

Learning Through Digital Storytelling – The Handbook

What is this handbook?

This handbook helps you to use the *Learning Through Digital Storytelling* (for short: LTDS) method. The handbook is practical in nature: it will guide you through the main steps in preparing, conducting and assessing a digital storytelling workshop – it will only briefly present the principles upon which the method was developed, without reporting research data or studies. Useful references are available at the end of this document.

What is the Learning Through Digital Storytelling method?

LTDS was developed by the Swiss NGO seed, for working with children with special needs and for children in developing countries. LTDS is a simple method that blends storytelling, creative work and digital technologies into a consistent flexible and adaptable instructional strategy that fosters content learning, and the development of key expressive and social competencies.

Writing, illustrating and animating a story together is a great opportunity for stimulating self-awareness, for developing expressive and communication skills, and to improve group management and working competencies.

It is also a fun and effective way to learn to use digital technologies. Within LTDS digital technologies are never in the foreground: they are tools that enable high level group and creative work, and they serve as a catalyst for transforming enthusiasm into a finalized product.

LTDS was designed for children 6-10 years old, but it can be easily adapted for younger ones (4-5 years) and teenagers.

What happens in practice?

LTDS workshops take the form of small studios where children develop original short movies with their own stories, illustration, voices, soundtrack and editing. There is no single way of implementing LTDS: the specific features of each workshop will depend on time and resources available, on topics at stake and, of course, on the children involved.

This handbook provides support to teachers and educators in the design and development of their own LTDS workshop with their children.

What is the final result?

The natural *output* for a LTDS workshop is one or more short digital movies (5 to 10 minutes) featuring an original story through voice, music and pictures.

While this appears in many cases surprising and beyond expectations, the most important outcome of an LTDS workshop is the learning process that takes place in it. Working with LTDS provides a stimulating environment that supports the development of expressive, communication, social and digital technologies skills. These can go together to content learning, depending on the topic selected for the story.

The method is conceived in order to allow you to identify individual learning paths and to accommodate children with diverse needs – without reducing the whole process to a race for achieving the best story within a delimited timeframe.

Finally, you, as teacher or educator, will be learning as well. LTDS offers a reflection space where the teaching practice can be observed and discussed, and improvement measures can be identified. Also, you will be learning from your own children, which will reveal a wealth of experience and meaning in their stories.

How shall we make groups?

During an LTDS workshop, children will work in groups of 4-6, each group coached by a teacher or educator. Groups can be arranged as you prefer: random, by preference of topic, or with other criteria. At best, try to balance competencies in each group: an effective group will have 1 geek children, one good at drawing, etc... This will help children finding their “natural role” in the group.

How is an LTDS workshop organized?

An LTDS workshop is structured in 5 steps:

STEP 1 Writing the story

STEP 2 Developing the storyboard

STEP 3 Developing illustrations

STEP 4 Recording narration and mixing audio

STEP 5 Editing the final video product

Each step requires and develops different skills and competencies. Within each step different tasks can be identified, which allow tailoring to the needs of individual children.

The regular duration of a full workshop is usually 5 days, with each step covering a single day. However, each step can be concentrated or extended over different time spans. For example, we organized a long LTDS workshop spanning over a school year, and short workshop over 3 days. Time flexibility of course depends on your ability to engage children and to manage LTDS. Shorter time will require more guidance and more focused activities, while longer time will allow more content learning, reflection and less production stress.

What spaces do I need?

The best solution is having one room for each group, possible each of them with a computer (or laptop). Computers do not need to have internet access. One bigger room where all groups can meet is also required for common moments.

About this handbook

The following sections present each step within LTDS: what is it about, what are the basic guiding principles, the main tasks and the expected output require to move on with the workshop. Moreover, the handbook provides you with indications about the learning process and advice about observing children at work in order to enhance learning and steer the workshop.

