The Film Corner for all
Digital innovative environments for film and media literacy

DELIVERABLE N. 3 (WP 2, TASK 2.1)

COMMON SKILLS AND OUTCOMES FRAMEWORK

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Sommario

PREMISES

The consortium partners have constantly worked together to achieve the objectives of the project, namely giving the platform and all its subsidiary activities a marked trans-European character. The process of building the platform follows an outcome-based approach; indeed, the creation of the strategies and activities accessible on the platform begins with the process of identifying the set of target skills and competence objectives at the core of the educational mission of the project. In light of this investigation, all exercises and activities are subsequently formulated to reflect and foster the acquisition of those specific competences, both critical and creative.

The process of building the platform followed an outcome-based approached inspired by a curricular planning model of Anglo-Saxon derivation, which is slowly establishing itself in Europe. Indeed, the creation of the strategies and activities accessible on the platform began with the process of identifying the set of target skills and competence objectives at the core of the educational mission of the project. In light of this investigation, all exercises and activities were subsequently formulated to reflect and foster the acquisition of those specific competences.

Therefore, on the methodological level, the first step taken by the consortium partners was to share the defined curricular-level skills and outcomes of the education system of each country, both in terms of cross-curricular uses of film and film as film (film study/education) , and, last but not least, of transversal skills, with the aim of creating a common framework of competences, on the basis of which, we proceeded to build the interactive teaching resources that can be found in the platform.

This process proved to be particularly important in the project implementation: the shared methodology of the outcome-based curriculum makes it possible to identify from the very beginning the common topics among all disciplinary frameworks of the countries involved. The design of sections of the platform allows the partners to adopt a participatory planning process that is adopted and put in place through the creation of the common framework of skills, and through the sharing of methodologies.

ITALY

PRIMARY SCHOOL, ARTE E IMMAGINE (HISTORY OF ARTS)
Source: https://www.miur.gov.it/documents/20182/0/Indicazioni+nazionali+e+nuovi+scenari/

Art and image
The study of the discipline of art and image aims to develop and to strengthen in the student the ability to read and understand images and different artistic creations, to express themselves and communicate in a personal and creative way, to acquire sensitivity and awareness towards the artistic heritage.
The educational path of the discipline will consequently have to recognize, enhance and order the set of acquired knowledge and experiences previously made by the student in the expressive and multimedia field outside school, even in a fragmentary way. The discipline contributes thus significantly to opening the school to the world, leading it to critically confront "youth culture" and the new modes of learning proposed by communication technologies.
Through the educational pathway throughout the first cycle, the pupil learns to enjoy and use the visual and art language. In particular, the path enables the pupil to read and interpret in a critically and actively the languages of images and multimedia; to understand works of art; to know and appreciate cultural heritage and the artistic heritage; to express themselves and communicate by actively experiencing the techniques and codes proper to visual and audiovisual language. The pupil can thus develop their creative skills through the use of codes and expressive languages and the reworking of visual signs. With art and image education, especially through a workshop-like operational approach, the pupil develops the skills of observe and describe, to critically read and understand works of art.
The development of these skills is a necessary condition for creating an attitude of curiosity and positive interaction with the artistic world. Indeed, it is important for the pupil to learn, starting from the first cycle, the basic elements of the language of images (line, color, surface, shape, volume, composition, etc.) and at the same time experience different methods of reading works of art, including through direct experiences in the territory and in museums. It is also necessary for him to have a knowledge of the places and historical contexts, styles and functions that characterize the artistic production.
Learning to read images and works of art sensitizes and enhances in the student aesthetic and expressive skills, strengthens cultural preparation, but also serves to develop civic sense. The pupil, in fact, will educates in the safeguarding and preservation of artistic and environment and discovers the cultural heritage present in the reality of its territory, which they learn to contextualize in the national, European and non-European.
Images, works of art and music are universal languages that constitute powerful tools to foster and develop processes of education intercultural, based on communication, knowledge and comparison
between different cultures. In order for the discipline to contribute to the development of all aspects of the pupil's personality, it is necessary for his or her learning to be realized through the constituent cores of its epistemological framework: sensory (development of the dimensions: tactile, olfactory, auditory, visual understood as seeing-observing); linguistic-communicative (the visual message, the signs of the iconic and non-iconic codes, functions, etc.); historical-cultural (art as a document to understand the history, society, culture, religion of an era); expressive/communicative (production and experimentation with techniques, diverse codes and materials, including new technologies); heritage (the museum, cultural and environmental heritage in the area).

