TASTE OF FUSION LEARNING

JULY 2021

PEER TO PEER – DIGITAL ALPHABETIZATION THROUGH MULTISENSORY APPROACH

IN PARTNERSHIP WITH:

FUNDING BY:

Taste

OF FUSION LEARNING
INTRODUCTION

The digital programme aims to transfer knowledge to the partners and trainers on how to create a Training Course that applies the multisensory approach to a digital literacy programme. The training course will allow the participants to acquire competences linked with video making and to understand how are built the images that surround us every day.

The participants, through the multisensorial approach, will use their different senses and activate their memory linked with the culture of their country of origin in order to facilitate their learning process.

PROGRAM

Learning Objective/s of the Digital program:
- Better understand the link between digital and the multisensorial approach
- Acquire basic knowledge on video making
- How to use a basic video editing software

Target group: Social workers, teachers, educators, volunteers, ...

Requisite to attend the digital program: no need to have any previous experience in videomaking to attend this training

Duration of the digital program: 2 days – 10,5 hours

Maximum and minimum number of participants: 8
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ACTIVITIES
OBJECTIVES

Getting to know each other

You’re in a circle.

Do a quick first name round: the first person looks at the person to the right in the eyes and says his or her name.

Then, the second person looks at the person to the right and says their name, etc. Encourage people to speak loudly and intelligibly. After the first round, ask the first person to shout their as if they were very angry.

The second person does the same, etc. At each round, a new instruction where voice and body can be mobilized:
- sing her/his name like an opera singer...
- whisper her/his name as if to flirt
- articulate her/his name in slow motion
- say her/his name with great sadness or joy, etc
OBJECTIVES

- Stimulating memory
- Developing a progression of a story
- Learning new words
- Connecting thoughts, words and smell

MATERIALS

- Flask for each participant with different smells (seasoning, flower, toothpaste, cheese, etc)
- A sheet of paper and pen for each participant
- Paperboard

1) Invite the participants to divide into groups of 4/5.

Give to each member a numbered flask and tell them to wait for the instructions. Make sure that in each group they have flask of different themes.

2) Give to each member a sheet of paper and a pen.

Tell them to open the flask and to smell it but with their eyes closed. Make sure that each flask is smelled by all the members.

Give the instruction: From the smell/fragrance, try to describe, in keywords, your feelings or a memory.
Point out that they will write the keywords on the sheet but before that they will write the number of the flask.

Example: Flask n°5 => grandfather, coffee, holiday, countryside.
This part is done individually.
3) Invite members to discuss their memories or feelings about the different fragrances. Tell them to choose one memory between the 4/5 they wrote.

Give them the instruction: From your chosen memory, you will have to build a story which will include a false part. The help of the member is required.

4) Gather them in larger group.

Each member of each group will tell their story and the other participants will have to find the false part. During their exchange, you will write on the paperboard the new words.

You will accustom the participants with these words.

TIPS / POSSIBLE ALTERNATIVES

Make sure of the instructions’ understanding and encourage mutual help between the group’s members to create the lie in their story. Don’t worry about the language level of the participants; this activity can be played even with keywords.

You can also use an odour lottery that you’ve hidden the name of.
INTRODUCTION TO VIDEO

25 MINUTES - 8 PARTICIPANTS

OBJECTIVES

- Understanding the different types of videos
- Create a personal relation with the video making
- Multisensorial: activate the memory related to cooking and food

MATERIALS

- Video Projector / TV + computer
- Internet connexion / videos downloaded
- Flipchart + markers

1)
Ask the participants to tell randomly any style of video that he/she knows and write it down on a flipchart (ex: raising awareness, campaign, testimony, video clip, educational, short movie (fiction), documentary/Reportage, animation, advertisement…) (5 minutes)

2)
Show the participants 5 different styles of videos and ask them to name it.
Recommendation: Raising awareness, Testimony, Educational, Short movie (fiction), Advertisement (10 minutes)

3)
They are many types of videos that you will find on one topic, that will be used to deliver a specific message. In the case of the fusion recipes, ask the participants which elements they think we should focus on? (10 minutes)

Help them to reflect on the valour of the interculturality of the fusion recipes, ask them about personal stories on their favourite food, ask them personal secret tips when they are cooking.
Examples:

**Sensibilisation/Documentary:**
https://vimeo.com/271475373

**Documentary:**
https://www.dailymotion.com/video/x13fp

**Journalism/Activism:**
https://www.brut.media/fr/news/ce-qui-se-cache-derriere-l-industrie-de-la-tomate-67d254e3-f568-491a-918c-b1aec3e09262

**Animation/ Product promotion :**
https://www.youtube.com/watch?v=ARAK35AeQZM

**Testimonial/Documentary/Advertisement:**
https://www.youtube.com/watch?v=eXAKu_tUF24

**Tutorial :**
https://www.youtube.com/watch?v=Nw2Zz7-8RMs
https://www.marmiton.org/recettes/recette_sauce-tomate-a-tout-faire-de-jacqueline_36550.aspx
https://www.youtube.com/watch?time_continue=34&v=LpSTc1OKhqA&feature=emb_logo (ingrédients au ralenti)
https://www.youtube.com/watch?time_continue=1&v=a-phpggd8UI&feature=emb_logo

**Information/interview :**
https://www.youtube.com/watch?v=Tw40vkryjxw

**Short movie :**
https://www.youtube.com/watch?v=sLibBtr_6cg

**TIPS / POSSIBLE ALTERNATIVES**

Conclude the activity explaining that what they said will be used in the planning phase of the video making.

In this activity, it happens that participants would be attempted to give their personal impressions on the content of the videos rather than on the format and the style of video. For this reason, it is relevant to remind participants to focus on identifying the general message at first before entering in the details. For example, if you watch a video on how to prepare a risotto, first it is important to understand that it is a video tutorial, and then each participant can share their opinion and whatever this video evokes to them.
OBJECTIVES

Understanding the importance of the music in the videos / for storytelling

MATERIEL

- Video projector + computer + speakers
- Videos/songs:
  - Landscape music: https://www.youtube.com/watch?v=XEfDYMngJeE
  - Action music: https://www.youtube.com/watch?v=l6Hc4lzeXw
  - Horror music: https://www.youtube.com/watch?v=hf0n3T_5nTc
  - Fear music: https://www.youtube.com/watch?v=rf_BObFWahU
  - Hope music: https://www.youtube.com/watch?v=ct28ixC8iU
  - Love music: https://www.youtube.com/watch?v=ardglr9MVVQ

Play the first song (landscape music) and explain them that it is the beginning of a story.

For example: Once upon a time, there was a newly arrived tomato in the city of... Then, give them the following instruction:
By listening to the different songs (15 seconds per song), the group will imagine the next steps of the story. One person is responsible of writing down the story.

Ask one participant to read the story and ask them to explain how they were influenced by the music.
During the discussion, write on the paperboard the type of action corresponding to the type of music. And the end, explain them that the music is playing a big role in the feeling of the audience while watching a movie or a video.

Ask them what kind of music they are expecting to listen while watching a cooking video.

Ask them if they are used to listen to music while cooking at home and if the music could influence their way of cooking.
**TIPS / POSSIBLE ALTERNATIVES**

If the group has a very low level of the language used during the activity, you can use theater and mime to create the story.

If the group is not so self-confident, you can ask the participants to add one by one, one step to the story instead of creating the story all together.

Let the group free to write anything they want linked to the music: poem, rap, song, etc. For example, the group could write a rap about tomatoes on an “action music”. The most important is that they can understand the emphasis given by the music to an action.
VIDEO TECHNICS
1 HOUR - 8 PARTICIPANTS

OBJECTIVES

Understanding the basics of video techniques

MATERIALS

- Printed photos from the participants (if necessary, plan to print the pictures just before starting the activity) that you previously asked them to bring
- One photo for the trainer
- Technical maps (see annexes)

1) Ask the participants to seat in a circle and to show their picture to the rest of the group. Randomly, ask them to explain the memory that is linked to the picture they chose. (30 minutes)

2) Ask them for the second round of expression, to put all their pictures in the middle of the table, so that all the participants can see it. Ask them to mentally chose the picture they find the most beautiful and ask them to explain why one by one, why they choose this specific picture. Put the framing annexes on the table without explaining. After one participant explain why she/he thinks the picture choose is the most beautiful, link it to a specific technic, that the facilitator will explain. The objective is to link one picture to one technic and on memory. (30 minutes)
TIPS / POSSIBLE ALTERNATIVES

Explain the participants that in a photo or video shooting, we will always look for the beauty. Be careful, beauty criteria can change from one culture to another, don’t judge the choices of the participants or impose your choices.