The final result as an opportunity

This project leads to the development of a highly visible product: digital movies that tell original stories. This output can represent a great marketing and visibility opportunity for the organization, for example by creating an event for their “premiere” or producing a DVD collection. These are opportunities to involve families, other schools or centers, local media and potential donors.

STEP 1: Writing the story

What it is about

Stories are the primary medium for sharing experiences: telling others what happens to us – that is, telling our stories – is a way to understand and assess our lives. Listening to and telling stories is an important way to understand the world and ourselves. For this reasons, learning to tell good stories is so important, especially for children!

A story is not only a sequence of events: a story is its **protagonist**, that is, its main character. The protagonist acts, reacts and make choices according to some **value**: bravery, love, friendship, money, power, safety, honor, etc. That value is really at the heart of the protagonist, is the main reason for its life. *Cat with Boots* is a story about trust and smartness; *Pinocchio* is about freedom and the relationship with the father; the Bible story of Noah's Ark is about life destroyed but still loved by God.

Why do we like good stories? A good story shows us a protagonist that acts according to values that we share. In this way, we can “get into his shoes”, and ask ourselves “what would I do in that situation?” – and, more important, we can wonder how loyal, honest, brave, etc. we would be, that is, how much is that value important to us.

Within the story, we do not get a theoretical explanation about values: we see them in action in the protagonist's choices. And choices are more important and risky when there is a **conflict**. Pinocchio loves his dad Geppetto, and promises to go to school (value: love to dad). But when he sees the puppet theatre, he must then decide (small conflict), and leisure wins (the conflict gets bigger!). While the heavy rain is close to start, all the people make fun of Noah (conflict: it's God vs. social recognition), but Noah still trusts God.

In order to be able to write a good story, a few basic rules of composition should be followed. We already know the first one: each story has a protagonist, and the protagonist is moved by a key value, and that value develops and is proofed through a conflict.

In each story, the conflict starts with an **inciting event**, a fact that puts the whole story in motion. For *Cinderella*, this is the death of the mother and the arrival of the stepmother, for Jonah and the whale, this is God telling Jonah to go to Ninive.

The conflict develops through **scenes**, that is, events that make it harder and harder, putting the main value more and more at risk. This is a sort of crescendo, until when there is a sort of deciding moment, a **culminating event**, where the decision will really make a difference: life or death, love or loss, rich or poor. In the Bible, Jonah pretends not to listen to God, then flees, but he is caught and thrown into the sea and swallowed by the whale: what will he do then? Resist to God or obey Him? For Pinocchio, the culminating event is when, after the Fairy has died, he sees Geppetto rowing in the sea during the tempest: he could let it be, and make his own life, or risk his life trying to save Geppetto, how unlikely that might happen. He decides for love: he jumps into the water – but is swallowed by the Shark.

Scenes portray events in the storyline that are selected because of their relevance for the key value of the story. Altogether, they generate the structure of the story, which can be represented as in the picture. The line in the picture is usually called Aristotle's incline: its vertical extension represents the dramatic tension in the story, while horizontal progress represents the time of the story.

