



CinEd

PROGRAMME
USER
GUIDE

CinEd, European Cinema Education for Youth is a European film education project for people aged 6 to 19, co-financed by the Creative Europe – MEDIA programme of the European Union*.

Initiated and piloted from 2015 to 2020 by the Institut français, CinEd is led by a consortium of ten partners in nine countries across Europe:

Associació A Bao A Qu (Spain), Asociace českých filmových klubů - AČFK (Czech Republic), Arte Urbana Collectif, the Cinémathèque française (France), GET Cooperativa Sociale (Italy), IhmeFilmi (Finland), Institut français (France), Os Filhos de Lumière (Portugal), Societatea Culturala Next (Romania), Meno Avilys (Lithuania).

Educational coordination is provided by the Cinémathèque française.

Website
www.cined.eu

Film collection (platform)
www.event.institutfrancais.com/cined

Facebook
www.fr-fr.facebook.com/cinedEU/

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FEEDBACK ON FILM AND CINEMA EDUCATION



This guide is the result of the reflection and progress reports of the 10 partners of the CinEd consortium from the very beginning of the project, the associated partners who joined them, their exchanges and the experiences they've had in the last 5 years.

The partners involved and their networks (cultural entities, experts, educators, teachers and critics) designed, implemented and assessed the programme in 9 countries: Spain, Portugal, Czech Republic, Romania, Bulgaria, Finland, Italy, France, joined by Lithuania in 2018.

The proposals and good practices presented here have been tested and validated by the programme participants, who all present different profiles, in terms of the role and recognition of film education in their country (absent, emerging, well-established); size and structure (small associations or of national scope); partners from countries where there is a network of movie theaters, or those faced with problems linked to distance or the remoteness of such structures.

Programme practices can be adopted and adjusted to every context; rather than an aggregation of set models with no real connection between them, they are examples, guidelines and a method of support.



Who is the programme aimed at?

Anyone involved in film education (coordinators, experts, teachers, instructors) who is looking for instructional help and guidance in the implementation of teacher training courses, film screenings, and accompanying teaching tools.



Now in its fifth year, the CinEd programme has the following objectives:

- expand activities carried out in the countries involved;
- expand to new countries: the 28 EU Member States as well as Norway, Iceland, Albania, Bosnia-Herzegovina, Montenegro, Macedonia, Serbia, Tunisia, Moldova, Ukraine and Georgia.



More information on how to register and take part in the programme is available here: www.cined.eu/en/join



I - DISCOVERING AND HELPING OTHERS DISCOVER THE PROGRAMME

Any cultural professional or structure seeking to join CinEd and launch local initiatives needs to contact and receive support from a network of professionals and intermediaries. It is important for the coordinator, responsible for communications, to dispose of contextual information to provide perspective on the project.

WHY CINED?

For the past ten years or so, and under the impetus of the European Commission, film education professionals have been reflecting on the need for film education on a European scale (as shown in the report «Screening Literacy» report* commissioned from the British Film Institute in 2011 by the European Commission to take stock of actions carried out in this field (published in 2013), as well as the report «For a European Film Education Policy»** by Xavier Lardoux commissioned by the Centre national du cinéma in France, published in 2014.

All underline the importance of the different issues at stake: cultural openness; economic, ethical and

social issues, and public health issues (linked to exponentially increasing exposure to screens).

The European Commission consolidated its strong commitment when it launched its Creative Europe programme (2014-2020). For the MEDIA component of the programme, it launched a call for projects «providing mechanisms for better cooperation between film literacy initiatives in Europe,» involving at least three partners, three different countries and three different languages. This created the impetus and context in which the CinEd programme has taken shape.

FINDINGS AND OBJECTIVES

CinEd came about as the result of findings by MEDIA programme leaders: a need to implement means to educate young audiences on cinema and images; to promote the value of a European film heritage weakened by standardization on a market dominated by the production of blockbusters; and in a context of multiple viewing formats, to educate the young viewers of tomorrow.