Goals for the development of skills at the end of elementary school.

The student uses the basic grammatical elements of visual language to observe, describe and read static images (such as photographs, posters, works of art) and moving messages (such as commercials, short

Reads the formal aspects of some works; appreciates works of art and craft objects from countries other than his own.

Knows the main artistic-cultural assets in their own territory, and implements in place practices of respect and preservation.

Learning objectives at the end of the third grade of elementary school Visual perceptual

- Explore images, shapes and objects in the environment using visual skills, auditory, olfactory, gestural, tactile and kinaesthetic skills.

- Consciously look at static and moving images by verbal description of the emotions and impressions produced by the sounds, gestures and expressions of the characters, by the shapes, lights and colors, and more.

Reading

- Recognize through an operational approach lines, colors, shapes, volume and the structure composition present in the language of images and works of art.

- Identify in comic, film and audiovisual language the different types of codes, narrative sequences and decode in elementary form the different meanings.

- Describe everything they see in a work of art, both ancient and modern, giving space to their own feelings, emotions, reflections.

- Recognize the main monuments and artistic-cultural assets in their environment.

Produce

- Express feelings, emotions, thoughts in productions of various types (graphic, plastic, multimedia...) using appropriate materials and techniques and integrating different languages. Learning objectives at the end of the fifth grade of elementary school Visual perceptual

- Consciously look at and observe an image and objects in the environment describing formal elements and using the rules of visual perception and orientation in space.

Reading

- Recognize in an iconic-visual text the grammatical and technical elements of language visual (lines, colors, shapes, volume, space) and audiovisual language (planes, fields, sequences, narrative structure, movement, etc.), identifying their meaning expression.

- Read in some works of art from different historical periods and from different countries the main compositional elements, symbolic, expressive and communicative meanings.

- Recognize and appreciate the main cultural, environmental and craft assets in own territory, making an initial analysis and classification.

Produce

- Use tools and rules to produce graphic, pictorial, three-dimensional plastic images, through processes of manipulation, reworking and association of codes, of different techniques and materials.

- Experiment with the use of audiovisual communication technologies to express, with visual, sound and verbal codes, feelings, emotions and realize productions of various kinds.

Goals for the development of skills at the end of secondary school of first grade

The student masters the elements of the grammar of visual language, reads and understands the meanings of static and moving images, audiovisual films and of multimedia products.

Reads the most significant works produced in ancient, medieval, modern and contemporary, knowing how to place them in their respective historical, cultural and environmental contexts;

Recognizes the cultural value of images, works and craft objects produced in countries other than his own.

Recognizes the   main elements of the   cultural,

artistic and environmental heritage of his own territory and is sensitive to the problems of its protection and preservation.

Makes a personal and creative work, applying the rules of visual language, using different techniques and materials also with the integration of more media and expressive codes.

Describes and comments on works of art, cultural heritage, static and multimedia images, using specific verbal language.

Learning objectives at the end of the third grade of secondary school of first grade

Visual perceptual

- Observe and describe, with appropriate verbal language and using multiple methods, all significant formal elements found in works of art, in static and dynamic.

Read and understand

- Recognize compositional codes and rules (lines, colors, shape, space, weight-balance, movement, framing, planes, sequences, etc.) found in works of art, in images static and in motion and identify their symbolic, expressive and communicative meanings.
- Know and use the elements of visual communication, its codes and functions to read at denotative and connotative levels visual messages, and in an essential form the images and integrated languages.
- Read and critically interpret a work of art, relating it to certain elements of the historical and cultural context.
- Recognize and compare the stylistic elements of different periods in some works.
- Possess an understanding of the fundamental lines of art-historical production of ancient, early Christian, medieval, Renaissance, modern and contemporary art.
- Identifying the types of artistic, cultural and environmental heritage in one's territory, knowing how to read their meanings and aesthetic and social values.