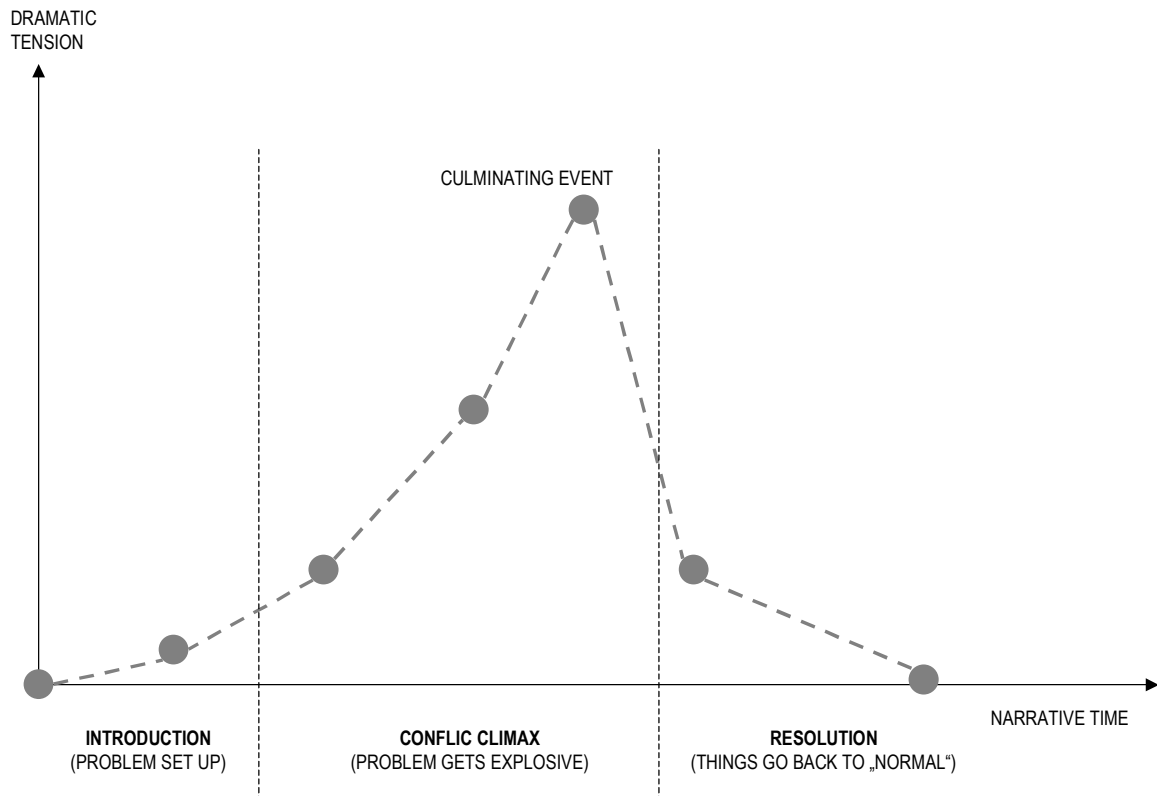


Figure 1 – A story’s structure

Objectives

The objective of this first phase is to have teams build and write a consistent and compelling story. In order to do that it is not important that children learn the theory of storytelling presented above. It is important that teachers and educators have it clear, so that they are able to guide teams into writing a good story by asking the right questions.

Expected result

The expected result of this step is a short story for each team.

A short story is composed of 5-7 scenes (including an inciting incident and the culminating event), and can be written in 1 or 2 pages of text (of course, length can vary according to your goals and time available, see below).

What you need

- Paper & pencils for each group.
- Computers with a word processor for the final write up.

How to proceed

1. Getting ready. The best activity you can do for preparing this step is writing a story yourself. This might seem challenging, but keep in mind that your goal is not inning the Pulitzer Prize, but to learn the basics of storytelling in order to be able to work with children. A good way of doing that is asking someone else to prepare the beginning of a story for you, and you will then complete it. Or you can view the first part of a TV movie, and then create a new end of the story. Always get some readers to give you feedback, for example your colleagues.

2. *Preparation.* Writing a story from scratch is difficult and takes time. At best, propose a protagonist and an inciting event to your group, and ask them to complete the story. This will also allow you to focus on a relevant topic or subject matter. Remember that a good story starts from a conflict or problem: something lost, an argument, a loss, or even having too much free time or money to spend. At best this beginning of the story will have the shape of the first scene in the story.

Example: the beginning of the story

Hanna was a shy green caterpillar. She lived in a green green grass, where green plants grew, and only bright colored flowers could see the deep blue sky. Hanna was happy, although she thought that there was too much green. One day, Hanna saw a wonderful butterfly boy flying over the grass.

“Look!” said Clara, Hanna’s best friend “that is Remi, the most wonderful butterfly in this grass”

Hanna stood with open eyes, looking at the amazing butterfly that flew with extreme grace over the grass. But of course, she was green, and Remi didn’t even notice she was there. For the first time, Hanna hated so much her being green. She hated all green things there!

