

Scheme in the Making (Project 1 ‘Educating Us’) Chapter 6: ‘Making Text’

Course/Programme Title/ Level: MAKING TEXT MEDIA AFTER THE SUBJECT (2016): Creating Text Project 1/ 16yrs +	Teacher Name: XX	
Course Code: 01Hopeful 01Pedagogy	Course Tutor/Programme Leader: XX	
Module Number and Title: Project 1: ‘Educating Us’	No of Weeks: (Approx.) 8 Weeks	Hours/Days per week: 5 Days (9am-4.30pm)

Important disclaimer: Adapt/ delete to suit your own cohort (ideas/ needs) and institution (resources/ structure). This Scheme in the Making is considered to be a beta document and should only be ‘read’ as indicative of what you *might* want to make. It represents a starting point!

Module Learning Outcomes Themes: All participating students (Project 1) will develop a more personalized understanding of:

- Celebrating their own **biographical knowledge (BK as representational)** through deconstructing devised narratives of the self alongside other students around them (Biography) for purposes of increasing self-esteem and self-confidence.
- **Self-reflexivity via dialogic engagement with peers and staff** using *tumblr* <http://www.tumblr.com> as a mode of reflexive critique on processes encountered (**Reflective or R**).
- Identifying **transferable skills (TS)** through actions undertaken to enhance articulation of personalized skills development and ultimate employability (via focusing on soft skills).
- Creating a sense of space, place - as a **right for all voice(s) to be heard and** as a foundation of inclusive policy (**E&D**) within democratic pedagogic practice(s).

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Teaching Week	Content	Module Themes:	Assessment method Biographical Knowledge
1	<p>THINK PEICE: Conversing about the way we see things...</p> <p>Note: Teacher = (T) Teacher (T) to play <i>Educating Essex</i>: http://www.channel4.com/programmes/educating-essex/on-demand/49967-001 (Channel 4, 2011) T to facilitate discussion on generic conventions through visual language (e.g. social documentary/ entertainment/ constructed reality/ political positioning/ level of perceived performance/ how the participants are framed/ represented via camera and mise-en-scene etc.) including strengths and weaknesses of it as a product with a focus on reality v fiction or hybrid genre? WORKSHOP ACTIVITY X: Students to conduct statistical research on composition and geographical location of Essex (e.g. population age, gender, class, religious faiths/ beliefs, socio-economic status including data on ethnicity). E&D WORKSHOP ACTIVITY Y: Students to deconstruct 4 x key scenes (divide the cohort into small groups of 3 or 4 - each group to select key scenes of choice). E&D Each group to report findings in format as decided by the group (e.g. audio using <i>Soundcloud</i>/ student vlogs/ PowerPoint, <i>tumblr</i> etc.) and respond to peer feedback on their analyses. E&D T to facilitate discussion on problems of interpretation and what counts as 'truth?' It may be worth introducing the term 'verisimilitude' at this stage (Texts as <i>constructed</i>). Do both Activities X and Y support each other? Is the actual</p>	<p>R TS E&D BK*</p>	<p>*The more practical, informal and integrated into their lives outside of the classroom walls the better – See BK Documentation below for suggestions.</p>

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	<p>composition of the population of Essex represented in the TV programme? T to facilitate discussion on outcomes. E&D</p> <p>T to facilitate discussion on key characters/ protagonist identification/ dominant & subsidiary storylines/ stereotypes. DISCUSSION: Do the students know of any moments in their own educational history where they can either relate to a specific character or story strand? (Texts as relational). E&D</p> <p>T - Using jigsaw method (rotate half the students to adapt newly formed group profiles). Students to self-select an additional example text of what they view as constructed reality (not <i>Educating Essex</i> series) and carry out the same analysis task as above. E&D</p> <p>DAILY ACTIVITY: T to mirror student activities wherever/ whenever possible. T to record whole group discussions on audio recorder and upload onto <i>Soundcloud/ tumblr</i> to triangulate activities and as a point of reference for student reflection. E&D <i>T to encourage students to conduct their own recordings on a regular basis (to encourage taking responsibility for documenting own progress, challenges, actions for moving forward etc.).</i> E&D</p> <p>DAILY ACTIVITY: T to ensure that the final hour of each day is allocated for students (including themselves!) to reflect and document individual progression via their <i>tumblr</i> blogs and to update their transferable skills trackers (SEE DOC A). E&D</p>		
2	THINK PEICE: Conversing about the way we represent ourselves and others...	R TS	

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Initially all students to create a character biography based on themselves; their idea of their own (Sartre, 1963) 'biographical truth.' It often makes it easier to talk about oneself in the third person so it is fine to give a fictional character name.