SECONDARY UPPER SCHOOL, FINE ARTS, AUDIOVISUAL AND MULTIMEDIA CURRICULUM
Source:
https://www.indire.it/lucabas/lkmw_file/licei2010/indicazioni_nuovo_impaginato/_decreto_indicazioni_nazionali.pdf

AUDIOVISUAL AND MULTIMEDIA DISCIPLINES
AUDIOVISUAL AND MULTIMEDIA LABORATORY

OUTLINES AND SKILLS

At the end of the high school course, the student will know and be able to manage, in an autonomous manner, the design and operational processes inherent in the audiovisual and multimedia sector, identifying, both in analysis and in his or her own production, the expressive, communicative, conceptual, narrative, aesthetic and functional aspects that interact with and characterize audiovisual research. Therefore, he/she will know and be able to appropriately employ the different techniques and technologies, the most popular photographic, video and multimedia tools; understand and apply the principles and rules of composition and the essential theories of visual perception. The student will also have the necessary skills to identify and manage the elements that make up the shot image, from life or processed, fixed or becoming, analog or digital, having the awareness of the relevant cultural, theoretical, technical and historical-stylistic foundations that interact with his own creative process. He/she will also be able to analyze the main audiovisual production of the past and contemporary times, and grasp the interactions between audiovisual and other forms of artistic language. Depending on the design, exhibition and communication needs of his or her work, the student will also possess the appropriate skills in the use of computer media and new technologies, and will be able to identify and use the relationships between audiovisual language and the reference text, subject or product to be enhanced or communicated.

Concentration on the continuous exercise of technical and intellectual activities and their interaction understood as   "artistic   practice"   is

fundamental to the attainment of full creative autonomy; and through "artistic practice," seeking and interpreting the value intrinsic to the surrounding reality in all aspects in which it manifests itself, the student will grasp the role and cultural and social value of audiovisual language.

Finally, he/she will be able to manage the design process of an audiovisual work, from the research of the subject to the projection techniques, passing from the eventual screenplay, graphic design (storyboard), shooting, editing, retouching and post-production, coordinating the production periods marked by the synergistic relationship between the discipline and the laboratory.

SPECIFIC LEARNING OBJECTIVES
Audiovisual and multimedia disciplines

SECOND BIENNIUM
During the second two-year period, the knowledge and use of traditional and contemporary techniques, technologies and instrumentation will be developed; procedures related to the elaboration of the audiovisual product - identifying the concept, expressive and communicative elements, function - through the management of framing (fields and planes, camera angles), time, movement, color and light will be deepened. It is appropriate for the student to take into account the need to combine aesthetic and expressive requirements with the possible commercial needs of the product.

The student will analyze and apply the procedures necessary for the realization of audiovisual works conceived on an assigned theme: photography, film, film or computer animation, etc.; therefore, it will be essential to continue the study of graphic, geometric and descriptive, photographic and multimedia techniques, aimed at project elaboration, identifying the most appropriate instrumentation, supports, materials, computer applications, multimedia means and methods of presentation of the project.

It is necessary for the student to acquire the ability to analyze, use or rework ancient, modern and contemporary visual and sound reality and elements. The knowledge and use of computer media and techniques aimed at processing the product, archiving their work and researching sources will be deepened in each case.

FIFTH YEAR
During the fifth year, the student will be led toward the in-depth study and autonomous and critical management of the fundamental design and operational procedures of audiovisual production of a cultural, social or advertising nature. To this end, the student will be guided toward the full knowledge, mastery and experimentation of techniques, technologies and instrumentation; therefore, it is essential that the student be aware of the interactions between

all kinds of artistic mediums and the "contamination" between languages. It will be appropriate to dwell on the expositional skills - whether graphic (manual, digital) or verbal - of one's project, taking care of the aesthetic-communicative aspect of one's production, to this end, the different methods of presentation should be contemplated: notebook, script, storyboard, carpette with boards, paper and digital "book," video and "slideshow."

Finally, it is desirable for the student to develop individual or group artistic research that is familiar with the essential principles governing the commissioning system, the executive process, the production circuit with its professional figures, the photographic and film industry, the marketing of the audiovisual product, theatrical production and home entertainment - also considering target audience and context - and the contribution that the acquired skills will bring to the various future courses of study.