3. *Development.* After the beginning of the story is set, the group’s task is completing it. Your role will be that of a guide in the process, basically by (a) keeping the task in focus and (b) asking constructive questions. At first, ask children to describe the protagonist: how does she look like? How is she? Once everybody agrees on the protagonist, try to put it in motion: what will she do now? Why? What would be a smart thing in this case? You can decide to discuss each step together, or to let each child write his or her “next step in the story” and then discuss which one to take. Remember to take notes of everything, and to have an “official paper” where you write the storyline. At this stage it is not important to get the right words, but just to build the structure of scenes in the story.

Remember that the author of the story is the whole group – not the most creative or talkative child, nor you. Help children find positive outcomes, and don’t close the discussion too early, you will find that children will put a lot of themselves in the process.

Writing the story is a great opportunity to build content into the workshop. If your story is about a special place (for example, Berlin), or an historical event (for example, the French Revolution), or some topic in natural sciences (for example, bees), this is the time where children can make some research. Of course, this will vary a lot depending on your goals and on children’s abilities – but keep in mind that writers spend more time researching than writing!

Example: a sample story-writing dialogue

TEACHER: How do you think Hanna is?

CHILD A: Well, Hanna is green!

TEACHER: You are right, she is green. Why is she green?

CHILD B: She is a caterpillar.

TEACHER: So, how does she look like?

CHILD B: She has a lot of feet.

CHILD C: She will become a butterfly!

TEACHER: Very well. Does she like being green?

CHILD D: No, she hates it (...)

TEACHER: So what do you think that Hanna will do now?

CHILD B: She will go to her room and cry.

TEACHER: Great, I'll take a note of this. And then, what will she do after crying?

4. *Writing.* After the storyline is built, and you have a sequence of 5-7 scenes, it is time to write the story. You can do this by electing an official "typer" and having other children tell the story, maybe one scene each, which they will be able to jot down first on paper. In LTDS the style is not important: the point is telling the story so that it is understandable and clear. However, at this stage you can work on writing skills, on the choice of words, on the use of dialogues, etc. When writing the story, mark transitions between scenes (for example, with ***).
5. *Sharing stories.* After this first big effort, it is good to have children get together and read their stories to other groups. This will provide a first feedback to them, and they will be surprised to find that their story really entertains the audience!

What they learn

- To get in the shoes of the protagonist, that is, to explore what the key value in the story means to us.
- To express our beliefs.
- To listen to others in an orderly manner, and to see situations from different perspectives.
- To negotiate solutions.
- To write and type.

Reflection

A few items that can guide observation and help de briefing after this first step:

- How did children like the protagonist? How do they see her/him?
- What positions/perspectives emerged during the work? What personal experiences did children share?
- How did teams work? Who took the leadership? Is there an opportunity for everybody to take part in the work? Did they manage to agree on solutions?

Remarks

Make very clear from the beginning that the story has limits: 5-7 scenes and 2 pages of text. This will save time and avoid perfectionism.

Writing the story can take very long if not properly guided. In general, children (and adults!) will conform to the style of the “beginning of the story” you propose. If you have a short time (for example, 1 day) for step 1, make a simple, fairy-tale-like beginning, and avoid direct dialogue and details. If you have more time, or wish to focus on details, make a novel-like beginning.

Also, the “beginning of the story” will be more or less 20% of the final story, so control its length accordingly.

STEP 2: Developing the storyboard

What it is about

Developing the storyboard means moving from the story as a text to the story as pictures. It is a first moment in which the same story is re-told in a different way, and so it helps in gaining perspective.

In order to make a good storyboard it is important to identify the key moments in the story, which might not really be evident in the written form.

For example, some parts of the story will require more pictures, because more action takes place. Other parts will have a different style or color, because they will be, for example, more introspective, etc. Each visual element identified in the storyboard will match the meaning of a specific part of the story – so the work now is to take the story and see how its meaning is constructed.