Its specificity lies in the particular attention it pays to certain aspects:

- **The belief that film and the act of sharing common heritage can cement an identity** and a sense of citizenship for young Europeans;
- **The need to implement common and open-access methods and teaching approaches,** based on sharing best practices (experiences, knowledge);
- **The decision to offer an innovative approach** that helps young viewers, their teachers and mediators to integrate what they learn;
- **The need to get viewers involved from an early age (6).**

The programme responds to three major objectives:



01

To develop in young people a lasting interest in European cinema (via teaching methods that promote a sensitive and active approach)



02

To further develop their film culture (and expand their cultural horizons to other art forms)



03

To educate young people about the diversity of film traditions (heritage films and contemporary works)

* op.europa.eu/en/publication-detail/-/publication/cbc5f0fb-3a04-4b44-898b-8b61b0b1c520

** www.cnc.fr/professionnels/etudes-et-rapports/rapport/pour-une-politique-europeenne-deducation-au-cinema_226463



A RECENT POLICY WITH OBSTACLES AT THE EUROPEAN, NATIONAL AND LOCAL LEVELS

Film education initiatives at the European level are a recent phenomenon (2014). Frequently cited obstacles include: a lack of awareness and consideration for film education policies, both at European and national level; insufficient statistics and evaluation tools; a lack of educational tools, and irregular and insufficient funding. One challenge of the CinEd programme is to give those involved in film education the means to remedy these problems in any local context.

Thanks to a multilingual digital platform, CinEd offers free and secure access to a collection of films accompanied by educational tools (videos and teaching packs for the teacher, information sheets for young viewers), enabling a large number of young people to benefit from the programme with their teachers, whatever the context (difficult to access movie theaters or the absence of a network, etc.).

CinEd proposes a clear methodology and teaching approach, along with resources that are adapted to a variety of ages, contexts and experiences. The issue of educational methods and teacher/mediator training is key to reaching as many young people as possible and to including film literacy at every stage of their education.



II - THE METHOD, PROGRAMME, KEY ACTORS

THE METHOD

The method is based on comprehension, integration, holistic understanding and comparison.

It involves:

- **Identifying connections between films**, works, and the context in which these were created; between cinema and other art forms;
- **Enabling a personal and dynamic interpretation** of films using specialized resources and activities.

THE PROGRAMME

To ensure its coherence, the programme consists of three successive phases:

- 01. Film screenings**
- 02. Workshops on the films** (by instructors first, followed by the viewers)
- 03. Feedback**, evaluation, promotion

The programme is implemented as follows:

- **Two or three films are selected** for a class or group of young people
- **Teachers and mediators** receive two to three training courses per year
- **Viewers receive help** in understanding and analyzing the films: before, during and after the screenings.

Implementing the programme requires that participants coordinate and establish a provisional timetable sufficiently in advance.

Young people complete the CinEd programme in a few months or over the span of a school year.

KEY ACTORS

a) General coordinator

Overall educational coordination is provided by the Institut français.

The CinEd consortium coordinates initiatives led by the local partners, for whom the general coordinator is the main point of contact. The latter plays an advisory role in the choice of a local coordinator in countries where there is no programme intermediary.



b) Local coordinator

Only local coordinators (cultural entities like film education structures, movie theaters, libraries, youth community centers, festivals, etc.) are authorized to launch and coordinate the programme at the local level and assist in its implementation. They can best assess and adapt to a local context (the state of theater networks and film education). Teachers and mediators wishing to participate in the programme are asked to contact them. If there is no coordinator in your country, contact the CinEd consortium via the project's website or social media pages.

The coordinator's role is to drive and coordinate all programme activities at the local level (administrative, financial and educational aspects). The coordinator takes action jointly with all local participants in the programme's implementation.

It enables the implementation of the programme thanks to the following actions:

- **Promoting and helping others discover** the programme;
- **Contacting national and local educational authorities and professionals** (education ministries and inspection authorities; culture sector professionals working with young audiences). To do so, it is a good idea to compile official texts related to film and art education, including fundamental European Commission texts*;
- **Establishes synergies** by getting film schools, universities and students involved and carrying out pilot projects with them;
- **Organizing open house events** for teachers and mediators; press conferences, promotion at events (festivals, on social media, etc.);
- **Coordinating** the pedagogical roll-out;
- **Choosing and appointing experts** (instructors and those who train instructors) in charge of setting up training courses on the educational method and resources for teachers and mediators (choice of experts), identifying tutors;
- **Assessing and comparing:** collecting data for the assessment (e.g. assessment sheets, reviews, samples of students' work). transmitting this data to the general coordinator;
- **Contacting and maintaining contact** with screening venues (movie theaters, libraries, cultural centers equipped with multimedia equipment).