Audiovisual and multimedia laboratory
SECOND BIENNIUM
The audiovisual and multimedia laboratory has the function of contributing, in synergy with the audiovisual and multimedia disciplines, to the acquisition and deepening of specific techniques and procedures. Intended as a phase of reflection solicited by a more direct operativity, the laboratory represents the moment of comparison, verification or experimentation, in itinere and final, of the process in place on the hypotheses and sequences of realization of one's work. Through this discipline, the student will apply the processes of production and post

production. Filming, retouching, editing, printing, etc., are the main techniques the student will employ in the creation of an audiovisual-multimedia product.

FIFTH YEAR.
In the laboratory of the fifth year, the student will deepen or complete what was carried out during the previous two years by strengthening his or her operational autonomy, also paying special attention to the digital production of photography, video, narrative and computer animation. However, it is appropriate to independently experiment with new technical and aesthetic solutions, moreover, making other types of artistic medium interact.

Goals of the national curriculum:

Promoting critical thinking.

- Critical review and analysis of facts, representations, opinions;
- Formulating questions and searching for the answers to them;
- Argumentative reasoning (argumentative discussion), i.e. substantiating one's opinions by giving suitable arguments and examples:

Promotion of creative thinking:

- Creative implementation of the original idea;
- Revealing and implementing original ideas; creating a new ones;
- Finding non-standard ways to solve the problems;
- Strive to transform and improve the environment;
- Accepting challenges, taking bold steps in school activities.

Development of communication skills:

- Bringing the experience, and thoughts to the listeners/readers, making an impression on them;
- Sharing information using verbal and non-verbal means appropriate to the communication situation;
- Ability to listen and understand others;

The subject group of aesthetic education includes the following optional subjects: history of art, practical course of music-computer programs, multimedia and design, cinematography.

Languages of education and language education:

When teaching subjects, it is crucial to use the printed as well as multimedia and various forms of electronic texts. Processing, understanding-using and creating them will develop digital literacy and media literacy skills for students.

Media literacy refers to the ability to perceive, interpret, use and create multimedia texts (which simultaneously use language, sound and visual means). As well as the ability to orientate in the media world, make the right choice (the ability to "filter" information) and critically evaluate the received information. In the age of communication and digital technologies, digital and media literacy are essential components of general literacy.

Teaching technologies:

The purpose of the subject group of technologies is to: promote raising the level of media and digital literacy among students; to help them master the technologies specific to different fields and to develop the skills necessary for using these technologies. Teaching methods will include in both ways: an integrated teaching with different subjects and through separate teaching.

The   subject group defined   by   this

article also includes the following optional subjects: computer science, coding, robotics, modern technologies in music, multimedia and design, multimedia.

Aesthetic education:

The goal of the subject group of aesthetic education is to develop students' imagination, creative-associative thinking and emotional sphere; It aims to develop the skills of perceiving, evaluating the works of art and music, skills of acknowledging the surrounding environment and the ability to represent it with its artistic reflection. So thereby contributing to the mastery of different means and forms of self-expression. To help students to learn the universal language of art and to get familiar with national and world art models through it.

The subject group defined by this article also includes the following optional subjects: history of art, practical course of musical-computer programs, multimedia and design, cinematography

Teaching cinematography is an optional subject

Within the framework of this program, students acquire knowledge and skills in cinematography. They develop the ability to observe the real world, to think via moving visual forms, to perceive and understand it sensibly;

Within this project the structure of the film text and the function of its elements, the synthetic nature and expression of cinematography, the language of the films and the basic terminology are introduced. They watch and analyse samples of Georgian and foreign films in a historical context. They will practically go through all the stages of film making, during which, along with acquiring practical skills, they will develop the ability to interact with people, listen to and understand different opinions and ideologies.

The goals of teaching are:

- To form the ability to observe the real world, to imagine, to think via moving visual images, to perceive and understand it sensibly;
- To study the universal language of cinematography, acquainting with Georgian and world cinematography works through it;
- To create the perception of the unity of the world;
- To develop the ability to perceive and think critically about the patterns of cinematography;
- To create the ability to understand the examples of cinematography in the context of world culture;
- To establish the necessary skills for creative activity;
- Acquaintance and mastery of necessary technical means for filming.

