

TEACHER'S MANUAL



A Handbook for Teachers to Boost Literacies

Created during the Erasmus+ project "Literary Heroes" (2016-18)

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Pillar 1: Creative writing

Introduction:

This course is meant to be a pleasant journey through your memory lane, you will probably get closer to one another, you will have to make up your mind concerning certain issues, and you will train your ability to make observations.

Most important, this is not a competition, it doesn't matter whether you write the words correctly or not. So please, throw away thoughts you might have about being a clever student. First of all, I want you to have a pleasant time.

Since you represent different countries, we are going to write all the texts in English. Except for the first exercise.

Personal and Group Reflections

Exercise 1

Write about your surname. Write using your own language.

5 min.

We will read some of the texts, representing one from each country.

Reading out in groups or for the whole class

Exercise 2

Reflect on something that made you happy in the last 24 hours.

5 min, Reading out in groups or for the whole class

Exercise 3

The literary character Peer Gynt is constantly seeking the answer to who he is. First of all, he wants to be, what he calls "himself". How to find out who we are? Peer Gynt meets a lot of tasks during his journey through life, but he always chooses the easiest way out of every conflict, instantly considering, what will be the best for himself. In a way he is what we can call a coward. The opposite of a brave person.

But what makes a person courageous? What is your opinion? Can you write down what it means to you to be brave? Please write down at least one example.

5 min, Reading out in groups or for the whole class

Family and Social Reflections

Exercise 1

10-15 mins.

The characters in Ibsen's plays often mirror his parents, and his themes often deal with issues of financial difficulty as well as moral conflicts stemming from dark secrets hidden from society. Ibsen would both model and name characters in his plays after his own family. The model of the character Hedvig was a German girl Ibsen met when he was completing the play in Gossensass in the summer of 1884. Hedvig was the name of his sister, with whom he was very close. The character Old Ekdal is considered to be based on Ibsen's father, Knud Ibsen.^[3]

1)

Think of one person that has made a deep impact in your life. It could be a friend, a grandmother, a teacher, it could be anyone. Write about this person, try to explain why he or she is valuable to you. If you should describe him or her in three words, which words would you choose?

2)

Write a postcard to this person.

5-7 min

Exercise 4

About yourself: write this down on a paper.

- 1) Make notes on how to get started on one project you've always wanted to tackle. (example: I have always wanted to learn how to dive/ I would like to speak up loud in the classroom etc.)

3 min

- 2) Give the paper to the person next to you. Read it. Write your thoughts on the paper.

2 min

- 3) Pass the paper either back to the person. If there's more time, you can also pass it along until your own paper is back at your desk.

Exercise 5

Wherever you go, the chances are that pretty much everyone you see is on their mobile, checking their emails, playing Candy Crush or updating their newsfeeds. It's a habit we are no longer even aware of. Yes, smartphones are an incredible invention. But are we becoming so reliant on them that we are missing out other things?

Most writers, constantly observe people and their surroundings. You have probably heard this quote: Show it, don't tell it.

What makes a text interesting depend on the writers ability to show, like pictures in a movie, a situation, a person, a landscape, not by telling it to the reader.

Listen to this portrait. This is the portrait Vera wrote of her classmate, Noah.

When I see him on the football pitch, I get jealous. I know I will never be as good as he will. Almost every time I see him he has "Ronaldo" on the back of his shirt, I think he must be a great fan. One of his eyes is a bit red. It has always been that way, he says. His hair is brown, dark brown, and on top, it is shining a little bit like gold. When he is working, he is very focused- like Ronaldo in action. He sits right at the edge of his chair. I think he will fall off it soon! He is always full of joy. I think his hair is very important to him. He is constantly fixing it. He is sitting right behind me in our classroom and it makes me happy when he wants to talk or show me things. He has a red scar on his cheek. Don't know how he got it, but what I do know about Noah is that he is a great friend.

Go two and two together. Look at each other, and write down what you see. Start with this sentence: I am looking at (the name). Try to make a portrait of your new friend. What do you see? What do you think? Try not to be clever. But kind. Seek for at least three typical signs. What are his/her dreams? If you should buy her/him a present, what would that be?