There is the possibility to do the activity outdoors, as it can be more convenient and more pleasant to use the camera instead in an indoor setting.

The technics worked during the activity are used by the most famous professional photographers to frame their pictures, we will use it to prepare the shooting.
OBJECTIVES

Understanding the basic functions of the camera, practical use of the camera

MATERIALS

- Smartphone / Camera
- Tomatoes
- Technical cards (see annexes)

Start to explain the basic use of the camera and the settings that can be done (focus, lights, camera grid...)

Ask the participants to choose one tomato picture (technic cards). Helped by the group, each participant will have to replicate it.

TIPS / POSSIBLE ALTERNATIVES

Don’t forget to charge the battery of the camera!
If you don’t have camera, you can also use personal smartphones of the participants.

Using both camera and smartphones can be interesting in order the compare the differences between the two tools and the picture results.
OBJECTIVES

Understanding the roles in a video shooting

MATERIALS

- Whiteboard
- Roles cards (See annexes)

1) Ask the participants if they know about some roles in the cinema. They will probably start with the actors, the director and the cameraman/woman. Ask the participant who name the role to come and draw the role on the whiteboard, ask her/him to explain the role. Complete if necessary. Once the participants have no idea anymore, give them and read together the role cards. (20 minutes)

2) Explain the participants that they will now experience the roles. They will experience an interview situation. The interview should focus on memories linked with food. Distribute one role to each participant and guide them to take their position. Start recording. Ask them to redo the experience by changing their roles. (70 minutes)

TIPS / POSSIBLE ALTERNATIVES

Ask them which role they feel the most comfortable. Explain them that they will all have a role to play during the recipes shooting that they will have to define after defining the script.

Some people feel more comfortable in front of a camera, others will be more comfortable with technical handling. Guide the participants to define their roles for the shooting.
OBJECTIVES

- Writing the script / drawing the storyboard
- Prepare the shooting session

MATERIALS

- Flipchart, A4 paper, pens, annexes, markers
- Video projector + speakers
- Printed microwave cake recipe

1) Show the participants the following video:

https://www.youtube.com/watch?v=LpSTc1OKhqA&feature=emb_logo

Explain them that the dynamic of the video is built thanks to the different frameworks/technics that they already discovered in the previous activity and show them again the technics annex cards.

Ask them to identify the different technics used in each scene. You can watch the whole video or decide to stop it once you see that all the participants understood well.

At the end, ask them what they think about the video. (10 minutes)
2) Give the participant the text of the recipe they will shoot and ask them to read it (microwave cake). Start drawing an example of an empty scenario on the whiteboard and explain the participants that they will have to fill the squares with the technics annex cards and write the corresponding text below.

Ask them to explain you the scenario and to take a picture of it.

End the activity by explaining that they will have to follow this scenario during the shooting. (60 minutes)

TIPS / POSSIBLE ALTERNATIVES

Ask them to decide the role they will play during the shooting, don’t hesitate to guide them on their choice according to what you observed during the Activity 7. Possibility to train on making storyboards on recipes that participants choose.

Remind them that the storyboard is the plan to be followed in the filming session, but depending on the shooting place, changes can occur.
OBJECTIVES

Discovering a shooting session

MATERIALS

- Smartphone / Camera + tripod
- Background
- Microwave, cooking material and recipients
- Lights controller (optional)
- Shooting place

1) Present the material to the participants. Ask them to redefine their role, one should cook. Ask them to test the material in real situation (cooking tutorial)

Explain them that they will have to follow the scenario they created. Ask them to choose the background and adapt the lights and the framework. Ask them to prepare all the scenes. Be more like an observer but give advice if the group feel lost.

Ask the cooker to tell a personal story/memory about the recipe or one ingredient, ask the sound recorder the record it.

2) Watch the result and ask them to express how they feel.

TIPS / POSSIBLE ALTERNATIVES

Decide in advance the different roles for the shooting day.