III. GOALS AND OUTCOMES OF PRIMARY EDUCATION (ELEMENTARY SCHOOL) – HIGLIGHTS CONCERNING ARTS AND AV ARTS
Objectives of basic education and upbringing
Article 21.

The goals of basic education and upbringing are:
1) full and coordinated intellectual, emotional, social, moral and physical development of each child and student, in accordance with his age, developmental needs and interests;
2) acquisition of quality knowledge and skills and formation of value attitudes, linguistic, mathematical, scientific, artistic, cultural, media, technical, financial and IT literacy, necessary for continuing education and active involvement in family and community life;
3) development of creative abilities, creativity, aesthetic perception and taste, as well as expression in the languages of different arts;
4) development of the ability to find, analyze, apply and communicate information, with skillful and efficient use of media and information and communication technologies;

OUTCOMES – HIGLIGHTS CONCERNING ARTS AND AV ARTS
Article 22.

After completing primary education, students will:
2) be able to communicate effectively orally and in writing in Serbian, that is, in Serbian and the language of the national minority and at least one foreign language using a variety of verbal, visual and symbolic means;
4) be able to effectively and critically use scientific knowledge and technology, while showing responsibility towards one's life, the life of others and the environment;
5) be able to understand different forms of artistic expression and to use them for their own expression;
7) be able to collect, analyze and critically evaluate information;
8) be able to identify and solve problems and make decisions using critical and creative thinking and relevant knowledge;

SECONDARY SCHOOLS – AUDIO VISUAL CLASS (15y.o. – 19y.o.)

INTRO
Classes of students with special abilities for stage and audio-visual arts in gymnasiums represent the way in which the education system tries to respond to the needs of the development of culture and art. The specialist education of high school students who have special abilities in the field of stage and audio-visual arts will increase the level of quality and competence of students of various art faculties.

ART
The art subjects studied in all four grades are Performing Arts and Audio-Visual Arts. Creative contents studied, interesting and modern project tasks, artistic research within teaching topics, division of classes into smaller groups and teams, expert teachers and well-equipped schools represent conditions for students who will be extremely efficient and prepared for further study in various faculties arts or other selected faculties.

GENERAL OUTCOMES
By attending this program, students develop creative thinking with the application of new technologies and a responsible attitude towards the preservation of cultural heritage.

PERFORMING ARTS
Within   the   course   of

Performing Arts, students acquire basic knowledge and understanding of specific stage language and expression, learn about different disciplines in the theater, get acquainted with the characteristics of the profession of director, actor, dramatist, costume designer, set designer, with the concepts of the use of light on stage, characteristics of criticism and relationships according to the audience, they participate in teamwork during the creation of scenes, with the application of elements of stage expression through movement, voice, speech, animation of objects (puppetry, shadow theater, etc.).

PERFORMING ARTS - OUTCOMES

Also, in theory and exercises classes from this subject, students study the elements and structure of a dramatic work, explore the themes, motives and messages it carries, critically relating to the work, improve their own culture and skills of speech and non-verbal expression, and the teaching is designed so that there is a substantive correlation with the subject of Audio-Visual Art.

AUDIO – VISUAL ARTS

In the course of Audio-Visual Arts, students learn, through theoretical work and a large number of practical exercises, about the structure and types of film and TV artistic forms and professions, concepts of film and TV language, different forms of narrative audio-visual expression, video clips, creation video games, sketches for storyboards, composition of photos and frames, collaboration within the team that realizes the work. Selected devices, equipment, platforms and application programs are used. Independently and in cooperation with others, students create small works of art through creative exercises, tasks and projects (create a profile of a fictional hero, tell a story through a set of framed photos, record a short documentary about a hero who motivates them...), with the application of artistic research, compare and they analyze similarities, differences and connections, which they observe in selected examples of artistic creations created in different media.

AUDIO – VISUAL ARTS - OUTCOMES

Students use nature, the environment, phenomena, social phenomena, artistic achievements and their own experience as an incentive for developing creative ideas and independent or team creative work, applying the principles of composing an audio-visual work in creative work. Within the subject, they also learn the modalities of presentation of their work in the selected form, with the use of professional terminology, they analyze existing artistic achievements and manifestations in culture, thus contributing to the preservation of cultural identity.