Pillar 2: Creative writing and applications

Writing has been a powerful way of communication since ancient times. It may serve various purposes: to educate, to entertain and to stir imagination. This innate desire to invent and share stories characterizes us as human beings.

The digital era, we are currently living in, has been influencing the process of writing on many levels. It allows teachers to use engaging modern technology. The process of creative writing and storytelling becomes more appealing to students thanks to applications Web 2.0 and use of new technologies.

Digital storytelling

Digital storytelling can be defined as the use of digital tools to record audio, graphic images and videos to create stories. Moreover, those digital tools promote collaboration/social learning, allow quick online publication and are easy to access. For our students who are “digital natives” technology plays a significant role in their life, thus they acquire it intuitively. It is vital that teachers know the potential of Web 2.0 applications to boost students’ language learning motivation, their linguistic skills and imagination. Teaching creative writing and storytelling with the use of Web 2.0 applications allows students to acquire English in meaningful and pleasurable context meeting requirements to build 21 century literacy skills (US Department of Education,2010; IRA, 2009). Alexander and Levine (2008) define Web 2.0 storytelling as: “the telling of stories using web 2.0 tools, technologies, and strategies”. (p.42).

During workshops on creative writing/storytelling and applications Web 2.0 that took place in Poland in May 2017, the participants were shown a PowerPoint presentation as a lead-in. After that, both students and teachers were introduced to various Web 2.0 tools.

Web 2.0 Applications to boost writing techniques

Exercise 1: Into the storytelling mood (15 minutes)

The participants were working in pairs using <http://www.scholastic.com/teachers/story-starters/>. They were to choose the story starters theme first and then spinning the virtual wheel to elicit the pieces of information to be included in their story. Lastly, they are creating their story (they can do it orally or in a written form, or both).

Exercise 2

Creating comic strips or animation (15/20 minutes)

This task can be done in pairs or individually. First, before writing, we have analyzed various story ideas, to be inspired: <https://www.makebeliefscomix.com/story-ideas/>. Then, the participants’ task was to write 9 panels comic strips <https://www.makebeliefscomix.com/Comix/>. The comic strips could be printed or emailed after the work has been done.

For those who preferred an animation option we have suggested using really simple yet funny online tool called Dvolver moviemaker <http://www.dvolver.com/moviemaker/make.html>.

It allows to create animation in just 6 steps (choosing background, characters, one of four plots, music and finally writing some dialogues). There is an option to email the video.

Exercise 3

Creating a story! (60 minutes)

The participants were working in pairs using <https://storybird.com/>. Their task was to write a story on the basis of a set of illustrations from storybird resources.

Storybird is a wonderful online tool that stirs imagination and creativity with mesmerizing illustrations. Students can choose from three writing forms: a picture book, a long form chapter book or poetry. The application provides professional artworks that students choose from and write their stories around them.

Those colourful illustrations stimulate students' imagination and make writing process natural and enjoyable. Moreover, the books can be published, and other readers can post their comments. Teachers can set up their students email accounts creating their own class library!

Exercise 4

Polishing the writing! (10 minutes)

The participants were working with 5 pages of their stories and online writing editor <http://www.hemingwayapp.com/>. They have uploaded them into the application in order to polish the text in terms of sentence complexity and readability, as well as to check the word count.

Additional Information teachers AND students

More interesting online tools and applications connected with creative writing/storytelling FOR TEACHERS can be found here:

<https://padlet.com/ewaalicja/ew3e55odpqf5>

More interesting online tools and applications connected with creative writing/storytelling FOR STUDENTS can be found here:

<https://padlet.com/ewaalicja/z0zdmtdlbkg>

Pillar 3: Art Workshops

The main objective of the project has been to give shape to the heroes chosen by the different countries (don Quijote of la Mancha, from Spain; Peer Gynt, from Norway; the three Goats, from Poland; Cú Chulainn, from Ireland; and Graf Gebhardt, from Germany), learning and putting into practice different illustration skills, emphasizing their most meaningful attributes and establishing a connection between them through a creative aesthetic.

Taking into account the number of students (49 students) and the characteristics of the project, the Art Department has proposed these three creative workshops consisting of different skills in order to provide the students the opportunity to learn a variety of training methods, in particular a collagraphy printmaking, design and elaboration of totems and a collaborative wall painting.