Experience tells that even the authors of a story, when they read it again, find in it more than what they thought!

Objectives

The goal of this step is producing the storyboard. This will be the backbone of all the multimedia development steps afterwards, and is the key re-interpretation (re-telling) of the story.

Expected result

The storyboard, which is a document that represents the key visuals for the story.

What you need

- Storyboard templates (see end of this document)
- Pencils (possibly a few colors, but simple black pencils are enough)

How to proceed

1. *Reading.* Each group should have a printed copy of its story. With the help of an adult, they should read the story and identify all the key moments, that is, reconstruct the main scene, and the main actions that take place in the scene. Annotations on paper can help.

Example: a sample storyboarding dialogue

CHILD A (reading): “Then Hanna started crying, and hid herself under a big leaf. She was really sad. Then Molly the bee heard her sobbing, and looked under the leaf...”

TEACHER: Thank you! Stop here for a while. What happens in this part of the story?

CHILD B: Hanna is sad and cries.

TEACHER: That is right. Then what does she do?

CHILD C: She gets under a leaf.

TEACHER: Very well. What do you think: shall we make two pictures?

CHILD D: Yes! In one she is crying, and then goes under the tree.

CHILD B: When she cries we need to see her eyes.

TEACHER: Great, so we can make that a close up. And then we show Hanna's tail coming out of the leaf. What do you think?

2. *Storyboarding*. Following the storyboard template (on paper or, better, with the computer), groups start by writing the portion of text for each scene or event beside a single frame. Then, they will sketch the visuals that accompanies the scene in the frame. Here are a few indications:
 - a. The storyboard follows the meaning of the story: each frame should be understandable and make sense.
 - b. The storyboard gives the rhythm of the story: in principle, every frame should be accompany the same measure of text (10 seconds, or 3 lines).
 - c. The storyboard is a support also for indicating key animations (for example, a transition through black) or audio effects (a sound or music).

Making a good storyboard is difficult. For older children, viewing together some visually good movies before the workshop can help finding inspiration: when do good directors use long fields or close-ups? When do they move the camera?

(See the example of a part of a storyboard at the end of this session*)

What they learn

- To analyze a story
- To translate narration from textual to visual and audiovisual
- To design a complex object (the storyboard is the blueprint of the video)
- To discuss together about design choices

Reflection

- What were they moments that children identified in the story? Where do they focus on (action, feelings, etc.)?
- How do they start to see the final product and to design it?
- How is leadership evolving in the team?

Remarks

Storyboarding is an analytical activity, and as such it can be performed only by children able to abstract from the story. If you are working with very young ones (below 6 years old), it is best that you prepare the storyboard for them – but remember that you will not achieve a good production without a storyboard, even for very short stories!

At this moment the product is still “invisible” for children at any age – this is indie the difficulty of designing the product before actually implementing it... Teams will not yet be proud of their work and might tend to do superficial work. Showing them an example of another product moving from storyboard (paper, after all!) to screen can help. Also, remind them that all directors in Hollywood and anywhere do storyboard their movies before shooting!

* example of a part of a storyboard

ŽEUKA + ANIJA + KATICA

Let Broj

Scena 1 (school, not in class)

1

Učitelj
učenici
Maja

Učitelj
učenici

Učitelj
učenici

Učitelj
učenici

"Snijeg je nešto lijepo, ali bitno koje se otvara pri ulazu u školu je grozno."

Maja je pustila da joj se kapa, koja je pokrivala njenu dugi ketrnjasta kosa, posklizne niz podijak.

"Pogotovo zato što se zaljepe za puplate cipela djece i ostavlja smeđe tragove po hodniku."

Maja objesi jaknu na vješalici koja je razzna već šest godina oskako je prvi puta kročila u ovu osnovnu školu.

"Srećom da u učionici niste pijučke!"

