The proposal for a Curriculum of Audiovisual Education,
within the wider field of Culture and Aesthetic Education
as assigned by the Greek Ministry of Education in the context of designing
a new National Curriculum for all subjects of Compulsory Education

This proposal has been experimentally designed, as in the Greek Compulsory Education (Primary and Lower Secondary Education) there is no provision for Audiovisual Education. Due to financial crisis, no experimental implementation followed. As a result, the proposal has been available only on the Ministry's site "… for teachers willing to use it as a supplementary support to their teaching methodology".

The proposal consists of two texts, namely 1, the "Program of Study for Audiovisual Education in all levels of Compulsory Education" (National Curriculum for Audiovisual Education in Primary and Lower Secondary Education) and 2, "Teaching Guide" for supporting the above Program of Study. These provide systematic guidance to teachers of all subjects suggesting:
- ways to enhance their own subject's educational outcomes and understanding, by assigning to their students the production of very simple audiovisual texts related to the subject taught (activities of "writing" and producing audiovisual texts)
- ways to enhance their own subject's educational outcomes and understanding through the study of existing audiovisual texts (activities of "reading and comprehending" audiovisual texts).

The aim is that -by systematically implementing such activities once or twice in each academic year, in each subject, throughout Compulsory Education- students will build a minimum level of acquaintance with audiovisual expression in a context of audiovisual literacy.

THE CONTENT:
The proposed Program of Study is addressed to all students at all levels of Greek Compulsory Education developing Audiovisual Literacy (competence to participate and actively interact in a context of public understanding about Media and Cinema). Thus by the term **"Audiovisual Education"** we refer to an educational process aiming at students' **acquaintance** with all forms of **audiovisual expression** including:
- **acquaintance** with all different forms of <u>artistic audiovisual expression</u> such as cinematic expression, photographic expression, animation, creative sound recording, digital expression, installations etc. (classified bellow as artistic expression aesthetics)   as well as
- **acquaintance** with all forms of <u>media communication</u> using the same tools, but for the purpose of information exchange and dissemination, mass media

activities etc. such as journalism, interviewing, advertising, publicity activities etc. (classified bellow as sociology of communication, development of critical analysis).

Clearly, BFI's definition of Screening Literacy is more focused to a 'specifiable' and objectively traceable "level of understanding" while the terms "acquaintance" "awareness" or even "familiarization" allow a more loose interpretation not easily evaluated.
 In our case, we simply limit ourselves to "broadening the awareness of an omnipresent audiovisual culture and of the corresponding communicative potential of audiovisual expression". It seems that "teachers with an interest" in audiovisual expression (without any previous relevant training), might feel more at ease being involved in a series of proposed educational activities than actually undertaking the responsibility of achieving a "level" of expected results. For us, it would be sufficient to systematically establish some broader public consciousness of an audiovisual culture.

However, **designing** these activities we definitely try to tune them on the very goals as defined in BFI's definition of screening literacy. This claim may be supported by our "20 key concepts" around which all proposed activities have been built:

 Key concepts for promoting acquaintance with all forms of audiovisual expression (the key concepts listed should not be viewed as "chapters" but as latent concepts implied and recurrently combined within different activities)**:**

1. **Audiovisual narrative mechanisms** (audiovisual expression aesthetics). The linear narrative flow that comes from juxtaposing consecutive images (stills in photo-narratives) or consecutive shots in time (in cinema and animation).
   Activities such as basic photo-narration of simple actions using consecutive stills, recording of a familiar place using consecutive stills, narrating a very short fiction using consecutive stills. Care should be taken not to confuse the above narrative mechanism with the mechanism of successive frames, responsible for the illusion of movement in cinema.

2. **Semantics of rudimentary shots** (audiovisual expression aesthetics).
   Activities such as shooting and using close-ups, medium shots, long shots within a simple visual text.

3. **The creator's mediation** (sociology of communication, critical analysis). A creator's subjective point of view on his or her audiovisual product as a result of the selective use of audiovisual tools.

Activities such as shooting and recording a familiar subject by different groups and discussing the different recordings-versions of this same subject.

4. **Mediation degrees** (sociology of communication, critical analysis): Animation, Cinema Fiction, Documentary, Journalism

5. **Created image content** (audiovisual expression aesthetics). Semantic interventions by including or excluding specific elements in composing an image
   Activities such as shooting stills of an item in five different modes:
   - *"... the way we usually see it"*
   - *"... the way we would never see it"*
   - *"... as part of a social event"*
   - *"... as an advertised item"*
   - *"... as a fairy tale hero"*

6. **Types of sounds** (audiovisual expression aesthetics, sociology of communication, critical analysis): Noise, Speech, Music, Voice-overs (off-camera commentary). **Types of speech**: Voice overs (off-camera commentary), newscasters' language, guests' language, actors in dialogue.
   Activities such as creating sound landscapes and simple audio walks.

7. **Human presence in images** (audiovisual expression aesthetics, sociology of communication, critical analysis): Documentary characters, actors (leading actor, supporting actor), animation or stop motion clay animation characters, anthropomorphism in animation.

8. **Aesthetic parameters resulting through technology** (audiovisual expression aesthetics, sociology of communication, critical analysis):
   - Black and white films, colour films, cinemascope, 3D
   - silent movies, talking movies, Dolby
   - sets, portable cameras, mobile phones
   - *Melies, Star Trek, Star Wars, The Matrix*

9. **News reports, Interviews, Data presentation** (sociology of communication, critical analysis)

10. **Advertising** (sociology of communication, critical analysis): the concept of targeted audiences.

11. **Literature – Cinema** (audiovisual expression aesthetics). Different ways of narrating the same story:

Activities such as studying and comparing excerpts from cinematic versions of classical works (Pinocchio, Oliver Twist, Dracula etc.) as well as excerpts from written pages.