Source: https://mpn.gov.rs/prosveta/srednje-obrazovanje/gimnazije/specijalizovne-gimnazije-i-odeljenja/specijalizovana-odeljenja-za-scensku-i-audio-vizuelnu-umetnost/

Primary School
In primary schools, film education is an optional subject for 7 to 9 grade students since two years ago, individual teachers decide if they offer a three-year subject or less. Curriculum of 35 hours involves the focuses on critical analysis of films, creative workshops (one modul per year: animation, fiction, documentary), and film in cultural perspective.

Secondary school
In high school area, it is an optional subject for gymnasiums. Art gymnasiums have a bit different curriculum for the same subject Film. Film education is organized in the form of modules, 35 hours, it involves more in-depth learning of film language, in particular learning about technology, production phases, film history (beginnings, movements etc).

Development of film education on national level in recent years
Film education became optional subject since 2019. Alongside this, two educational projects on a national level for teachers of film education were implemented for two years – included a programme of practical workshops in towns in all Slovenian regions: Primary Film School for primary school teachers and Understanding of Film for secondary school teachers: http://www.solafilma.si/sl/o-soli-filma

Notes from practical experiences with schools
The interest of teachers to teach Film Education subject is quite high, but keeping it in school curriculums depends on the level of interest of the students – if there is not enough interest, the subject might be dropped in their future years. Teachers are over occupied and appreciate any support from outside experts. Funds for cinema screenings are in general not a priority in schools – teachers of Film Education have a problem how to enable taking students to cinema (especially if it involves transport). Teachers openly accept outside activities from film education providers into their curriculum regardless of their yearly plan/ outcomes. Teachers often use contemporary European children's films from Slovenian arthouse distributors' catalogues (which are at the same time also offered as school screenings by arthouse cinemas) and much less other films from film history. ack of art cinemas in Slovenian Istria (only one) or other small towns – therefore they mostly watch films in classes. So far we haven't had any situation where schools wouldn't have computers and internet available for students or would have a problem with students' access to internet from home. The interest for using film contents in their classes is mostly expressed from language teachers. Students attending Film Education class are generally interested in film, but sometimes regarding their viewing habits express not watching films at all, only series.

General outcomes – primary school
Pupils:
• learn what film and audiovisual activity are;
• understand film as a creative process, an artistic representation (film projection);
• establish direct contact with film, filmmakers and performers in the field of culture and film;
• enhance the film experience and design and articulate their criteria for film evaluation;
• get to know film genres;
• learn about the most important developmental periods in film history;
• develop film interpretation skills and learn to visually express their knowledge;
• develop their own creativity in the field of film;
• learn about the technical characteristics of film and cinema and develop the ability to choose different sources and platforms;
• compare film with other types of art and strengthen the ability to connect film with natural sciences, history, social sciences, foreign languages, fine arts, music education, technology, computer science and ethics;
• through film content, they grow personally, develop compassion and sensitivity to the experiences of others, and learn to accept social

responsibility;
• strengthen the sense of responsible teamwork, mutual communication and division of labor in the process of film creation (camera, light, sound engineer, director, actor, editor, etc.).

General outcomes – high school
Students:
• learn about the rules of film language and production, as well as the basics of film terminology;
• get to know the historical development of film and related technologies and develop a positive attitude towards film heritage;
• develop a critical view of film, train to create evaluation criteria for film works and develop an appropriate attitude towards high-quality film achievements of domestic and foreign production;
• develop the ability to choose different sources and platforms for providing film content and learn about the areas of audiovisual communication in the wider media environment;
• establish a connection between the creation of a film work and the socio-historical environment in which it is created;
• through film, they sensitize themselves to social, ethical, intercultural dialogue and question social values;
• with film content, they develop personally, develop compassion and sensitivity to the experiences of others, and learn to accept social responsibility;
• research modern film production and increase awareness of the role of film in the cultural environment and in the formation of an individual's personal identity;
• they are trained to analyze a film and at the same time develop the ability to express themselves verbally;
• develop their own creativity in the field of film or other arts.

