitled to all the rights and freedoms set forth in this Declaration, without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status. Furthermore, no distinction shall be made on the basis of the political, jurisdictional or international status of the country or territory to which a person belongs, whether it be independent, trust, non-self-governing or under any other limitation of sovereignty". In a broader sense, discrimination means activities or processes that unduly create a less favourable legal, political, economic or social status of individuals or social groups. There are several types of discrimination: direct, indirect, individual/systemic, multiple (multi-layered), harassment, reparations (victimisation), discrimination guidelines, ethnic profiling and hate speech.

Appendix Unit 3.1

Guiding questions for analysis of the video:

- To whom is the message addressed
- What did the author want to achieve with this video?
- What is the social position and power of the author and the group that attacks?
- Do you think this is a form of hate speech? Please explain

Appendix Unit 3.2

Guiding questions for the evaluation:

- How did I find the presented content in the video clips?
- Were the video clips the best way to present the topic or what could be better?
- How did I find presented examples of representation of migrations and/or hate speech in the media?
- Could migrations and/or hate speech be presented in the media in a different way and how?

Appendix Unit 4.1

Guiding questions for the evaluation:

Case A (role play): 4 years ago, the family moved to Germany because the father got a job. The contract lasted for 4 years, then it was not renewed. The father was looking for a new opportunity to work and the family moved to Slovenia. What does an immigrant need to do when s/he comes to Slovenia? What should they do? What is it like to obtain documents for foreigners at the Administrative Unit? How about renting a flat for foreigners?

Case B (role play): The father and son already live in Slovenia. After two years (now) they want to arrange everything for the arrival of Mom and sister ("family reunification"). What must they do and arrange before arrival?
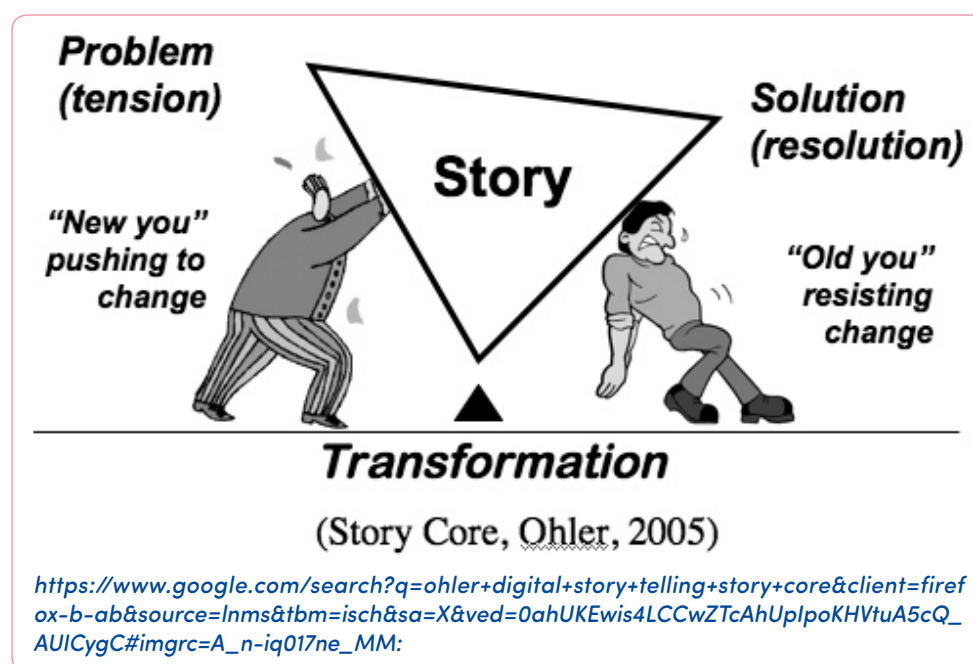
Appendix Unit 4.2

Peer evaluation worksheet

- Describe your experiences with today's work?
- Did you all share their knowledge about migration?
- Did you all cooperate in the work group and in the video shooting?
- What did you like best?
- What could be better?

Drawing from the literature about digital storytelling (Barrett, 2009; Ohler 2013; Lambert 2010), the latter can be made in the following 6 main steps:

1) Definition of the story core. At the heart of stories there is a story core, which consists of three parts:

- **Problem** – This is anything that makes you lean forward in your chair and ask, "What happens next?" This can be a question, a goal, an obstacle or a problem.
- **Transformation** - In memorable stories, people change, learn and grow. When they don't, the audience tunes out. Sometimes, the person in the story changes. Sometimes the audience changes because of the story. Sometimes both.
- **Solution**- This addresses the problem. Solution does not mean "a happy ending". It means the problem has been addressed. Doing so can lead to more questions, or to unsatisfactory resolutions. But the problem has been addressed.

https://www.google.com/search?q=ohler+digital+story+telling+story+core&client=firefox-b-ab&source=lnms&tbm=isch&sa=X&ved=0ahUKEwis4LCCwZTcAhUpIpoKHVtuA5cQ_AUICygC#imgrc=A_n-iq017ne_MM:

2) Writing of the script. Once your story core is developed, you need to create a "voice-over narration" story, in which the audience hears you reading your narrative while watching images and video on the screen. The script length should be about 1 page, double spaced, in font 16. Reading the script continuously at a nice pace takes between 2-3 minutes.

3) Collection (or creation) of images. In order to visualise your story, you should ask to yourself: "What images come to mind when recalling the moment of transformation (or change) in the story?" and "What images come to mind for other parts of the story?". Next, you should explore the meanings that these images convey by asking yourself "Why this image?", "What does it convey to you?", "Is the meaning implicit or explicit?", "Does it have more than one meaning?", "If so can you describe the multiple meanings?". Once you are clear about the meaning(s) of the visual, you should consider how to find (or create) these images.

4) Development of the story board. To make a two-column story board, create a two-column table in Word, Google Docs, or whatever software you like to use. On the left-hand side is your script. In the right-hand column are your ideas about the images that will accompany your narrative. You create a new row whenever you think the image is going to change.

5) Voice-recording. In digital stories, voice not only tells a vital narrative but it also captures the essence of the narrator, their unique character, and their connection

to the lived experience. When we listen to the scenes in our stories, they may include sounds that exist in the background of everyday life - traffic, birds, airplanes or voices, for example. When creating these ambient sounds, it may be simplest to record them from the available sounds nearby rather than search for pre-existing recordings. Also, the use of your recorded voice or that of another person to create additional layers of ambient sound can be very powerful, yet very simple. As with ambient sound, storytellers can consider how the minimal use of music can enhance a story by giving it rhythm and character.

6) Editing.

If you are using a regular video editing program, you should follow the following sequence of activities:

- Import your audio clips in order. Usually, you will need to place the cursor on the timeline where you want the audio to be placed.
- Import the still images and place them on the timeline on the video track. Match them up to the audio track, changing the duration (length) of the still image.
- Transitions often change the timing of your images, so you might want to insert the transitions
- Create a Rough Edit (Place your narration, sound track, and images on the timeline in approximate locations.)
- Insert background Music, Titles, Effects.
- Export your movie to a playable format.

Storyboard template

Name: ....

Date: ....

Story Title: ....

STORYBOARD

AUDIO (What viewer hears)	VIDEO/PHOTOS (What viewer sees)

- Did your classmates explain clearly what the key message of their storytelling is?
- Did your classmates offer some evidence of how refugees and illegal immigrants are presented?
- Did your classmates present sufficient and valid arguments about the (in)accuracy in representing particular social groups?
- Do you feel that this learning process has been empowering for you?