12. **Film genres, the idiosyncratic universe of each film-maker** as it emanates from the creative use of expressive means and the subjective reception of each particular reader-receiver (audiovisual expression aesthetics, sociology of communication, critical analysis)

13. **Shots (duration), rhythm, editing** (audiovisual expression aesthetics)

14. **Professional specialties in cinema and television** (sociology of communication, critical analysis)

15. **The production, distribution and broadcasting cycle of audiovisual products** (sociology of communication, critical analysis)

The following concepts have also been added to the Lower Secondary School proposed curriculum; they all refer to audiovisual expression aesthetics:

16. **Photography direction, light-engineering** *(shooting activity and study of excerpts)*

17. **Editing images and sounds** *(editing activity and study of excerpts)*

18. **Camera movements** *(shooting activity and study of excerpts)*

19. **Styles - Film-makers**

20. **Writing a critical review about an audiovisual text**


THE EDUCATIONAL CONTEXT

Throughout the curriculum these concepts are repeatedly presented in increasing complexity and in different subject contexts so that each teacher can modify and use them within each specific educational occasion. We hope that our implicit aim to achieve a "level of understanding…" is traceable even though it is not explicitly being put forward.

All activities are conceived and guided as group activities including argumentation, negotiations, decision making and reflective discourse. We even encourage activities where a number of different groups work separately on the same task and they all discuss different outcomes on a classroom level. It is assumed that through such group activities, students will further develop their skills for oral communication and cooperation, also developing awareness of differing views on the same issue.

Overall, we insist that the decision making and discourse process within a group, often has a greater educational value than the actual final outcome.

REGARDING THE RELATIONSHIP BETWEEN FILM AND MEDIA EDUCATION
The widely shared idea of film education as a subset of media education (BFI) can be visually presented, we think, as:

media education

film education
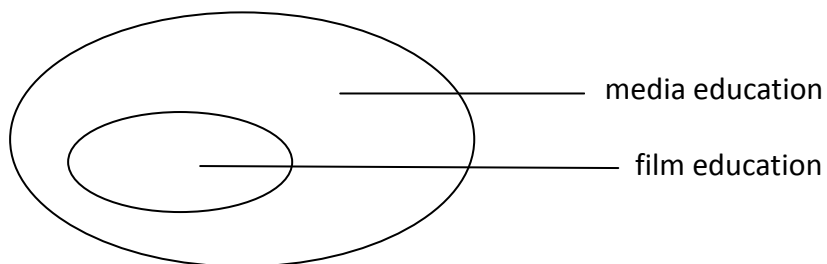
The rational implied is that, regarding the study of a particular film, most of the classroom activity will refer to representations, stereotyping, production parameters, distribution, audience's perception etc. marginalizing discussion about cinematic language, film aesthetics and semiotic analysis. In such a trend, a sociology background may be the proper prerequisite for the teacher.

May we suggest the following?

ICT

Communication-language teaching

media education

film education
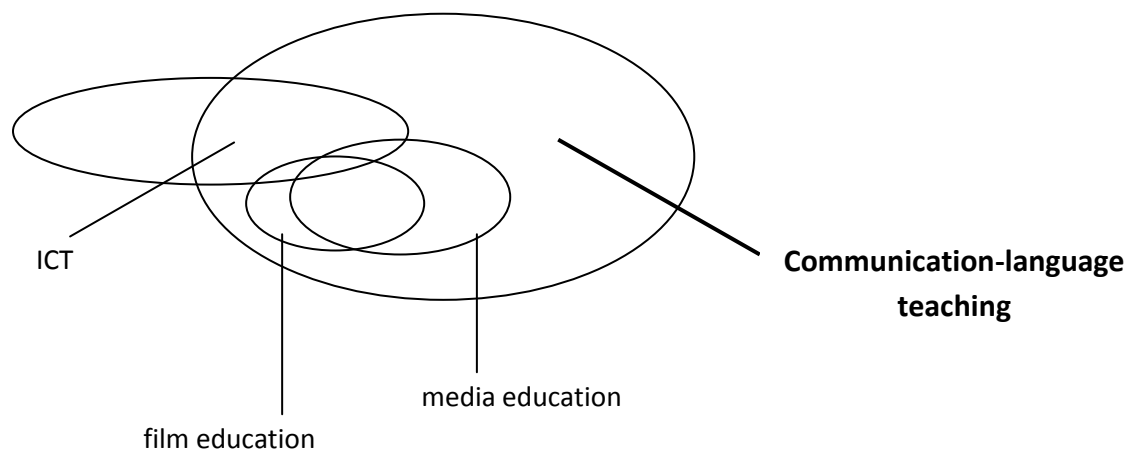
The rational pictured, suggests that both cinema and media areas should be covered within the same slot of communication-language-culture-humanities, by the same teacher who must be equally trained in cinema aesthetics **and** in elementary methodology of sociological analysis **as well as** be trained to guide practical productions of simple, audiovisual texts.

Educational economy cannot afford two different specialists collaborating, of which none will be able to guide some elementary shootings. Moreover, this integrated view of all audiovisual activities suggests that, regardless of teaching object, all teachers could receive some basic training in:

- cinema aesthetics and cinema production
- sociology of media communication and production
- use of elementary audiovisual equipment for the production of basic audiovisual texts

thus being able to introduce, initiate and guide activities of audiovisual expression within his/her teaching object. In other words, all teachers, regardless of their teaching object, should be able to include in their teaching some **study and production** of audiovisual expression products just like all teachers, regardless of their teaching object, do practice study and production of oral and written language in their everyday lessons.

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