Character biographies should include as much detail as possible to get a sense of depth of character (childhood, family, memories, character traits, abilities, flaws, likes, dislikes, hobbies, habits, music taste, favourite subjects, religion/ belief systems, and cultural influences etc.). E&D

T to divide the cohort into pairs.

In pairs, the students should interview each other and the interviewer should then formulate a fictional character biography based on the information extracted from the interview (can be in the form of notes, mind-maps, audio notes, sketches etc.). E&D

Each pair of students can then compare and contrast (VIA FLIP CHART PAPER) the evidence produced: their own biography compared with that made by the other (as interpreted by the interviewer).

T to facilitate discussion of findings.

Did the interviewer get it right? If not why? What character traits were missing? Each student will have his or her own biography to refer back to.

Did any student feel they were misrepresented in any way? Discuss outcomes. E&D

WORKSHOP (MIND-MAP) ACTIVITY: What are the ethical implications that we need to consider when representing someone?

E&D

BK

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(E.g. to ensure that respect for all participants and that proportionate representation is in place and that opportunities for reviewing and renegotiating consent *after* the final edit have been considered). **E&D**

Each pair of students can then reconnect and devise 'agreed' character biographies. **E&D**

Some students may wish to create additional **biographies** and should be encouraged to do so. **E&D**

NOTE ON COHORT DYNAMICS: If you have a group of 16 students, production teams of 4 students will work. If you have a larger cohort, you can always duplicate the teams identified below as this will make for richer findings or simply set the students free to make a product as they see fit. **Below is for guidance only.**

It *may* be an idea at this stage to identify teams as:

1) 'Team Fiction' (Students might frame their intended text as a fictional account by creating a script and using drama students with the goal of consciously dramatizing events they make).

2) 'Team Reality' (Students might frame their product as more of a fly-on-the-wall documentary leaning towards a more unscripted approach with willing participants from the institution – note: can be students from other courses/ departments).

3) 'Team Hybrid' (Students might frame their product as a combination of fictional elements with real situations) and

4) 'Team Making Of...' (Students might follow either one or more of the above as their mission will be to document process and the implications and challenges that emerge when attempting to reconstruct and 'make' a reality-based product regardless of

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generic positioning).

T to facilitate production group needs and help students identify pre-production requirements and clarify approaches to filming.

Potential considerations to work through whilst making 'Educating Us:'

Are students intending to film during actual class, during breaks or lunch periods?

Do students need to set up auditions or prepare pitches to recruit participation? Production role allocation/ rotation?

Hazard assessment forms?

Pre-production paperwork such as **schedules** and call sheets will need to be made? Have formal consent forms be written/ in place prior to filming? **E&D**

Are students allowed to use their own smart phone video cameras as part of the project? Either way, how will cameras be used/ positioned to capture events?

DAILY ACTIVITY: T to mirror student activities wherever/ whenever possible.

T to record whole group discussions on audio recorder and upload onto *Soundcloud/ tumblr* to triangulate activities and as a point of reference for student reflection. **E&D**

T to encourage students to conduct their own recordings on a regular basis (to encourage taking responsibility for documenting own progress, challenges, actions for moving forward etc.). **E&D**

DAILY ACTIVITY: T to ensure that the final hour of each day is allocated for students (including themselves!) to reflect and

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	document individual progression via their <i>tumblr</i> blogs and to update their transferable skills trackers (SEE DOC A). E&D		
3	<p>THINK PEICE: What 'makes' a good story?</p> <p>Differentiation: CONT. as in Week 2. Students should be finalising pre-production documentation and refining the construction and intentions for making their text (e.g. genre, characters, story threads, key protagonists or flattened characterisation with all characters bearing equal weightage etc.) as identified by their team however timeframes will vary depending on learner style, ability and application.</p> <p>At this stage, students will also need to: Conduct recces and identify appropriate locations. Identify equipment to be used (will vary based on availability/ institutional resources). Allocate productions roles and responsibility – may wish to rotate throughout production – dependent on learner styles/ skills/ preferences. E&D Manage auditions/ recruit participants and discuss text intentions and requirements for those involved. Make scripts/ storyboards/ intended scenarios if identified as a requirement.</p> <p>WORKSHOP (MIND-MAP) ACTIVITY: What 'makes' a good story? This question posed does not have to be related to education in isolation. It is probably more important to think more broadly to enable students to connect to the question. E&D T to prise out elements of the mind-maps created to link emergent narratives into the context of the 'Educating Us' context.</p>	<p>R TS E&D BK</p>	