To enhance coherence and synergies, the coordinator can create a steering committee (composed of coordinators, education and culture ministry representatives, experts, instructors, one or two teachers) which meets 2-3 times a year.

* eacea.ec.europa.eu/creative-europe_en



c) Instructors / Experts

Experts and instructors are responsible for implementing the teaching components of the programme well in advance of school schedules (if possible, several months before school begins). They establish a link between the local coordination, teachers, mediators and expert advisors.

The goal is to become familiar with programme and teaching tools, which involves:

- **Viewing the films** in the collection;
- **Getting acquainted with and personally using** the programme tools (platform, educational booklets, thematic videos, student sheets, the young spectator space);
- **Establishing an adapted CinEd programme** (based on age, audience, progress during the year) with teachers and mediators as well as organizing and accompanying film screenings (2 or 3 per group of young people).

The instructor develops and implements courses, which means:

- **Establishing a training programme** for teachers and mediators (2 to 3 sessions per year);
- **Running training sessions**;
- **Monitoring and accompanying teachers and mediators** in their work on the films. They are in close contact with the teachers before and after the screenings (by e-mail or telephone) and accompany the screenings;
- **Assessing and comparing**: evaluating assessment sheets after teacher courses and screenings.
- **Establishing recommendations** and a comparison of training needs;
- **Appointing one or several advisors/tutors** to assist and step in for them in monitoring, assisting and evaluating the programme.



d) Advisor /Tutor

The advisor is a teacher or mediator with experience in the programme and film education. He or she is appointed by an expert or instructor to assist teachers in implementing the teaching components of the programme. An advisor can be in charge of two or three groups of young people.

His or her role is to:

- **Attend the training sessions** for the programme's films;
- **Assist with the screenings**, together with the expert where needed/possible;
- **Help with the workshops on the films** following the screenings, using the student sheets or another sheet created by the teachers;
- **Provide feedback** on students' work (sample analysis, examples, etc.) with the expert.



e) Teacher / mediator

The teacher / mediator is primarily in contact with the instructors and advisors.

His or her role is to:

- **Establish a programme of two or three films** suited to the target audience and age appropriate;
- **View the selected films** prior to the courses;
- **Take part** in the training sessions;
- **Organize screenings** of 2-3 films with the students.
- **Suggest workshops on the films:** prepare the screenings, in-class work with groups of students based on the learning material included in the educational booklets and student sheets;
- **Promote the programme at his or her learning establishment** to ensure the involvement of a team of teachers;
- **Evaluate and provide feedback within the establishment**, send the review to the advisor and/ or the expert, to his or her direct superiors (director, inspector, etc.)



f) Student

Where possible, the young person should:

- **Attend the screening** of 2-3 films;
- **Work on the films in class or individually**, from the young spectator space (a specially dedicated platform accessible via the CinEd website);
- **Share and promote the work** carried out for the programme: exhibitions, articles in the school newspaper or website, etc.

PART TWO

SUPPORT: TRAIN EVALUATE PROMOTE



I - TRAININGS

NEEDS, OBJECTIVES, IMPLEMENTATION,
EVALUATION AND PROMOTION

WHAT IS INVOLVED

Training instructors, intermediaries, autonomous mediators capable of adopting the programme and expanding it.

OBJECTIVES



- Mobilize teachers and mediators on the programme issues: for them and for the young people involved;



- Assist in its implementation in material, technical and pedagogical terms in order to adopt the tools and understand the programme's teaching approach.

IMPLEMENTATION

Training sessions are prepared together with the local coordinator (communications, targeting audiences, choice of speakers and expert, choice of venue, programme development).

Instructors and mediators have logistical and technical tools at their disposal to prepare the session, including a tutorial on how to use the platform, a teaser, etc.

They also have access to teaching tools: booklets about the films, thematic videos, the young spectator space with an image library (photograms of the films) and student sheets.

A training session lasts 1-3 days, consecutive or not. At least two training sessions are necessary with the same audience, and with different issues, modules and films.

Sessions can be modulated to be either more intensive (with a presentation of the programme and resources included) or to focus on workshops based on one or two films.



Teachers and mediators should begin early enough in the year to have the time to set up a programme.

Depending on the contexts and modules, it is possible to address a homogeneous audience of teachers and mediators, in order to focus the work of trainers on the educational approach.

