

Following the above effort to propose a structured method of teaching AV concepts in the context of National Education, here is a brief description of the special characteristics of the proposed classroom activities:

- Systematic conceptual development: Based on 20 key concepts chosen both from Film Education and Media Literacy areas, it suggests activities to develop students' awareness of these concepts. Starting from Pre-school up to Lower Secondary level, the suggested activities try to promote the same 20 key concepts in a progressively more and more complex way, leading to more and more sophisticated AV texts.
- No requirements for specialized educators: any school teacher can guide the activities as a "naïve" coordinator-facilitator who poses questions, makes suggestions not expecting any right or wrong answers.
- All activities are small-group activities: no separate individual responses are expected while individual group members are asked to contribute their subjective opinions to be integrated in the group's final synthesis.
- 'Loose' implementation: educators may choose (or modify) the activities according to their students' needs. More or less, concepts from not chosen activities, will eventually appear later in another activity.

Activities of ...another kind!

Trying to consider different types of AV activities, according to their pedagogic orientation, we may identify some distinct categories:

- I. In a strict context of Film Education, most suggested activities aim in better understanding aspects of each specific film. Activities mostly refer to the specific film under study (film analysis as in 'Edge of Seventeen' / interrupt a film's flow encouraging students to suggest their own version of a story / isolate a film's sound band to elicit opinions regarding the film's theme / use a film as an introduction to a specific discussion etc.). It is evident that such activities focus on each particular film under study.
- II. We also meet activities explaining particular means of cinematic expression and their semantic value as reflected in various film clips ('hidden – shown', camera movement etc.).
- III. In a context of creativity, though not so often, students are invited to a filming project (fiction, documentary, animation etc.).
- IV. Activities aiming to develop students' AV skills and competences. Such activities are often used in Film Schools (for film professionals):

- Develop students' skills to express their own views using images and sounds ('writing' AV texts)
 - ✓ Describe an event or a situation using images and sounds
 - ✓ Describe an event or a situation in a 1min. film, using only close up shots (or only long shots or in a continuous single shot)
 - ✓ Create a conflict between two given characters and plan a storyboard of their discussion
 - ✓ Reproduce and film a given sequence from a reference clip, trying to keep the original camera angles and length of shots.
- Encourage students to develop their own criteria for film analysis ('reading' AV texts)
 - ✓ Compare film versions of a particular story as presented by different film directors
 - ✓ Compare the impressions created by a written story with the impressions created by the cinematic version of this same story.
 - ✓ List the different sounds heard in a short film sequence and discuss their contribution in the sequence's mood.
 - ✓ Compare the aesthetics in different films from the same genre, telling similar stories, but produced in very different times using very different film technology (Melies, Star Trek, Star Wars, The Matrix etc.)

Most activities suggested in this AV Curriculum (and Teaching Guide) proposal, are of this **IV kind** (and some of the II kind). The main characteristic of these activities is that they do not refer to each specific film but, instead, they refer to film language in general. Films are viewed only as examples of cinematic expression. Such activities -though clearly related to film aesthetics- are also revealing issues of communication and representation.