Uzela je dnevnik troćeg razreda.

"Kada bi barem i nastavnici očistili cipele na ulazu! Ali tužnih se navika teško rjeđaju."

Bez pozdrava kolegama, Maja je hodala hodnikom pokušavajući izbjeci bilo. Zanim je bezvoljno otvorila vrata svoje učionice. Kada su se vrata malo odokrenula začula se buka koja se pretvorila u džunglu urlika kada su se vrata širom otvorila. Još jedan jutro borbe s dvadeset malih demona...

Scena 2 (in class)

Na kraju dana, mali demoni su smijelici se vratili iz učionice ponjevi na sobom galamu i derjavu. Maja je vratila na mjesto dnevnik i olovke te permijerila da Marko još sjedi na svome mjestu. Nije bila sigurna da Marko pripada vrsti demona. Činilo se da se slučajno našao u tom razredu, nikad se nije dirao, crtao je svojim bojicama.

"Marko, zar ne ideš kući?"

Činilo se kao da se dječak u tiri trenutku igrao iz svoj otvorenim očima.

"Kui, učiteljice Majo!"


"Da, nastava je gotova."

Činilo se kao da se zaustavio na trenutak da razmisli o nečemu važnom najnoviji pritom obrivajući glavu prona vrata koji je kao stabilika urbao iz prevelikog pulovera. Maja je razmisljala o tome kako to djetje ostali stalno vrijeđaju i gnjavu, jer većina djece je bila veća i spretnija od njega. Jedna crvena bojica pala je na pod.

"Ne mogu ići kui. Moram završiti svoj projekt."

"Koji projekt?" nametnesh se Maja.

"Let!" Očito je bio zanesen projektom.



STEP 3: Developing illustrations

What it is about

Illustrating the story is another way of telling it in another language – that of pictures. In doing so, children will need to flesh out many details that were not present in the written text. For example, the color of things, or the general “feeling” of the story.

Also, while some children are good with words (and they will have made a significant contribution to the story so far), others are gifted with pictures, and at this time they will give their best. Also, children will learn from each other.

Objectives

During this activities children will develop the images that will illustrate the story in the final digital movie.

Expected result

One image for each frame in the storyboard.

What you need

Basically you need a room or enough space for each group. Specific materials depend on the techniques you want to use – both for creating illustrations (e.g., pencils) and for digitizing them (e.g., a scanner).

How to proceed

In this handbook we refer to the most common form of drawing: colored pencils on simple white paper, then digitized with a digital camera.

1. With the team, make a list of all the visuals required for the story, namely:
 - a. Locations (backgrounds), such as: the field, the castle, the dining room, the spaceship, etc.
 - b. Objects, such as: the sword, the chair, the magic stone, etc.
 - c. Characters *in their different states*, such as: Hanna crying, Hanna sleeping, Hanna smiling, David, the Ogre, the bird, etc.
2. Assign roles and tasks. At best you can split the job in (a) backgrounds, (b) characters and (c) objects. Splitting background and characters/objects allows for a more dynamic composition of scenes, and makes then more fun the generation of final pictures. The only thing to be take care of is sizes: characters should have the correct ration with respect to backgrounds and to each other. Basically, the process can be organized according to the needs of each child. Here are a few possibilities:
 - a. Each child works on a single character and all the objects s/he uses in the story
 - b. A few children work on backgrounds (possibly with a different technique then the one used for characters), the others on characters and objects
 - c. Etc.
3. The photo session: Take the digital camera and help the team to create, one by one, all the frames in the storyboard. This is a small re-interpretation of the story, a sit requires composition and a new perspective on single frames and events. At best, each team can have a “reader” that reads the story, one “scenographer” (stage designer) which selects the right background, and then “coreographers” who place the right characters and objects on the scene. You can shoot yourself, or, if children are in the right age, have them do that. Make sure the room has enough light – it would be frustrating to shoot all pictures and then find them blurred or out of focus! It is also good to shoot some extra details (a close-up, some partial takes) of each frame, as this will be additional materials that can come handy in the process.