Involving a team of several teachers, who teach different subjects, encourages interdisciplinary work and synergies to ensure a different and complementary adoption of all the dimensions of the programme (cultural, aesthetic, linguistic, civic and ethical).

Mobilizing a mixed audience (of teachers, mediators, librarians, education inspectors and directors of schools and learning centers) allows for improved sharing of experience and promotion of the programme.

Finally, it is possible to combine training and film screenings, by setting aside time during the session for the screening of a film in the presence of students.

a) Presentation methods

- **The session is run by one or two experts** (joint hosting is best);
- **The presence of an advisor and another teacher familiar** with the project makes a combination of joint hosting and group work possible;
- **The presence of the coordinator** (to start and end the session, highlight CinEd objectives, present the platform) is preferable.
- **Liaising between instructors, experts and the public**, and between trainees should be encouraged (think about the layout of the room; a time for presentation and discussions at the beginning of the course, propose work in small groups, prepare a mailing list sent to trainees after session 1, to keep in touch and give trainees the opportunity to exchange among themselves).

b) Content

The programme consists of a set of modules, for which trainers and mediators must be given time for training and support.

The time spent on each module varies according to the time available to the instructor:

- **Presenting CinEd and its platform** (explored together 'live');
- **Presenting the teaching tools** (educational booklets, thematic videos, student sheets);
- **Workshops on the films;**
- **Providing ideas for analyzing the film;**
- **Providing (historical and geographical) context for the film;**
- **Establishing a link between the films;**
- **Establishing a link between the films and other art forms.**

The course and screenings are closely linked. Teachers can view the films before or after the training session, once they have registered on the platform. It is recommended to include a screening in the first training session.



A teaching approach that makes teachers and mediators self-sufficient despite possible preconceptions.

Many teachers and mediators who have no formal film training feel inhibited in a sphere they feel they know little about, and tend to rely on what the expert says.

They have expectations that the training session will not be able to meet, which should be addressed from the outset (have tailored course sheets ready), and sometimes have doubts about certain films that seem «difficult» because of the subjects covered.

The course should eliminate these doubts and reservations and show them that there are no prerequisites for using the teaching tools. The course incorporates all aspects and aesthetic, linguistic, historical and geographical dimensions, which allows teachers to establish a connection with the subjects being taught.



How can students adopt and understand the programme's teaching approach?

An open and intuitive approach

The course should not be a series of lectures; it should as often as possible invite the students to participate, after each screening (images, educational videos, films, clips), and with each new activity, and invite them to express themselves.

The course is not university-level film training and at its heart are the visuals and films. Experts should start with images – if possible three levels (photogram, shot, scene) – without using technical or complex terms before introducing notions of cinema.

For example, using a clip, have trainees describe what they see (point of view, how the characters move, sounds heard) before associating more technical terms like sequence/panoramic shot, voice-over, etc.

Presenting the teaching tools is essential to ensuring that the importance of the methodology is understood as well as the CinEd teaching approach. Instructors can present and go over the structure of the teaching packs. Using the teaching approach, instructors need to show clearly how to use these packs and hand them out, preferably at the end of the course.

A demonstration and context should be provided for the other resources too: why and how can I work with an educational video? How and why should I work with clips? How can I use the resources in the young spectator space?

An active approach thanks to the young spectator space

- **Get the students involved** by working with the student sheets and guidelines;
- **Create working groups** and mix 'advanced' students with the least experienced ones to create a good work dynamic;
- **If possible, allow time for hands-on activities:** photography, short film exercises, use of guidelines in the student sheets, etc.
- **Allow time to review work after.**



Methodology

Compare, establish links between the film and the CinEd programme

The session should allow enough time to work on at least two films from the collection of two different origins:

- **Show clips** from at least one or two other films and connect them by identifying common themes and by comparing the director's choices;
- **Show an entire educational video.**

Links can also be established between the film and other art forms (photography, music, painting, etc.) based on examples in the teaching packs; expand using other examples and other art forms.

Promote the European dimension of the programme by studying the film(s) using a cultural and linguistic approach

This aspect can be developed by teachers themselves prior to the screenings. It's not necessary to develop it during the course but they should be given the necessary tools and material.