Participants should be prepared and be able to adapt to the situation with their camera.
OBJECTIVES

Feel more comfortable with video editing software
Learning basic rules for video editing

MATERIALS

• Video projector + computer with iMovie or OpenShot Video Editor (Open source software for video edition)
• Scenario prepared in the previous activity
• Rushes from the shooting session

1) Introduce the software to the group. Only one computer will be used, the screen is projected on the wall so the whole group can participate. (10 minutes)

2) Watch the rushes and order it on the timeline according to the scenario (35 minutes)

3) Place the music and the recorded sound on the timeline. The video shouldn’t be longer than 4 minutes, you will have to accelerate or cut some scenes. (15 minutes)

4) Add the title, the generics and the text needed on the video (ingredients) (10 minutes)

5) Export the video (5 minutes)

6) Watch the result, applause and ask them how they feel. (10 minutes)

Evaluation of the 2 days.

TIPS / POSSIBLE ALTERNATIVES

Possible to use another editing software than what is quoted.
Keep in mind that each scene shouldn’t be longer than 4/5 seconds.
ANNEXES
TECHNICAL CARDS
**Roles Cards**

**Producer**

This person is essentially the group leader and is responsible for managing the production from start to finish. The producer develops the project from the initial idea, makes sure the script is finalized, arranges the financing and manages the production team that makes the film. The producer also coordinates the filmmaking process to ensure that everyone involved in the project is working on schedule and on budget. Without the producer at the helm, films do not get made.

**Director**

The director is primarily responsible for overseeing the shooting and assembly of a film. While the director might be compared to a novel’s author as a film’s primary visionary, he or she would not be able to make the film without the help of numerous other artists and technicians. A director works at the center of film production but is inextricably linked with dozens of other people who get the job done together. With assistants directors, he or she organizes the crew and actors and to make sure everything is running smoothly during filming.

**Screenwriter**

While the dialogue in a film may seem natural to the viewer, a writer carefully crafts it; however, the screenwriter does far more than provide dialogue for the actors. He or she also shapes the sequence of events in a film to ensure that one scene transitions to the next so that the story will unfold logically and in an interesting way. Like the producer, the screenwriter’s role is generally overlooked by the movie-going public yet is essential to the completion of any film. If there is no script, there is no movie.

**Production Designer**

Before one inch of film is shot, the production designer is the first artist to translate the script into visual form. He or she creates a series of storyboards that serve as the film’s first draft. A storyboard is a series of sketches on panels that shows the visual progression of the story from one scene to the next. Creating this sketch of the film on storyboards also ensures the visual continuity of the film from start to finish. Storyboards serve as the director’s visual guide throughout the production and will be a template to follow during the editing process.

**Art Director**

The art director is responsible for the film’s settings: the buildings, landscapes and interiors that provide the physical context for the characters. This person is responsible for acquiring props, decorating sets and making the setting believable.
COSTUME DESIGNER

Costumes convey a great deal about the film's time period and the characters who wear them, including their economic status, occupation and attitude toward themselves. Be sure to think about how costuming can show something about the character visually.

CINEMATOGRAPHER

The director of photography, or DP, is responsible for capturing the script on film or video. The DP must pay attention to lighting and the camera's technical capabilities. When the director wants a shot to achieve certain visual or atmospheric qualities, he or she achieves it through his or her choice of lighting, film stock and careful manipulation of the camera. This craft is referred to as cinematography.

CAMERA OPERATOR

The person who works with the DP, the camera operator is responsible for filming and setting up the camera shots for each scene.

EDITOR

Shortly after shooting begins, the editor begins to organize the footage and arranges individual shots into one continuous sequence. Even in a single scene, dozens of different shots have to be chosen and assembled from hundreds of feet of film. The editor's choices about which shots to use, and the order in which to place them, have a profound effect on the appearance of the final film.

MUSIC SUPERVISOR

Music has been an integral part of movies since cinema's earliest days in the 1890s. A piano or organ player accompanied even the simplest silent films. The silent movie palaces of the 1920s were equipped with elaborate organs and orchestra pits to accommodate large groups of live musicians. Today selecting just the right music for the film will intensify the story for the audience.

ACTORS

Responsible for portraying the characters in a film, actors work closely with the director and cinematographer. Considering an actor's role within this larger context also suggests that his or her job is much more difficult than just appearing on the set and reciting lines.
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