Collagraphy printmaking

Key concepts:

1. Printmaking is a process-oriented form of art making.
2. Things do not always have to be drawn as they are seen. (Students will break free from the burden of directly copying reference materials instead of creating a drawing based on the most interesting visual information given in the references.)
3. The item in which students are creating is not the real piece of artwork, but something to make artwork from.

Objectives:

1. To work in a collaborative group using English to plan the work, to select the fragment from the text that they have already created before the mobility and to use collagraphy techniques.
2. Students will explore the idea of making collages based on mirror effects.
 - A variety of chart papers with different colours.
 - Tempera paint, acrylic or ink.
 - Elmer's glue or hot glue.
 - Small rollers.
 - A rigid surface, such as cardboard or chipboard, for each student. (A4 or A3)
 - Spray bottle filled with water, clothes.
 - Printing paper.
 - Other materials you may need are: newspapers, scissors, paper towel, carton

and a paintbrush. You will also need a flat object, such a wood spoon to press the plate against the printing paper at the end.

- 5 trays.

Methodology:

The students were asked to read and select a quote from their stories about heroes to create a big poster using the collagraphy printmaking technique.

Part 1: Planning your quote

Take a look at your text and select a short quote that keeps a meaning for you. Try to avoid long sentences as you will have to cut all the letters out.

Thumbnail sketches of your ideas: using bubble letter, plan out the design for your quote in a draft paper. It will be a quick thumbnail sketch to show generally how you would place your words. Use guidelines to help plan and space out your words. Use different sizes and types of letter focused in the most important words. Your design can be portrait or landscape orientation. Leave an empty place to make a simple illustration of the sentence.

Part 2: Create a more detail sketch. Design it carefully and be sure of the final composition taking into account the text, the illustration and the distribution of the elements into the paper. Use a pencil and then sketch it.

Then, using a pencil transfer the idea to a thicker paper. Again, use guidelines to be sure that there is enough space for all the text. Next, sketch the text carefully and mark the upper part with a point. It will help you to know which sides of the fonts need to be glued down and which sides need to be facing up.

Part 3: Cut the letters out one by one and put them down in another A3 chart paper reminding that it has to be in the opposite direction.

Be sure you leave a marge in your composition. Make sure as well that all the letters are there and nothing has turned out. When you finish your composition, show it to your teacher and if it is ok, you can start fixing them with glue. Make sure you put plenty of glue on them. When everything is fixed, let the glue dry. Make sure you write your name in the reverse of the page before you leave it.

Part 4: Meanwhile, you can prepare the printing paper making a marble effect on it by using shaving cream and ink.

Part 5: Now you are ready to print.

Put a little bit of the ink in a plastic surface and extend it pressing and rolling with the small roll, then roll all over the collagraph.

After that, press your paper on the top of the collagraph and press it with the back side of a wooden spoon. You can make more than one copy in order to select the best one.

You can also use two colours. Put them next to each other in the plastic surface and press them with the roller just in one direction. Then, print the collagraph from one extreme to the middle, and turn it down to do the same with the other extreme.

That way you will have one colour in the centre, and the other in the edges.

Finally, press the printing paper against the collagraphy with the wooden spoon.

TOTEMS

Key concepts:

Totem poles are 3D sculptures usually carved from wood and then painted.

Objectives:

1. To work in a collaborative group using English to plan the work.
2. To represent their heroes in a 3D sculpture, exploring possibilities.
3. To make deliberate choices on pattern and design placement.
4. To think about heroes features and adapt it to the support.

Materials:

- Big rectangular cardboard boxes.
- Acrylics colours
- Brushes

Methodology:

The students are asked to design their five heroes in different pieces of prism made by cardboard. Each hero should be designed into 3 main pieces: the legs, the body and the head. The main objective is to create an interchangeable structure of totems to be combined with all the characters.

1. Draw in a piece of paper the first drafts with the features of the main heroes.
2. Select the three of the most convenient heroes drawn to be reproduced in a totem.
3. Select the pieces of cardboard and design the heroes into pieces (legs, body and head)
4. Apply colours to the hero and the background.
5. Combine the different parts of the totems, turning right or left

Wall painting

Key concepts:

A wall painting is a painting made directly on a wall, such as a fresco or mural.