- **Situate the film in its European context** to show the artistic and historical links that illustrate the shared history and destiny of the countries of Europe.
- **Situate the film in its national context:** the context of the story told in the film, the context in which the work was produced, which is not always synchronized (e.g.: *El Espíritu de la colmena*: a film about the years following the Spanish Civil War, shot at the end of the Franco era).
- **Linguistic aspects can be the subject of a specific project:** the educational booklets and student sheets encourage mediators and young people to be attentive to language (differences in translations of titles, idiomatic expressions, specific vocabulary). While the booklets can serve as training material and should be used, the content provided by experts and others should be complementary to those offered by the writer, as much as possible.

Working with students

The course should enable teachers to reflect on ways **to connect with the subjects taught**. This is the case for the arts, history and geography, foreign languages and civic education, via certain themes. The young spectator space centralizes the tools necessary for this work.

The young spectator space

 www.cined.eu/en/youngsters-space

In a brief presentation, the expert, advisor or a relay teacher can provide examples of how they:

- **Incorporated the programme** into their curriculum that year (for teachers);
- **Developed a schedule based on the school year** (scheduling and content of sessions);
- **Prepared the screenings.**

Allow time to work in groups on common educational guidelines. Invite them to suggest other initiatives, based on their audience. Allow time to review work after.



EVALUATION AND DEVELOPMENT

a) Evaluate

A sheet is handed out after the training. It can also be sent by email. Present and read it to the trainees and explain that their feedback is important. This makes it possible to better measure their expectations and respond, to improve the training program and keep in touch. The coordinator and expert are responsible for drawing up a summary of the feedback, together with the advisor present, if necessary.

b) Include the training as continuous learning for

It is important for teachers to be able to include in their continuous learning record their participation in a course on the CinEd programme, which is a demanding programme financed by the European Commission.

Depending on the context:

- Local coordinators have had this programme recognized by cultural and educational authorities, and certification is possible. This can be officially recognized as a continuous learning component of their career path.
- In some countries, where film education is still in its infancy, and while waiting for official recognition, the local coordinators themselves issue a certification document, bearing the official logos of the programme.



II - ACCOMPANYING THE SCREENINGS: NEEDS, OBJECTIVES, IMPLEMENTATION, EVALUATION AND PROMOTION

WHAT IS INVOLVED

Accompanying young people and their teachers in their exploration of the films they view. The screening is also a preamble to the work students will complete later.

OBJECTIVES



• **Ensure the film is received well**

by young people and teachers;



• **Provide an approach**, for

the participants as film viewers;



• **Awaken their curiosity** and

desire to see other films and commit to the task of appropriating the content and producing work;



• **Build relationships**

with the team at the theater or partner venue (whatever the location chosen).

IMPLEMENTATION

Accompanying the screening is based on a close partnership between the coordinator, expert, a tutor where necessary and at least one teacher in charge of the group.

- The coordinator is in charge of the relationship with the theater and the screening venue and takes care of the logistics (reception, screening schedule, technical aspects related to the platform).
- The expert and the teacher(s) and mediator(s) are in close contact to decide on the dates and locations of the screening. They agree on the choice of film(s) to be screened.
- The expert and / or the advisor play a monitoring and advisory role in the implementation of the work on the films.

a) Choosing the film

The film chosen is part of a 2-3 film programme established at the beginning of the year or session.

The choice of film and programming is often left to the teacher, but the tutor can provide assistance. The films must be adapted to the age of each group according to the age recommended on the platform. However, the inclusion of a screening in a programme raises other questions and must be discussed with the expert and/or the tutor:

• **One of the goals of the programme is that of cultural discovery.** Insofar as possible, do not start by screening a film from your own country.

• **Films shouldn't be studied on a stand-alone basis.** The course involves exploring how films can be linked and resonate with one another, through a theme (generational conflict), motifs (a meal, a road trip - the transversal thematic videos allow these aspects to be explored in detail) and cinematic considerations (showing/hiding, a degree of truth in fiction). If these

aspects are addressed in training, teachers must be made aware of them (by the expert and the advisor) as soon as they register on the platform.

• Older schoolchildren can be allowed to choose the film themselves.



b) Preparing for the screening

1 Choice of venue: a collective setting outside of school

The discovery of a new place, being welcomed by a professional (librarian, theater director, etc.), a particular history to the venue, makes the screening even more interesting as a special event that contrasts with regular school time and helps focus the young viewers' attention.