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4	<p>PRODUCTION PHASE: MAKING MEANING THROUGH FILMING – To be student-led. Students will have created or made a schedule in Week 2 and will use that as a guide throughout the rest of the process therefore their targets will vary depending on approach/ planning/ textual construction. E&D</p> <p>DAILY ACTIVITY: The only pedagogic requirement during the production phase is that each morning production meetings (should be documented in some form – learners to decide on format) take place for students to identify both group goals and individual actions for the day. E&D</p> <p>Differentiation/ Logistical Note: Some students may still be making pre-production documentation in preparation for filming as a continuation of Week 3. E&D</p>	R TS E&D BK	

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	<p>DAILY ACTIVITY: T to mirror student activities wherever/ whenever possible and to assume the role of facilitator only and not lean towards an orchestrated didactic pedagogy! <i>It is essential that students' work with challenges encountered (as they will be of their 'making') and are given the autonomy to adapt plans/ schedule accordingly, as they see fit. E&D</i></p> <p>Where opportunities present themselves, T to record interactions using an audio recorder/ upload onto <i>Soundcloud/ tumblr</i> to triangulate activities and as a point of reference for student reflection. E&D</p> <p>T to encourage students to conduct their own recordings on a regular basis (to encourage taking responsibility for documenting own progress, challenges, actions for moving forward etc.). E&D</p> <p>DAILY ACTIVITY: T to ensure that the final hour of each day is allocated for students (including themselves!) to reflect and document individual progression via their <i>tumblr</i> blogs and to update their transferable skills trackers (SEE DOC A). E&D</p>		
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6	<p>POST-PRODUCTION: MAKING MEANING THROUGH EDITING PHASE – To be student-led.</p> <p>Tip! I use <i>Final Cut Express</i> but other available editing software is equally as effective, the focus being on the creation of meaning and making representations!</p>	<p>R TS E&D BK</p>	

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EDITING TO BE ROTATED: Different sections or scenes allocated (this can be decided at the uploading stage within each team) for individual students to ensure all learners have the opportunity to participate in 'making' the product. **E&D**

Note: Should students wish to create their own unique edit of footage captured then this should be encouraged. **E&D**

Differentiation: Students to continue referring to **self-devised schedules** during the post-production phase as some may still be making production. **E&D**

DAILY ACTIVITY: The only pedagogic requirements during the post-production phase are that:

1) Each morning, production meetings (to be documented in some form – learners to decide on format) should continue to take place to identify both group goals and individual actions for the day.

2) Screen grabs along with learner commentary are added to their *tumblr* blogs to make explicit all editing decisions (including SFX, use of music, voice over etc.) particularly with an emphasis on how decisions to make a cut impact/ affect the narrative construction and meaning of a scene.

DAILY ACTIVITY: T to mirror student activities wherever/ whenever possible and to assume the role of **facilitator only** and not lean towards an orchestrated didactic pedagogy! It is essential that students' *work with* challenges encountered (as they will be of their 'making') and given the autonomy to adapt plans/ schedule accordingly, as they see fit. **E&D**

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	<p>T should highlight and encourage peer-to-peer support when editing skills are exchanged or become evident. E&D</p> <p>Where opportunities present themselves, T to record interactions using an audio recorder/ upload onto <i>Soundcloud/ tumblr</i> to triangulate activities and as a point of reference for student reflection. E&D</p> <p>T to encourage students to conduct their own recordings on a regular basis (to encourage taking responsibility for documenting own progress, challenges, actions for moving forward etc.).</p> <p>DAILY ACTIVITY: T to ensure that the final hour of each day is allocated for students (including themselves!) to reflect and document individual progression via their <i>tumblr</i> blogs and to update their transferable skills trackers (SEE DOC A). E&D</p>		
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8	<p>SCREENING T to screen all films produced as part of Project 1. Some potential considerations for discussion are indicated below:</p> <p>1) 'Team Fiction:' How did creating or making a script serve to fictionalize/ dramatize events? What affect did this have on how the viewer might read/ interpret the characters created? Did the 'biographical truth' (based on originally created student biographies) of the characters come through? If so, how? If not, why not? How did the editing techniques incorporated shape the intended genre? Ask that the students who made the work to tell their story of making the product. E&D</p> <p>2) 'Team Reality:' What strategies were used by the documentary makers to capture a sense of reality and real life experience and how effective were those strategies in practice/ on viewing? Can reality ever be captured truthfully? How did the editing techniques incorporated shape the intended genre? Ask that the students who made the work to tell their story of making the product. E&D</p> <p>3) 'Team Hybrid:' Is it explicit (as a viewer) what sections were intended as fiction and what were intended as real? Explain. What were they key challenges when attempting to produce a piece</p>	<p>R TS E&D BK</p>	

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of constructed reality in relation to mixing up the unscripted with the scripted?