4. Optionally, you can download the pictures from the camera and make the final selection with the team. Eventually, you can also edit the colors and contrast of pictures – again, you can do it by yourself or with children.

What they learn

In this phase of course children learn a lot just by doing the artwork: they have a clear focus and task, and so they will meet the techniques proposed as an enjoyable challenge.

Concerning communication and self-expression, children will stumble in a number of details that are necessary in drawings, but do not appear in the story text (for example, clothing, or the time of day, or the shape of things, etc.). On the other hand, they will notice that some features of the story are difficult to represent in visual form (for example, air temperature, or “being late”, or inner states, etc.). Such situations are a good stimulus for thinking and reflecting about communication and the differences in using different media.

Finally, this step is the first one in actual “production”: children have different tasks and roles, and they really have to work as a coordinated team. Performing each task requires some knowledge of the others. Leadership and good coordination are important and you can provide help here.

For some ideas and practical tips to generate good pictures for your story, please refer to the *Visual Art for Storytelling guide*.

Reflection

- What new features came in the story when developing the visuals? How did the meaning assigned to the story evolve?
- How did children react to moving from textual to visual?
- What techniques were most used/liked and why?
- What is the effect of starting to “see” the final product? How did children react?
- How did teams organize their work? Were they effective? Were there conflicts?

Remarks

At this time production becomes complex: in this phase you will start having to manage the story text, the storyboard, the pictures, etc. It is good to take some time to order all these materials and keep track of them in a proper way. It is good practice to put the date and a version number on all documents. When shooting pictures, keep them all in a separate folder, and never delete the ones you think you will not use – you may change your mind at a later time.

It can be also good to have materials for using different techniques, and then leave children to decide what to use for their story. It will also be nice to have very mixed techniques (e.g., drawing for backgrounds and 3D sculptures for characters).

Keep in mind that, contrary to what we usually think of movies, realism is not a key issue here: good stories work well (often better) when the visuals are not realistic but use an abstract vocabulary. You will definitely notice that what moves the audience is the story, not the visual effect. So, nevermind if drawings are not “nice” – the only thing which is important is consistency: if a style is used in the first frames, it should continue in the next ones; if a character has green trousers, they should remain the same.



Figura 2 - A sample visual developed with LEGO and a digital camera

STEP 4: Recording narration and mixing audio

What it is about

If storyboarding is the first re-interpretation of the story, and illustration the second, recording the audio track of the story represents another crucial development in understanding and expressing the story.

Children, especially little ones, are more oral than textual in their communication. Recording the voice is a way to get back to the more familiar and direct medium of the voice. In practice, this is very close to acting: recording indie requires a live performance, even if only with the voice.

Objectives

Learning to control the voice for narration, and recording a full audio track for the story.

Expected result

A single audio track file which mixes voice (the narration) music and sound effects.

What you need

- A silent room for each group.
- A computer with microphone and headphones for each group. *Audacity* is the suggested free application for recording, editing and mixing audio.

How to proceed

1. *Let children hear a story well told.* Children are likely to have heard many stories in their life – but here it is somehow different. To read a story well it is important to take time to understand it in depth. Understanding means that every single word has a real meaning for the reader, and its connection with the global sense of the narration is clear. For example, if there are magic sheep with “very hard wool”, the reader should have at least once touched a live sheep in order to understand what “hard” means when it comes to sheep’s wool. Take time to do this yourself before you start working with the children, and let children enjoy a well told story before getting on to read.
2. *Rehearsing.* Recording the story is an opportunity to develop reading skills – but the goal here is not reading a story, rather telling it to an audience!
 - a. Each child gets a passage in the story (some paragraphs, a single event, the words spoken by a character). It is *not* important that it is the part they contributed to the story.
 - b. Children should read the story many times, depending on their skills. Learning some sentences by heart can be the key in many cases when reading is difficult. Indeed, it is not important that a child can speak out the whole passage at once (the recording file can be edited), but that each sentence is properly told.
 - c. It can be useful to make some test-recordings, so that children get familiar with the microphone and the recording process. If you have them listen to the recordings, they will be able to identify improvements by themselves.
3. *Recording.* Recording should happen in a silent room using a digital audio application such as Audacity. It is useful to record following the exact order of the text, so that editing will then be easier, and also in a way that children can follow the plot. If there is a mistake, just record that part once again. The educator manages the recording application, but, if children are skilled enough, they can also give it a try.
4. *Cleaning the file.* A first simple editing step consists in removing errors, unwanted sounds and silences, producing the complete “voice-only” story. Depending on the age and skills of the children, this process can be performed with them. Involving children is positive as they contribute to critically assess their own performance and decide what to keep for the final product.