A partner cinema is an ideal screening venue, but the platform makes it possible to project films in other places too: libraries, municipal cinemas, cultural centers for young people, film schools.

Where there is no other choice, screenings can be organized in multimedia rooms at schools if there is good video and sound equipment.

2 Ensure good technical conditions for the screening

- Make sure the film is downloaded from the CinEd platform several days prior to the screening by the technical manager at the venue. A projection and subtitle test run should be carried out a few days before.

- The room should be in total darkness, and offer a good view of the screen for every audience member.

3 Scheduling, times and periods

Screenings can be organized during or outside school hours, depending on the context. The decision by an adult (mediator, teachers) is important so that young people feel involved.

Scheduling a screening during school hours gives symbolic value to the programme, but isn't always feasible.

In this case, a time can be chosen in between, such as during open school times, after class, or during weeks that are lighter or dedicated to informal activities.

4 The audience

The audience (young people and mediators or teachers) should be prepared for the screening. At least one of the teachers or mediators (per class or group) should have received CinEd training.

Young viewers should be informed and prepared for the screening, and receive a programme which includes illustrations if possible (photograms of the film, poster).

It is possible to organize screenings for a mixed audience from different schools, or to show the same film to young people of different ages when the film allows it. This creates a special atmosphere at the screening and leads to interesting discussions.

5 Length

Sufficient time must be allocated to introduce the screening, show the entire film and allow time for discussion afterwards. Set aside at least three hours and up to half a day for a screening.

6 Cultural mediation

The screening is always hosted by an outside speaker (a programme expert or advisor) who presents the film and coordinates the discussion after. Part of discussions can be co-hosted with the teachers. It is advisable that the same expert and/or advisor accompany all the screenings in the program, to establish a rapport with the audience and clarify how the different films are related.



c) The screening and content

🕒 Before the film

01

Introduce the screening and the film.

Taking the time to do this is essential to get the audience interested in the film and participate, and to prepare them for the activities later.

02

If this is the first screening, **briefly introduce the expert, tutor and/or advisor**, as well as the CinEd programme to the students so they understand they're taking part in a project that concerns them directly.

03

Watching the teaser

is a good way to draw their attention to the programme's coherence and make them curious about other films.

04

A quick visit to the platform,

or Facebook page to show the group that other young people elsewhere are taking part in the same programme can be a promotional tool.



How to present a screening?

The goal is to create an interest in watching the film and focus the audience's attention on certain aspects and issues related to the film without revealing too much of the story or content.

• **Difficult" films?**

Try not to anticipate concerns it is assumed students will have (these concerns often originate with the teachers themselves), about the length of a film, the fact that is subtitled, black and white, or has a particular pace. Instead of drawing attention to these things, trust in their capacity to be attentive and interested.

• **Present the film as part of a whole** (programme) by showing the programme teaser; if possible, via the platform, show the collection and focus on the films in which the heroes and main characters are young people, in different eras and countries.

• **What should be said about the film beforehand?**

As little as possible (about the film script, characters, the presentation of the director). Save these elements for the discussion afterwards. This preparation phase should involve more questions than answers, and raise expectations. Inform young people that after the screening, discussions will be centered on their own feedback and observations.

• **Show different posters or images,**

get young people to react to what they say about the film, stressing that their understanding of it is linked to commercial and communication issues, as well as aesthetic ones: what do we see? What does it say about the film? The same exercise can be done using photograms.

• **Play a clip of the film,**

for example a key moment in terms of the aesthetics of the film and what occurs, but without addressing major screenplay factors if possible.

• **Have the audience listen to a sound clip without the picture.** Listening to the language of a film is especially interesting to get into the film, but not exclusively if the young viewers study it. What words are spoken? Who is speaking? What is the subject? Where are the characters? This makes it easier to appreciate the atmosphere of the film.

• **Point out 2 or 3 elements related to the aesthetics, structure and subject of the film** ("pay attention to..."), which will be studied after the screening to encourage them to participate and be attentive.



The screening

- **Highlight the special nature of watching a film in a theater together**, with its rituals (silence or only whispering, turning off cell phones, not moving around the room).
- **Do not present the rituals as a series of rules or restrictions** but as a prerequisite to a special experience, different from the one they have watching a film at home – on a computer screen, for example. Come back to this aspect after the screening.
- **The expert, advisor or host of the screening remains in the room** to observe the viewers' reactions, which are indicative of how the film is received and are useful for the discussions that follow.