How did the editing techniques incorporated shape the intended genre?

Ask that the students who made the work to tell their story of making the product. **E&D**

4) 'Team Making Of...' Why do viewers find the processes of filmmaking interesting? What does this say about contemporary viewer expectation and experience of consumption?

How did the editing techniques incorporated shape the intended genre?

Ask that the students who made the work to tell their story of making the product. **E&D**

REFLECTION

T to facilitate WORKSHOP COMPARISON ACTIVITIES and chair cohort discussion on text(s) created 1. 'Team Fiction,' 2. 'Team Reality,' 3. 'Team Hybrid,' and 4. 'Team Making Of...' specifically relating to student ideas on:

Representational issues, watching the everyday and critically the processes of making learning! Students can present their journey using *tumblr* as a reference point to narrativize their journey. **E&D**

What were the biggest challenges?

What surprised them?

How and what did the students learn through making 'Educating Us'? **E&D**

How do they now think about 'Educating Essex'? Has their reading of it changed? **E&D**

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	<p>PLENARY All students to download/ print off completed personalised (updated) transferable skills trackers. T to facilitate the completion of DOC C exercise (blank scenario task worksheet) based on learner experiences of <i>making 'Educating Us' text (differentiation)</i>. Student-devised 'scenarios' and transferable skills identified through making their learning across diverse sectors can be shared as a consolidating plenary activity. E&D</p>		
	Half Term		

Assessment Method Biographical Knowledge (BK) Documentation

It is important to note that assessment generally will comprise of peer-review and formative feedback only via student posts on *tumblr*, who will also be invited to review any work produced/ made by the teacher at any point in the process.

Other forms of biographical knowledge *may* include:

- Discussion (audio using *Soundcloud* <https://soundcloud.com> or student vlogs using *You Tube/ Vimeo*) on emergent processes encountered – can be uploaded onto *tumblr* for additional reflexive purposes.
- Group Work - self-devised (daily) team minutes of meetings (What worked? What didn't work? Actions) or flip chart notes/ images using *Flickr* <https://www.flickr.com>, *Pinterest* <https://uk.pinterest.com>, *Instagram* <https://www.instagram.com/?hl=en> etc.
- Edited (offline) versions or screen grabs with personal commentary of decision-making process on individual *tumblr* accounts.
- Video Project (final) to be uploaded onto a course specific *You Tube* <https://www.youtube.com> or *Vimeo* <http://www.vimeo.com> channel for purposes of extending viewer reach and welcoming and broadening potential for additional online review (post-project timeframe).

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Emma's Advice... It is important to note that regarding safeguarding, parental permission will be required if you are working with students who are under 18 years old. Even if students are 18 years or over they will still need to sign a 'Data Protection Permission to Store and Use Image and Voice' form (you will need to consult the Quality Management Procedures/ Policy in place at your institution) before proceeding.

Equality & Diversity (E&D) or All Voices Matter

E&D opportunities (or *all voices matter* as I would rather refer to it) have been integrated into this Scheme in the Making, to enable identification of where and how they are embedded into Project 1 design.

Reflexivity

To encourage open peer-to-peer communication from the onset, one strategy I have used (and it proves effective) is to set up a cohort *tumblr* <http://www.tumblr.com> account and facilitate all learners in the creation of making their own accounts so that all students are following each other throughout the entire project as an ongoing process.

Emma's Tip!

It might be worth setting aside half an hour or so at the end of each day to prompt students (and teachers involved) to reflect and to facilitate habitual usage.

Employability (see DOC A 'Transferable Skills Tracker' for Project 1)

All students should be encouraged *but not necessarily forced* to use the tracker at least once a week (based on my experience of using it). The transferable skills tracker (DOC A) as part of this digital resource is one that can be modified depending on cohort discussion as to what skills are deemed most important.

Emma's Tip!

As there are a wide range of transferable skills perhaps leave a couple of rows blank so that students can add additional (unanticipated) transferable skills as experienced by the student whilst on the project.

As a strategy to encourage student articulation of skills accrued, In scenario form, the students can then 'write up' or 'talk up' (using audio if preferred) their experience of encountering any additional skills, whilst the rest of the cohort can guess the outcome, skill(s) identified and what sector it might also be relevant to (See DOC B as an example to demonstrate this). I have tested this strategy out and it works.

DOC C is a blank 'scenario' template ready for you to use and test out with your own cohort.