Primary School

The study of film has not been part of the primary curriculum to date, but the Draft Primary Curriculum Framework (National Council for Curriculum and Assessment (NCAA), 2020) that was recently available for consultation, does allow for the inclusion of film along with digital media in the curriculum area of Arts Education. (NCAA, »Background paper and brief for the development of Leaving Certificate Drama, Theatre and Film Studies« 2022)

Secondary school

Secondary school in the Irish context is divided into three stages: Junior Cycle, Transition Year, and Leaving Certificate Applied (the vocational route for a limited number of students) or Leaving Certificate Established which the majority of students would take. While film is not a dedicated subject as in other juridications, it is encountered in a variety of ways across second level.

Junior Cycle (12-15)

At junior cycle, engagement with film may be experienced by students through the English curriculum where students explore dramatic texts and films to develop awareness of different genres and styles. The use of short film is also encouraged to develop awareness of different editing and directorial choices made to progress the narrative. The list of prescribed texts for study includes a list of film texts including foreign language film and animation.

Students may also experience film through one of a number of short courses available to study. The short course in Artistic Performance gives students the opportunity to engage in the arts through the planning of and participation in an artistic performance. The performance includes the option of staging of a school play or musical or scripting, editing and filming a screenplay.

The Irish Film Institute developed a short course on film designed to be used by schools as part of their junior cycle provision. This course is devised across three strands: exploring, creating and sharing film where students gain an understanding of the language of film through watching selected films, apply this learning to filmmaking projects and share these with their peers (NCAA, »Background paper and brief for the development of Leaving Certificate Drama, Theatre and Film Studies« 2022)

Transition Year (15-16)

Schools are free to devise their own programmes for Transition Year students and traditionally some Irish schools have developed units in film studies that allow students to devise and present work in this art form. There are a number of Transition Year units available for study on the NCCA website including: Reading the silver screen; Media and communications; and, Moving image. (NCAA, »Background paper and brief for the development of Leaving Certificate Drama, Theatre and Film Studies« 2022)

Leaving Certificate Applied

Within the English and Communications module, students study film as part of Module 3:
Communication in Media. Film studies is placed within a module that also examines media and advertising, and audio, visual and print media. Students are introduced to concepts such as intended audience and examine the impact of colour, imagery, sound, typography and symbolism in the media in general. The study of film includes an introduction to concepts and terminology specific to film as well as an exploration of film genres. English and Communications is a core mandatory element of LCA and so is experienced by all LCA students. The Learning Outcomes for Module 3 are as follows:

The student will be able to:
1. Describe and differentiate between different types of media. The student will understand the purpose and function of a range of media (audio/visual/print).
2. Explore various formats of communication media such as radio, podcasts, television, film, video games, streaming, newspapers, magazines, brochures, posters and billboards.
3. Analyse and   compare   the   topic,   purpose

and audience evident in three contrasting forms.
4. Reflect on the skills and processes discussed in this unit.

Leaving Certificate Established
While film is not a subject as part of the Leaving Certificate curriculum, there is the opportunity in English to undertake comparative study of one of a selection of films from a prescribed list as part of the comparative work with drama and literature. The thematic analysis, character study, and dramatic conventions form part of the study of drama in English and in the comparative study additional considerations of cultural context, literary genre and author intent may also be considered. The study of film within the comparative section is also considered under these headings.

While there are opportunities to access film texts within the English curriculum, the focus remains on the written or visual text and opportunities to consider performance, theoretical underpinnings, place within a historical canon of that genre, stagecraft, theatrical impact, actor or directorial choices are limited. (NCAA, »Background paper and brief for the development of Leaving Certificate Drama, Theatre and Film Studies« 2022)

Proposed Leaving Certificate Subject in Drama, Film and Theatre Studies.
From 2024, a new Leaving Certicate subject in Drama, Film and Theatre Studies will be introduced. The consulation for the development of the curriculum for this subject is ongoing. However as number of key concerns and challenges are listed in the background consultation document that will inform this curriculum:

• How the specification can support continuity and progression including how to connect
with and build on related learning at junior cycle and in other senior cycle subjects and
modules as well as future learning in life, study, further and higher education,
apprenticeships and traineeships, and the world of work
• The rationale for studying senior cycle Drama, Theatre and Film Studies, making it
transparent and evident to students, teachers, and parents
• How the specification can support students in understanding the relevance of drama,
theatre and film to their daily lives and the relevance and importance of the skills
developed in the drama, theatre and film classroom for life in the 21st century
• How the specification can support the development of students' performance skills,
personal development and technical expertise
• How the specification can balance the development of performance skills with the
knowledge, history, context and theory underpinning the disparate areas envisaged in the
subject title
• How to provide multiple, diverse, and appropriate opportunities for students to
demonstrate their learning in the different fields in the specification to allow multiple
means of engagement and representation for the students
• How the specification, in its presentation and language register, can be strongly studentcentred and have
a clear focus on how students develop and demonstrate their
knowledge, skills, values and dispositions
• How the specification, in its presentation can support teachers in planning for teaching,
learning and assessment including how a focus on developing a range of relevant skills
through inquiry-based teaching and learning might be promoted through engagement
with the theory underpinning the specification
• How to embrace and embed technology in teaching, learning and assessment
• How equity of access to the learning can be incorporated into the specification
• If prescribed film or dramatic texts will form part of the specification and how the
selection will be managed
• What resources will be necessary for the provision of the specification to ensure the
integrity and equity of the specification is maintained, that it will have a broad appeal for
students   and   schools and that it will

encourage a gender balanced uptake. (NCAA, »Background paper and brief for the development of Leaving Certificate Drama, Theatre and Film Studies« 2022)

Final Note

I attended a consulation with the NCAA on Monday this week (October 3rd) regarding the new Leaving Certificate subject in Drama, Film, and Theatre Studies. One of the key challenges the department faces – and many schools that may wish to offer this subject will face – is how to resource it, including upskilling teachers interested in delivering the new subject. There was considerable interest on behalf of the NCAA representative I spoke to with collaborating with The Film Corner project in delivering a resource that could potentially be integrated into the delivery of this subject in Irish schools. The conversation was at a very initial and exploratory stage but I believe we can build on this and it could contribute significantly to the impact our final project ultimately has.

As will have been seen in the reports from the various countries, there is a wide variance in the ways in which film is used and studied across Europe. There is a variance not only in the level of film education within the school curriculum but also within the age ranges of children and young people who are given access to some form of film education. In some countries the emphasis is on creation – the actual making fo films by groups of young people. In others there is a focus on watching and developing ctritical skills. Finally there are instances where both the critical and creative are joined as part of the overall process of film education. All of the above approaches have as their aim the desire to introduce children and young people to a filmic culture, to develop their access to a wider variety of films and to develop the ability to understand both what they see on the screen and how they can use this understanding in order to create their own moving image products.

All of the above – the critical, the creative and the introduction to a filmic culture happen at different ages and at different levels of intensity. Similarly, the study of film might appear as an indivdiaul subject within the school curriculum, it might be part of a wider subject (e.g. media literacy, arts, literature study) or it might also be an extra curricular activity. Often film can be seen as an optional subject to study in the upper school (post 14).

Desite this differing approach to where film appears in the curriculum we can say that the follwing statements seem to be common to all approaches to film in the member coutries of this project. This is that the aim of film education is to :

- Allow students to understand film as a creative process, an artistic representation (film projection).

- Enhance the film experience and design and articulate their criteria for film evaluation.

- Identify and explore different genres of film including adventure, horror, westerns, comedy, action, war, historical, crime and gangster, musicals, documentaries and propaganda.

- Connect and compare the art of storytelling through different genres by linking critical terminology of plot, setting, theme, characterisation, dialogue, conflict and visual qualities.

- Identify and use vocabulary specific to the film genre: close-up, mise-en-scène, zoom, panning, panorama, sequence, sound effects, lighting and motif.

- Develop film interpretation skills and learn to visually express their knowledge.

- Develop their own creativity in the field of film production.

- Allow students to learn about the technical characteristics of film and cinema and develop the ability choose different sources and platforms.

- Through film content, encourage them to personally, develop compassion and sensitivity to the experiences of others, and learn to accept social responsibility.

- Strengthen the sense of responsible teamwork, mutual communication and division of labour in the process of film creation (camera, light, sound engineer, director, actor, editor, etc.).

It is in pursuit of these areas that the development of the Film Corner interactive environment has been developed.