Materials:

- Wall at school
- Acrylic colours
- Brushes
- Pencils and paper for drafts and designs.

Objectives:

1. To plan a collaborative final project.
2. To create a structured design project from the draft to the final piece of work.
3. Scales: from the paper to the wall.
4. Artistic representation of the heroes.

Methodology:

Draw your heroes and their attributes in a draft paper. Then, select the most original one and try to define it with colours and details.

Once you have a clear idea of your hero, draw it in a big scale on the wall using a white chalk.

Finally, apply the colours and define all the details.

Pillar 4: Audio-Visual Literacy

A general view of students in partner schools of this project showed that while literate in a variety of different areas, students could benefit from further development of their skills in the audio-visual domain. The fact that these students are growing up in the digital age means even more emphasis should be placed on good audio-visual communication skills as they take on a more central role in society and media.

From an educator's standpoint, these skills form an integral part of modern, competence based foreign language teaching. Students are given a degree of ownership, giving a feeling of purpose and authenticity to their language classroom. The performative elements play an important role in learning, especially for those whose preference is kinaesthetic and allow for differentiation of tasks. The playfulness and enjoyment that can be created by activities that boost audio visual literacy increases student's receptiveness to the target language. Developing skills in this area can not only reduce early school leaving but it reinforces the quality in education.

Workshops in this area were given at a stage in the project when all stories were complete. They were designed to enable students and teachers to bring their stories to the stage or screen. This required accessing and developing the abilities to critically evaluate and structure the narratives for either film or theatre. These workshops took place in Ireland, in January 2018. It was decided to give individual, specific focus to drama and film.

Workshop 1: Drama (Total Time 90 mins)

As an introduction to the drama workshop participants engaged in a series of ice breaking activities designed to allow students to become more familiar with each other through the medium of drama.

Activities included:

Two truths, one lie. (10 mins) Participants tell three things about themselves – two of which are true and one of which is a lie. Afterwards, the partner tries to guess which was the lie. Participants then introduce the partner to the rest of the group and see if they can guess which was the lie.

Catch my name: (10 mins) The group stands in a circle and begins by throwing a beanbag or bouncing a ball, across the circle from one person to another. Participants should introduce themselves as they throw or bounce the ball across the circle. Once everybody has had a go at that, continue the game but this time say the name of the person that you are throwing to. The group should ensure that everybody receives the ball.

After the icebreakers each group chose a part of their story that they wished to dramatize.

The benefits of story dramatization include positive effects on language development and student achievement in oral and written story recall, writing, and reading for students.

The following strategy was used to dramatize the story effectively:

- Participants in their country groups re-read and discussed the story (10 mins)
Participants noted the setting, characters, and sequence of events or plot, as well as the most exciting parts, and important phrases and things characters say.
- Participants made a story chart (10 mins)
The group recorded ideas about the above and made a story chart based on the following template:

Setting (Where)	Characters (Who)	Sequence/Plot (When/What)
1.		
2.		
3.		

- Participants made a story map (5 mins)
Performing space was adjusted as necessary. A map of the room was made and the settings needed for the story were placed in it. The sequence of events of the plot, with arrows showing the direction of the flow of the action was then added to the map.
- Decided parts for the cast (5 mins)
All participants were to be engaged in the dramatization (it is preferable if students volunteer for parts rather than being assigned them)
- Practiced the scene (20 mins)
In most cases a narrator was added to read parts of the story. After each run through the group discussed what worked well and any improvements that can be made. Suggestions were made by workshop leader for methods for projecting voice, where to stand and how to move effectively within the scene.
- Each group performed for other national groups (20 mins)
While the groups were performing the teacher filmed each group's performance for the purpose of the next workshop – the video and audio editing module.

Workshop 2: Video and Audio Editing (Total Time 90 mins)

For the second workshop groups took their recorded pieces of drama and uploaded them on to the computers in the school computer room. The free 'Movie Creator' software from Microsoft was used to teach the video editing:

<https://www.microsoft.com/en-us/p/movie-creator-free-video-editor/9nblggh4wwjr?activetab=pivot%3aoverviewtab>

In their country groups participants were then shown techniques as follows:

- timing
- putting scenes in order
- adding special effects and narration
- adding titles and transitions
- cropping
- removing background noise