After the film

A minimum of 20 to 30 minutes should be set aside for the discussion. This time is used to make the connection between things the expert pointed out to the audience before the film began. It is also a good preamble to the work which will be carried out after by the class or group using the activity sheets. The expert or advisor prepares material to show the group to highlight important aspects of the film (photograms, prepared clips, etc.)



How to lead a discussion after the screening?

The objective is to arouse the desire to watch the film, to sharpen and guide the audience's view of certain aspects and issues related to the film, without revealing too much of either the story or the content.

- **Prepare a good environment for a discussion** (people designated to pass the microphone around, a good lay-out of the room)
- **Prepare learning material** (clips, photograms, etc.) on which to base the discussion and the reactions of viewers.
- **How should the talk be launched? What should be said about the film?** Give priority to the students themselves and let them kick off the discussion. If reactions are slow to come, ask a simple question (e.g. "Why do you think we chose this film for you?") or spontaneous reactions during the screening (laughter, dialog). If there is no discussion, replay a clip that demonstrates an important aspect of the film, such as the opening or closing scene, or a 'tipping point' in the story.
- **It is less important in this context to "give one's opinion" of the film (and the binary notion of 'I like/don't like it') than it is to speak about how the film was made**, draw attention to what was seen and felt; to clarify this and enrich their understanding with other students' reactions. If reactions are violent or destabilizing (they reject the film or judge it harshly), try to have the students explain their opinion without judging it. In all cases, make it clear that there is no "right or wrong answer".
- **Do not reduce the film to a single medium**; emphasize the aesthetic choices in direction, formal choices, and how the narrative is constructed. Metaphysical and ethical issues and questions should also be addressed.
- **Establish a connection with the other films in the collection.**
- **Show a transversal educational video** of your choice which is closely related to the film in order to launch the screening and capture their interest ("and as a director, how would you film...a dinner scene? An argument? A scene in a car?"). The point is to encourage them as much as possible to participate. It is also possible to link the film to other films that are not in the collection and that are significantly different in how they are made (digital film, special effects, etc.)
- **Important for the CinEd programme: re-contextualize the film within the programme with the students:** always relate the film to screenings 1, 2 and 3.



EVALUATION, APPROPRIATION AND DEVELOPMENT

a) Evaluating the screening

An individual assessment sheet is handed out to teachers and mediators in attendance.

A simplified version of this sheet can be given to students to gather their feedback right after the film.

For the expert or advisor: keeping a 'screening journal', including factual information (venues, audiences, films viewed, experience in the theater) and educational, less formal information as well (experience with the students, quality and content of the discussion, reception of the film) is a useful follow-up tool that can be shared in part with the coordinators.

b) Appropriation via the young spectator space

The programme is founded on the desire to cultivate the creativity of young viewers and get them active in the programme.

They can use the young spectator space to continue their work on the films – on their own or together – after the screening.

The area offers student sheets, a selection of 60 photograms the students can use in storyboards.

 www.cined.eu/en/youngsters-space

More than just exercise sheets to write down information, the student sheets are designed to invite young people to appropriate the film in a more intimate way, to stimulate their creativity and imagination.

They include the following:

- **A summary of the film:** (photograms – a visual storyline - and clips of dialog).
- **Suggestion for short film-making exercises** such as videos made using smartphones, hand-held video cameras, digital cameras, texts, images, drawings.
- **Cultural exploration to provide context** (historical and geographical information about the film, words or expressions in the film's original language, foreign film posters); suggestions to discover other films and books related to the themes and characters of the screened film.

Student sheets can be presented jointly by the teacher and expert to ensure they are not viewed as a school exercise.

They are distributed at the end of the session, so the students have a tangible trace of the screening, or later, by the teacher, in class, as soon as possible after the screening.

Visiting the cined.eu, or CinEd/country Facebook pages with the students is a good way to boost their involvement in the learning activities. These pages offer examples of the work of young people in other countries.



c) Evaluation and promotion of students' work

The tutor or expert should collect certain things completed by the students to evaluate their effort and progress and to prepare a summary report for the coordinator.

Students' work can be used for a group project and promoted via the exhibition on the programme's Facebook page.



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