5. *Selecting a sound track.* This includes two steps, both achieved with Audacity as well:
 - a. Adding any noises or special sounds to the story (steps, doorbells, etc.)
 - b. Adding background music to the story. Depending on the size of the story, you can have a single music (which is good up to 2-3 minutes) or a music for each scene/event (which is good for longer stories). In the latter case, you can reuse the same music at different moments in the story.

The final result is an MP3 file with the complete story (the podcast version, if you wish).

For more details on how to edit the audio, please refer to the *Editing Audio guide*.

What they learn

1. To listen to themselves and control their voice when reading
2. To listen to music reflecting on the emotions it evokes
3. To stay silent and listen to others.

Reflection

1. How much do children emotionally participate in the story? How much can they express this in reading?
2. Can children respect the performance of others and stay silent when they can?
3. What music did they choose? Why?
4. What is the effect of listening to the complete edited audio story?

Remarks

To make the process smoother, the group can be split: one part edits the voice, while the other selects music.

Depending on your intention with the final stories (classroom use, distribution to the families, etc.) make sure you comply with local copyright laws. It can be interesting (but it is another project!) to record your own live music with the children, and then use it for the stories.

FASE 5: Editing the final video product

What it is about

Editing the final video product is a simple (and relatively short) step that brings together all the work done so far, transforming the creative energy expressed by children into a tangible product.

Objectives

Generating the final output of the project in the form of a video that emphasized the quality of all sub products.

Expected result

A digital video of the story.

What you need

- A room for each group
- A computer with speakers and a video editing application such as Windows MovieMaker or MAC iMovie

How to proceed

Complex as it may seem, if you followed the process so far, the final editing will be easy. Basically, you should just follow your storyboard, and synchronize pictures with the final audio file. Editing software is simple, and, with proper scaffolding from educators, it can be handled by children as well. We refer here to MovieMaker to provide an example about how to proceed.

1. Import all your final images and the audio file in the editing application
2. In the *storyboard* view:
 - a. Place all images in the correct sequence
 - b. Add transitions between images
 - c. Add titles in the beginning and end of the sequence
3. In the timeline view
 - a. Add the audio file
 - b. Synchronize narration and images
4. Export the final video

For more details on how to edit the video, please refer to the *Editing Video guide*.

What they learn

1. That complex projects are not overwhelming when well designed.
2. To reason about video communication (audio, video, time), and therefore understand TV and movies better
3. To collaborate and manage stress as a team

Reflection

1. What effect does the final movie generate?
2. How much do children perceived the product as “theirs”
3. Was teamwork effective? Did they develop a team spirit?
4. How do they talk about the project and the product to others?

Remarks

It is very likely that editing the video will happen in the very last hours of your allocated time for the project, and this will generate some stress. This will be good, as children will focus on their work, and you will see them immersed in action.

Other Useful documents

In the remaining of this document, you will find some useful materials, namely: the *Storyboard template* and a *sample story with development materials*.

Other useful documents, also produced by the PINOKIO project, will be the following guides

- *Editing Audio Guide*
- *Editing Video Guide*
- *Visual Art for Storytelling Guide*